

LEAVE YOUR BODY BEHIND

SANDRA DOLLER

LES FIGURES
PRESS

“IT’S THE ONLY THING
YOU CAN’T LEAVE BEHIND...”

Memory is a faulty showcase, whether expressed as confession or nostalgia. In *Leave Your Body Behind*, Sandra Doller forges a new space for remembrance as she actively relives, revives, and revamps her own memories. With anarchic shifts from reverie to citation, from criticism to play, from Madame Bovary in a gold lamé onesie to Bob Dylan hanging out with a side of *Science and Memory*, Doller feeds us a slush of images and prose that she trusts us to properly mutilate and misconstrue. Construction and demolition become inseparable as we are brought to the realization that the child you were is the one you kill and the person you are now is never the one you once knew. Or did you mishear yourself in the first place?

Leave Your Body Behind
Sandra Doller
Poetry, Prose, Literature | \$17.00
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ABOUT SANDRA DOLLER

Sandra Doller has published three previous books and one collaboration: *Oriflamme* (Ahsahta, 2005), *Chora* (Ahsahta, 2010), *Man Years* (Subito, 2011), and *Sonneteers* with Ben Doller (Éditions Eclipse, 2014). She has also published two chapbooks: a translation of Éric Suchère’s *Mystérieuse*, which won the 2012 Anomalous Press translation prize selected by Christian Hawkey, and *Memory of the Prose Machine* from CutBank Books. She is currently Associate Professor of Literature & Writing Studies and affiliate faculty in Film & Women Studies at California State University, San Marcos. The founder & editrice of 1913 Press & *1913 a journal of forms*, Doller lives in San Diego and Joshua Tree.

ADVANCE PRAISE FOR LEAVE YOUR BODY BEHIND

“Sandra Doller’s idiom and rhythm come out swinging, somehow both sly and street fight. Her book contains everything from gossip to wisdom to humor to lament to literary & art criticism to pure, rollicking poetry. It is a seismograph ready and able to take stock of the stakes of being a writing human, a human writing, now.”

—Maggie Nelson

“*Leave Your Body Behind* is a beautiful cyborg of a book with lipstick dripping out of the wrong orifice, which is a problem. What is solid in this book becomes, more quickly than our ability to process such things, liquid, autonomous, real.”

—Bhanu Kapil

“Sandra Doller refuses to feed the machine. She improvises, saturates, estranges, flees. Her gaze is everywhere and unabashed. An ecstatic. She is a synthesizer of the highest order, a wizard of the slipping-off word.”

—Noy Holland

“Is it a novel? A memoir? A poem? A book of aphorisms that liberate the words from their contexts but because there is no way two words can come close to each other, hold hands with each other, without becoming part of each other, maybe it’s a novel after all, a memoir about memoir, a story about story, or maybe it’s a mystery about the fluidity of words and the memory of words disappearing from and into themselves, only to reappear again as new memories and old friends and sometimes lovers.”

—Eleanor Antin

“THAT WAS THE FIRST PAGE OF THE BEST OF MY LIFE...”

