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BY KELMAN OUT OF PESSOA

FICTION BY DOUG NUFER

“A scientist whose experiments are consistently successful acquires the status of genius, and this is the proper status of experimental writer Doug Nufer.”

—Harry Mathews

“Works of literature are often described as ludic, or game-like, but few, if any have every been the product, in the form and substance, of an actual game.”

—Louis Bury, in the Introduction to *By Kelman Out of Pessoa*

In 2002, Doug Nufer wrote a story narrated by a tout, who proposed a novel way to beat the races. It was so absurd and ludicrous it gave him an idea. So Nufer went to Emerald Downs, home of thoroughbred racing in the Northwest. There, he split himself into three characters modeled on the heteronyms of Fernando Pessoa. Using a money management plan from a James Kelman short story, Nufer gave these characters money and set them free to gamble. He returned to the track every week for a full season, and his characters/heteronyms continued to bet, with real money and in the name of art. At the end of the season, he had pages of data in the form of a wagering diary, the outcome of a literary experiment that formed the basis of a literal experimental novel: **BY KELMAN OUT OF PESSOA**.

BY KELMAN OUT OF PESSOA is published as part of the TrenchArt: Recon Series, with an Introduction by Louis Bury and visual art by Renee Petropoulos. 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.

Doug Nufer uses formal constraints to write fiction, poetry, and pieces for performance. He is the author of the poetry collection *We Were Werewolves* (Make Now, 2008), and six novels, including *Never Again* (Black Square, 2004), *Negativeland* (Autonomedia, 2004), and the double novel *The Mudflat Man/The River Boys* (Soultheft Records, 2006). His work has appeared in *Chain, Fence, The Brooklyn Rail*, *ubu.com* and *trickhouse.org*. He lives in Seattle.

PRAISE FOR *BY KELMAN OUT OF PESSOA* _____

“Consider art a complex betting game in which participants—artists, critics, audiences, institutions—wager both money and reputations but must pretend, for the sake of decorum, that no bets are being placed. *By Kelman* suggest that our (false) modesty cannot conceal the speculative nature of the enterprise—suggests, too, that the size of the wages matters less than their import to the participants’ lives.”

—Louis Bury, in the Introduction to *By Kelman Out of Pessoa*

