



# LES FIGUES PRESS

2015 Catalog

Forthcoming  
New  
Backlist

## 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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### ORDER FROM LES FIGURES

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## THE BOOK OF FERAL FLORA

*Amanda Ackerman*



"The Book of Feral Flora seems to be slowly undoing the aesthetic stylization of the symmetry of the plant-form—which removes us from flora and carries us to florid—and returning it towards the unpredictable feral place of the weed."

—Divya Victor

Amanda Ackerman is the author of the chapbooks *The Seasons Cemented*, *I Fell in Love with a Monster Truck*, and *Short Stones*. She has co-authored *Sin is to Celebration*, the Gauss PDF *UNFO Burns a Million Dollars*, and the forthcoming novel *Man's Wars And Wickedness*. She is co-publisher and co-editor of the press eohippus labs. She also writes collaboratively as part of the projects SAM OR SAMANTHA YAMS and UNFO.

Fiction | \$17.00 | ISBN: 978-1-934254-58-5 | Paperback | Spring/Summer 2015

## THE GATES

*Vanessa Place*

We can all agree on nothing.

—from *The Gates*



*The Boston Review* called Vanessa Place "the spokesperson for the new cynical avant-garde," the *Huffington Post* characterized her work as "ethically odious," literary critic and philosopher Avital Ronell stated that Place is "a leading voice in contemporary thought," and Vanessa Place was the first poet to perform as part of the Whitney Biennial; a content advisory was posted. Place is also a critic, a criminal defense attorney, and CEO of VanessaPlace Inc., the world's first poetry corporation.

Artist's Book, Prose | \$25.00 | ISBN: 978-1-934254-62-2 | Paperback | Summer/Fall 2015

## SOME VERSIONS OF THE ICE

*Adam Tipps Weinstein*



"A flourish of secrets underlying cuffs and garden plots and the ice so fast approaching and receding. This is a happy book, sinister undertones reserved for the reader to recognize, if they are there at all. I love information. Uncanny information. The subplot and the reason for versions rather than certainties. *Some Versions of the Ice* is special, an original."

—Fanny Howe

Adam Tipps Weinstein is a PhD candidate in Creative Writing, and Steffensen-Cannon fellow at the University of Utah. He is also nonfiction editor for *Quarterly West*. Adam lives in Salt Lake City with his wife, Emily, two cats and a dog, and soon a daughter.

Prose, Non-Fiction | \$17.00 | ISBN: 978-1-934254-60-8 | Paperback | Fall 2015

## 100 CHINESE SILENCES

*Timothy Yu*



Chinese poets  
On our bookshelves.  
We eat their silence  
And spit out their teeth.  
—from *100 Chinese Silences*

Timothy Yu is the author of three chapbooks: *15 Chinese Silences*, *Journey to the West* (winner of the Vincent Chin Chapbook Prize from Kundiman) and, with Kristy Odelius, *Kiss the Stranger*. He is also the author of *Race and the Avant-Garde: Experimental and Asian American Poetry since 1965*, which won the Book Award in Literary Studies from the Association for Asian American Studies. He is associate professor of English and Asian American studies and director of the Asian American Studies Program at the University of Wisconsin-Madison.

Poetry | \$17.00 | ISBN: 978-1-934254-61-5 | Paperback | Fall 2015

# TRENCHART MONOGRAPHS

*hurry up please its time*



From 2005-2013, the TrenchArt book series was the cornerstone of Les Figues 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 Figues members. *TrenchArt Monographs: hurry up please its time* collects these essays, bringing them, for the first time, to a wider readership.

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

Literary Studies | \$40.00 | ISBN: 978-1-934254-59-2 | Paperback | Summer 2015

## Contributors

Harold Abramowitz | Danielle Adair | Stan Apps | Nuala Archer | Dodie Bellamy  
Sissy Boyd | Melissa Buzzeeo | Amina Cain | Jennifer Calkins | Teresa Carmody | Allison Carter  
Molly Corey | Vincent Dachy | Lisa Darms | Ken Ehrlich | Alex Forman | Lily Hoang  
Jen Hofer | Paul Hoover | Alta Ifland | Klaus Killisch | Alice Könitz | Myriam Moscona  
Doug Nufer | Redell Olsen | Pam Ore | Renée Petropoulos | Vanessa Place  
Michael du Plessis | Frances Richard | Sophie Robinson | Kim Rosenfield | Mark Rutkoski  
Susan Simpson | Stephanie Taylor | Axel Thormählen | Mathew Timmons | Chris Tysh  
Julie Thi Underhill | Divya Victor | Matias Viegner | Christine Wertheim

## Excerpts

“As we all know, under the paradigm of modern science, the substance of the universe is ‘space-time,’ which is composed of strings and fields of energy ... the linguistic world is constituted in the same way as the material universe ... then our analysis of language must begin with space-time itself.”

- *Poetry-(I’m)-Possible*, Christine Wertheim

“e Words Eat the Man”

- *Statement, Manifesto, Poetics*, Paul Hoover

“antimatter gets a bad rap—why not love  
the mystifying, positively deducible existence  
of negatively charged hyperdense invisibility?”

- *Mayfly*, Frances Richard

“When you cunt a text, both texts are devoured, both are spit back up stunned by their new undulations, their hybridity an act of endurance and of disappearance, meanings evaporating behind them like a trail of smoke. Monstrous, unashamed, the new text mobius-strips itself, sprouts long silvery corkscrews of hair, walks barefoot over gravel, gold lunula glinting about its throat.”

- *These Lips Which Are Not One*, Dodie Bellamy

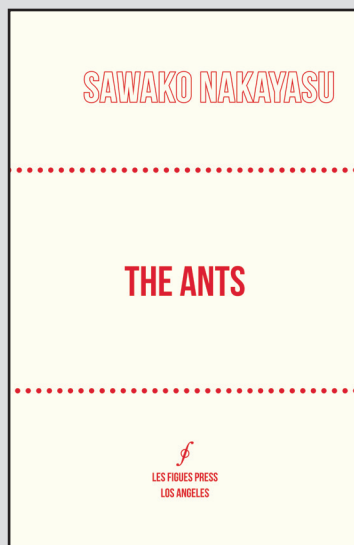
“Outside we tried to collect being. I thought is that what a book is?”

- *An Elegy for Passage: For Want and Sound*, Melissa Buzzeeo

“ritmica  
gestual  
voraz”

- *Naturaleza Del Poema*

Myriam Moscona



"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. Here we follow the lines of black legged, syntactical units—the words—as they cross and they tickle the heart of the matter with us."

—John Granger

## THE ANTS

*Sawako Nakayasu*

*The Ants* is a study not of, but through, ants. In a dashing sequence of prose pieces, Sawako Nakayasu takes the human to the level of the ant, and the ant to the level of the human. Prima facie, *The Ants* is a catalogue of insect observations and observations of insects. But the exposé of insect life humbles and disrupts the myopia that is human life, where experience is seen in its most raw and animal form and human "nouveau-ambitious" and "free-thinking" lifestyles become estranged and uncovered. Is it more lonely to be crushed into the core of a non-mechanical pencil, to be isolated in the safety of home, or to "find" "it" "all" at the very very last moment? *The Ants* is the distance, the break, the tenuous wilderness between exoskeleton and endoskeleton, and Nakayasu puts her finger on it, and it, and it.

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*.



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



"*Kern* 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

## KERN

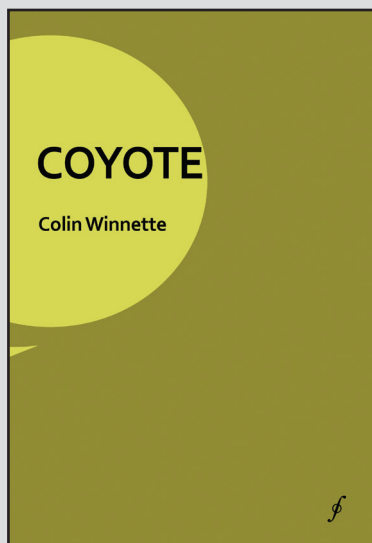
*derek beaulieu*

Proposed as a collection of imaginary logos for the corporate sponsors of Borges' Library of Babel, *Kern* balances on a precipice between the visual and nonsensical, offering poems just out of meaning's reach. Using dry-transfer lettering, derek beaulieu made these concrete pieces by hand, building the images gesturally in response to shapes and patterns in the letters themselves. This is poetry closer to architecture and design than confession, in which letters are released from their usual semantic duties as they slide into unexpected affinities and new patterns. *Kern* highlights the gaps inside what we see and what we know, filling the familiar with the singular and the just seen with the faintly remembered.



derek beaulieu is the author or editor of 15 books, most recently *Please, No more poetry: the poetry of derek beaulieu* and *Kern*. He is the publisher of the acclaimed no press and is the visual poetry editor at UBUWeb. Beaulieu has exhibited his work across Canada, the United States and Europe. He is the 2014-2016 Poet Laureate of Calgary, Canada.

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



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

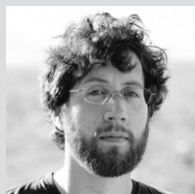
—Aimee Bender

## COYOTE

*Colin Winnette*

A daughter disappears in the middle of the night. What happens in the aftermath of this tragedy—after the search is abandoned, after the TV crews move on to cover the latest horrific incident—is the story of *Coyote*. There is a marriage and a detective. There is a storm, a talk show host, and a roasted boar. People are murdered and things are hidden. Coyotes skulk in the woods, a man stands by the fence, and a tale emerges within this familiar landscape of the violent unknown.

Colin Winnette is the author of *Revelation*, *Animal Collection*, and *Fondly*, listed among Salon.com's Best Books of 2013. Colin is an associate editor of PANK Magazine, and he conducts a regular interview series for The Believer Logger. He lives in San Francisco.



Fiction | \$17.00 | ISBN: 978-1-934254-56-1 | Paperback | Winter 2014/15

"Sandra Doller's idiom and rhythm come out swinging, somehow both sly and street fight. *Leave Your Body Behind* 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

*Sandra Doller*

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?

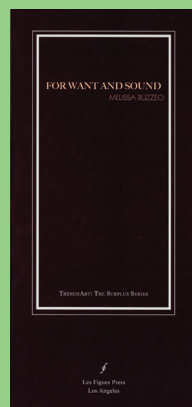


Sandra Doller's books include *Ori flamme*, *Chora*, and *Man Years*, and two chapbooks: *Mystérieuse* by Éric Suchère and *Memory of the Prose Machine*. The founder & editrice of 1913 Press & 1913 *a journal of forms*, Doller currently teaches film, literature, and writing at Cal State-San Marcos. She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

Poetry | \$17.00 | ISBN: 978-1-934254-57-8 | Paperback | Winter 2014/15



# BACKLIST



## Melissa Buzzeo *For Want and Sound*

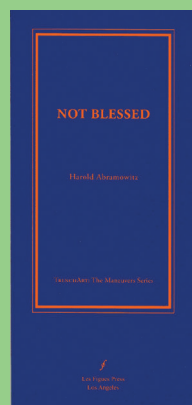
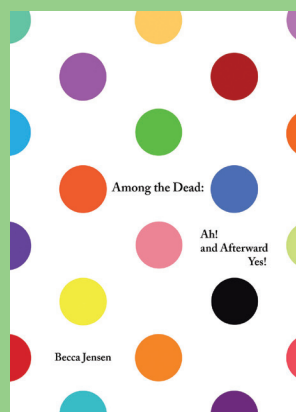
"A writer with incredible lyric gifts, Buzzeo has written through trauma, architecture and place to create a work that is completely original and vibrant. *For Want and Sound* is not simply a test of form; instead, it displays this writer's willingness to let what is written have its own body, its own intensity, and to track that to the place where materials, cells and communities: explode."

—Bhanu Kapil

## Becca Jensen *Among the Dead: Ah! and Afterward Yes!*

### Winner of the 2011 NOS Contest

A family of five, Mrs. G, Mr. G and the daughter, along with a chorus and a collector (ghostly cousins perhaps or kindred ghosts or genealogists extraordinaire), inhabit Becca Jensen's *Among the Dead: Ah! and Afterward Yes!* The family's home rests on the foundations of English and classical literature; the lilt and language of which seep through the floorboards and into the air they breathe.



## Harold Abramowitz *Not Blessed*

"Set in a frightening and indeterminate present, this bitter and masterful parable demonstrates the somnambulant power of language. Channeling the early plays of Peter Handke, Abramowitz draws us into the narrator's suspect nostalgia: In the southern part of the country when the space was open, and when there were still people to share things with . . ."

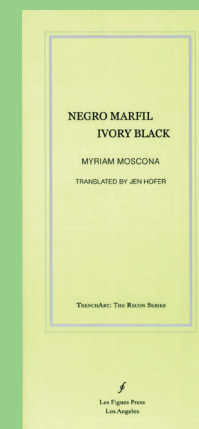
—Chris Kraus

## Myriam Moscona (trans. Jen Hofer) *Negro Marfil / Ivory Black*

### Winner of the 2012 Harold Morton Landon Translation Award and the PEN Award for Poetry in Translation

"The pleasure of *Ivory Black* is in its shades and shadows, how it articulates writing as a gesture hovering between binaries, bodies, languages, modes of perception, cultures."

—Christian Hawkey



## *I'll Drown My Book: Conceptual Writing by Women*

Conceptual writing is emerging as a vital 21st century literary movement and *I'll Drown My Book* represents the contributions of women in this defining moment. The book includes work by 64 women from 10 countries, with contributors' responses to the question—What is conceptual writing?—appearing alongside their work. *I'll Drown My Book* offers feminist perspectives within this literary phenomenon.

## Jessica Bozek *The Tales*

### Winner of the 2012 NOS Contest

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



## FULL BACKLIST

*Not Blessed* | Harold Abramowitz  
*From JBAD, Lessons Learned* | Danielle Adair  
*Babyfucker* | Urs Allemann  
*God's Livestock Policy* | Stan Apps  
*Inch Aeons* | Nuala Archer  
*Kern* | derek beaulieu  
*Cunt Norton* | Dodie Bellamy  
*I'll Drown My Book: Conceptual Writing by Women* | eds. Caroline Bergvall, Laynie Browne, Teresa Carmody, Vanessa Place  
*Preserving A Home For Veterans* | Lauren Bon, Janet Owen Driggs, Terence Lyons, Richard L. Fox  
*in the plain turn of the body make a sentence* | Sissy Boyd  
*The Tales* | Jessica Bozek  
*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  
*Leave Your Body Behind* | Sandra Doller  
*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

85 | Claire Huot and Robert Majzels  
*Voice of Ice* | Alta Ifland  
*Among the Dead: Ah! and Afterward Yes!* | Becca Jensen  
*Negro Marfil / Ivory Black* | Myriam Moscona, trans. Jen Hofer  
*The Ants* | Sawako Nakayasu  
*By Kelman Out of Pessoa* | Doug Nufer  
*Film Poems* | Redell Olsen  
*Grammar of the Cage* | Pam Ore  
*Dies: A Sentence* | Vanessa Place  
*The Phonemes* | Frances Richarda | Sophie Robinson  
*Lividity* | Kim Rosenfield  
*re: evolution* | Kim Rosenfield  
*Words of Love* | Mark Rutkoski  
*The Field* | Martin Glaz Serup  
*Guantanamo* | Frank Smith  
*Chop Shop* | Stephanie Taylor  
*A Happy Man and Other Stories* | Axel Thormählen  
*The New Poetics* | Mathew Timmons  
*Our Lady of the Flowers, Echoic* | Chris Tysh  
*Things To Do With Your Mouth* | Divya Victor  
*2500 Random Things About Me Too* | Matias Viegener  
*The /n/Oulipian Analects* | eds. Matias Viegener, Christine Wertheim  
*+|me'S-pace* | Christine Wertheim  
*Feminaissance* | ed. Christine Wertheim  
*Coyote* | Colin Winnette

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