

FONO GRAF EDITIONS FALL 2021/WINTER 2022 CATALOG

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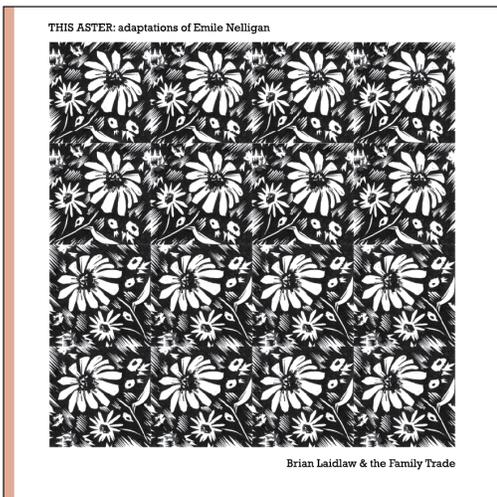


Fifth Year Anniversary Reissue of FON01

Aloha / irish trees by *Eileen Myles*

Aloha/irish trees was recorded by Ambrose Bye and Max Davies at Harry's House in Boulder, Colorado at The Jack Kerouac School of Disembodied Poetics/Naropa University in the Summer of 2015 and engineered and mastered by Gus Elg at Sky Onion in Portland, Oregon in the Fall of 2015.

12" LP • Distributed by Burnside Distribution Corporation & SPD • Available on Bandcamp • Publication Date: May 17th, 2016 • 2nd Printing: December 10, 2021 • \$16.95



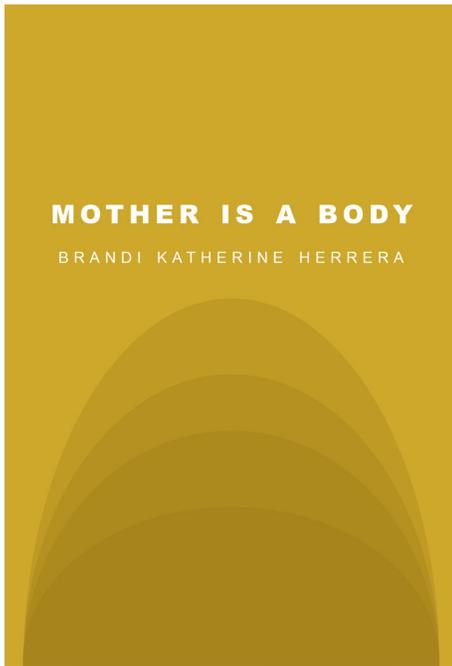
This Aster: Adaptations of Emile Nelligan by *Brian Laidlaw & The Family Trade*

This Aster is a suite of songs based on poems by the French-Canadian poet Emile Nelligan. Nelligan was born in Montreal on Christmas Eve, 1879; he published his first poems at sixteen, and was heralded as a rising star of Canadian literature. The poet produced his entire oeuvre by the age of nineteen, and was then, at twenty, abruptly committed to a mental hospital. Nelligan remained in the asylum for the rest of his life, and never wrote again.

A century later, poet-songwriter Brian Laidlaw was offered a Hinge Artist Residency to live and work on the grounds of a different mental hospital – the Kirkbride, in Northern Minnesota – for a stretch of several weeks, translating Nelligan's poems from French into English, and then setting the texts to music. Working with his chamber-folk ensemble The Family Trade, the band tracked *This Aster* onsite, recording everywhere from closets to cathedrals. The resulting tracks – full of haunted choirs, sweeping strings, and apocalyptic trumpets – are an attempt to capture in English-language music the stirring effects that Nelligan himself created in his original French-language poetry.

Publication Date: November 3rd, 2021
Music/Poetry • \$16.95 • 12" LP
Distributed by Burnside Distribution Co. & SPD
Available on Bandcamp

Brian Laidlaw is an author-songwriter whose releases include *The Stuntman* (Milkweed Editions, 2015), *The Mirrmaker* (Milkweed Editions, 2018), and the musical translation-adaptation album *This Aster* (Fonograf Editions, 2021). Brian is a co-founder of Unrestricted Interest, an organization offering poetry and songwriting mentorship for kids and adults on the Autism Spectrum, and he also teaches in the Masters' in Professional Creative Writing program at University College in Denver. He is currently based in Moab, Utah.



Publication Date: November 9th, 2021
Poetry • \$15.95 • Paperback • 6 x 8.5" • 102pp
ISBN: 978-1-7344566-7-7 • Distributed by SPD

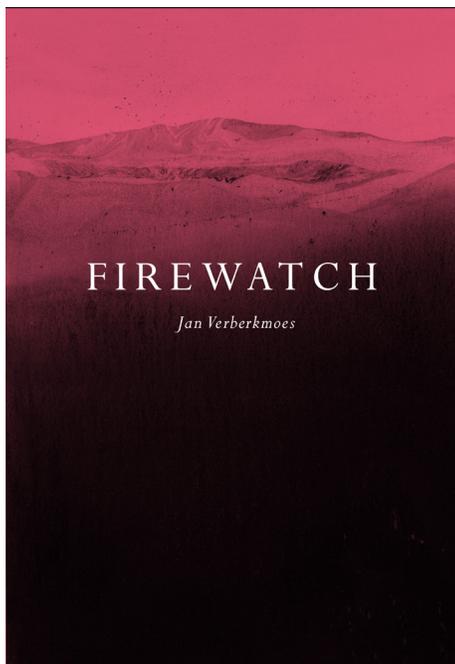
MOTHER IS A BODY by *Brandi Katherine Herrera*

Sonic and typographic experimentation collide in this book-length poem in seven sections. **MOTHER IS A BODY** is a visceral and immediate exploration of the female body, and that which is continually forced upon it, as Herrera considers what it means to be mothered, and to mother in return.

Through a cyclical process of imagining, conceiving, assigning, emptying, **MOTHER IS A BODY** at once renounces and reveres the notion of the sacred feminine, to illustrate “mother” in her many actualities — a complex figure, at times unsightly, that both is and isn’t what we most often ascribe to her as an archetype of the divine.

Overseen by Gilles Deleuze and Félix Guattari, Clarice Lispector, Miriam Medrez, and Yoko Ono, Herrera pieces together material excavated from within Instagram’s endless scroll, Wikipedia’s citations, and even the U.S. Department of Agriculture’s archives to create a layered inscription — musically, emotionally, philosophically — to the idea of motherhood, and the children she never had.

Brandi Katherine Herrera is an artist whose work in text, image, and sound explores the poetics of color and space. She is the author of *Mutterfarbe* and *Natürlicher*, (Broken Cloud Press, 2016); a co-author of *MAR* (Lute & Cleat, 2018); and co-editor of *The Lake Rises* (Stockport Flats, 2013). Her work is held in the Seattle Art Museum’s permanent collection, Yale University’s Faber Birren Collection, UCLA’s Louise M. Darling Archive, University at Buffalo’s Poetry Collection, and Reed College’s Special Collections & Archives, and has been featured by the Seattle Art Museum, Cube Gallery, 23 Sandy Gallery, Poetry Press Week, The Volta, among others.



Publication Date: December 7th, 2021
Poetry • \$15.95 • Paperback • 6 x 8.5" • 91pp
ISBN: 978-1-7344566-8-4 • Distributed by SPD

Firewatch by *Jan Verberkmoes*

Firewatch lives in the porous recesses of recollection and the uncertainty felt when re-entering traumatic psychological and physical territories. White space as the natural silence of the page—the indefinable, yet present matter that pushes the text into place—permeates the collection as a kind of repression. Italicized fragments wind through the poems as an other-worldly tether that binds the speaker to the subconscious voices of its othered self. These elements grow together into a larger portrayal of the speakers’ evolving relationship to the quiet violence of deterioration, to a threatening and threatened landscape, and to the fractures between perception and comprehension into which they slip.

Jan Verberkmoes is a poet and editor from Oregon. She received her MFA from the University of Mississippi, where she was a John and Renée Grisham Fellow. Her poems have recently appeared in *The Paris Review*, *Lana Turner*, and *Denver Quarterly*, among others. A recipient of a Pushcart Prize, a 2018-19 Stadler Fellowship at Bucknell University, and a 2019-20 Fulbright Fellowship to Germany, she now lives in Colorado where she is pursuing her PhD in English and Creative Writing at the University of Denver.



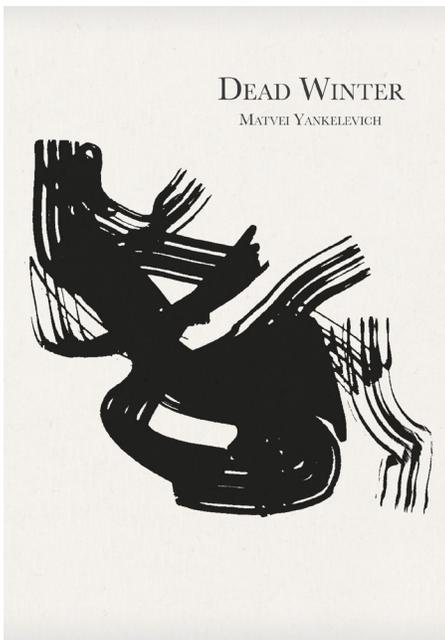
Publication Date: March 20, 2022
Poetry • \$15.95 • Paperback • 7 x 10 ” • 126pp
ISBN: 978-1-7344566-9-1 • Distributed by SPD

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Originally published in 1927, Russian painter Kasimir Malevich’s book *The Non-Objective World* delineates his vision that the best art values, above everything else, the “supremacy of pure feeling.” According to Malevich there are “[t]wo basic types of creation [that] can be distinguished: one, initiated by the conscious mind, serves practical life, so-called, and deals with concrete visual phenomena; the other, stemming from the subconscious or superconscious mind, stands apart from all “practical utility” and treats abstract visual phenomena.”

As editors in putting this issue together Malevich’s maxims became our own. We sought work that seemed to challenge us in multiple ways, ways that we couldn’t have predicted prior to reading. Included herein are novel excerpts and essays, poems, runes and translations. Our hope in including such a wide variety of work is that it speaks to Fonograf’s own multifarious nature. What we like is entirely tempered by what we can hear and see and feel.

With contributions by Jeffrey Yang • Nathaniel Mackey • Justin Phillip Reed • Arda Collins • Joyelle McSweeney • Alice Notley • Andre Perry • Michael Earl Craig • Anaïs Duplan • Mary Szybist • Suzanne Buffam • Claire Donato • Catherine Bresner • Peter Gizzi • Emily Hunerwadel • & more



Publication Date: January 13th, 2022
Poetry • \$10.95 • Paperback • 5 x 7 ” • 46pp
ISBN: 978-1-7344566-9-1 • Distributed by SPD

Dead Winter by Matvei Yankelevich

Aggressively personal, ironic, mixing colloquial and arch, outmoded diction, *Dead Winter* invokes the privacy and the self-reflexive performance of notebook writing, carving out a space for melancholic complaint and anxious meditation on the end-times endeavor of the lyric mode itself. These twenty-seven poems, selected from the poet’s ongoing “From a Winter Notebook” cycle, pitch the season’s traditional poetic themes—such as stasis, ruin, aging, lost love, obsolescence, belatedness, dormancy, and decline—into a cultural context that is hostile to interiority, opacity, and confusion.

Matvei Yankelevich is a poet, translator, and editor whose books include *Some Worlds for Dr. Vogt* (Black Square), *Alpha Donut* (United Artists), *Boris by the Sea* (Octopus), and, most recently, the chapbook *From a Winter Notebook* (Alder & Frankia). His translations from Russian include *Today I Wrote Nothing: The Selected Writings of Daniil Kharms* (Overlook) and, with Eugene Ostashevsky, Alexander Vvedensky’s *An Invitation for Me to Think* (NYRB Poets), which received the 2014 National Translation Award. He has been awarded fellowships from the National Endowment for the Arts, the New York Foundation for the Arts, and the National Endowment for Humanities. In the 1990s, he co-founded Ugly Duckling Presse where he edited, designed, and produced a variety of books, chapbooks, periodicals, and broadsides over the course of twenty-five years. He teaches translation and book arts at Columbia University’s School of the Arts.

*Winner of the 2019 Fonograf Editions Open Genre Book Prize,
selected by Rae Armantrout*

Systems Thinking With Flowers by *Krystal Languell*

“Yes. There is a sharp intelligence in these poems, negotiating between distance and the yearning for affiliation, jaded disillusionment and flickers of hope or at least relief...”

– excerpted from the forward by Rae Armantrout

A poetry collection about conspiring to do right within the constraints of inherited structures, *Systems Thinking With Flowers* critiques unearned authority in its many guises. In two sections, the book chronicles the complex emotional gymnastics required for existence in male-dominated and colonialist environments, such as professional sports, museums, and other institutions.

Krystal Languell lives in Chicago. She is the author of three books: *Call the Catastrophists* (BlazeVox, 2011), *Gray Market* (1913 Press, 2016), and *Quite Apart* (University of Akron Press, 2019). Her fourth poetry collection, *Systems Thinking with Flowers*, was selected by Rae Armantrout as the winner of the inaugural Fonograf Editions Open Genre Book Prize and will be published in early 2022.



Publication Date: February 15th, 2022
Poetry • \$15.95 • Paperback • 6x9 ” • 65pp
ISBN: 978-1-7378036-0-7 • Distributed by SPD

Announcing Fonograf Editions’ Archival Record Series: The Woodberry Sessions



In fall 2022, Fonograf Editions, in collaboration with Harvard’s Woodberry Poetry Room, will launch The Woodberry Sessions, a series of historic readings by some of America’s most influential poets on 12” LP. Each LP will include extensive liner notes with essays by contemporary poets and critics reflecting on the legacy of the poet on record.

Forthcoming Fall 2022

AR01: John Ashbery Live at Sanders Theatre, 1976 — 12” LP with essays by Douglas Crase, Dara Wier, and John Yau

In May of 1976, shortly after being awarded the National Book Award, the National Book Critics Circle Award, and the Pulitzer Prize for *Self-Portrait in a Convex Mirror*—a triple crown which, to this day, only he has—John Ashbery returned to his alma mater, Harvard University to read new and selected poems. John Ashbery Live at Sanders Theatre, 1976 is forty-seven minutes of poems from *Houseboat Days*, *Self-Portrait in a Convex Mirror*, and *The Double Dream of Spring*.

Forthcoming Spring 2023

AR02: Audre Lorde Live at Fassett Studio, 1970 — 12” LP



DEARTH & GOD'S GREEN MIRTH

Proto-formal, *DEARTH* is a collection of sci-fi dirges for all of living things on a small contaminated planet, while in *GOD'S GREEN MIRTH* the poet playfully degrades God, for fun.

Cody-Rose Clevidence is the author of *BEAST FEAST* and *Flung/Throne*, both from Ahsakta Press, *Listen My Friend This is the Dream I Dreamed Last Night* from The Song Cave and *Aux Arc / Trypt Ich* from Nightboat, as well as several handsome chapbooks (flowers and cream, NION, garden door press, Auric). They live in the Arkansas Ozarks with their medium sized but lion-hearted dog, Birdie and an absolute lunatic cat.



Hole Studies

Hole Studies is a book about care and the forms it may take. An essay collection on writing and labor, art and activism, attention as a transformative practice, difference and collaboration, adjuncting and the margins of the academy, whiteness and its weapons, professionalization and its discontents, the radical importance of surprise, friendship at work, the self and its public and private modes: *Hole Studies* keeps listening. What is it we need from each other? What could we still make happen? This book looks for forms of responsiveness and moments that matter. *Hole Studies* would like to work for you.

Hilary Plum (she/her) is the author of several books, most recently the novel *Strawberry Fields*, winner of the Fence Modern Prize in Prose. Her essay collection *Hole Studies* is forthcoming from Fonograf Editions, and a volume of poetry, *Excisions*, is forthcoming from Black Lawrence. She was the recipient of the GLCA New Writers Award for the work of nonfiction *Watchfires*. She teaches fiction, nonfiction, and editing & publishing at Cleveland State University and in the NEOMFA program, and she serves as associate director of the CSU Poetry Center. With Zach Savich she edits the Open Prose Series at Rescue Press. Recent work has appeared in *Granta*, *College Literature*, *American Poetry Review*, *Fence*, and elsewhere.

OTHER FONOGRAF ED. TITLES

1. **Eileen Myles**—*Aloha/irish trees* (LP)
2. **Rae Armantrout**—*Conflation* (LP)
3. **Alice Notley**—*Live in Seattle* (LP)
4. **Harmony Holiday**—*The Black Saint and the Sinnerman* (LP)
5. **Susan Howe & Nathaniel Mackey**—*STRAY: A Graphic Tone* (LP)
6. **Annelise Gelman & Jason Grier**—*About Repulsion* (EP)
7. **Joshua Beckman**—*Some Mechanical Poems To Be Read Aloud* (print)
8. **Dao Strom**—*Instrument/ Traveler's Ode* (print; cassette tape)
9. **Douglas Kearney & Val Jeanty**—*Fodder* (LP)
10. **Mark Leidner**—*Returning the Sword to the Stone* (print)
11. **Charles Valle**—*Proof of Stake: An Elegy* (print)
12. **Emily Kendal Frey**—*LOVABILITY* (print)
13. **Brian Laidlaw and the Family Trade**—*THIS ASTER: adaptations of Emile Nelligan* (LP)
14. **Nathaniel Mackey and The Creaking Breeze Ensemble**—*Fugitive Equation* (compact disc)
15. **FE Magazine FONOI5** (print)
16. **Brandi Katherine Herrera**—*MOTHER IS A BODY* (print)
17. **Jan Verberkmoes**—*Firewatch* (print)
18. **Krystal Languell**—*Systems Thinking with Flowers* (print)
19. **Matvei Yankelevich**—*Dead Winter* (print)

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Fonograf exists to take risks that push the boundaries of sound, text, and genre. We value the interdisciplinary, experimental, and unclassifiable, and we strive to bring to life works that resist, bend, and break expectations. We prioritize public access by making a component of each of our releases available for free to the public (such as streaming audio online) and by hosting multiple free community events corresponding with each of our publications throughout the year.

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