

FONO GRAF EDITIONS  
CATALOG 2025

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MEMBERSHIP. \$12/month.

For members of Fonograf Ed., we aim to ship new items out quarterly, plus new downloads of readings and performances by a variety of writers and artists.



Established in 2016, Fonograf Editions is a 501(c)(3) nonprofit press and literary record label based in Portland, OR. Places like *The Paris Review Daily* and *Poets & Writers* have previously written about our creation and development and our books and records have been featured and reviewed at places like *The New York Times*, *Artforum*, *The New York Times Book Review*, *Harper's*, and *The London Review of Books*.

Fonograf Ed. is distributed by NYU Press (print) and Asterism (audio). Contact: [info-at-fonografeditions-dot-com](mailto:info-at-fonografeditions-dot-com)

We are a proud member of the Community of Literary Magazines and Presses (CLMP).

As a 501(c)(3) nonprofit literary press/record label, Fonograf Ed. is a very unique breed that relies entirely on the support of its readers and listeners. The best way to support us and to keep up with our latest releases is to become a member. We can't do this without you. It is your generosity that makes it possible for us to continue putting out books and records by exceptional artists of all swaths.

# NEW RELEASES



## LOW: NOTES ON ART & TRASH

*Debut Essay Collection*  
by Jaydra Johnson

Paperback, 168 pp, 5 x 8, 979-8-9875890-7-6

Raised in a rural Oregon town plagued by poverty, the artist and writer Jaydra Johnson excelled in school and chased upward mobility, desperate to escape the adversity that she saw as her inheritance—and the certainty that she grew up as trash. Johnson’s powerful memoir, *Low*—selected by acclaimed writer Maggie Nelson as the winner of Fonograf Editions’ inaugural essay collection contest—tells the redemptive story of an artist who came to embrace her lineage. In the tradition of

other outcast artists who have spun refuse into art, the essays in *Low* reclaim trash as a precious resource and a medium for storytelling.

“Jaydra Johnson’s *Low: Notes on Art and Trash* is part instruction manual, part genealogy, part art criticism, and part memoir – all of it pulsing with urgency and necessity. It’s written in wry, straight-ahead prose that hits no false notes, and feels honest and earned at every juncture.

Despite traveling under the humble (if noble) tradition of “notes,” *LOW*’s provocations and attestations stayed with me long after I turned its final page. I found myself rooting hard for its narrator – while also realizing that there is no need, as she has clearly found her way, and is now our teacher. The sensibility and achievement of this book deserves widespread circulation and contemplation; I hope being chosen as the winner of this contest will provide such an opportunity.”

—Maggie Nelson

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MOUTH  
HOLDS  
MANY  
THINGS [

A DE-CANON HYBRID-LITERARY COLLECTION

Edited by Dao Strom & Jyothi Natarajan  
FONOGRAP EDITIONS

## A MOUTH HOLDS MANY THINGS

*Anthology edited by Dao Strom  
and Jyothi Natarajan*

Paperback, 7 x 9, 337 pp, 979-8-787-58903-8

*A Mouth Holds Many Things* collects hybrid-literary works from 36 women and nonbinary BIPOC writer-artists. Spanning experimental poetry and prose, image-text, collage, performance text, AI-generated writing, and more, this ground-breaking full-color print volume illuminates and expands the interstitial spaces where text blends, blurs, and morphs with visual and other media.

A project of the Portland-based literary-social art project, *De-Canon*, which creates unique spaces and experiments to center works by writers of color, *A Mouth Holds Many Things* was edited by **Dao Strom** and **Jyothi Natarajan**.

Contributors include: Kimberly Alidio, Samiya Bashir, Victoria Chang, Gabrielle Civil, Vi Khi Nao, Diana Khoi Nguyen, Paisley Rekdal, Sasha Stiles, Vauhini Vara; and more.

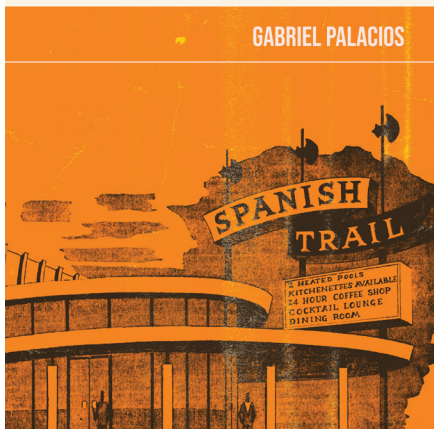
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“*A Mouth Holds Many Things* demonstrates an approach to hybrid literature that moves beyond mere genre-crossing, finding an exploded space that taps image, performance, nature, insomnia, and binary code as extended methods of writing.”

—Jason N. Le, *BOMB*

# A TEN PESO BURIAL FOR WHICH TRUTH I SIGN

GABRIEL PALACIOS



# A TEN PESO BURIAL FOR WHICH TRUTH I SIGN

*Debut Poetry Collection*

by *Gabriel Palacios*

Paperback, 5.25 x 8, 118 pp, 979-8-9875890-4-5

“At once an archeologist, hauntologist, and student of the oral tradition, Palacios’ lyrics carefully excavate, document, and interpellate... interrogating what a peopled coexistence could possibly mean when, amidst modern exigencies, to coexist peopled is to exist atop megatons of sociohistorical sediment rendered and tamped down from decisions-turned-outcomes made by groups fueled forward under the sway of patho-

logical and poisonous persuasions about their own superiority... If I had to do what most artists loathe seeing done to their work and pigeonhole this book with a single descriptor, I might call it a census of the phantasmal.”

—John Goodhue, *Cleveland Review of Books*

“When someone asks me what a poet is, I answer: the one who changes (is changing) the definition of what a poet is. Gabriel Palacios, for example: he’s an urban archeologist, hauntologist, holographer, oral cartographer, de-mosaicist, muralist, and all of these as a poet. *A Ten Peso Burial* is the evidence. It is both a book-length mural being painted on something that is always moving (i.e. constant traffic), and the study, years later, of that mural, through the scraping away of its faded mask to reveal the neon historama underneath, still in the process of being painted.”

—Brandon Shimoda

# DEEPER THE TROPICS



POEMS BY  
**MATT BROADDUS**

## DEEPER THE TROPICS

Poetry Collection by Matt Broaddus

Paperback, 5 x 8, 68 pp, 979-8-9875890-9-0

Via surreal persona poems, prose poems, and false translations, *Deeper the Tropics* navigates the mythology of the self via the masked figure. Inhabiting perspectives as various as that of an ancient Assyrian king and J. Robert Oppenheimer, these poems present the self as an accumulation of faces over which we have only partial control. In this semi-public/semi-private space of self, *Deeper the Tropics* celebrates the imaginative leaps we make to find ourselves in ever-changing configurations: a group of African mask poems enumerates the speaker's transforming understanding of ancestry, spirituality, and art; free-associative, false

translations of chapters of the Tao Te Ching skirt singular notions of authenticity in favor of playful collaboration; and prose passages run through the collection, putting formal pressure on the generic constraints that constitute the (poetry) book form. Ultimately, the tropics, like the self, exist in a mythic space that is both local and global, fantasized of and politically contested. Similarly, these poems operate in a liminal space where possibilities propagate.

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Broaddus's enchanting, hallucinatory sophomore volume explores the fantasy of identity. One series of poems imagines the inner world of J. Robert Oppenheimer through a funhouse mirror, while another—titled "African Mask" after the work of photographer Phyllis Galembo—imagines a series of increasingly ominous false faces. While identity is seemingly a construct, Broaddus also demonstrates how difficult it is to shed when the state enforces penalties for doing so. He references Nigerian poet Christopher Okigbo, who died fighting for Biafran independence, in a poem about police violence that begins, "Another black man is/ dead. My country is authorized)." ...This skillful collection will resonate with those attuned to late-stage capitalism's many absurdities.

—Publishers Weekly

# FORTHCOMING TITLES



## THE GRIMACE OF EDEN, NOW

Poetry Collection by  
*Cody-Rose Clevidence*

Poetry • Hardback • 7 x 9 • 103pp

979-8-987589-08-3

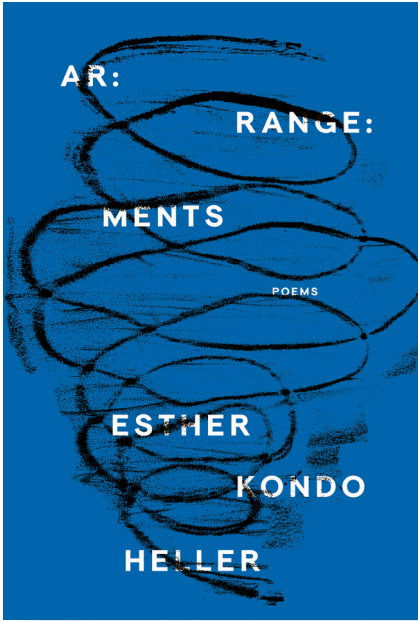
Distributed by NYU Press/ November 2024

The playful, inventive, and lyrically quick poems comprising *The Grimace of Eden, Now* orbit the strange space halfway between Tennyson and the Metaverse, veering between the natural world and a sci-fi universe, between inner feelings and outward observations, with ques-

tions of divinity alongside domestic life, spiders, dishes, and spaceships. The roving eye of these poems wanders through spacetime carrying irreverent theologies and exploring what it could mean to be living, sensate, and awake in this weird moment in time, exposing a mixture half of awe and half of madness.

“Adore and adorn: these are the primary imperatives for the cosmic poet, verbs of praise so fundamental to poetic faith, they can hardly be told apart. Cody-Rose Clevidence, already one of our country’s most potent lyric experimenters, heeds the imperatives of poetry’s archaic inclinations, for they know the “ancient rhythm beats in your small heart today.” The music of a poem is its own higher intelligence, and does more work in us than mere “meaning” can ever do—the trance-work of stresses, the syllabic ecstasies whose polyphonic wild innocence mimics the birds they accidentally name, a line so vital you must take its pulse to read it, such are the deep gifts of *The Grimace of Eden, Now*.”

—Dan Beachy-Quick



# AR:RANGE:MENTS

Debut Poetry Collection by  
Esther Kondo Heller

Poetry • Paperback • 6 x 9 • 68 pp  
978-1-964499-39-0

Distributed by NYU Press/ March 2025

Can words hold a note? Can language foam like a mouth? In their hybrid debut volume *Ar:range:ments*, Esther Kondo Heller creates textual & visual language that escapes the page to utter and speak past the record, the archive, and the document. What arrangements exist between a mother and child? In listening to Black queer life in Berlin, Mombasa, and London the action of arranging becomes a means of sounding out a collective utter-

ance of Black survival with joy amid grief, colonialism, medical racism, and loss. A revelatory debut volume, *Ar:range:ments* collectively thinks with, amongst others, the works of Audre Lorde, May Ayim, Fred Moten, Raja Lubinetzki, NourbeSe Philip, Harryette Mullen, Diana Khoi Nguyen, Victoria Adukwei Bulley, Marvin Gaye, Taylor Johnson, and Octavia Rucker Gabrielle.

“If in the space between mutter and Mutter a dying language is born, what is borne there – in the constant opening of carrying over, in the resonant silence of a mother and child reunion – is the sound space/practice room of Pan-African speech, which animates the gift from Esther Kondo Heller that you hold now in your hands. Held now in the violent conservatory that you hold, new tongues in your mouth, new flavors in your ear, are you in disarray? Yeah! It’s her loving(re)arrangement of the collective head.”

—Fred Moten





## WRONG WINDS

Poetry Collection by Ahmad Almallah

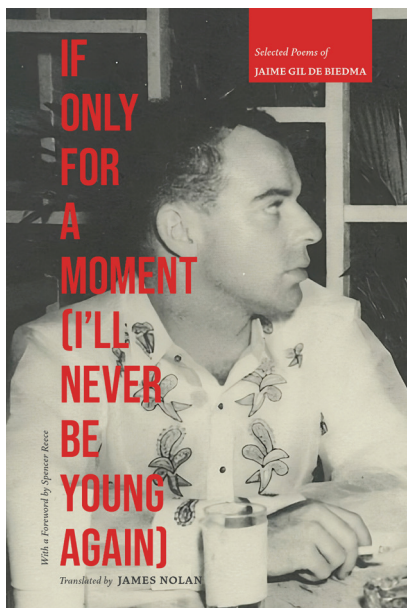
Poetry • Paperback • 6 x 9 • 63 pp • 978-1-964499-48-2  
Distributed by NYU Press/ March 2025

When genocide is the question, can the answer be anything but wrong? In *Wrong Winds*, written during the first months of Israel's genocidal assault on Gaza, Palestinian-American poet Ahmad Almallah converses with the screams echoing throughout the West. Traversing European cities, Almallah encounters the impossibility of being a Palestinian, left alone in a world full of sympathizers and enemies. Through a continuous unsettling of words and places, considering the broken voices of Western poetry (Eliot, Lorca, Celan among others), the poems in *Wrong Winds* discover the world again and form an impossible dialogue with the dead and dying.

Ahmad Almallah grew up in Bethlehem, Palestine and currently lives in Philadelphia where he is an artist-in-residence in Creative Writing at the University of Pennsylvania. His first book of poems, *Bitter English*, was published in the Phoenix Poets Series from the University of Chicago Press in 2019. His second poetry collection *Border Wisdom* (2023) is available from Winter Editions. His work has been translated into Arabic, Italian, Portuguese, Russian, Spanish and Telugu.

"Ahmad Almallah's writing is immensely relevant; we need his voice."—**Naomi Shihab Nye**

"*Wrong Winds* is an epitome of poetic labor: a book that teaches the awesome responsibility of being fully human. Ahmad Almallah imagines a language for survival on a planet where people and morality are routinely and casually displaced, and offers pathways for us to come to terms with the world we are creating: a place that contains utmost beauty and unutterable hurt. Long after Palestine is free, these urgent poems will remain touchstones of what counters the degradation of the human spirit." —**Anna Badkhen**



# IF ONLY FOR A MOMENT (I'LL NEVER BE YOUNG AGAIN)

*Selected Poems of Jaime Gil de Biedma*  
(trans. James Nolan)

Poetry • Hardback • 5.5 x 8.5 • 136 pp  
979-8-9875890-5-2

Distributed by NYU Press/ March 2025

Jaime Gil de Biedma is widely recognized as Spain's finest poet since Federico García Lorca. Born in 1929, his childhood and almost entire adult life were bracketed by the bloody civil war and Franco's fascist state. Yet rooted in Barcelona, he managed to become a cosmopolitan poet, lived as a clandestine left-

ist and gay man, and published three books of poetry under strict censorship. His poetry is collected in the anthology *Las personas del verbo* (1975). He died of AIDS in 1990, and since the publication of his diaries, he has become the icon of a passionate literary cult.

"In Gil de Biedma, masterfully translated by James Nolan, I read a poetry that survives under pressure. These are poems that yearn for a lost Spain as our speaker longs for his youth. As Nolan attests in his introduction, these poems don't know that Almodóvar will swagger down Calle Amor de Dios in a few years. Poetry outlasts Franco and AIDS. A poet like Gil de Biedma will add to the record of what life was like under oppression. Gil de Biedma fills in what was lost."  
—Spencer Reece

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## GROCERIES

*Debut Poetry Collection by Nora Claire Miller*

Poetry • Paperback • 7 x 10 • 82 pp • 978-1-964499-54-3 • Distributed by NYU Press/ October 2025

The winner of the 2023 Fonograf Editions Open Genre Book Prize contest, as chosen by Srikanth Reddy, *Groceries* is a book-length poem about what to do about objects. Not where to put them exactly, but how to print them out from the sky so they get sucked back down to earth. How to tell a noun from a category of noun, an image from a category of image. Cereal from USB ports. Motorcycles from escalators. Grapevines from hair elastics. They're more similar than you'd think.

## LITTLE NECK

*Novel by Darcie Dennigan*

Fiction • Paperback • 6 x 9 • 184 pp • 978-1-964499-52-9  
Distributed by NYU Press/ September 2025

*Little Neck* is a haunting and cinematic novel set in a small New England town steeped in secrets. It follows the life of a girl abandoned in a cemetery, who grows up tending graves under the guidance of a beloved groundskeeper. Her world unravels when he catches her exhuming a body, and she is sent to apprentice with the town's tombstone carvers. As the girl learns fragments of her hidden past, a dark family history begins to consume her. *Little Neck* explores themes of inheritance, desire, and grief, probing the question: Can we escape the mistakes of our parents, even when their identities are a mystery? With echoes of Agota Kristof, Marguerite Duras, and Marie Redonnet, Dennigan crafts a tragic, darkly humorous meditation on family and the secrets that shape us.

## TRACEABLE RELATION

*Kimberly Alidio*

Prose/Hybrid • 5.5 x 8.5 • 136 pp • ISBN: 978-1-964499-42-0  
Distributed by NYU Press/ September 2025

A collection of linked essays and poems concerned with the vitality of art and writing in the wake of grief. At the intersections of poetry, sonic/ visual text, nonfiction, and arts writing, *Traceable Relation* portrays a writer's practice within a lineage of aesthetic and practical sensibilities conveyed in the personal effects of her late father and the concrete tasks of communal mourning. In her ongoing practice of "speaking nearby" various works of film, sound installation and pop music, innovative, contemporary writing emerges from the diasporic arts of memory and survivance.

## THE GREEN LIVES

*debut poetry collection by Sara Gilmore*

October 2025

## EARLY POEMS

*archival poetry collection by Eileen Myles*

November 2025

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## COMING IN 2026 FROM FONOGRAF EDITIONS

*Return Signal* by TR Brady — debut poetry collection

*To Compare* by Xuela Zhang — debut poetry collection

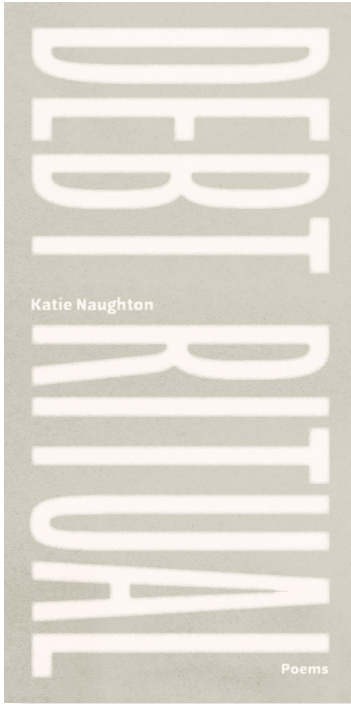
*At the River* by Estebean Rodriguez — full length hybrid poetry/prose collection

*Encircle* by Jessica Pedrosa — full length hybrid poetry/prose collection

*Wild Roses* by Ben Fama — full length poetry collection

# FORTHCOMING FROM **BUNNY**

AN FE IMPRINT INSPIRED BY THE LIFE AND WORK OF ARTIST RAY JOHNSON



## DEBT RITUAL

*Poetry Collection by Katie Naughton*

Poetry • Paperback • 3.5 x 7 • 42 pp •

ISBN: 978-1-964499-30-7

Distributed by NYU Press/ February 2025

Winner of the 2023 BUNNY chapbook contest, Katie Naughton's *Debt Ritual* sees debt as intensely private yet nevertheless significantly interconnected with global financial systems and other systems of power. Naughton's text is interested in the way that what appears as money is often funded by debt, while also taking into account the role of art, something that offers social capital without the accompanying wealth. *Debt Ritual* sets up an equivalence between money and participation in the world and then works to destabilize it. Sized as a dollar bill, Naughton's book considers the ritualistic use inherent in money and debt and wonders how and if the ritual of art-making replicates — or interrupts — the rituals of finance.

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## LANGUAGE / MIRROR ME

*tête-bêche chapbook collection by Marina Blitshteyn*

Fall 2025

## OTHER BUNNY TITLES

1. **Warren Longmire**—*BIRD/DIZ [an erased history of bebop]* (print)
2. **Bill Carty**—*We Sailed on the Lake* (print)
3. **Zoe Tuck**—*Bedroom Vowel* (print)
4. **Michael Wheaton**—*Home Movies* (print)
5. **Jennifer Quartararo**—*An Arbitrary Formation of Unspecified Value* (print)
6. **Matt Broaddus**—*Deeper the Tropics* (print)
7. **Katie Naughton**—*Debt Ritual* (print)

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* (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)
20. Cody-Rose Clevidence—*Dearth & God's Green Mirth* (print)
21. Hilary Plum—*Hole Studies* (print)
22. John Ashbery—*Live at Sanders Theatre, 1976* (LP)
23. Alice Notley—*The Speak Angel Series* (print)
24. Alice Notley—*Early Works* (print)
25. Joshua Marie Wilkinson—*Trouble Finds You* (print)
26. Timmy Straw—*The Thomas Salto* (print)
27. Audre Lorde—*At Fassett Studio, 1970* (LP)
28. Gabriel Palacios—*A Ten Peso Burial For Which Truth I Sign* (print)
29. Isabel Zapata, trans. Robin Myers—*A Whale Is a Country* (print)
30. Callum Angus—*Cataract* (print)
31. *A Mouth Holds Many Things* (print; anthology)
32. Cody-Rose Clevidence—*The Grimace of Eden, Now* (print)
33. Jaydra Johnson—*Low: Notes on Art and Trash* (print)
34. Jaime Gil de Biedma—*If Only For a Moment (I'll Never Be Young Again)* (print)
35. Esther Kondo Heller—*AR:RANGE:MENTS* (print)
36. Ahmad Almallah—*Wrong Winds* (print)