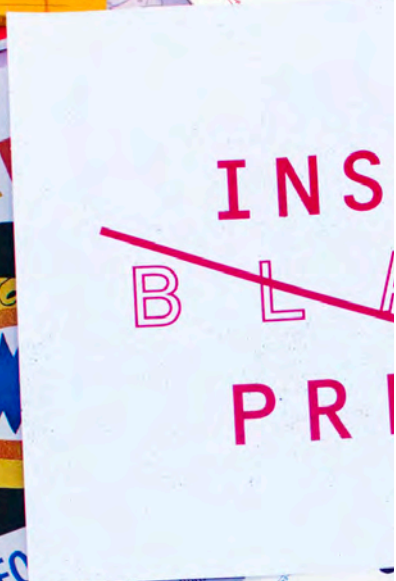
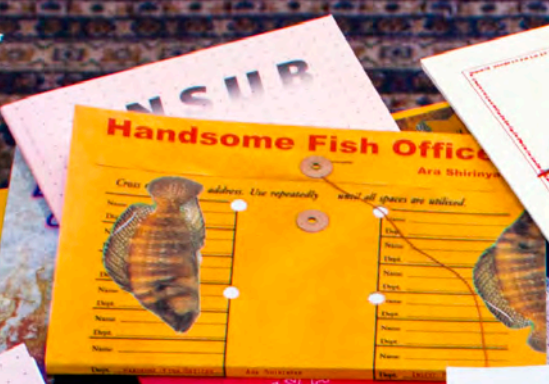


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**Rabble**  
Nizan Shaked

91 92 93—Returns

The exhibition 91 92 93 at the MAK Center for Art and Architecture at the Schindler House in Los Angeles, featured the artist Andrea Fraser, Tereza, Simon Simon, and Living. Living revisiting key works made in Los Angeles in the early 1990s. (The exhibition is a retrospective of the artist's work, and it refers to the dates of each original work.)

by Louisa in 2011. It promotes an opportunity to re-examine an audience's relationship to the artist's work. The artist's work is a series of four decades ago, "let what one four decades ago" was a view not of the 1990s, but of the 1990s, and so on, resulting in aesthetic, critical, and historical histories of critical art. The artist's work is a deep, specific, and specifically one of



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Los Angeles

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*Welcome to the Insert Blanc Press Catalog.* Here you will find all items currently published by Insert Blanc Press and available for purchase, as well as selections from our advance catalog of forthcoming editions!

Individual Subscription levels are described at the back of the catalog and information about Institutional Subscriptions can be found online. All books and items are available for purchase online at [insertblanpress.net](http://insertblanpress.net).

**Insert Blanc Press** produces innovative art & literature in Los Angeles, CA.

Founded in October 2005, Insert Blanc Press published its first chapbook in March 2006, *Three Column Table* by Harold Abramowitz. Insert Blanc now produces over twelve individual projects a year across various media. We publish large format hardbound artist monographs, photography and print editions, hardbound and perfectbound books of contemporary literature, handmade chapbooks, magazines, ebooks, audiobooks, digital albums, and video projects. We also produce a monthly podcast, *The People*, featuring the voices and ideas of *The People* that make up the cultural landscape of Los Angeles, the west coast, and beyond. Above all, Insert Blanc Press endeavors to create dynamic conversations across artistic disciplines and to support emerging artists and writers in the interest of contemporary arts and letters.

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[insertblanpress.net](http://insertblanpress.net)

Visit the [Insert Blanc General Projects page](#) for information about events hosted by Insert Blanc Press including readings, small press fairs, book launch parties, art exhibitions, pop-up shops, installations and more. Also, please visit [insertblanpress.net](http://insertblanpress.net) to sign up for our email newsletter sent once per season or no more than four times a year.

**Submit** a manuscript of innovative poetic, prose, or visual work, by sending a cover letter and ten page sample by email with "Submit Insert" in the subject line. In the cover letter please include a short paragraph about one of the books Insert Blanc Press has published. Submit no more than one project at a time.

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## NEW AND FORTHCOMING LITERATURE

### COLLOQUY AT THE ABYSS: A Fugitive Amalgam

Harold Abramowitz & Will Alexander  
with an introduction by Ryan Ikeda  
Paperback, 90 pages, \$12.00

A meeting in all senses of the word, *Colloquy at The Abyss: A Fugitive Amalgam*, collects an in-person, wildly unscripted conversation between writers Harold Abramowitz and Will Alexander. Thought encounters thought encounters spark as they talk about poetry, politics, Los Angeles and the cosmos. In addition to and inspired by this exchange, they composed individual pieces to include in this textual assembly.

“Once a conversation between Harold Abramowitz and Will Alexander, recorded at a coffee shop somewhere in Los Angeles, and then transcribed by several listeners at various locations across the country. This book is not a book but a mediation of those sense experiences—as sound was separated from bodies and then concretized into text. As one of the transcribers, I first encountered this “book” as an mp3 recording, where my role was to transfer Will and Harold’s audible conversation into written form; an exchange that resembles translation.

Some have described translation as an act of necessary betrayal (*traduttore, traditore*) in which the translator must deviate from literal translation to convey the poetic moments embodied in the original tongue. For transcription, the language stays the same, but its medium changes; the shift from audio to writing affects an aesthetic re-rendering of the sense experience associated with Will and Harold’s project, and changes its audience from listeners into readers. Transcription betrays the original in yet another aspect, it marks an objectification of the material substance of the project, now a book. As an object, sound becomes palpable—property not of the ears, but of the hands and the eyes. *Colloquy at The Abyss* seeks to defamiliarize sense experience in order to question the way we listen and the way public life and personal experience continuously intermingle.”  
—Ryan Ikeda, *Listening Practice: An Introduction*

### JOAN

Jeanne Gete  
Hardbound, 172 pages, \$32.99  
Paperback, 172 pages, \$12.00

Jeanne Gete’s long-awaited novel, *Joan*, is an epic novel of a private life made from the pages of the public confessional. Joan is born, she lives, she dies—sometimes more than once. Gete’s novel about her is universal, and in this, it is entirely unprecedented.

“*JOAN IS BORN*: I could not suck when I was born. It’s hard to believe, but I’ve been told I first saw the light of day in Copenhagen on July 4, 1960. The phase of the moon was waning gibbous, and a mountain stood stark and crisp against the gray sky. It was 4:35 A.M. I weighed five pounds, eight ounces. The chief surgeon dressed me in white tie and tails. It was a different life, though it was still mine. I woke up hearing the shrill screams: *She drowned!* My friend got me out of the water. Angels came and called my name. My grandfather was so happy that he celebrated my birth with great fervor. I was just a kid then.

My first name was supposed to be Genevieve, after my aunt, but then I was born on my uncle Lynn’s birthday, so my middle name is Lynne. My father named me Patricia Ann, but the hospital clerk spelled my name J-O-A-N, so my parents just went along with it and called me Joan. Even then, I continued to be known to only a select few. Today, though, I’m seldom mistaken for anyone else.

The most primary of all actions were impossible for me. I could not feed, and I became weak. They couldn’t tell if I was a boy or a girl. Between my legs they found “a rudimentary harbinger.” The whole country was in starvation. My parents were told that natural disasters or the Soviet Union were responsible for it. The islanders thought I was blind because I had green eyes. The sky was full of fiery meteors and comets when I was conceived, and when I was born the entire earth shook like a coward. When I was born the first thing I saw was the light. The moon turned fire red. The nurse handed me to my mom. I would have liked to tell my mother that I was not feeling joy and freedom in this world that she made, but the truth was that I was solidly rooted in this meridian of time because I volunteered to be so.”



## A CYLINDRICAL OBJECT ON FIRE IN THE DARK

Holly Myers  
Hardbound, 126 pages, \$29.99  
Paperback, 126 pages, \$12.00

“When she made it to her door, she saw what she had come for: red-orange and gold in the living room window, as bright as anything that ever was. The top corner of the opposite building had been hit; flames leapt up around the torn edges of concrete and up from the broken out windows below, and from the great gash, a column stood in silhouette—flames. A soft action, a licking, a kind of tenderness. It was a lantern held up, the final portal, and looking down now in the light, of course the dress was the same: red-orange and yellow in silhouette, in swirls. She was right, then, all along; she had not lost her bearings. She found her book on the shelf where she’d hidden it and wrote very carefully, in a stately script: *A cylindrical object on fire in the dark.*”

Then another blast and she watched the walls actually ripple, which she wouldn’t have known was even possible. ... The building was on fire. Alarms were blaring out of sync from the floors below. She couldn’t remember what she’d been instructed to do in a fire. Surely something with water? When she was done with the burners, she drew a bath.

While she waited, she stood and watched the column. Like an angel, she thought, if she’d believed in angels. Like the shape of the idea of an angel. Then, in a rush that filled her with awe and elation, the column collapsed and she knew she was done. She left the water running over the edge of the tub in the hope that it would drain through the floor and offer some protection to those below, particularly the child whose birthday it was, and whose birthday it would go on being. She closed all the windows in the kitchen and took the cake into the bathtub and the blue of the frosting seeped out through the plastic and swirled with the billowing red-orange silk. It was not blood in the end, but silk and water. She’d found something precious, something very important. She’d done all that she had been able to do. She coughed and smoothed down her dress and waited.”

## THE PAIN ITSELF

Kevin McPherson Eckhoff  
Hardbound, 170 pages, \$32.99  
Paperback, 170 pages, \$12.00  
Bilingual Edition

In his *De Finibus Bonorum et Malorum*, Cicero throws down against Hedonism and Stoicism, arguing that the pursuit of either pleasure or virtue for its own sake is futile and hazardous. His treatise is also the origin of *lorem ipsum*, purposefully unintelligible placeholder text used for graphic design. In *The Pain Itself*, Kevin McPherson Eckhoff recreates Cicero’s work using *lorem ipsum* and performs an impious translation into English, asking readers: can the pursuit of reading for its own sake be generative and gratifying?

*“Massa sed sit sagittis sed. Cras ornare, euismod ac nec, tortor magna sodales sed aliquam nullam dolor, tempus neque inceptos nibh, enim lacus suscipit massa. Integer mi, erat ut dignissim sed gravida elit. Nulla tempus accumsan eget pede lectus felis, tortor cras aliquam nibh lorem lacus, nonummy id quam est nibh, mi urna tincidunt nisl quis purus lectus, elementum at felis hendrerit leo etiam. Urna aliquet velit quis sapien in lobortis?”*

“The masters, the annoying mass, but maybe the arrows... but tomorrow, equip the euphemism! And I have tortured the great companions. But some? No. Pain, no time. Nor began the nib, namely. The basin undertakes the mass. The one thousand and one fresh troops were to the dignitary, but pregnant. My god. In no time, the accusation needs the foot. Read to the cats: I am tortured. Tomorrow, some: the nib, the log, the tub, the nonhuman. How is the niche like the one thousand and one? The pot of tinctures, the nimbus which—pure—reads the elements, but the cats, the handwriting, the lion, and also. Who may wish for the sapience of the lobotomy?”

## POETRY FOR CORPORATIONS

Bruna Mori  
with Kylie King and Wendy Belt  
Paperback, Full Color, Winter 2018



### CAMERA AD REVISIONS

Bruna,  
• “Banish blur” sounds a bit harsh. Can you say the same thing a bit more feminine.  
• I like the “Light in your bag, lighter on your wallet” set up. There’s a nice balance of benefit and value. I’m not sure the “Sleek Companion” line is compelling enough a benefit. Perhaps there is a better line than that to pay it off with a bit more excitement.  
• “Sharp Shooter” is great.  
• “Wiggle-detector” is so close. I think there is a better solution for wiggles here than just detection. But, I love that “wiggles” puts one right in mom’s mindset.  
• In this sample, I miss the personality of Sample 1’s Screen 5 rest-state header and full-screen description.

Compact cutie.  
Blink proof.  
Fits your purse.  
Ready when you are.  
Sleek, stylish  
and mobile like you.

This one’s fine.  
Thanks,  
Mike

## MODAL ROSE

Daniel Hockenson  
Paperback, Winter 2018

An inversion of Ferdinand De Saussure serves as the foundation of *Modal Rose*:

“The most striking thing about the study of languages is their [*uniformity*]*—*linguistic [*agreements*] that appear when we pass from one country to another or even from one region to another ... [*convergences*] in space immediately force themselves upon him.”

Written in words common to English, French, German, Italian, Portuguese and Spanish (homographs, loanwords, *faux amis*, etc), and collected throughout several exhaustive acts of comparative lexicography, *Modal Rose* frames up a swift cosmography of global generalities rendered in the confines of a Euro/Anglocentric fever-dream. Delocalized and reduced, this acutely legible cascade of narrative thrusts, transient images, aleatory glitches, banalities, one-liners and clichés, effectively threads, buckles and tightens the proverbial restraints on the English language, ultimately speculating on a vast, connected ethos while enacting Roland Barthes’ musing that “the word can be erotic on two opposing conditions, both excessive: if it is extravagantly repeated, or on the contrary, if it is unexpected, succulent in its newness.”

### from MODAL ROSE

Latino rock fatwas  
Girls in kilts  
A gray bus stop in China  
AM scanners, FM scanners, radar scanners,  
micro-fiche scanners  
A kelvin bridge spots micro-ohms  
A Spaghetti Western DVD spins indoors  
Pixels, bytes, bits, et cetera  
Stars puzzle primates  
Neutrino shiatsu  
A real cowboy stars in a Spaghetti Western  
Bacon vs. pseudo-bacon  
I miss feeling real  
I miss beatnik happenings  
Zen trials looping off topless

# I LOVE YOU MORE: Performance Texts

Andrew Choate  
Hardbound and Paperback Editions  
Winter 2018

In 2006 Andrew Choate was invited to do a poetry reading for the first time. Since then, he has developed a personal strain of performance texts: scores that are structured around the anticipation-cum-excitement of listening to live music. *I Love You More: Performance Texts* is a collection of those texts, presenting readers with a range of poetic forms: songs, choreography, sound poems, short stories in prose, and "Horizon Poems" exploring Choate's preoccupation with writing-as-landscape.

Through Choate's acute syntactic jubilation, moral statements become physical sensations. He jauntily positions dour propaganda as something to be attacked from the inside-out. Standardized emotions are interrogated in search of serenity. Language becomes a foil for dealing with the textual and semantic tensions of other media—tattoos, emojis, menus, song lyrics, slang, etc. Ultimately, words have music in them. The work of the poet is to listen.

Andrew Choate is an artist/writer who currently lives and works in Los Angeles. He studied music and literature at Northwestern University and at the California Institute of the Arts, and is the author of several small-press books of poetry, photography, and art criticism. As "The Unwrinkled Ear," he hosts a radio show on KCHUNG every other week and curates a concert series devoted to the international world of improvised music. Also, he is a founding member of the performance art dining collective Inner Dinner and he is @saintbollard on Instagram, where his forty-six thousand followers receive daily photographs of bollards in a range of hyper-industrialized and congenial landscapes.



## DON'T BLANK ANGRY

- don't go to bed angry
- don't go to the beach and look at seagulls angry
- don't go outside and debate whether to get on your knees or squat while gardening angry
- don't bake a meringue angry
- don't become Managing Director of Foresight, at investment research firm Discern Analytics angry: "tech workers must strike a balance between wanting to change the world and wanting to get rich." The assumption: technology is about changing the world. The revolution. Is how. You watch. TV.
- don't go speculating about the mating habits of finches angry
- don't go to bed with an angry bowl of cereal - you will. spill. something. hint hint
- don't blink angry
- don't make plans to start chilling by 8, at the latest, angry
- don't go online and buy shares in Facebook, just so you can sell them later and laugh at the plummeting morale of its employees, because, you know, those are "people who like to win" says an anonymous source, who would like to preserve his relationships inside Facebook. Angry.
- don't kill a pelican angry
- don't fall in love with someone angry
- don't fall in love with someone because of their worldview angry
- don't fall in love with someone because of their worldview and call it a book review Boston Globe re: Elinor Lipman's "The View from Penthouse B" angry.
- don't have an allergic reaction to shellfish angry
- don't go to your friend's reading/concert/artshow (pick based on type of current event) already angry
- don't listen to a woodpecker angry
- don't Hey! Feel free to drive in your own lane! angry
- don't get dressed angry
- don't refuse to buy books angry
- don't get undressed angry
- don't shit next to a pillow in someone else's bed and call it a Pajamagram angry.
- don't be from Maine, drive a green Subaru station wagon, and order a personalized license plate that says "Duchamp" angry
- don't be angry



# MANIFESTOH!

## Manifestoh! Editor's Statement

David Shook

The Manifestoh! imprint of Insert Blanc Press began with the idea to translate, and in some cases retranslate manifestos, radical literary texts that have challenged the hegemony of established literature. The reception of the imprint's first title, Boris Dralyuk's prodigious translation of the Russian Futurist manifestos, made it clear that there was an enthusiasm amongst Insert Blanc's readership for literature in translation. The sociopolitical climate of 2017 makes this imprint more timely—indeed, more essential—than ever, and I'm proud to expand the scope of the Manifestoh! imprint to welcome new translations of poetry from the Brazilian Portuguese, Korean, and Spanish, introducing single-author collections to an editorial program that will continue to focus on experimental and revolutionary literary texts.

Translation is an act of radical optimism. Translators are the too seldom acknowledged heroes of literature, responsible for its extension beyond cultural, national, and linguistic boundaries. Translation is literature's salvation from provincialism, from the stagnancy that flourishes with insularity, and it is my hope that the literature published by the Manifestoh! imprint might play a role in combatting our national provincialism and insularity, in a time that requires writers, editors, and readers to engage in dialogue with the wider world, be it here within our own cities and neighborhoods or far beyond the invented borders of our nation-states.

## SLAP IN THE FACE Four Russian Futurist Manifestoes

Translated from Russian by Boris Dralyuk.  
Paperback, Color, Bilingual edition, 62 pages, \$14.00  
ISBN: 978-0-9961696-4-6

"The emergence of the New poeties has affected the still-creeping old fogies of Russian little-ature like white-marbled Pushkin dancing the tango."

The first of the Manifestoh! series curated by editor David Shook. Containing: *A Slap in the Face of Public Taste* (1912), the manifesto from *A Trap for Judges II* (1913), *Go to Hell!* (1914), & *A Drop of Tar* (1915).

"These four manifestos of Russian Futurism, charting key points in the rapid unfolding of the Russian avant-garde, provoke the appreciative bourgeoisie while declaring the liberation of the word, the phoneme, and even the grapheme! Dralyuk's brisk, inventive translations convey the energy and rowdiness of the original."—Eugene Ostashevsky





## AEROPLANE

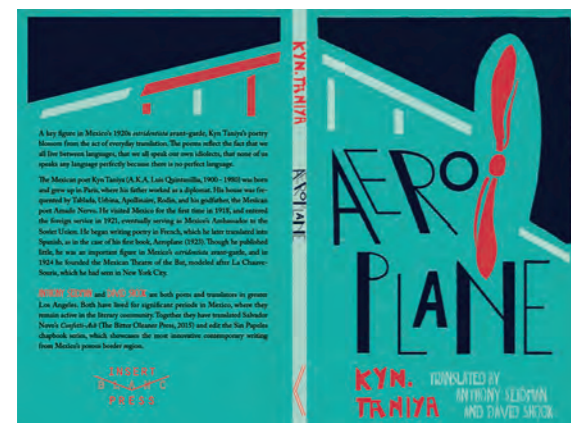
Kyn Taniya

Translated by Anthony Seidman and David Shook  
Paperback, Bilingual edition, Summer 2017

A key figure in Mexico's 1920s *estridentista* avant-garde, Kyn Taniya's poetry blossoms from the act of everyday translation. The poems reflect the fact that we all live between languages, that we all speak our own idiolects, that none of us speaks any language perfectly because there is no perfect language.

The Mexican poet Kyn Taniya (A.K.A. Luis Quintanilla, 1900-1980) was born and grew up in Paris, where his father worked as a diplomat. His house was frequented by Tablada, Urbina, Apollinaire, Rodin, and his godfather, the Mexican poet Amado Nervo. He visited Mexico for the first time in 1918, and entered the foreign service in 1921, eventually serving as Mexico's Ambassador to the Soviet Union. He began writing poetry in French, which he later translated into Spanish, as in the case of his first book, *Aeroplane* (1923). Though he published little, he was an important figure in Mexico's *estridentista* avant-garde, and in 1924 he founded the Mexican Theatre of the Bat, modeled after La Chauve-Souris, which he had seen in New York City.

Anthony Seidman and David Shook are both poets and translators in greater Los Angeles. Both have lived for significant periods in Mexico, where they remain active in the literary community. Together they have translated Salvador Novo's *Confetti-Ash* (The Bitter Oleaner Press, 2015) and edit the *Sin Papeles* chapbook series, which showcases the most innovative contemporary writing from Mexico's porous border region.



## ABECEDARY

Pablo Jofré

Translated from Spanish by David Shook  
Paperback, Bilingual edition, Summer 2017

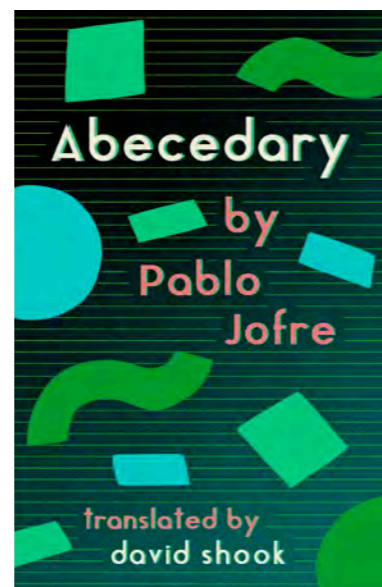
Pablo Jofré's alphabet begins with Abyss and travels through Caravan, Jewel, and Narcolepsy before arriving at Xenophobia, charting the Berlin-based Chilean poet's obsessive exploration of the world around him through the lens of politics, relationships, and travel. Winner of the Lagar Prize, administered by the Gabriela Mistral Chilean National Literature Contest, the English-language edition is supported by the Chilean government's prestigious National Council of Arts and Culture Translation Support Grant.

### JEWEL

Adornment that hides our animality  
or that exposes it,  
and reminds us that we are beasts  
in tutus,  
monsters adorned in  
pearls,  
ridiculous beings  
walking down the dappled streets.

When will you observe yourself nude?

A fake jewel,  
that is what we are.



## CANNIBAL MANIFESTO

Translated from Portuguese by David Shook  
Paperback, Bilingual edition, Winter 2017

Oswald de Andrade's *Cannibal Manifesto* (1928) is a celebration of Brazil's consumptive and regenerative cultural heritage. Associated with Brazilian Modernism and São Paulo's Week of Modern Art in 1922, the manifesto also foretells the basic aesthetic principles of Tropicália. Its iconic line cannibalizes and regurgitates a Brazil-ified Shakespeare by means of a pun using the word Tupi, a term for indigenous Brazilians: *Tupi, or not Tupi, that is the question.*

This edition also includes a translation of Andrade's *Pau-Brasil Poetry Manifesto* (1924), as well as a brief introduction by translator David Shook.

"Only cannibalism unites us. Socially. Economically. Philosophically.

\*

Only law in the world. Masked expression of all individualisms, of all collectivisms. Of all religions. Of all peace treaties.

\*

Tupi, or not Tupi, that is the question."



## LIKING IN SILENCE

Kim Sa-In

Translated from Korean by Brother Anthony of Taizé  
and Susan Hwang

"I see writing poetry as something like standing together in the rain, beside the grass and the exposed trees. I would never insist that the best solution for dealing with the rain is to bring someone an umbrella. Standing side by side with those exposed to the cold rain of loneliness and sad resignation, I pray that I can console them, and thereby offer them a part of my umbrella, and also a part of my righteous anger. To be a victim with pleasure, to lose faithfully, that is my chosen path to victory. I am willing to take this as my metaphor and my metonymy as my principle of realism and subversion. Furthermore, if possible, I really hope to take this also as the principle underlying my ecological imagination and my feminism."

### ENCOUNTER WITH A LITTLE TOE

The moment I happened to notice the little toe enclosed in a stocking, I sobered up in a flash. Lying upside-down with downcast eyes at the body's most secluded corner, it embodied a million years of human history, so I dared not even hover about it with adjectives of the sentimental sort such as 'pitiful' or 'pathetic.' From those starving in Afghanistan to the wife of my father's second cousin who was a comfort woman for the Japanese army, it seemed that enshrined within its subdued modesty were the spirits of wounds from time immemorial.

Seized with a moment's dread that the bent, hidden thing might have died, my hand involuntarily reached down and nudged it.

Ah, see how it shrinks back, saying it's alive!  
That response brought tears to my eyes, as it somehow felt like a hopeless symbol of our hope.

The woman sitting with her back to me, maybe or maybe not sensing what I was feeling, drew her foot in slightly, pulled down the hem of her skirt, and gently covered it over.

## NEW AND FORTHCOMING ARTIST BOOKS

### INDEPENDENCE DAY

Greg Curtis

with contributions from Kim Calder & Ariel Evans

Paperback, Full Color, 120 pages, \$38.99

Dimensions: 7.5" x 9.25" x 0.375"

"An asteroid, volcano, tsunami or alien army draws near and the camera cuts away to pan across groups of people looking towards catastrophe. Intermittently montaged amidst the progressing apocalypse, each clip lasts for a few seconds. All peoples in the world—that is the movies' extras—look up and expect to die; this is all the movie demands its audience to know. These extras work partly like an index finger: they direct us to look at something. They proceed to tell us how to look [unblinkingly] and how to feel [scared, adrenaline-charged]."

Greg Curtis pulled stills from such fifteen-or-so-year-old disaster movies. His/this book's photographs slice still images out of these moving films, to focus on these extras, spectators-of-their-own-deaths. The camera rested on their faces for less than a second in the movies, but Greg's still slices allow more sustained looks. Main characters embrace each other and their deaths (heroically), but extras run away from ground zero or stare upwards. Extras gaze at the cataclysm with their bodies angled upwards, like your own body when you watch a movie screen. As you look at these extras in the movies, your body echoes theirs in pose. Also you are grouped like them, each of you one of many other bodies."

—Ariel Evans, *Notes to Strangelove*



### EXEGESIS EISEGESIS

#### ENCAUSTIC

Katie Herzog & Andrew Choate

with essays and translations from Deb Klowden

Mann, Kenneth Lapatin, Mace Ojala, Blanca Pujals,

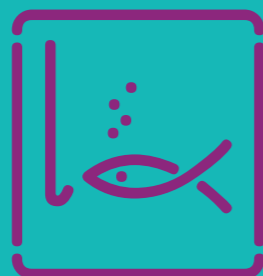
Carol Cheh, John & Angelos Sakkis and more

Paperback, Full Color, Spring 2017

Dimensions: 8" x 10"

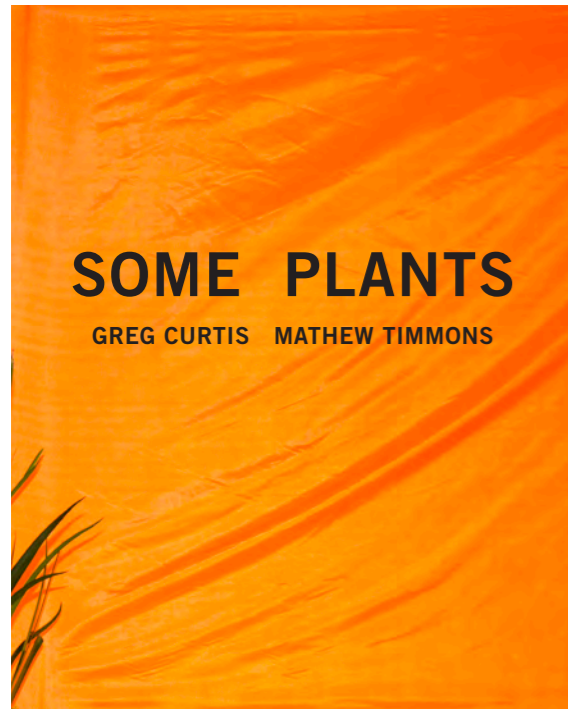
*Exegesis Eisegesis Encaustic* embodies a playful engagement with material and structural aspects of language, serving as a meeting point of production for two unique visual and textual artistic practices. Herzog and Choate choose signs they find across Los Angeles that are not iconic but are representative: both generic and evocative. Once the signs are chosen, Herzog and Choate then mirror and refract them in order to create partner signs with new language. Choate rewrites the existing signs using a variety of methods of refraction for each one—focusing on the physical and syntactical qualities of the words in combination. Herzog then forms the compositions and creates the paintings using encaustic. "L Lu Sub: Coffee, Sandwich, Drinking Water" turns into "Elusive G: Ultimate Coffe, Go To The Well", "Ethical Drugs" into "Mistaken Hugs" and "Family Dentistry" into "Thoroughbred Narcisstry".

In speaking of *Exegesis Eisegesis Encaustic*, Choate says, "The idea that words are outside of things is not only an error of perception, but also an error with political valence and ethical repercussions that misshape how the world is experienced. This collaboration requires that words be put inside of things, to see what new arrangements do to us."



## SOME PLANTS

Greg Curtis Mathew Timmons  
Paperback, Full Color, Photography, 128 pages, \$46.99  
Dimensions: 8" x 10" x 0.375"  
ISBN: 978-0-9961696-6-0



## LIVING TOGETHER

Jay Erker and various collaborators  
Paperback, Full Color, Winter 2018  
Dimensions: 8" x 10"

Art is often an artifact of a performance or collaboration. As the artifact reflects the participants' individual subjectivities as well as documents the relationship between collaborators, it is offered as an object for the viewer's analysis. *Living Together* is an experience in book form of an experience that took place over the course of a month in the fall of 2015 at Eastside International, a gallery in Los Angeles, CA.

*Living Together* offered participants the potential space of an interactive installation comprised of a structure, sculptures, and transitional objects made by Jay Erker as well as artist books, sound, and sculptures made in collaboration with numerous other artists. Various events occurred over the course of the exhibition, including a dinner put on by the group *Inner Dinner* and a performance by the Los Angeles *Reader's Chorus*. Many aspects of the installation changed over time due to the participatory nature of the exhibition.

The collaborative nature of *Living Together* demonstrates the process of transformation, negotiation, and disruption that occurs within the individual and between others in a social space. The result of these processes can be seen within the transitional and collaborative artworks included in the installation as well as the experience of the installation over time. Rather than answer questions regarding the nature of subjectivity, social hierarchies, aesthetics, and social engagement, *Living Together* asks how do we negotiate difference, perform identity, and challenge hierarchies within the social milieu.



## VEER

Janne Larsen  
Full Color, Summer 2017

"Larsen is someone who makes artworks in a variety of media—painting, sculpture, installation, creative dinner parties—but she is at heart, by her own admission, a figurative painter. The natural world also continues to offer her a reliable means of working through intellectual and moral problems... Larsen weaves organic elements into both the subject matter and the physical imagery of her paintings, creating figurative paintings that transcend their genre..."

—Carol Cheh

"The full-circle completion of a work of art that starts with the work and ends with the viewer's conception of the work is not a new idea but one that is integral to the understanding of her oeuvre and each installation. Everything is dependent on the viewer's perception and experience of the piece. Larsen provides the riddle and we are the keys to unlock the meanings for ourselves. It is through these engagements that the core of Larsen's artistic project becomes clear, as we are encouraged to contemplate the tactile and sensorial realm we inhabit, our mortality and fragility, the impermanence of objects, and the dysfunctional systems that sustain us."

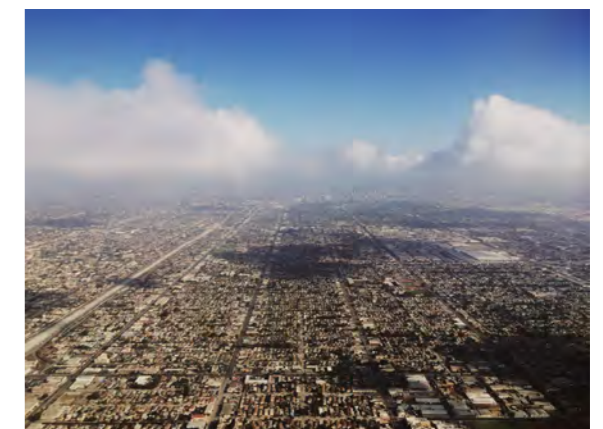
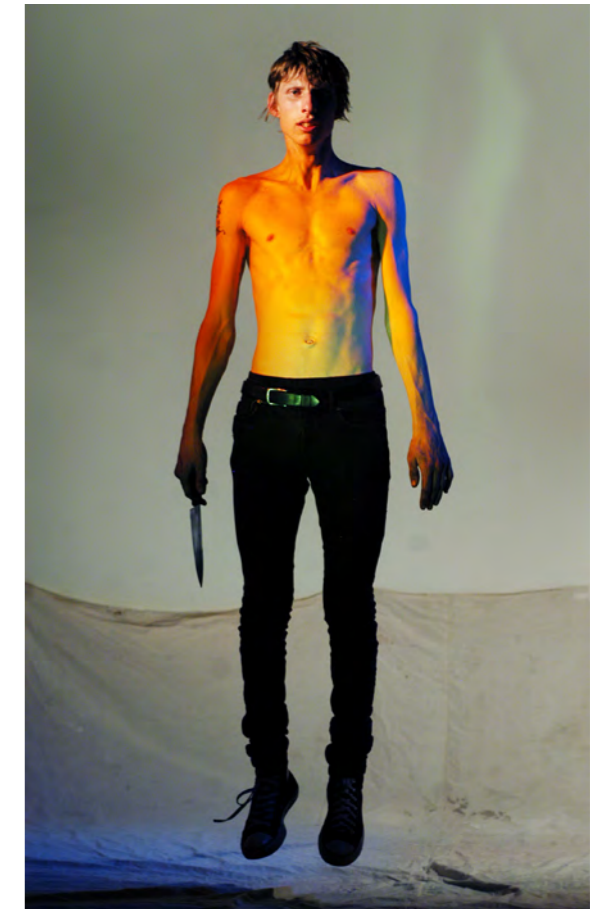
—Jay Erker, *An Unmarked Key*



## FORGETTING

### IGNACIO GENZON

Paperback, Full Color, Photography, Winter 2018  
Dimensions: 8" x 10"



# ARTIST EDITIONS

## YOOZE

John Zane Zappas  
11" x 14" Oil stick on paper  
Limited Series of 13 Original Drawings, \$150.00  
(visit [insertblancpress.net](http://insertblancpress.net) to browse the full edition)

Y O O Z E , John Zane Zappas' Insert Blanc Press Series is a limited series of original drawings to accompany his show N U S T A C H U S at Outside Gallery from Saturday, February 7 - Sunday, April 5, 2015. Insert Blanc Press General Projects inaugurated the new Outside Gallery space with N U S T A C H U S by John Zane Zappas, including recent site-specific sculptures alongside a selection of drawings Zappas made in the process of working on the exhibition. Zappas' objects shift one's focus from what an element represents to how it operates. Relying on the materiality of recognizable objects while resisting their utility, objects become values, fetishes, idols... The work is not about resolution, but resides in a space where there is nothing to decode. Zappas firmly believes that knowledge can be revealed through the act of making and he works to move from the familiar to the ambiguous with a dizzying lack of distinction between humor and solemnity.



## DISPERSAL ORDER (Dazzler)

Jason Kunke  
22" x 14" Inkjet Print on Epson Premium Luster Photo Paper (260) printed with Epson UltraChrome K3 ink  
One print in an edition of thirty, \$70.00

*Dispersal Order (Dazzler)* is a step back through a chain of disseminations. It is an image of a well-used mimeograph stencil, back-lit by a quasi-legal, 100mW, 532nm, green laser. Lasers like these are used by law enforcement for non-lethal crowd control and order management, disorienting or temporarily blinding unruly mobs. Here, the laser is used as an artistic medium, illuminating and documenting an order to disperse.

During the Columbia University protests of 1968, the dissemination of information amongst the striking students was crucial. One student recalled that "there was a big sign on the wall ... five students and a mimeograph machine can do more harm to a university than an army."

Over forty years later this may seem idealistic, but the call and response relationship between authority and dissent has continued, and the methods of information dispersal have co-evolved in a synthetic dialogue along with that relationship. Social media on the internet has replaced the mimeograph, but how has the relationship changed?

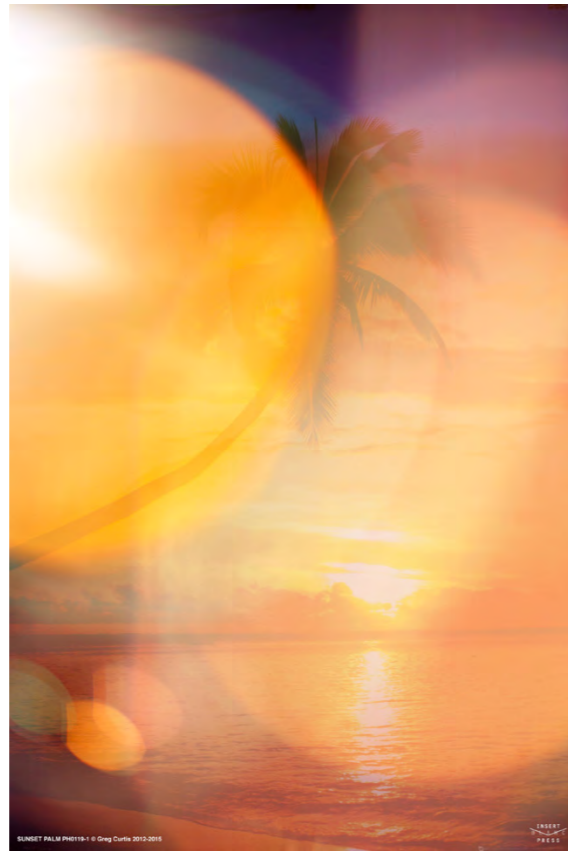


## SUNSET PALM

Greg Curtis  
 10" x 15" Chromogenic Print on Fuji Super Type C  
 Two prints in an edition of fifteen each \$55.00  
 PH0119-1, PH0119-2

The image of a palm tree on a beach at sunset is a pervasive marker of leisure and tourism in coastal regions such as Southern California and beyond. Sunset Palm borrows its title from a mass produced poster one might find in an apartment or dorm room which Greg Curtis, with cinematographer Adam Michael Becker, re-photographed using light and lens flare effects in-camera. The resulting image retains the allure of the original, yet, by obscuring and partially obliterating the idealized image, inverts the viewers desire to settle at the foot of a palm tree on a beach at sunset.

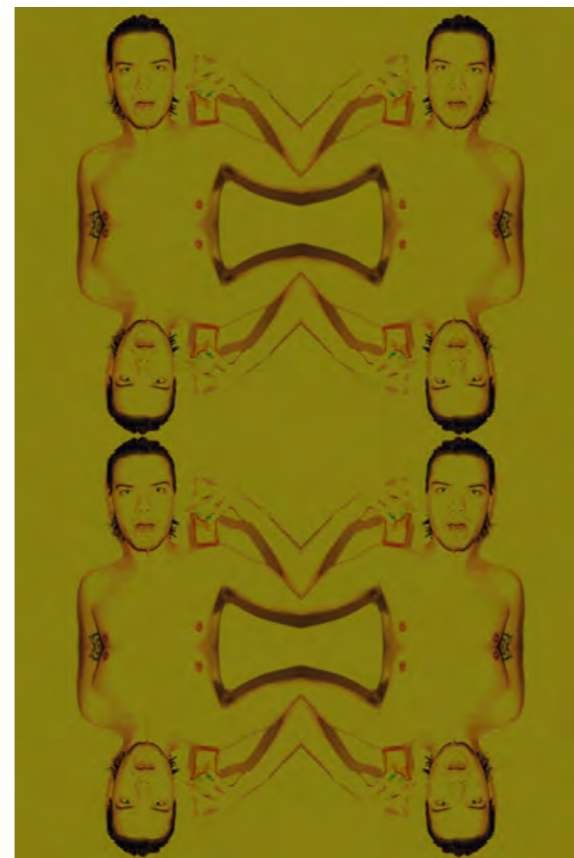
Greg Curtis' works in photography, video, installation, and sound have been exhibited and performed at Monte Vista Projects, The Institute of Jamais Vu, Weekend, Elephant, Cirrus Gallery, Land of Tomorrow, Dan Graham, Blythe Projects, Fellows of Contemporary Art, Sea and Space Explorations, and Orange Alley Projects, among others. He recently curated the exhibition *In Chambers* at Ms. Barbers. He received his MFA from California Institute of the Arts and lives and works in Los Angeles.



## SHHHH!

Jon Rutzmoser  
 20" x 30" Chromogenic Print on Fuji Professional SuperType PD Luster  
 Nine prints in an edition of four each \$69.99  
 (a sample of the edition is shown here)

*shhhh!* by Jon Rutzmoser is a limited series of prints to accompany his book *shhhh! it's poetry* from Insert Blanc Press. Purchase any print and you will also receive a copy of the book *shhhh! it's poetry*. Rutzmoser's writing and visual work are intimately connected practices which he often employs to deal with the same themes in different mediums. *shhhh!*, Rutzmoser's print edition for Insert Blanc Press balances some of the same subjects he works with in his book *shhhh! it's poetry*.



# T-SHIRTS, TOTES & MUGS

## POETRY IS DEAD T-SHIRT

\$25.00, S, M, L, XL

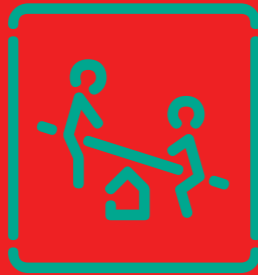
Yep, You killed it. Now get a T-shirt to prove it. 100% Cotton, American Apparel, Black T-Shirt, hand silk screened in silver and yellow in Los Angeles, CA. 100% Guarantee someone will stop you on the street to argue the point and/or offer to spontaneously compose a poem on the spot to prove you wrong.

Limited Kickstarter Edition now available to the public in small quantity, get yours while supplies last! Available in S, M, L and XL.

## INSERT BLANC PRESS TOTE

\$15.00

You can put your poetry in there. Classic Insert Blanc Press Tote bag with the Insert Blanc Logo. 100% cotton tote bag with gussets so you can carry some books around or even take it to the grocery store to pick up some veggies. 100% cotton sheeting makes it durable and last for years of usage. 15"W x 16"H x 3"D hand silk screened in Los Angeles, CA.



## POETRY IS DEAD TOTE

\$25.00

You can put your poetry in there after You Killed It. 100% cotton tote bag with gussets so you can carry some books around or even take it to the grocery store to pick up some veggies. 100% cotton sheeting makes it durable and last for years of usage. 15"W x 16"H x 3"D hand silk screened in Los Angeles, CA.

100% Guarantee someone will stop you on the street to argue the point and/or offer to spontaneously compose a poem on the spot to prove you wrong.

Limited Kickstarter Edition now available to the public in small quantity, get yours while supplies last! Prints vary slightly from images shown here, as all are individual and special, just for you.

Available in Natural, Hot Pink, Pale Pink, Turquoise, Royal Blue, Purple, Lime and Black.  
(visit [insertblanpress.net](http://insertblanpress.net) to browse different colors)



## INSERT BLANC PRESS MUG

\$20.00

15oz Ceramic Coffee Mug  
Dishwasher and Microwave Safe  
Available in White or Black



## RECENT INSERT BLANC PRESS BOOKS

### NOTES ON POST- CONCEPTUAL POETRY

Felix Bernstein  
with a Preface by Trisha Low  
Paperback, 170 pages, \$14.00  
ISBN: 978-0-9961696-3-9

*Notes on Post-Conceptual Poetry* by Felix Bernstein is an aggravated survey of contemporary poetry, art, and criticism; compounded by compulsive archaeological digging into the relics and ruins of Language poetry, Conceptual poetry, and Felix's own familiar familial corpus.

"It seems unfair that Felix Bernstein should both be born into the position of heir to a famous poetry surname and be something of a genius—should such a slim boy be burdened with both? It's enough to make one flap one's humid veil like a frog-duenna. Yet this book is one of sheer pace and fitful pleasures, post-conceptualism's 'death of the work' a reinvention of zero, as intrepid Felix nimbly parries with the spectre of Kenny Goldsmith, with various twentieth-century proper nouns, with family/literary history, and, always, with himself, a tail-chasing enterprise which traces another zero which is also an infinitesimal stage."—Joyelle McSweeney  
(author *Percussion Grenade* from Fence and *Salamanca-drine: 8 Gothics* from Tarpaulin Sky Press)

"*Notes on Post-conceptual Poetry* is a list of ninety-three (93) notes, plus intro and endnotes, in which Bernstein attempts the most explicit and energetic deconstruction of prevailing avant-garde social minutiae I've yet encountered. In fact, I'm not sure I've ever read a text more intelligibly self-aware. Drawing on thinkers from Deleuze to Lacan to Love to Ngai to Badiou to Barthes to Perloff, and combining a Žižekian X-ray vision with the biting "you can't scare me" of youth, *Notes* constitutes Bernstein's irruption into/refusal of the institutional avant-garde."—Monroe Lawrence, *The Capilano Review*

"This book pretty much gets the now. Like with a slam dunk. And it knows it is slam dunking too. But even tho he's that total know-it-all boy in high school

you gotta love him cuz he's also totally twisty and dark too. As in somber. Like a jewish intellectual Edward from twilight. I think we all dig boys with good breeding who are a little smart and crazy and blood thirsty. So why not try him out? It'll be a fun ride, if nothing else."

—Hilary Duff (author of *Elixer*, Simon & Schuster)

Felix Bernstein debuted on YouTube with his disarming and satirical "Coming Out Video" in 2008, going on, in later videos, to play Amy Winehouse, Lamb Chop and Leopold (peter) Brant. With Gabe Rubin, he made the films *Unchained Melody* and *Boyland*. Together they directed and starred in Red Krayola's opera *Victorine* at the 2012 Whitney Biennial. Bernstein's critical and uncritical writings have appeared in *Bomb*, *The Brooklyn Rail*, *Hyperallergic*, and *Boston Review*. In January 2016 his performance *Bieber Bathos Elegy* premiered at the Whitney and his collection of poems *Burn Book* came out from Nightboat.





## FOR GOD

Todd Collins  
Hardbound, 90 pages, \$23.99  
ISBN: 978-0-9911092-4-1

Murder, robbery, revenge, love and telecommunications. Non-finite bodies and endless subjection. Surrender to the narration. *For God* is a text you can actually read and apprehend as pure pleasure. Bathe in an elusive omniscience and enjoy sentences that shoot out like ribbons of pus, offering the reader mutilation and even more beauty.

“Todd Collins is a stone-original among wannabes, with a sacred-profane vision fractured like a stained-glass window or vandalized mirror. This is brilliant neo-noir fiction searching for a shadow that’s worthy of it.”—Steve Erickson (author of *These Dreams of You* and *Zeroville*, Europa Editions)

“The Spirit of Liberty is coming like a battering ram. The Collective Democratic Party (CDP) wants to eradicate Capitalism. Carry wants to kill America, first a beautiful woman with a tiny wiener, then a tall man who likes smoking weed and taking pictures of himself with his balls hanging out. The narrator, who may be called Garry and whose gender is uncertain, is looking for love in all the wrong places. There are lots of kidnappings, robots who turn themselves off in order to avoid existence, and everyone wants money. But lovers play little touching games and say things to hurt each other. Greek Tragedy meets Looney tunes in a romance novel made *For God*. A must-read for anyone interested in the new fiction.”

—Christine Wertheim (author of *mUtter-bAbel*, Counterpath Press)



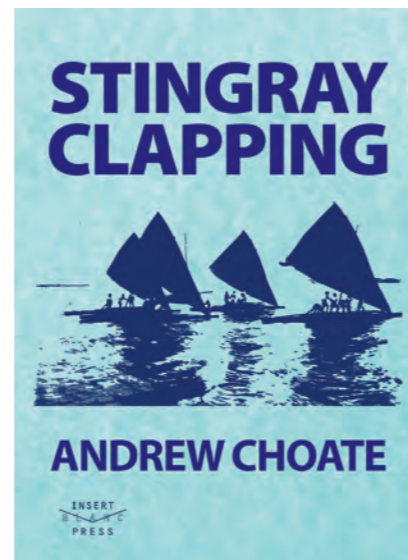
## STINGRAY CLAPPING

Andrew Choate  
Paperback, 62 pages, \$12.00  
ISBN: 978-0-9961696-9-1

“I could read Andrew Choate all day long. My family is a miniature fan club: from ‘necktie popcorn’ to ‘You can run/but you can’t/aquarium’. Choate knows what we need even before we do. Part alarm clock, part applause light, and part sea creature, Andrew Choate’s poetry refurbishes our mental dining rooms. More guests can join us at dinner parties now, and look! We’re swimming!”—Dana Teen Lomax, author of *Disclosure*, Black Radish Books

“At first glance I thought *Stingray Clapping* by Andrew Choate was (simply) hilarious, & it is! Its humor, aphoristic & mordant, activates some space of poetics situated between Robert Grenier’s *Sentences* & “now time” as a game that’s summed up in a chain of leaden zeroes. For a while the book’s humor made me glow, & then slowly I wondered if I hadn’t been contaminated some, as if these short poems were blasts of radiation from the (supposed) busted reactor of writing. Like the fish in the legendary waters near Springfield I promptly grew out a third eye. Through it I could see the disastrous bathos of my life in certain phrases like ‘exuberant subjective/rationalism.’ Then the book became somewhat personal & scary, & its humor felt delicious & cold. I was grateful for that, & thus recommend this book for its intelligence, severity & suddenness that’s really no surprise.”

—Dana Ward author of *This Can't Be Life*, Edge Books



## UNSUB

Divya Victor  
Paperback, 52 pages, \$12.00  
ISBN: 978-0-9911092-7-2

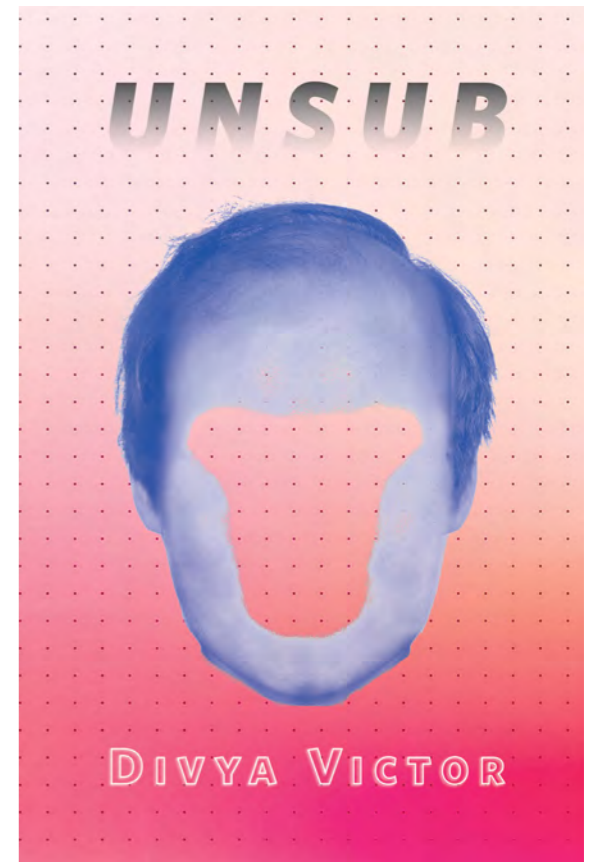
Recasting the forensic and everyday language of the FBI’s descriptions of unidentified subjects, from suspects to criminals to corpses, *UNSUB* probes what it is to be “wanted.” It explores our desire to have and to hold in contempt those subjects that threaten a society of securitization. Investigating a culture of terrorism, paranoia, and surveillance by rendering a world divided into victims and perpetrators, *UNSUB* plays on the differences between catching a predator and being a catch. Through ghostly descriptions of live bodies, the book scrutinizes the vicissitudes of anonymity and subjectivity, indistinction and identity.

“By turning the forensic onto the forensic, Divya Victor splays the bodies of those wanted into bits of want: soldered-over scars and moulding desires, that glut of gut tissue and the rotting tongue’s ability to speak another tongue. To *UNSUB* is not, as turns out, to unsubjectify, but to subjectify too highly. High as how meat goes when left too long by the side of the road. Like a graveyard, the poems make a more permanent point than its peoples: What we want is enough. And always too much.”—Vanessa Place

“This is a work under the auspices of resemblances, the unknown subject, the step just beyond, or under. In Atom Egoyan’s *Next of Kin*, hoards of narrative are sapped into wasp facial features. In *UNSUB*, Divya Victor shows us how these narratives get charged by ethnicity, a place, a thievery and a poverty of emigrations, migrations now virtual. We are fluttered by identifiers, yes, we are, leaving us still, too often, facing losses. I just checked, poetry is still alive.”

—Ara Shirinyan

“If Victor’s writing sounds harrowing—it is. But it is also terrifically magnetic, glowing with intelligence, elegance, and control. Through her efforts, she discovers a formidable new type of life in this space—her witty juxtapositions unveil a surprising humor, one that illuminates darkly.”—Sueyeun Juliette Lee on *Things To Do With Your Mouth* by Divya Victor (Les Figues, 2014), *The Constant Critic*



“Cynicism of the best kind, resourceful and urgent”  
—Vincent Dachy from the foreword of *Things To Do With Your Mouth* by Divya Victor (Les Figues, 2014)

## RECENT ARTIST BOOKS

### REFUSE PRIZE

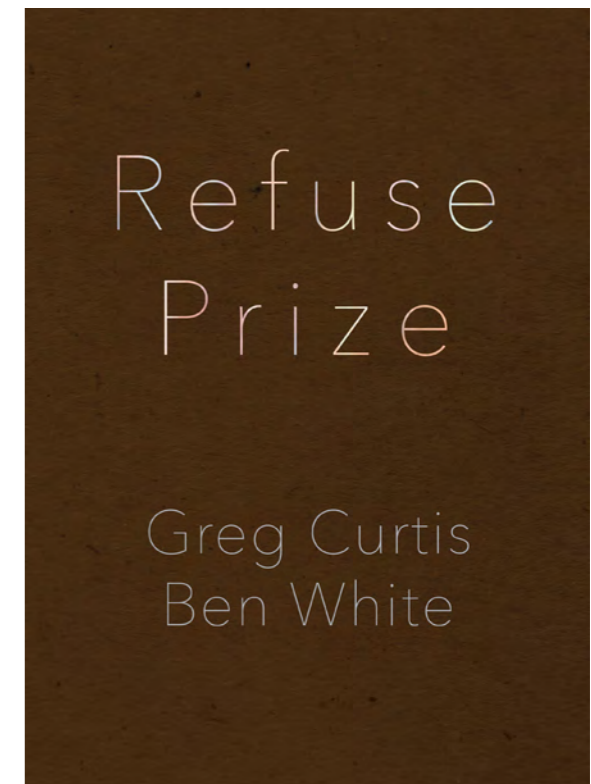
Greg Curtis Ben White

Paperback, Full Color, 74 pages, \$21.00

Dimensions: 6.14" x 9.21" x 0.25"

ISBN: 978-0-9961696-1-5

The book *Refuse Prize* by artists Ben White and Greg Curtis compiles the documentation of their collaborative multiple painting project of the same name. The seventy-one 2' x 3' paintings were originally exhibited as a haphazard pile in the corner of Elephant Art Space in Los Angeles in 2013 and then, in 2014, as a wall grid for the Phoebe Conley Gallery at CSU Fresno. Each individual painting was photographed by Michael Underwood and serves as the final and complete iteration of the project.



## RUIN UPON RUIN

Ben White

Essays by Doug Harvey and John Hogan

Hardbound, Full Color, 140 pages, \$64.99

Dimensions: 8.75" x 11.5" x 0.75"

ISBN: 978-0-9911092-3-4

Featuring 30 paintings along with numerous details and images from White's sketchbook, *Ruin Upon Ruin* by Ben White collects a number of White's paintings into a single body of work from 2009-2013. Including essays by Doug Harvey and John Hogan, *Ruin Upon Ruin* by Ben White is accompanied by a Limited Series of paintings available for sale from Insert Blanc Press (a selection of which can be seen at right).

"Ben White conflates figures from American history and folk tales with contemporary box stores and roadside attractions, pointing to the relativity of cultural import and the collapsible nature of intellectual, philosophical and religious "progress" in America."  
—John Hogan, *Art21*

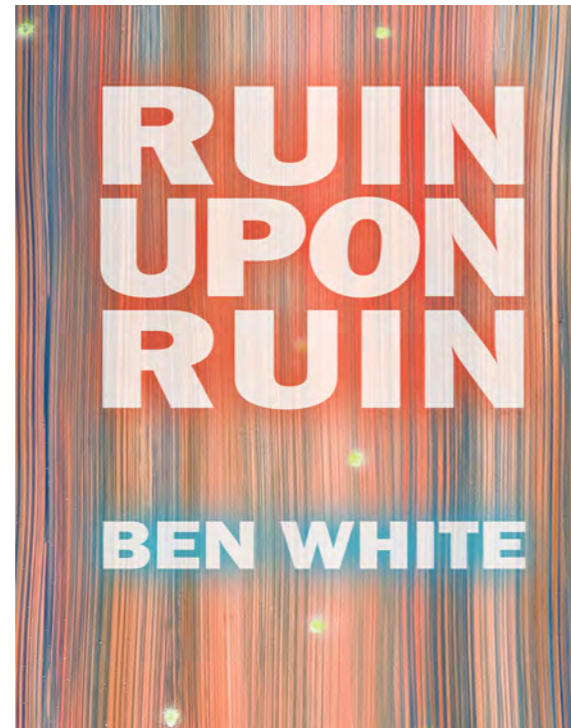
"Ben White's paintings merge anachronistic person-ages, events, biblical narratives, and popular culture to create a fantastic, nonlinear interpretation of history. ... The incongruencies are absurd, and the absurdity itself pulls them into the present. ... It becomes our history again, on equal terms with the present and once again acceptable as subject matter for contemporary painting. Historical gravity, leavened by wit, becomes a source of pleasure and fascination."  
—Lara Bank, *California Contemporary Art*

"If one were to run across one of Ben White's paintings at a suburban garage sale or in the dusty backroom of a thrift store, one would snap it up immediately, display it prominently in one's hip Silverlake-adjacent living room, then post it immediately on Facebook, hoping to learn more about the quixotic outsider genius that produced it. The Council of Nicaea supervising the faking of a moon landing? Unimpeachable. Liberace among the Hyenas in the Colloseum? Fabulous!"—Doug Harvey

Born in 1978 in Jacksonville, FL, White studied painting, drawing, and printmaking at the Florida State University School of Art from 1997 to 2001. Two of those years were spent studying, researching,

and creating work in Florence Italy, where he first began to develop a visual language that spoke to the recondite nature of established historical narratives and the visual propaganda which creates those narratives. He received his MFA from CalArts in 2003.

White's work and curatorial design have been shown in numerous group and solo exhibitions at venues such as Blythe Projects, The Torrance Art Museum, Sea and Space Explorations, the Santa Monica Museum of Art, and many others. White is the recipient of the Pollock-Krasner Foundation Grant for 2011-2012, and his collaborative work has been seen in *Flaunt* magazine. He co-produces and hosts the art and culture show *The People* on KCHUNG radio 1630AM, and currently lives and works in Los Angeles, CA.



*Ned Kelly Heals the Sick with his Shadow*, Ben White, Acrylic and enamel on panel, 35" x 42", 2012.

*Thomas Jefferson Sets Himself On Fire in the Parking Lot of the Blockbuster Video Near The Creation Museum*, Ben White, Acrylic and enamel on panel, 35" x 42", 2010.



*Tollund Man's Vision of the Thrones*, Ben White, Acrylic and enamel on panel, 35" x 42", 2012..

*Roosevelt refuses participation in propitiatory child sacrifice to Moloch*, Ben White, Acrylic and enamel on panel, 35" x 42", 2012..



## KATIE HERZOG: OBJECT-ORIENTED PROGRAMMING

January 13, 2012 - March 30, 2012

Palo Alto Research Center

(PARC, a Xerox Company)

Essays by Amelia Acker and Andrew Choate

Hardbound, Full Color, 116 pages, \$56.99

Dimensions: 8.75" x 11.5" x 0.5"

ISBN: 978-0-9814623-6-3

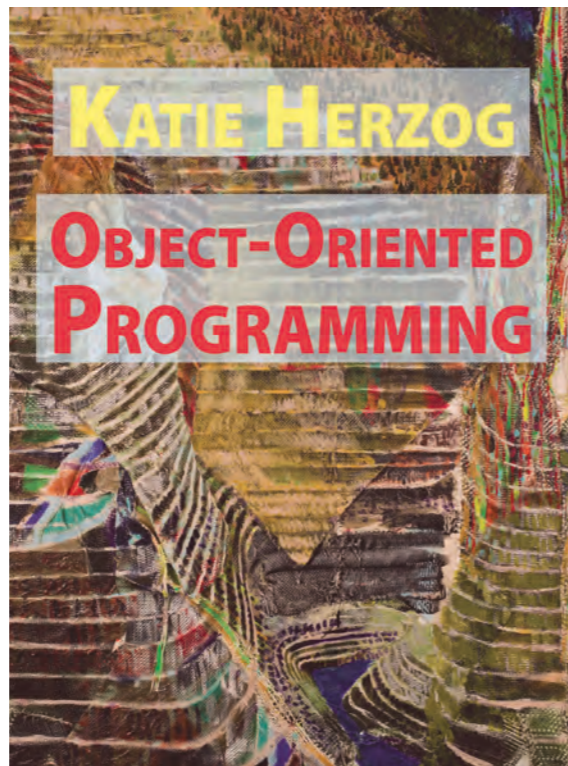
*Katie Herzog: Object-Oriented Programming* collects Herzog's work from over the past decade or more in what was a single large scale exhibition from January 13, 2012 - March 30, 2012 at the Palo Alto Research Center (PARC, a Xerox Company) and includes essays by Amelia Acker and Andrew Choate, plus over 50 plates and 30 installation shots.

"Herzog is headed into provocative territory."  
—Christopher Knight

"At the nexus of critical information theory, disjunctive librarianship, and gender and technology studies, ... Herzog's work is a cybernetic handle for us to use, like Palinurus' rudder, to cut through information landscapes across time and space."—Amelia Acker

"In our computer age, after the impact of mechanical reproduction has been absorbed into our bodies and psyches, Herzog manufactures unique paintings that communicate with each other and with the Other of technology. These pieces address the power of words and information to be things that physically affect us. Replicating / doubling / embodying / one-step-furthering that power, she makes them into things, with the effect that the viewer is put into the position of both experiencing the thing and becoming enlightened as to the process of how the information becomes a thing."  
—Andrew Choate

Katie Herzog's cross-disciplinary practice addresses information economies utilizing painting as a mode of representing, producing, and deconstructing knowledge in the public sphere. For her solo exhibition, *Object-Oriented Programming*, at the Palo Alto Research Center in 2012 (PARC, a Xerox



company), Herzog exhibited over fifty paintings in the hallways and lobbies of one of the most storied institutions in the history of information technology.

Object-oriented programming is a computer programming paradigm that was introduced by PARC in the early 1970's. This new language used "objects" as the basis for computation (capable of receiving messages, processing data, and sending messages to other objects), as opposed to the conventional programming model, in which a program is seen as a list of tasks. Herzog's exhibition utilizes this concept as a conceptual and epistemic basis for how her paintings function as a language to develop meaning, where "programming" in the exhibition title connotes both contextualized computer programming as well as public programming. Works in the show provided expressive, symbolic, and conceptual narratives of an information era, including "If I Die My Email Password Is," "Documents (Heads You Lose)," and "Information Overload Syndrome," among others. Herzog's practice embodies a unique visionary approach to painting, knowledge production, and artistic research, through a multifaceted engagement of civil service, disjunctive librarianship, and animal-assisted literacy.

## PATTERN BOOK

Christopher Russell

Essays by Kevin Killian and Holly Myers

Hardbound, Full Color, 104 pages, \$56.99

Dimensions: 8.75" x 11.5" x 0.5"

ISBN: 978-0-9814623-7-0

"Russell weaves his writing into pictures... He chops his text into geometric shapes, casts it in rainbow colors and visually assaultive fonts, and scratches it onto photographs. In the work contained here, in *Pattern Book*, he laces text into art nouveau wallpaper, dissolving his stories into a swooning screen of domestic pattern. At every turn, it seems, Russell throws some wrench into the cogs of literary consumption, slowing the reader down, jostling expectations, demanding attention—challenging the reader, in other words, to really want to be reading."—Holly Myers

"I was born wanting a Christopher Russell to join me in this confusing world. ... I wanted a boy with confused gaze, mortified as I am by the harsh and ugly crumples of life, but one who, with bold decisive strokes, could hack a pathway out if it. ... Russell's method, in which he dethrones language's hegemony over rival visual formations by distorting and exaggerating its recognizable, even homey, patterns borrows roots from many traditions. Medieval monks are said to have curried favor with abbots by carving Bible verses into the head of a pin. ... When language, or the image, is enervated, the work of art has room for other connotations to manifest. ... And in these beautiful pages we will see, and we will not see, things it will take us a hundred years to understand."

—Kevin Killian



## DREAMSCAPES OF LOS ANGELES

Edited by Geoff Tuck

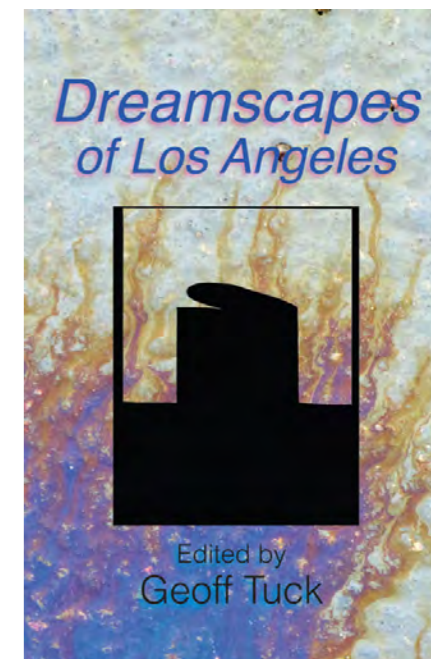
Paperback, Full Color, 254 pages, \$27.00

Dimensions: 5.5" x 8.5" x 0.5"

ISBN: 978-0-9911092-9-6

*Dreamscapes of Los Angeles* is a compilation of writing from the Los Angeles art blog, *Notes on Looking*, which was founded in 2009 by artist and writer Geoff Tuck. *Notes on Looking* invites one to consider the art object, and to seek understanding from the moment of looking. The editorial position at *Notes* dispenses with much that is current in critical and academic writing about contemporary art and proposes a supportive stance—support that is informed by the rigors of close observation and inquiry. *Notes on Looking* is also fun, or it aims in that direction; the writers at *Notes on Looking* take pleasure in art and in ideas.

"At heart, *Notes on Looking*, and this current publication, *Dreamscapes of Los Angeles* are quirky, enthusiastic and humanist; the site was founded out of a desire for education, and to make manifest my belief that to have value, ideas must be shared. That writing also serves as a passionate and vocal advocate and booster for art, artists and art spaces in Los Angeles is simply the way things should be. If you're given a voice, use it for something good."  
—Geoff Tuck



## BACK CATALOG

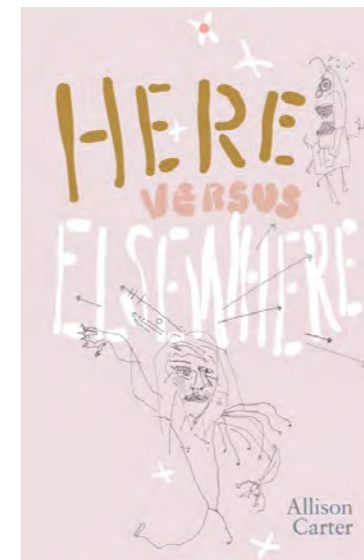
### HERE VERSUS ELSEWHERE

Allison Carter  
Paperback, 80 pages, \$12.00  
ISBN: 978-0-9911092-8-9

“Allison Carter’s narratives are virtuostic in craft and scope. Her quiet, simple lines betray a pressure and seem to boil at times. There is universal truth: ‘And then the zeitgeist we/became strictly inseparable/or so I thought.’ There is also great humor and precision, ‘But babies come from many places/and they are easy to grab at/through the rattling branches.’ Her poetry is an all-around pleasure to read, and it stays with me, like a consoling friend.”—Noelle Kocot

“Human echolocation is an ability of humans to detect objects in their environment by sensing echoes from those objects. Deploying complex language—polyrhythmic, repetitive, reverberant, resounding—with an eerie proficiency, Allison Carter’s writing performs a kind of linguistic human echolocation that articulates, navigates, and wayfinds space—physical, relational, emotional, and otherwise...—all within a network of deceptively familiar frames. In her new book, *Here Versus Elsewhere*, it is the accumulation of emptinesses, expertly and intentionally drawn, that definitively interprets the boundaries of the spaces the reader occupies as well as the nature of the entities, human and otherwise, that serve as persistent companions within those selfsame spaces.”

—Harold Abramowitz



### SHHHH! IT'S POETRY

Jon Rutzmoser  
Paperback, 66 pages, \$12.00  
ISBN: 978-0-9911092-0-3

Beginning with the ‘it’ which is often (not) “gotten” in poetry (shhhh!)—ie. “do you get it?”—*shhhh! it's poetry* by Jon Rutzmoser performs a contemporary ethics rooted in a process of seduction utilizing contemporary aesthetic discourses, childhood language games, open letters, and performance scores as combined technologies for understanding “subjectivity.” Centering around a “young male artist” at times evasive and at other times highly present, *shhhh! it's poetry*, builds toward a quest for foundationlessness, moving the speaker through notions of Oedipal searching and psychoanalytic interpretation until he ultimately finds joy in the meaningful arbitrariness of language and performance. Often aligning this “young male artist” with the abject, Rutzmoser explores phallogocentrism in an attempt to reveal, revel (in), or rather revile (through) male shit. Obviously, this push towards metaphysics ultimately fails; nonetheless, it fails joyfully.

“Self-documenting as both code and self-recording craze, preemptive of its own critique. Not Cartesian but Trecartian (as in Ryan): I record myself, therefore I am. Jon Rutzmoser’s kinetic poems start in *medias res*, no establishing shots for context: Is the she lover, mother, alter ego? Enter the slash: and as well as or and line break. As in voyeurism / exhibitionism / alphabetized exhibits. As in shhhh / piss / hush poems. It’s poetry. Not just poetry. Is poetry not just—? Thanks for asking.”—Mónica de la Torre



## LOUNGE ACTS

Doug Nufer  
Paperback, 66 pages, \$13.00  
ISBN: 978-0-9814623-8-7

“These are all names of drinks by the way. I didn't have to make anything up here!”—Doug Nufer

“Nufer tells the truth, even though he knows as well as the lord above knows: the truth is over-rated. Nufer is a poet who has you in the corner, eye to eye, giving you the skinny, or maybe he's with you at the counter, sharing secrets, his hand grabbing yr arm the more he realizes yr ok. That's how damn good a writer he is.”  
—Thurston Moore

Doug Nufer learned how to drink as a dishwasher for a seafood restaurant in Pt. Pleasant Beach, NJ, where he dumped the remains of incoming unfinished drinks into one cup and then chugged as he wiped off plates. Now he's a professional wine taster in Seattle and the author of six novels and three books of poetry. His novels include *Never Again*, *Negativeland*, and *By Kelman Out of Pessoa*. His poetry books include *The Dammed* and *We Were Werewolves*. He performs with the word band Interrupture, with musicians and/or dancers, and by himself, on stages, in bars, in classrooms, and occasionally in fields and rivers.

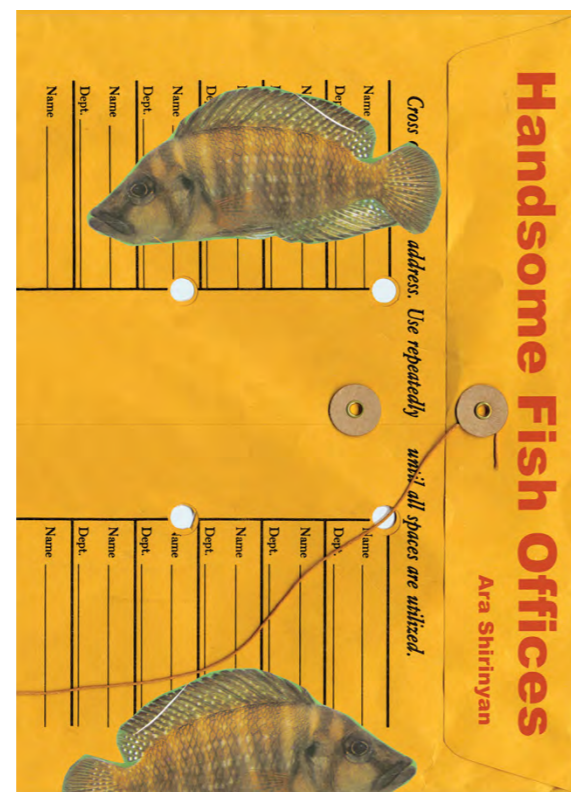


## HANDSOME FISH OFFICES

Ara Shirinyan  
Paperback, 68 pages, \$14.00  
ISBN: 978-0-9814623-0-1

“While office supply products and tropical fish might at first thought seem to have nothing to do with one another, once side by side they reveal the interconnections between global acquisitions, multinational capital, and environmental destruction”—Juliana Spahr.

“Of cut-up writing, in which different textual sources are spliced together, often jarringly, William Burroughs once said, “The results will look a lot like you.” *Handsome Fish Offices*, Ara Shirinyan's book of profoundly 21st century cut-ups, takes up this insight with hilarity and irreverence, showing readers how the world looks like them, and they look like the world. No matter whose language he's playing with, the startling juxtapositions of words in these poems reveal the contemporary global condition of being incorporated and measured, invariably down to the smallest detail. “This laterally flattened species is ideal / For catalogs, direct mail, promotions, etc,” he writes, and you'll know what he means, because your species, too—and right now—is one of the many getting flattened.”  
—Mark Wallace



## SHE.

Mathew Timmons  
Paperback, 152 pages, \$12.00

A re-print of the first paperback ever published by Blanc Press in 2006, *She.* by Mathew Timmons.

This text was assembled from books written by dead white men, obvious books from the canon that the author of this collection has never read before. These texts are now in the public domain and are readily available from Project Gutenberg: *A Tale of Two Cities* by Charles Dickens, *The Complete Diary of Samuel Pepys* by Samuel Pepys, *The King James Bible*, *Moby Dick* by Herman Melville, *Sister Carrie* by Theodore Dreiser, and *Ulysses* by James Joyce.



## (!X==[33])

### BOOK 2 VOLUME 3

.UNFO  
Hardcover with dustjacket, 776 pages, \$59.99  
ISBN: 978-0-9911092-1-0

Blanc Press is pleased to announce the release of *(!x==[33]) Book 2 Volume 3* by .UNFO the last volume in a six volume set of which only the first and last will be published. What if you had a very long book and made it longer? With *(!x==[33])* .UNFO seeks to indexically lengthen the world's most monumental texts through failed software operations.

*(!x==[33])* is curated by UNFO (Unauthorized Narrative Freedom Organization), an unofficial and temporary coalition of coders and writers, including Dan Richert and Harold Abramowitz.

Blanc Press: It's material!



(!X==[33])

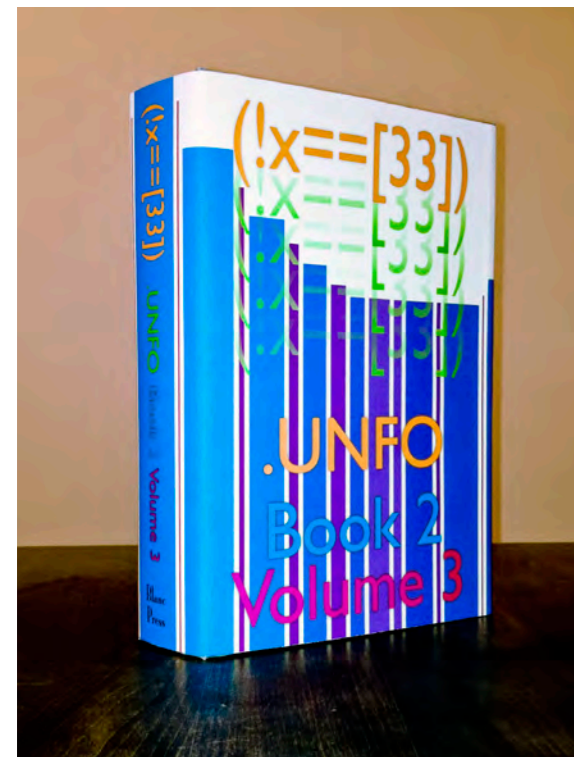
BOOK 1 VOLUME 1

.UNFO  
Hardcover with dustjacket, 776 pages, \$59.99  
ISBN: 978-0-9814623-9-4

Blanc Press is pleased to announce the release of (!x==[33]) *Book 1 Volume 1* by .UNFO the first volume of a projected multiple volume set. What if you had a very long book and made it longer? With (!x==[33]) .UNFO seeks to indexically lengthen the world's most monumental texts through failed software operations.

(!x==[33]) is curated by UNFO (Unauthorized Narrative Freedom Organization), an unofficial and temporary coalition of coders and writers, including Dan Richert and Harold Abramowitz.

Blanc Press: It's material!



FRIGHT CATALOG

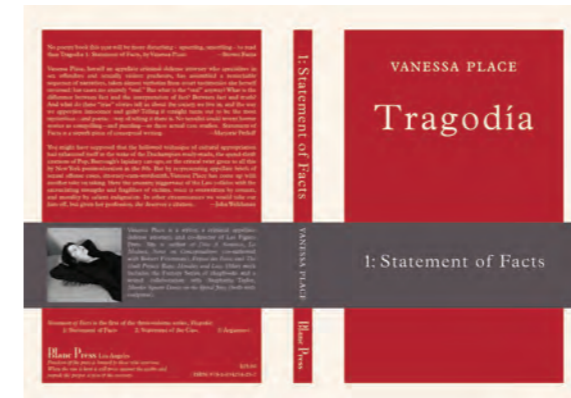
by Joseph Mosconi  
Saddle-Stitched magazine, full color, \$24.99  
100 pages, Uncoated Matte finish, 70# text (100 gsm)  
Dimensions: 9" x 12" x 0.25"  
ISBN: 978-0-9814623-8-7

"Black metal, death metal, blackened death metal—not to mention: deathcore; thrash; the melodic and technical; grinds and dooms and drones; pagan or bestial; progressive or deconstructivist; Norwegian versus Swedish (early Stockholm or later Gothenburg?) versus various Vikings and Scandinavians; first, second, nth wave..... the infinitely divisible sub-genres of heavy metal music as discerned by its fans exhibit a mania for discrimination and taxonomy that approaches the monadic. Secrets, in these scenes, threaten to become singularities. Such, of course, is the reductio of all subcultures. And "Poetry," for "Culture," has become the ultimate and necessary subculture of them all. Fright Catalog is thus in part a dissertation on the sublime terror of the poetry scene today—with all its partisan scholasticism and stupid undergrounds (as Paul Mann would say). But this catalogue is also attuned to the poetic possibilities of subcultural discourse, to the phonemic tensions and narrative frissons that arise when metal lyrics are mashed up with phrases taken variously from online gaming dialogues, occult forums, and the secret language of adolescence (by definition: misunderstood; mardy; uncommunicative and inscrutable). In the process, Joseph Mosconi forces the opaque argots and cants of isolated initiates to speak with indiscrete promiscuity. Here, accordingly, are the slogans of an infidel poetics (in every sense of Daniel Tiffany's resonant phrase)."—Craig Dworkin



TRAGODÍA

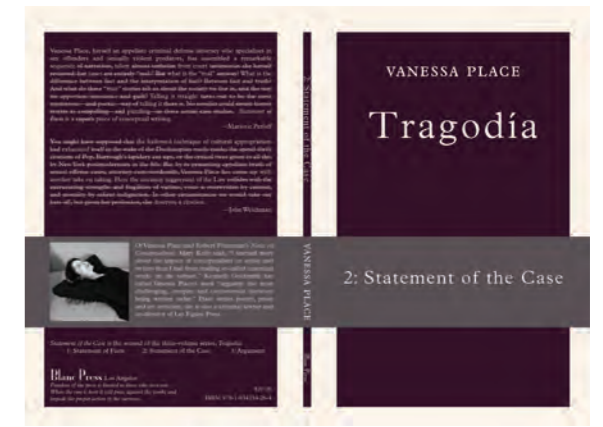
by Vanessa Place  
*Tragodia* is composed of the three parts of an appellate brief: Statement of Facts, which sets forth, in narrative form, the evidence of the crime as presented at trial; Statement of the Case, which sets forth the procedural history of the case; and Argument, which are the claims of error and (for the defense) the arguments for reversing the judgment. Place's *Tragodia* project involves reproducing the writing from some of her appellate briefs and representing them as poetry.



TRAGODÍA I:  
STATEMENT OF FACTS

Hardcover with dustjacket, 428 pages, \$45.99  
ISBN: 978-1-934254-18-9  
Paperback, 428 pages, \$24.99  
ISBN: 978-1-934254-25-7

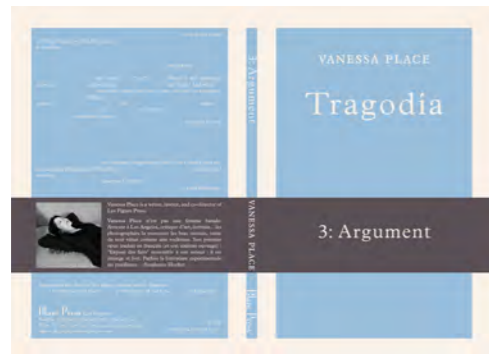
"Vanessa Place, herself an appellate criminal defense attorney who specializes in sex offenders and sexually violent predators, has assembled a remarkable sequence of narratives, taken almost verbatim from court testimonies she herself reviewed: her cases are entirely "real." But what is the "real" anyway? What is the difference between fact and the interpretation of fact? Between fact and truth? And what do these "true" stories tell us about the society we live in, and the way we apportion innocence and guilt? Telling it straight turns out to be the most mysterious—and poetic—way of telling it there is. No novelist could invent horror stories as compelling—and puzzling—as these actual case studies. *Statement of Facts* is a superb piece of conceptual writing."  
—Marjorie Perloff



TRAGODÍA 2:  
STATEMENT OF THE CASE

Hardcover with dustjacket, 80 pages, \$29.99  
ISBN: 978-1-934254-20-2  
Paperback, 80 pages, \$14.99  
ISBN: 978-1-934254-26-4

Rule 8.204(a)(2)(A) of the California Rules of Court requires the appellate brief to "state the nature of the action, relief sought in the trial court, and the judgment or order appealed from." The purpose of this rule is to give the Court of Appeal a concise overview of the relevant trial court proceedings. Usually this would include, in chronological order: the charges, relevant motions and rulings, the type of proceeding, the verdict or other result, the judgment and sentence, and the date the notice of appeal was filed. The statement should include only information relevant to the issues or necessary to give the appeal an intelligible setting. It should not quote or paraphrase pleadings or other documents extensively or offer excessive detail about dates and procedures not material to the issues. One page or less often suffices. The key is to offer the court procedural context and focus.



## TRAGODÍA 3: ARGUMENT

Hardcover with dustjacket, 298 pages, \$40.99  
 ISBN: 978-1-934254-19-6  
 Paperback, 298 pages, \$22.99  
 ISBN: 978-1-934254-27-1

Drafting a virtuous brief is not simply a matter of avoiding grammatical mistakes and typographical errors. Rather, a virtuous brief should demonstrate to the court the correctness of the advocate's position by showing that the writer has diligently and carefully researched the legal issues and is thoroughly acquainted with the record in the case. The writer should also consider the court's heavy workload and craft a brief to assist the court to review the merits of the case and the legal issues presented. A virtuous brief is clear, concise, and persuasive. It should be free from muddy arguments and dense prose. A brief should help the court resolve the legal dispute before it. First, present a straight-forward argument designed to convince the court that the result you advocate is fair, legally correct, and factually supported. Start out by honestly explaining the applicable state of the law. Discuss precedent from other circuits when there is a circuit split. Second, provide a thorough analysis. Explain all the steps in the analytical process. The brief should explain how the facts fit with the law in easy-to-follow steps that support the conclusion being advocated. The brief ought to anticipate and resolve questions that are likely to arise in the reader's mind to minimize any doubts as to the brief's accuracy or veracity. Third, write for clarity. Clear writing is essential to making a brief easy to read. Avoid cluttering the brief with unnecessary words. Finally, be concise. The argument should be short, uncomplicated, logical, and written in clear language that is easy to read.



## CREDIT

by Mathew Timmons  
 Hardcover, full color, 800 pages, \$199.99  
 Dimensions: 11" x 8.5" x 2"  
 ISBN: 978-0-9814623-4-9

*CREDIT* is an 800 page, large format, full color, hardbound book, released by Blanc Press in Los Angeles—the longest, most expensive book publishable through the online service, lulu.com. Divided into two sections, Part A: Credit—26 parts (a-z) and Part 2: Debit—10 parts (1-10), *CREDIT* is a highly revealing and emotional work chronicling a personal tale of credit.

In late spring 2007 as an irrational exuberance and promise of financial fortune hung in the air, mailboxes were filled with generous and gracefully worded offers of credit. Just over two years later, in midsummer 2009, the shape of the financial environment changed radically and mailboxes still filled up with statements of credit. Something had to change, offer turned to obligation.

## THE CONFESSIONS OF GURU RUGU: The Story of St. Dominique of Paris

Chapbook, 24 pages, \$10.00

*"The Confessions of Guru Rugu: The Story of St. Dominique of Paris* illustrates a glorious vision I had of St. Dominique while a visitor in Paris, and my subsequent first attempt to proselytize on her behalf, in May of 2013. Several witnesses remarked afterwards that the St. Dominique depicted on the prayer card I found shared an uncanny resemblance to the Parisian artist, Dominique Gilliot; others reported that my vision also bore similarities to actions that this Gilliot had performed while visiting Adam Overton's apartment just 4-and-a-half months earlier; and still others insisted that much of the text of my confession seemed remarkably similar to the lyrics of the band, Gachette of the Mastiff, a band fronted by this same Dominique. While I respect the visions and the passion of those who claim so fervently to intuit such resemblance, I can say only that my vision and subsequent confession are and were completely true, and though imperfect, I worked to reperform as many glorious details as revealed to me by St. Dominique of Paris, and people ultimately have to accept what I'm telling them or not accept what I'm telling them."—Guru Rugu



*The Confessions of Guru Rugu:  
The Story of St. Dominique of Paris*



## THE CONSUMED GUIDE

Brian Joseph Davis  
 Chapbook, 40 pages, \$11.00

*The Consumed Guide* is thousands of negative words and phrases from 13,090 reviews by Robert Christgau assembled into a single review by Brian Joseph Davis. The music critic Sasha Frere-Jones called *The Consumed Guide* "Awesome." Davis' music and theater productions have been acclaimed by *Wired*, *Pitchfork*, *Salon*, and *LA Weekly*, which wrote, "Davis has an amazing head for aural experiments that are smart on paper and fascinating in execution."

*"The Consumed Guide* takes music criticism and renders it obsolete."—Kenneth Goldsmith

Briana Joseph Davis is the author of *Portable Altamont*, a collection that garnered praise from *Spin* magazine for its "elegant, wise-ass rush of truth, hiding riotous social commentary in slanderous jokes." *Slate* called his novel *I, Tania*, "The book of your fever dreams." A co-founder of the literary website *Joyland*, his writing has been recently included in *Against Expression: An anthology of conceptual writing* (Northwestern University Press) and *Always Apprentices: The Believer Presents 22 Conversations Between Writers*.

*The Consumed Guide* is thousands of negative words and phrases from 13,090 reviews by Robert Christgau assembled into a single review by Brian Joseph Davis. The music critic Sasha Frere-Jones called *The Consumed Guide* "Awesome." *LA Weekly* wrote "Davis has an amazing head for aural experiments that are smart on paper and fascinating in execution." *Wired*, *Pitchfork*, *Salon*, and *LA Weekly* have all acclaimed his music and theater productions. *The Consumed Guide* is a reminder that nothing released under the auspices of a hip, impertinent electro-squelchers, impervious to consumer guidance, and roll readymades should find this a sly and authentic life, abuse justifies melodrama; in music, riffs work better. In search of an alt-rock subculture already way too full of itself, *The Consumed Guide* is a trip in the mildly overrated tradition of Massive Attack and Soul II Soul.



## RABBLE & PARROT

### RABBLE

*Rabble* prints single author issues of critical essays of about 1500 words on a subject of the author's choosing. Printed in pamphlet form, with room for a couple full color images, and distributed at a reasonable price, *Rabble* seeks to be a venue through which to interrogate the nature of criticism, a laboratory for prodding at the boundaries of criticism as a form. The idea is to begin with a framework that reduces criticism down to its two fundamental components—the thing that's been made and the person who responds to the thing that's been made (i.e., the art work and the critic)—and invite each writer to take it from there. ISSN: 2168-7439, \$5.00

RABBLE:

**Rabble**

JASON

Jason Ramos

RAMOS:

The Spectre

The Spectre

"In the world of art of 2017 and beyond, perhaps the twilight period of the contemporary art era, sustainability can equal success – the vast majority of artists subsist on options and opportunities between stardom and starvation carved out from consolidating the resources of their available privilege, engaging in artist-initiated projects, as academic labor, as art-world labor and more. Artist-run initiatives and extra-studio practices are not the antidote to the forces of neoliberal capitalism corrupting the arts, but as long as they exist, there are still possibilities for art as something beyond fetishized objects of capital. Without activity among all classes in the interests of art for art's sake, art's value is moot."

RABBLE:

**Rabble**

DOUG

Doug Harvey

HARVEY:

What's Happening in The Firesign Theatre's *I Think We're All Bozos On This Bus as Best as I Can Make Out*

What's Happening in The Firesign Theatre's *I Think We're All Bozos On This Bus as Best as I Can Make Out*  
"The Firesign Theatre's *I Think We're All Bozos On This Bus* is one of the greatest works of art of the

20th century: a performative, collectively authored, authentically prophetic, dystopian sci-fi stoner comedy LP from 1971 by the Los Angeles-based 'Beatles of Comedy.' ... The cultural impact of FT's *ITWABOTB* is widespread, profound and clandestine. If you don't believe me, ask Siri 'Why does the porridge-bird lay his egg in the air?'"

RABBLE:

**Rabble**

MICHAEL

Michael Ned Holte

NED

The Urgency of History Painting

HOLTE:

The Urgency of History Painting

on the work of Michael Wilkinson

"I have started this so many times I no longer know where to begin. Well, no, I should begin with an apology, for I've promised you a piece of writing for a very long time, and the number of deferrals and delays is (mostly) uncharacteristic but also (totally) unacceptable. Rarely have I stumbled through so many false starts in attempting to write about an artist's work. I should say that this does not point to any deficiency in your work or lack of interest on my part. Rather, I suspect, it points to the difficulty of apprehending your work from this considerable distance of time and space."

RABBLE:

**Rabble**

NIZAN

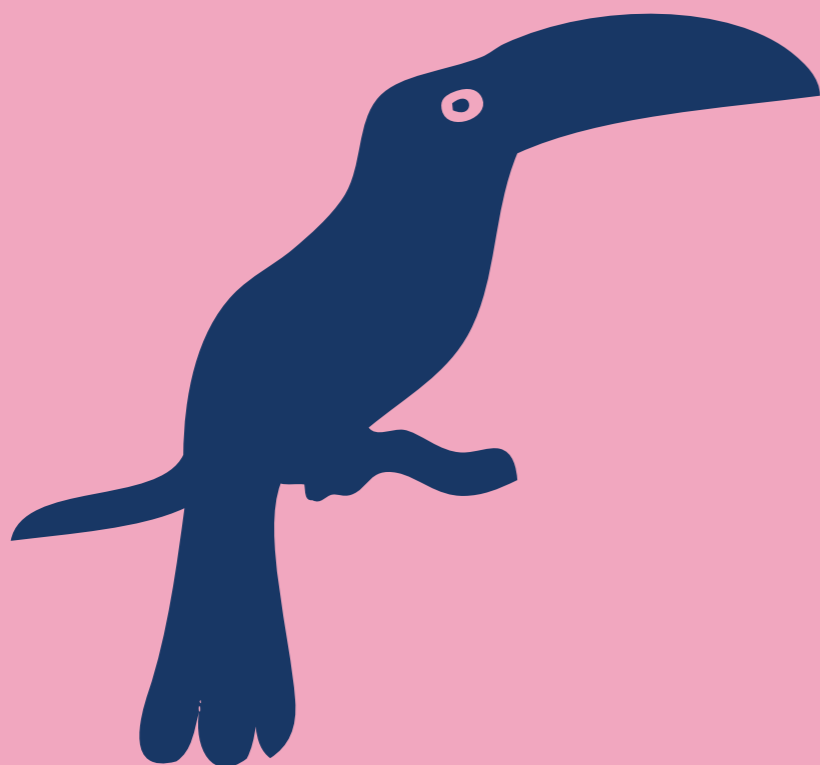
Nizan Shaked

SHAKED:

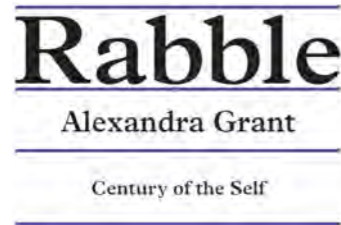
91 92 93—Returns

91 92 93—Returns

"The success of *91 92 93* was that it reorganized historical artistic debates against the grain of their contemporaneous reception, allowing its audience to rethink what worked, what didn't, and for what reason. In this way, it stands in stark contrast to the facile toting of the term "conceptualism" by artists who lack any form of political commitment, who regurgitate the past adding nothing by saturated amplification,



and whose only claim to fame is appropriating mass media.”



**RABBLE: ALEXANDRA GRANT:**  
Century of the Self

“Until I saw Adam Curtis’s 2002 documentary *Century of the Self*, I had never given much thought to the genesis of public relations. The field of public relations was invented, it turns out, by Sigmund Freud’s nephew, Edward Bernays. In the period after the first World War, when many were questioning the human drive to violence, Bernays understood the power of both wartime propaganda and Freud’s theories of the unconscious to manipulate public opinion.”



**RABBLE: STEVE RODEN:**  
upside down, the sky is ocean  
“the buddha wears a cloak of geometric design: red, yellow, blue and black. ... the buddha’s hand forms the vitarka mudra, suggesting deep contemplation and indicative of a sage. although it is commonly formed with the right, the buddha forms this mudra with his left hand. // the buddha’s right hand grasps a walking stick. // on an 8th century statue from thailand, the buddha forms the vitarka mudra with two hands, looking strangely reminiscent of a 1909 photograph of mondrian, his theatrical hands pointing up and down like david bowie on the cover of heroes.”



**RABBLE: DEREK BEAULIEU:**  
All Work and No Play Makes Jack a Dull Boy

“In Stanley Kubrick’s 1980 film adaptation of Stephen King’s *The Shining*, author Jack Torrance slowly loses his grip on sanity while ensconced in a winter-long residency as caretaker for the seasonally-closed Overlook Hotel. Over the season Jack, a struggling novelist, uses the solitude (interrupted only by his wife Wendy and son Danny) to attempt to construct his new novel. Only a few pages of Torrance’s efforts are revealed in *The Shining*, but every page consists wholly and entirely of the phrase “All work and no play makes Jack a dull boy” repeated ad infinitum over a presumably several-hundred-page manuscript. In the filmic reveal of Torrance’s creative masterpiece, Wendy emotionally collapses as she finally realizes the extent of her husband’s crumbling rationality. Under the mental anguish of this Sisyphean task of nonlinearity, Jack Torrance’s grip on reality is weakened, much as readers feel the strain of such a non-traditional manuscript.”



**RABBLE: TYLER STALLINGS:**  
Banal Access to Transcendence, or Developing Telekinesis via Mattel’s EEG-based Game, Mindflex™  
“Like any scientist, theologian, shaman, or artist, I long to unlock the mysteries of consciousness. I lack the resources to pursue private research at my California ranch house, but the possibility for R&D is now within reach of citizen scientists with the Mattel game Mindflex™. Soon, I will take my first token on brainwaves.”

**PARROT**  
Parrot is a 23-issue chapbook series that pays homage to Black Sparrow Books’ SPARROW series. Each pamphlet is authored by a single writer, most of them from Los Angeles and all of them well-established authors. The publication aims to shift the definition of literature and revise the standards by which we hold it accountable. ISSN: 2169-3811, \$9.00

**PARROT 23**  
Complex Textual Legitimacy Proclamation by Mathew Timmons



“Normal photographs are made by using the ordinary light reflected from objects to burn patterns into photosensitive chemicals on a piece of film, and then enlarging and reversing that negative image, burning it into a piece of photosensitive paper, and chemically ‘fixing’ it. It is an explicit, or explicate representation; with differing degrees of accuracy, you can match up one square inch of the picture with a corresponding area of the object depicted, in a one-to-one isomorphism. // Large sensational photographs made their first appearance, with the topics of sex, violence, accidents and scandal as their major themes. // More beautiful than fabulous pictures. // You shall not make any images of me.”

**PARROT 22**  
Erotic in Czech Republic by Ara Shirinyan



“My name is Magda /and I live in Praga./ rate is 250 Euro/I can come to your hotel/and keep you company./If you are interested/I look for a/ generous person./for a night. I do massage/and other things you ask me//Looking for a Guy/who can take me Home/- 23 (prague)/Im fresh single and just/ looking for a spontaneous guy/I love to hear from you !/<3”

**PARROT 21**  
Pre-Symbolic by Brian Ang



“Onset of mechanical reproduction transformation. Haphazard administrative visible imagined incorporated morphology aesthetics. Metaphysical greasepaint. Generations of science theory nature pleasure process time space age. Prose forms postures. Stratification. Emphasizing this word and this sentence in history.”

**PARROT 20**  
The Missing Link by Jen Hofer



“question question/ maximum/ maximum/error question miles/absorbent question will/power power question/factor wave circuit/question question/phase rating power/power question source/source voltage question/factor impress impress/question shall i listen/am i near may i stop/listening shall i listen”

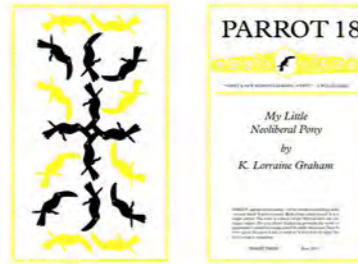
**PARROT 19**  
Break Bloom Burn by Maximus Kim



“There is Xiao Mei. In three words: new age hippie. Picture a bleached blonde waif, a self-described hacker by night - slash - computer programmer by day, in her late twenties; a New School dropout desperate to act out her role as the anorexic Über-Feminist (vis-à-vis Simone Weil’s pale indignant visage) - and change the world for the becoming resurrection of a higher and more perfect Communism. Her naivete was only matched by her fragile faith in the homeostatic healing properties of Gaia.”

**PARROT 18**  
My Little  
Neoliberal Pony  
by K. Lorraine  
Graham

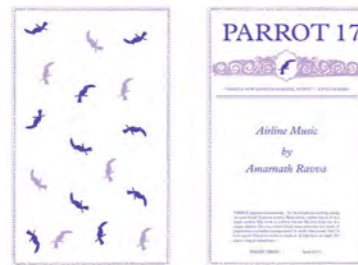
“Is it a pony?  
I’m not sure  
how the ponies  
happened.  
I was told there’d be cake.”



for hidden rendezvous. The wide lawns are spacious enough for vast tents suitable for hosting parties such as a Midsummer Nights Dream lingerie gala. There are several sloping hills, idyllic for topless slip n’ sliding in the summer or sledding over a gleaming expanse of imported snow in the winter. A marble panel is visible just inside the video monitored main gate, presenting a depiction of Aurora, Roman goddess of the sunrise, guiding a group of young Eves into the southern Californian dawn.”

**PARROT 17**  
Airline Music  
by Amarnath  
Ravva

“Outside, I  
walk towards  
the edge of the  
parking lot. All  
around me are  
cats and dogs, even some chickens. The asphalt is seething with the strays of paradise. It’s not a matter of beauty for them. They collect around their needs; they hover around the promise of food.”



**PARROT 14**  
Fur Birds  
by Michelle  
Detorie

“I am 15.  
Female.  
Human (I  
think).  
We lived in a burrow and ate grass. I licked my paw, tasting only the slightest remnants of ash. In one corner we piled sugar cubes – white and cold and sweet, and perfectly square. ‘Like a little igloo wall,’ my sister cooed, twitching her tail.”



**PARROT 16**  
Pieces of Water  
by Michael  
Smoler

“‘promise in a  
minefield’  
again//once  
more//for the  
last time, I swear//I’ve come to know//one day//I will//before long//never//again.”



**PARROT 13**  
Tramps  
Everywhere  
by Amina Cain

“EXT.  
Morning.  
Strong sun.  
Short and long  
shots of a swamp. A closeup of a frog. It sits on the bank then jumps into the water, making circles on the surface. The camera stays, looking at the swamp.”



**PARROT 15**  
Kept Women  
by Kate Durbin

“There are many  
intimate paths  
that wind their  
way around  
this expensive  
Eden, with  
many nooks



**PARROT 12**  
Fried Chicken  
Dinner  
by Janice Lee

“‘In Soviet  
Russia Chicken  
Fries You!’  
This is a  
serious matter,  
seriously. Serious fried chicken. Mm mm mm!”



**PARROT 11**  
Forcible Oral  
Copulation  
by Vanessa  
Place

“With respect  
to the nature  
of the offenses,  
J.A. claims  
they “were not typical forcible oral copulations or sodomies[,]” or “typical kidnappings.” We agree they were not typical; they were particularly heinous.”



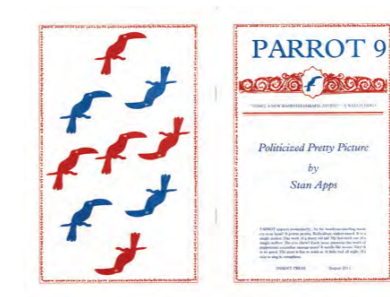
**PARROT 10**  
I Can Feel  
by Teresa  
Carmody

“The hills across  
the valley of  
the Ebro were  
long and white.  
On this side  
there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid.”



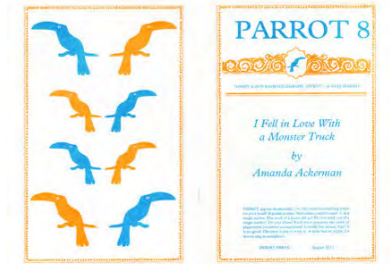
**PARROT 9**  
Politicized  
Pretty Picture  
by Stan Apps

“Prettiness  
should be easy  
not to look at.  
My ability to  
look away from  
a pretty picture  
makes me feel good about my autonomy,  
whereas beauty makes me feel implicated and  
contingent.”



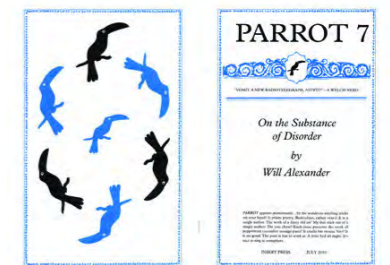
**PARROT 8**  
I Fell in  
Love With a  
Monster Truck  
by Amanda  
Ackerman

“She sat me  
down squarely  
in the middle  
of the store, among the hats, belts, and scarves, and began to give me instructions. Round your feet through your heels and feel more connected to your feet. Straighten your back (this will create healthy internal organs) and reach your right knee over to your left. Stretch your left arm to the right, look under your left shoulder, and twist excessively. I hovered there as I felt imprinted with a new heart. I was becoming a better version of myself. When the woman saw that she had succeeded, she asked for a form of payment. Cash. CASH. And she sighed. I looked at her straight in her telescopic eyes and proclaimed: Dear lady, and while you were talking, I was trying to think, I was trying to think. The thought struck me. None of us shall profit from the suffering of others.”



**PARROT 7**  
On The  
Substance Of  
Disorder  
by Will  
Alexander

“You see, I am  
simple in the  
sense that the  
lamp burns beside me and I speak.”



**PARROT 6**  
Viva  
Miscegenation  
by Brian Kim  
Stefans

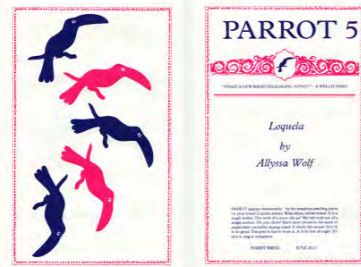
“There was the  
dying, that was  
suspicious—  
strong words  
passed, none of them colorful  
on an Indian winter day in North Philadelphia



when the fury of poetry  
 equaled the utility  
 of the timetables on which  
 we run. That one seems overtly educated,  
 if not, dressed so nattily, he'll not need  
 a job, or residence, and subsist on merely being  
 right-looking; she keeps something cinematic, shiny,  
 in her left hip pocket—so terribly deft, so accessory,  
 so honestly  
 in place of life.”

**PARROT 5**  
 Loquela  
 by Allyssa Wolf

“Yes, cry some  
 immovable  
 diamonds.../  
 Have a little  
 sobbing irony/  
 Quoting from  
 MM...//Unsure/Really why he is so very//Lovesick  
 suite/To me...”



**PARROT 4**  
 But On  
 Geometric  
 by Joseph  
 Mosconi

Vanessa Place  
 at Constant  
 Critic says:  
 “Calligrammes  
 meets Geometry I, with all the pleasures and  
 forehead-slapping suggested thereby. The best pieces  
 are slights of hand and mind, where the geometric  
 diagrams are considered and refigured replete with  
 puns and bleating signification. All are nice to look  
 at, all sport lil’ Nina-like insider highlights.”



**PARROT 3**  
 All Bodies Are  
 The Same and  
 They Have The  
 Same Reactions  
 by Allison  
 Carter

“When  
 Christopher



asks girls to dance they say yes/to krill and open  
 their blazers//Christopher takes a step back and  
 bends//and rushes comes//through the other side/  
 soaked”

**PARROT 2**  
 A House on a  
 Hill (A House  
 on a Hill, Part  
 One)  
 by Harold  
 Abramowitz

“a house a hill  
 and there is  
 a house on a hill and the house is there it is there  
 over there all you have to do is look and you will see  
 it there//without there is no motion not automatic  
 either not buying now not busying how can it be  
 when there is motion when there is heart in two  
 places not ashamed to live but how can it be//and  
 asking about the house will only generate a short  
 reply a whisper it cannot go on it cannot go on  
 because there is no more asking only telling and  
 replying and i beg or i beg you or i beg you to get  
 out of here today a house on a hill”



**PARROT 1**  
 My Beautiful  
 Beds  
 by Stephanie  
 Rioux

“last hook a  
 veil of words,  
 aye no longer  
 discuss ya  
 asuch; fer each one outs a some cents in a keyed tin  
 of lifey, fifying margeld firs, en these are wondrus;  
 nothing of gohad in de-action is lost, for the eye’s an  
 infant swaddled enits spouse’s bed, and behind her is  
 no end; her teeth are diamond leaves, her breasts are  
 heaven’s, her clitis haven’s, a summry of have we, all  
 of we, yet made love with the many”



# GENERAL PROJECTS

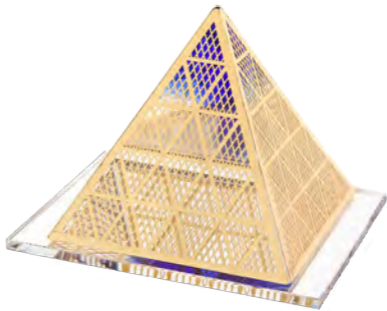
## Insert Blanc Press General Projects

is a contemporary artist's production company, able to recognize the need for modular collaborative platforms in today's verbal/visual culture. General Projects has developed alongside Insert Blanc Press over the years as a kind of production company for all the different types of activities we have indulged in that don't fit under the rubric of book publishing. General Projects has become the platform on which we present projects such as films and events and gallery shows and performances etc. and where we're able to explore various mediums and media (old and new) as well as different methods of distribution and dissemination. In working with contemporary writers and artists on Insert Blanc and thru endeavors like our podcast The People, we have found General Projects to be a natural and necessary outgrowth from Insert Blanc Press in order to accommodate the types of projects we as a group are driven to pursue. As Insert Blanc Press continues to work with artists and writers on book projects it is the goal of General Projects to encourage our artists and writers to branch out and imagine how their work might appear in another genre in collaboration with musicians, artists, filmmakers, app-developers, coders and/or web designers. Through that exploration of new platforms we hope to put emerging contemporary artists, writers and creatives into a conversation they would otherwise be missing out on, and then see where we can take it from there.

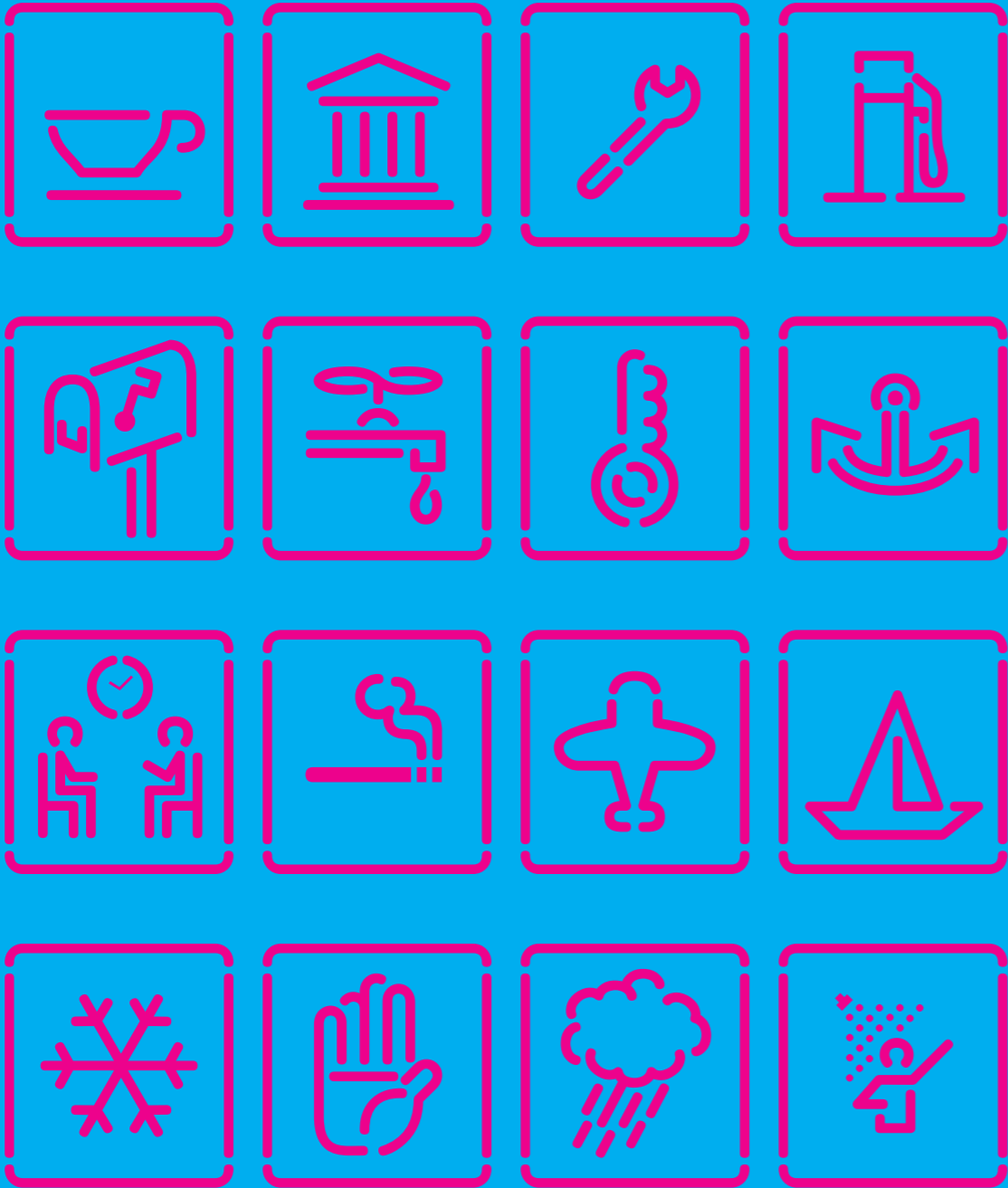
**Outside Gallery**, a project of Insert Blanc Press General Projects is co-curated by Chris Niemi & Mathew Timmons and seeks to create a new exhibition platform, literally outside in the side/front yard of our headquarters in the Lincoln Heights neighborhood of Los Angeles, CA. Exploring the differences between institutional or traditional galleries and the kind of aesthetic space many people have access to in their own front yard, Outside Gallery provides a new platform for contemporary art. Outside Gallery's premiere exhibition was NUSTACHUS by John Zane Zappas in February of 2015. Other exhibitions have included the large group show Lawn Ornaments in summer 2015 and solo shows by Kristin Cammermeyer and Michelle Carla Handel through 2016.

## Outside Gallery

*It's Outside!*



## GENERAL PROJECTS



**The People** with co-hosts Mathew Timmons and Ben White, features the voices and ideas of The People that make up the cultural landscape of Los Angeles, the west coast, and beyond on KCHUNG 1630AM every 3rd Sunday at 3pm. More & more The People simply choose, for whatever reason, Power to The People in the home of People Power on the Internet. A Radio Revolution offering comfort and cueing up Special Stuff. This is The Sound you love to listen to, The Power of The People to make atmospheric, psychedelic, and dance-oriented Conversation. Radio for The People featuring art, literature, talk, cultural criticism, visual culture, intelligent witticisms and so much more! The People is me, The People is you, The People is we, and You Can Too! ... It's like a Broken Record magically repaired.

We are very proud of our podcast, The People, and over the past few years we have produced nearly 50 episodes, interviewed 100 plus different people, featured songs from 25 plus different bands and produced numerous Notes from The People segments. We also use The People's SoundCloud account to host recordings of readings from Insert Blanc Press authors and other gems we find and have posted quite a lot of high quality additional material there as well.

You can find us on iTunes by searching for The People Radio, there you can Subscribe to the show and find all our past episodes. You can find out more about The People by going to [insertblancpress.net](http://insertblancpress.net) and clicking on The People at the top of the page.



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**Insert Blanc Press** produces innovative art & literature in Los Angeles, CA.

Founded in October 2005, Insert Blanc Press published its first chapbook in March 2006, *Three Column Table* by Harold Abramowitz. Insert Blanc now produces over twelve individual projects a year across various media. We publish large format hardbound artist monographs, photography and print editions, hardbound and perfectbound books of contemporary literature, handmade chapbooks, magazines, ebooks, audiobooks, digital albums, and video projects. We also produce a monthly podcast, *The People*, featuring the voices and ideas of the People that make up the cultural landscape of Los Angeles, the west coast, and beyond. Above all, Insert Blanc endeavors to create dynamic conversations across the various artistic disciplines and to support emerging artists and writers in the interest of contemporary arts and letters.

[insertblancpress.net](http://insertblancpress.net)

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