

# ESOPUS 14: PROJECTS

The following is a page-by-page representation of *Esopus 14: Projects*, a special issue of *Esopus* magazine that was released in May 2010. (Some foldouts are only shown partially due to space constraints.) The editor's note for the issue is reproduced to the right, along with a link to commentaries by the artists whose projects appear in the issue.

*Esopus*, which is published by the nonprofit Esopus Foundation Ltd., features contributions from a cross-section of creative disciplines presented in a striking visual format with minimal editorial “framing” and no advertising. This gives our readers the opportunity to access a wide range of cultural expression with very little interference and attracts general readers who might not otherwise engage with this type of publication. Content for *Esopus* is selected using 1) an open submissions policy; 2) recommendations and suggestions from the magazine's board of advisors—which includes respected creative professionals from a wide range of disciplines—as well as from other contributors and colleagues; and 3) the editor's 20 years' experience of working in the art, film, and publishing fields of New York City. We take care to invite individuals representing a wide range of cultural, geographic, and aesthetic backgrounds to provide a more complete picture of contemporary creative practices.

Each regular issue of *Esopus* includes three long-form contemporary artists' projects—one by an established artist (past contributors have included Richard Tuttle, Jenny Holzer, and Robert Therrien) and two by emerging figures. Previous projects have taken the form of removable posters, booklets, foldouts, and hand-assembled sculptures, and have often utilized complex printing processes, unique paper stocks, and specially formulated inks. Issues also typically include personal reflections on various creative disciplines by practitioners. So far, these have included film composer Carter Burwell, choreographer Christopher Wheeldon, and lighting designer Jennifer Tipton. Also featured in nearly every issue is a portfolio of undiscovered work, from the riveting battle drawings of 13-year-old student Alex Brown or the WWII-era gouache portraits of Holocaust survivor Samuel Varkovitsky. Along with a sampling of short plays, visual essays, film excerpts, poetry, and fiction by never-before-published authors, issues contain new installments of two regular series: “Modern Artifacts,” for which undiscovered treasures from the Museum of Modern Art Archives are reproduced in facsimile, and “Guarded Opinions,” which features museum guards' commentaries on the art they oversee. Each issue concludes with a themed audio CD, for which musicians are invited to contribute a new song based on a particular theme.

Since its inception, *Esopus* has seen its print run increase from 3,000 to 10,000 copies. The magazine counts subscribers in 49 states and 27 countries and is distributed extensively to bookstores and newsstands throughout the U.S., Canada, Europe, South America, Asia, and the South Pacific. Our audience includes professionals from the art, film, theater, music, design, and publishing fields; public libraries, educational institutions, arts organizations; and—most important to our mission—general readers who have learned about the publication through features in *The New York Times*, *Print*, *Harper's Monthly*, *The Village Voice*, Toronto's *National Post*, *China Business News*, Munich's *Süddeutsche Zeitung*, *The Utne Reader*, NPR, and many other mainstream venues.

*Esopus* is offered at the deeply subsidized cover price of \$14 (significantly less than its production cost) to make it available to people who would otherwise not be able to afford it, as well as attractive to a readership unfamiliar with higher-priced specialty arts publications. In addition, we offer free copies of each issue to public, school and alternative libraries in rural and inner-city areas through the Distribution to Underserved Communities (DUC) Library Program of New York City's Art Resources Transfer Ltd.

For more information, visit [www.esopusmag.com](http://www.esopusmag.com) or [contact us](#).

## A NOTE ABOUT THIS ISSUE

If you're already familiar with *Esopus*, you'll know that we feature three artist's projects in every issue. From pop-up sculptures to removable posters to silk screens printed with disappearing ink, these projects have given artists an opportunity to exercise all of the creative flexibility that a magazine format has to offer, and they have given our readers an opportunity to access work by both well-known and emerging figures in the contemporary art world. We typically don't offer any introduction or explanation for these contributions; they just “appear” in the magazine between other articles. To put it simply, we like to give our readers the opportunity to approach the work on their—and its—own terms.

For *Esopus 14*, we've taken the unprecedented step of giving over the entire issue to 12 of these projects. You'll notice that most of them don't include introductions, in keeping with our usual approach, and in some cases the artist has chosen to start right in without any title page. The effect (we think) is that of a chorus of creative voices singing different, yet somehow complementary, songs to the reader—and to one another. That said, if you're interested in learning a bit more about any of the projects that appear on these pages, you can download a PDF from our website ([www.esopusmag.com/files/14projects.pdf](http://www.esopusmag.com/files/14projects.pdf)) that offers commentary—most of it contributed by the artists themselves—on each project's genesis and significance. You'll find out, for instance, how John O'Connor's series of drawings wouldn't have come into being if he hadn't run across stacks of graph paper in the basement of his apartment building recording his landlord's attempts to beat the lottery, or why Erica Allen's haunting “Untitled Gentlemen” portraits might strike a familiar chord with anyone who has recently visited a barbershop.

Another 12 artists, ranging from 16th-century sculptor Gian Lorenzo Bernini to the young Brooklyn-based painter Esao Andrews, serve as the starting point for this issue's CD compilation. *Esopus* invited a group of musicians, including Doveman, Sharon Van Etten, and Memoryhouse, to create a new song inspired by (and titled after) the artist of their choice. Some of the tracks home in on particular artworks, like the rousing “Carlyn Bezic” by Kingston, Ontario-based band PS I Love You, while others serve as a more general meditation on the artist's biography or methodology (“Chuck Close” by New Yorker Tim Fite).

I hope you enjoy accessing all of this extraordinary creative expression as much as I have enjoyed collecting and assembling it over the past six months.—*Tod Lippy*



# ESOPUS

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ESOPUS 14: PROJECTS



1 MARCIA KURE



2 ROXY PAINE



3 BARBARA PROBST



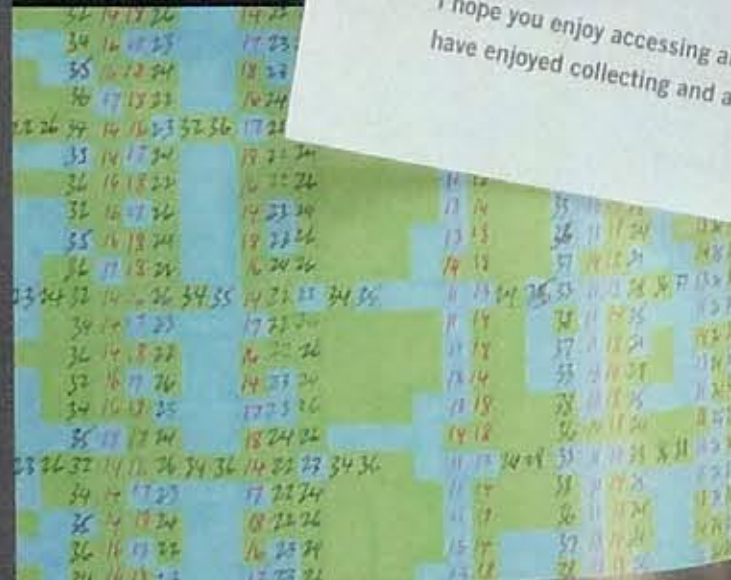
4 JUDY PFAFF



5 KERRY JAMES MARSHALL



6 JOHN O'CONNOR



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7 RED FLOOD



10 FERNANDO SANTANGELO



12 JOHN BALDESSARI

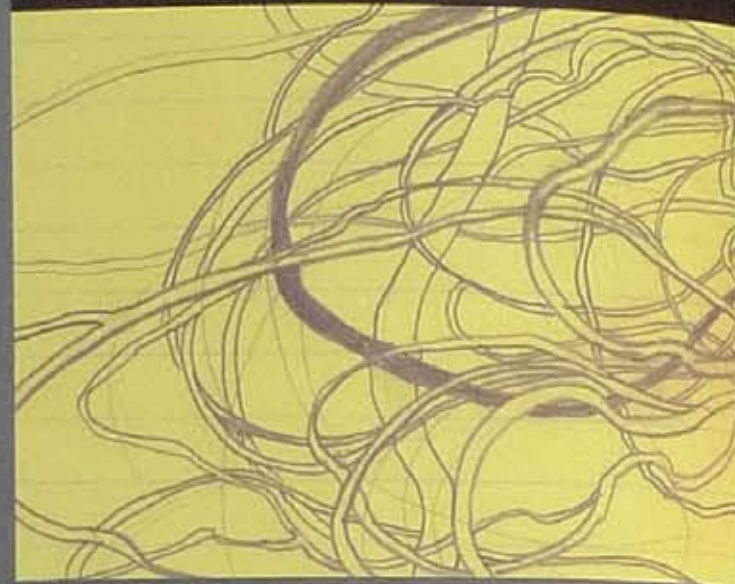




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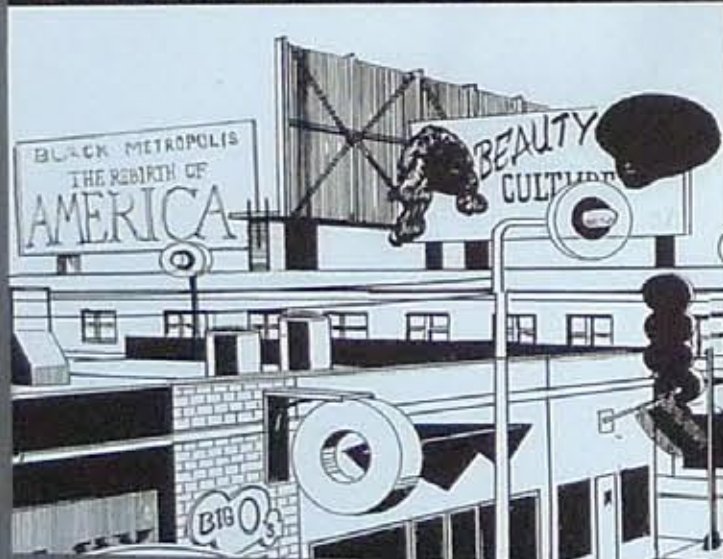
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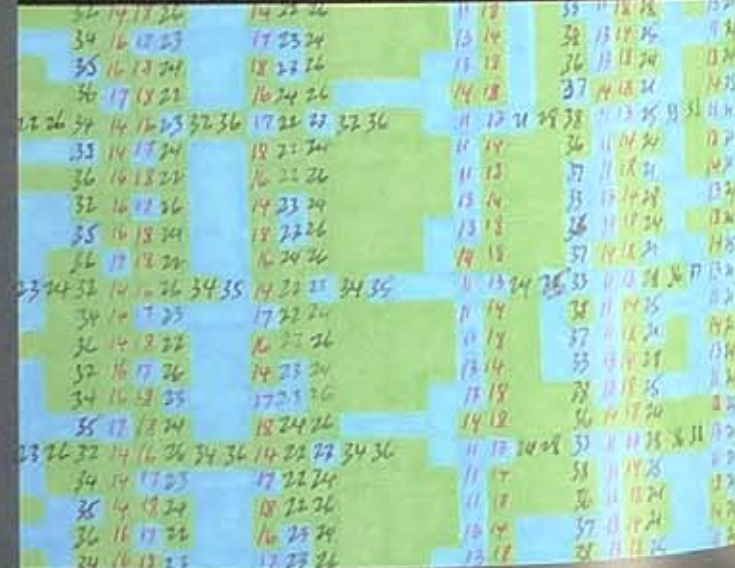
10 FERNANDO SANTANGELO



5 KERRY JAMES MARSHALL



6 JOHN O'CONNOR



11 JURI MORIOKA



12 JOHN BALDESSARI





## ABOUT THE ARTISTS

Brooklyn-based **Erica Allen** received her M.F.A. in photography from the School of Visual Arts in 2008. Her photographs have been published in the *Visual Arts Journal*, *Outlook*, and *Photograph*, and she has exhibited in New York City at Visual Arts Gallery, the Camera Club of New York, Melanite Flood Projects, and the Center for Fine Art Photography.

**John Baldessari** was born in National City, CA, in 1931 and is now based in Santa Monica, CA. He attended San Diego State University and did post-graduate work at Otis Art Institute, Chouinard Art Institute, and the University of California at Berkeley. Baldessari is considered one of the most influential artists of his generation, and his awards and honors include memberships in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, as well as the Golden Lion for Lifetime Achievement awarded by La Biennale di Venezia in 2009. Baldessari has been the subject of more than 200 solo exhibitions and has participated in over 900 group exhibitions around the world. His output spans artist's books, videos, films, billboards, and public works, and his art has recently been included in exhibitions in New York, Europe, and Los Angeles, including "John Baldessari: Pure Beauty," a retrospective that began at the Tate Modern in London in 2009 and will travel to the Museu d'Art Contemporani de Barcelona, the Los Angeles County Museum of Art, and the Metropolitan Museum of Art in New York.

**Suzanne Bocanegra** lives and works in New York City. A recipient of the Rome Prize, she has also received grants from the Pollock-Krasner Foundation, the Tiffany Foundation, the Joan Mitchell Foundation, and the New York Foundation for the Arts. Her work has been featured in exhibitions in the United States and abroad in such venues as the Serpentine Gallery and the Hayward Gallery in London, the Armand Hammer Museum in Los Angeles, and the Fabric Workshop in Philadelphia. Her film, video, and theatrical work has been presented at the Bang on a Can Festival, the New Haven Festival of Art and Ideas, the Santa Fe Chamber Music Festival, and as part of the Wordless Music series in New York City. The Tang Museum in Saratoga Springs, NY, will host a major show of Bocanegra's work in July 2010. (Biographies of the 31 writers who contributed to "The Suzanne Bocanegra Recipe Card Library" can be found at [www.esopusmag.com](http://www.esopusmag.com).)

**Jared Flood** is a New York-based knitwear designer and photographer. A Pacific Northwest native, Flood holds an M.F.A. from the New York Academy of Art and travels the country teaching traditional hand-knitting technique and garment construction. His pattern designs and writings have been featured in *Interweave Knits*, *Vogue Knitting*, *Knit 1*, and *Spin Off* (Interweave Press) as well as other print and online sources. Flood's photography has been featured in *Good Housekeeping*, *New York* magazine, *Vogue Knitting*, *The Knitter*, and a number of books and online publications. He is the author of *Made in Brooklyn*, a collection of original hand-knitting designs utilizing natural fibers, distributed by Classic Elite Yarns. (Biographies of the five designers who contributed to Flood's "Esprit de Corps" project can be found at [www.esopusmag.com](http://www.esopusmag.com).)

**Maria Kure** was born in 1970 in Kano, Nigeria, and graduated with a B.A. in painting from the University of Nigeria, Nsukka, in 1994. Kure has taken part in many solo and group exhibitions, including the Multichoice Africa "African Artists of the Future" calendar in 2002 and 2003's Fela Project at the New Museum of Contemporary Art, New York (currently touring throughout the U.S.). Her work is inspired by African cave paintings, woven and printed textiles, body painting, and other traditions drawn from her Nigerian background. These include Uli, a painting and drawing practice of the Igbo women of eastern Nigeria that employs simple forms and minimal use of color. Kure, who is represented by BravinLee programs in New York City, currently resides in Princeton, NJ.

**Kerry James Marshall** was born in Birmingham, AL, in 1955 and grew up in the South Central and Watts neighborhoods of Los Angeles in the 1960s. Marshall earned a B.F.A. in 1978 and an honorary doctorate in 1999 from the Otis Art Institute in Los Angeles, where he studied under Charles White and Arnold Mesches. His paintings, sculpture, and installations have been exhibited at the Art Institute of Chicago, the Berlinische Galerie in Berlin, and MASS MoCA in North Adams, MA, and they reside in the permanent collections of the Whitney Museum of American Art in New York, the Museum of Contemporary Art in Chicago, and the Los Angeles County Museum of Art, among others. He has also worked as a production designer for such films as *Daughters of the Dust* (1989) and taught at the School of Art and Design at the University of Illinois at Chicago. Marshall has received a MacArthur Fellowship, a National Endowment for the Arts Visual Arts Fellowship, and a Wexner Center Residency Award. He currently lives and works in Chicago, IL.

Tokyo native **Juri Morioka** has made New York City her home since receiving her B.F.A. in painting from Parsons School of Design in 1990. Her work has been exhibited in galleries throughout the U.S. as well as in Japan, Greece, Switzerland, the United Arab Emirates, and Syria. Morioka, who has a studio at Kenkeleba House in the East Village, has been the recipient of a Chashama artist-in-residence studio space grant, a full-fellowship residency from the Vermont Studio Center, and grants from the Sam and Adele Golden Foundation for the Arts, the Ruth and Harold Chervin Foundation, the Puffin Foundation, and the Ludwig Vogelstein Foundation.

**John O'Connor**, who is represented by Brooklyn's Pierogi Gallery, received an M.F.A. from Pratt Institute in 2000 and also attended the Skowhegan School of Painting and Sculpture. His work has been featured in solo and group shows at P.S. 1, the Museum of Modern Art, and the Andy Warhol Museum in Pittsburgh, among many other institutions, and it resides in the collections of the Museum of Modern Art, the Whitney Museum of American Art, the Weatherspoon Museum, Southern Methodist University, and the New Museum of Contemporary Art. O'Connor, who received a Pollock-Krasner Foundation grant in 2007, currently teaches at Princeton University and has previously taught art and art history at Pratt Institute, New York University, and Adelphi University.

**Roxy Paine** was born in 1966 in New York and studied at both the College of Santa Fe in New Mexico and Pratt Institute in New York. Since 1990, his work has been internationally exhibited and is included in the collections of the Museum of Modern Art, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Israel Museum in Jerusalem, the San Francisco Museum of Modern Art, and the Whitney Museum of American Art. His large-scale sculptures can be found at various museums and foundations, including Seattle's Olympic Sculpture Park, the Wanas Foundation in Knislinge, Sweden, and the St. Louis Museum of Art. His most recent site-specific sculpture, *Moelstrom*, was installed on the roof of the Metropolitan Museum of Art in 2009. Represented by James Cohan Gallery, Paine lives and works in Brooklyn and Treadwell, NY.

**Judy Pfaff** was born in London in 1946. She received a B.F.A. from Washington University in St. Louis in 1971 and an M.F.A. from Yale University in 1973. A pioneer of installation art in the 1970s, Pfaff synthesizes sculpture, painting, and architecture into site-specific environments composed of steel, fiberglass, and plaster as well as salvaged signage and natural elements. Pfaff is the recipient of a 2004 MacArthur Fellowship, a 1984 Bessie Award, and fellowships from the John Simon Guggenheim Memorial Foundation (1983) and the National Endowment for the Arts (1986). Her work has been the subject of major exhibitions at the Denver Art Museum (1994), the St. Louis Art Museum (1989), and the Albright-Knox Art Gallery in Buffalo (1982). Pfaff, who represented the United States in the 1998 Biennial de São Paulo, lives and works in upstate New York, where she is a professor of art at Bard College.

Originally from Munich, Germany, **Barbara Probst** is best known for her works that use various cameras positioned at different angles to record a subject at one particular moment in time. She is represented by Murray Guy Gallery in New York and her work has been featured in exhibitions at the Museum of Modern Art, the Museum of Contemporary Photography in Chicago, the Hammer Museum in Los Angeles, and Kunstverein Oldenburg in Germany. A book of her work, *Barbara Probst: Exposures*, was published by Steidl and the Museum of Contemporary Photography in Chicago in 2007. Probst divides her time between Munich and New York City.

**Fernando Santangelo** was born in Montevideo, Uruguay, where he learned to paint and dreamed of one day becoming an archaeologist. After moving to New York City in 1982, he began creating art installations and temporary decors for the clubs of restaurateur and nightlife impresario Eric Goode. These caught the eye of hotelier André Balazs, who hired Santangelo to redesign the Chateau Marmont Hotel, the 1920s landmark on Sunset Boulevard in Los Angeles. The renovated "Chateau" enjoyed tremendous acclaim, leading Santangelo to open his own design firm, Fernando Santangelo Interiors, in 1995. His clients since have included the Raleigh Hotel in Miami's South Beach and Lehman Maupin Gallery in New York City. Santangelo's work appears frequently in the pages of *World of Interiors*, *Interior Design*, *Elle Decor*, and *The New York Times Magazine*.

—Compiled by Keriann Kohler

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NUMBER 14

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The magazine never includes advertising or commercially driven content and is priced well below its actual cost of production so that it can be accessed by a wide range of readers. We therefore depend on support from individuals and organizations to sustain our efforts. Please consider making a contribution to the Esopus Foundation Ltd.: All donations are tax-deductible to the fullest extent of the law and will be noted both on this page and on our website, [www.esopusfoundation.org](http://www.esopusfoundation.org).

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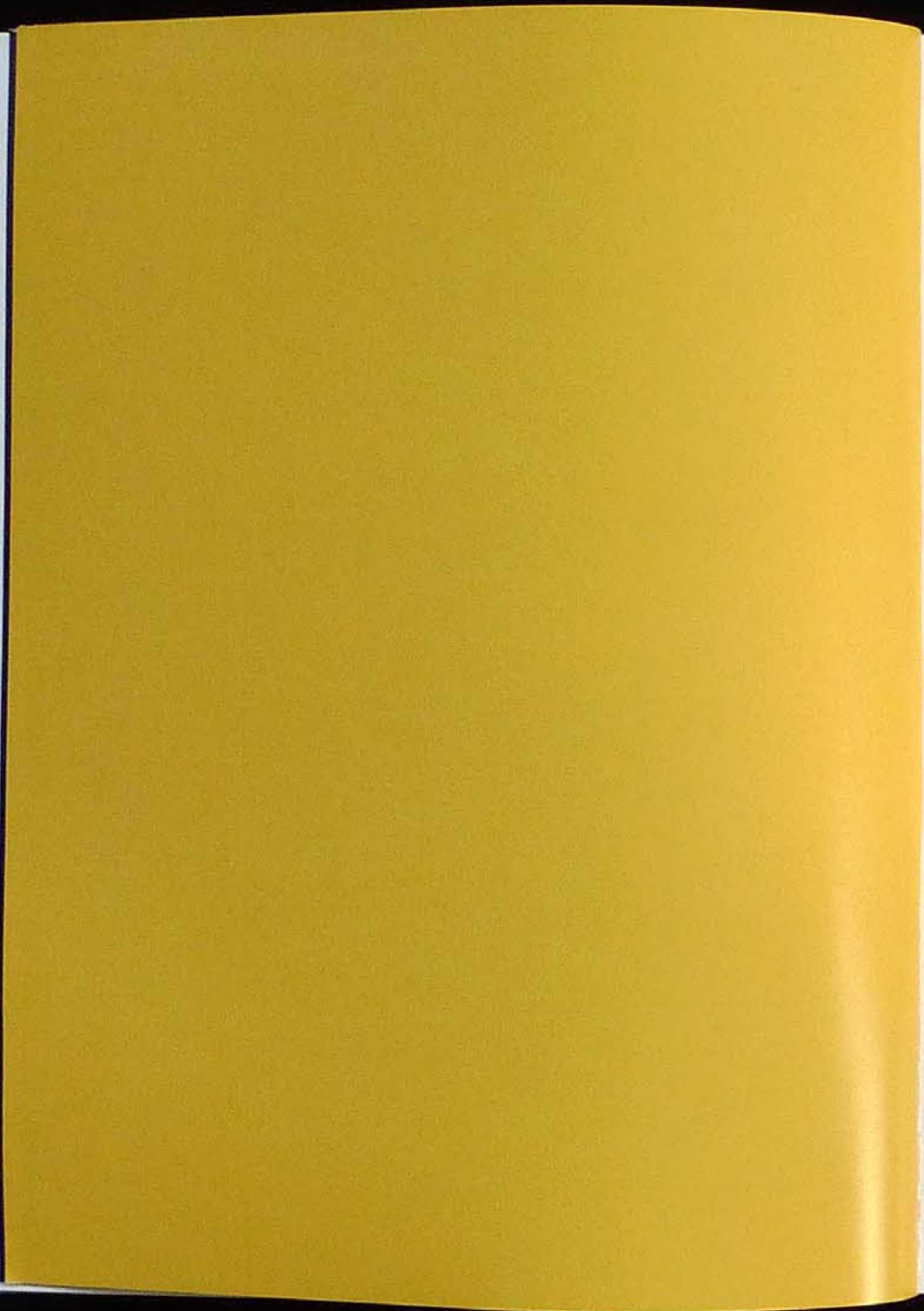
John Baldessari would like to thank his assistants Franck Wagner and Bronna Arrington for their work on "Feed and Stacking Series, 2010." The "Esprit de Corps" project was funded by a generous grant from the Coby Foundation. Yarn provided by Tati, Yarn/Yarn/Steve Charles, Inc.



**MARCIA KURE**

**DRESSED-UP SERIES**









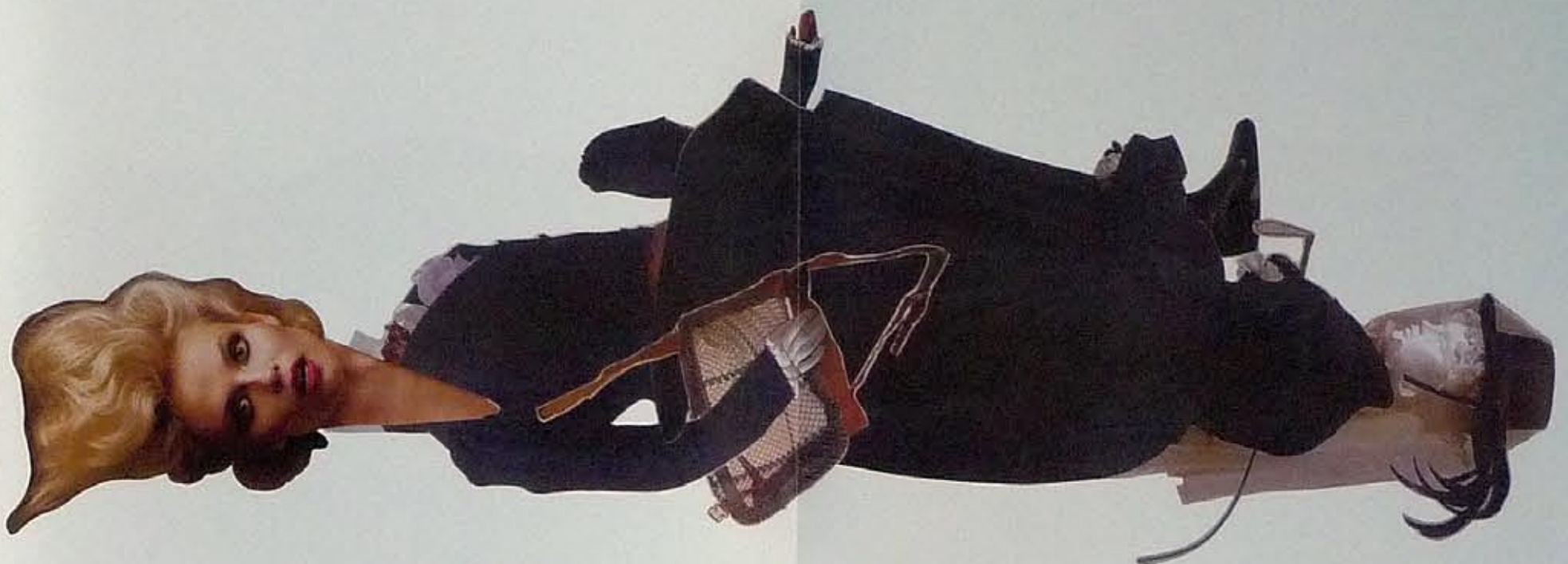
















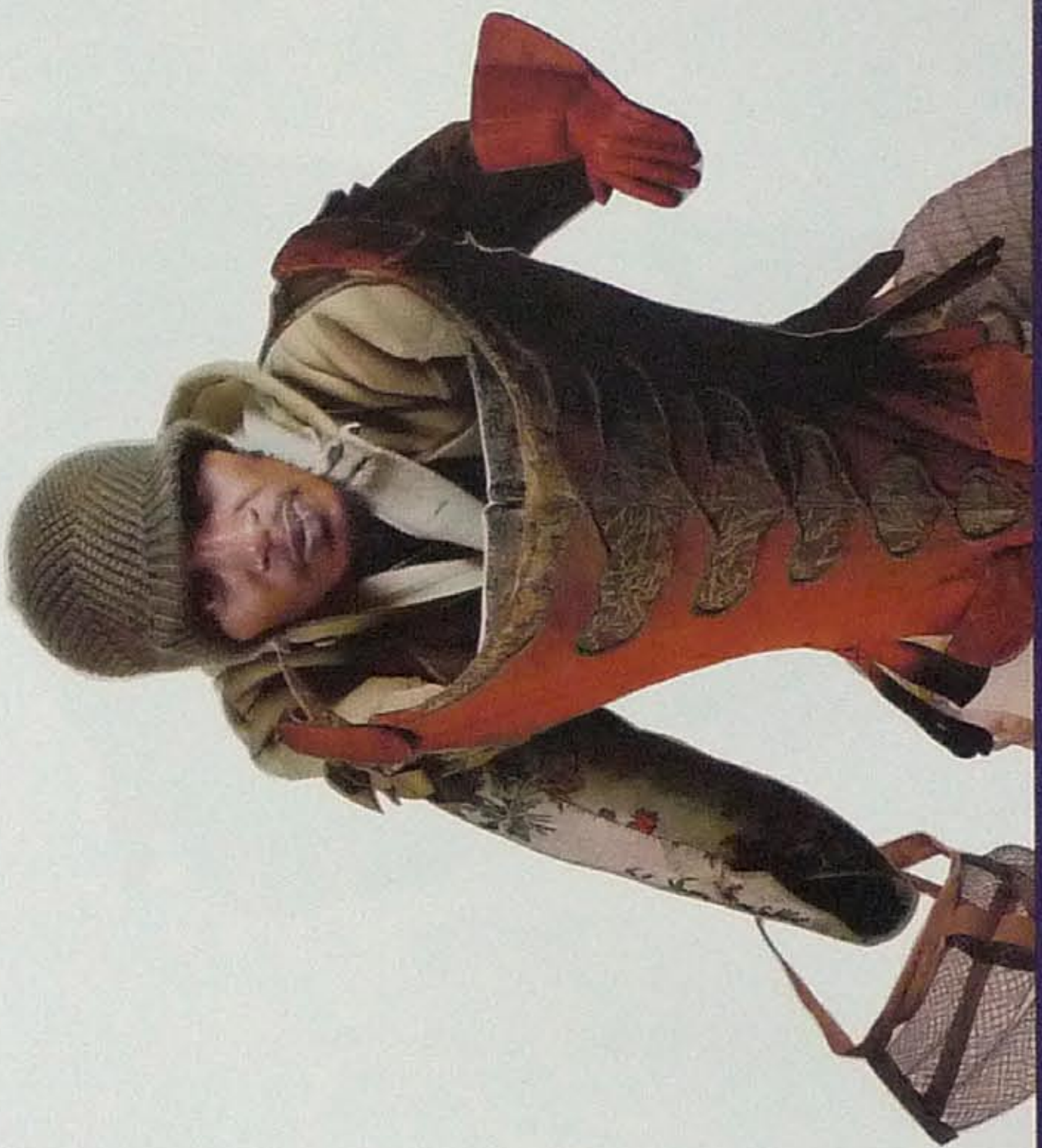




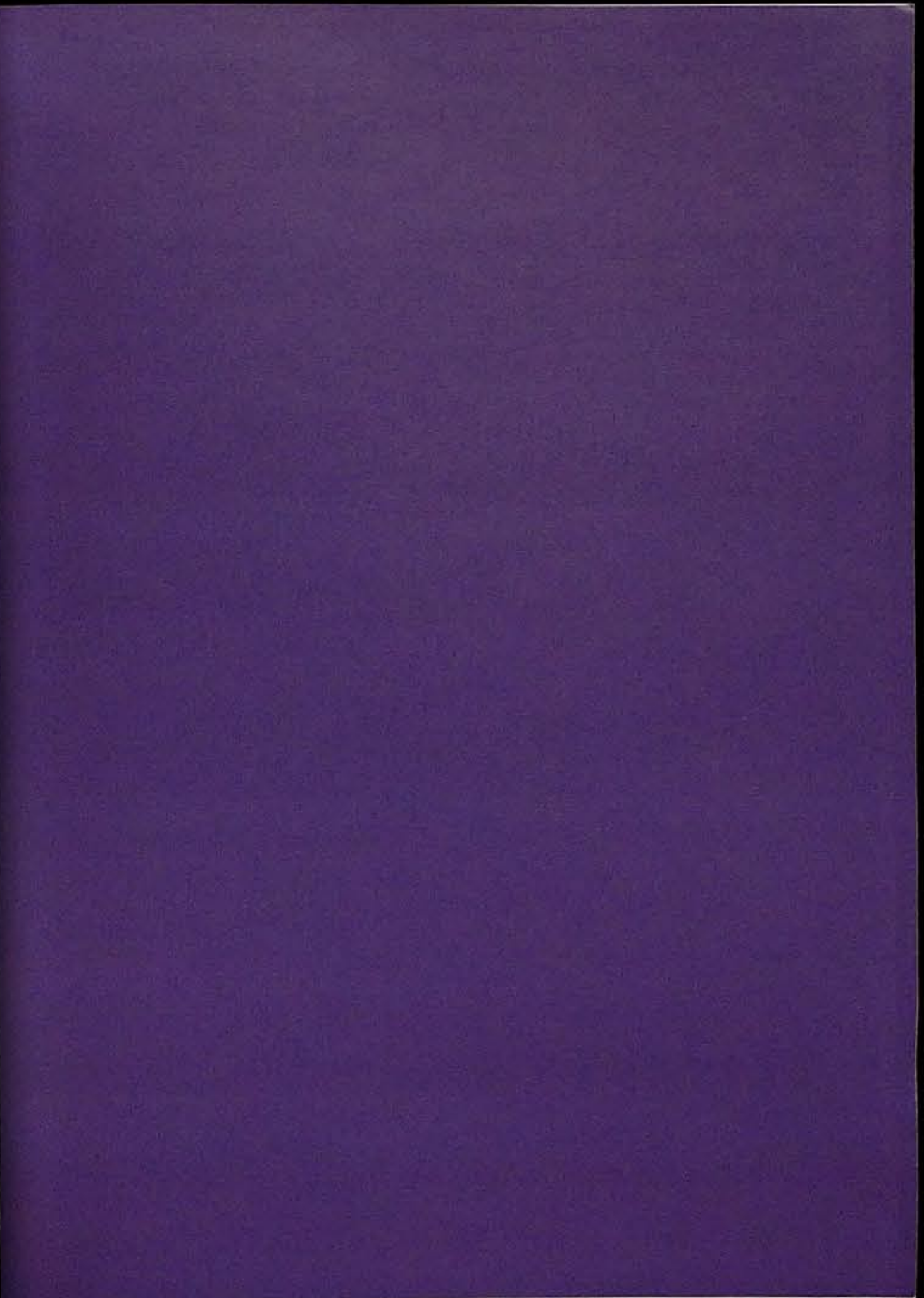




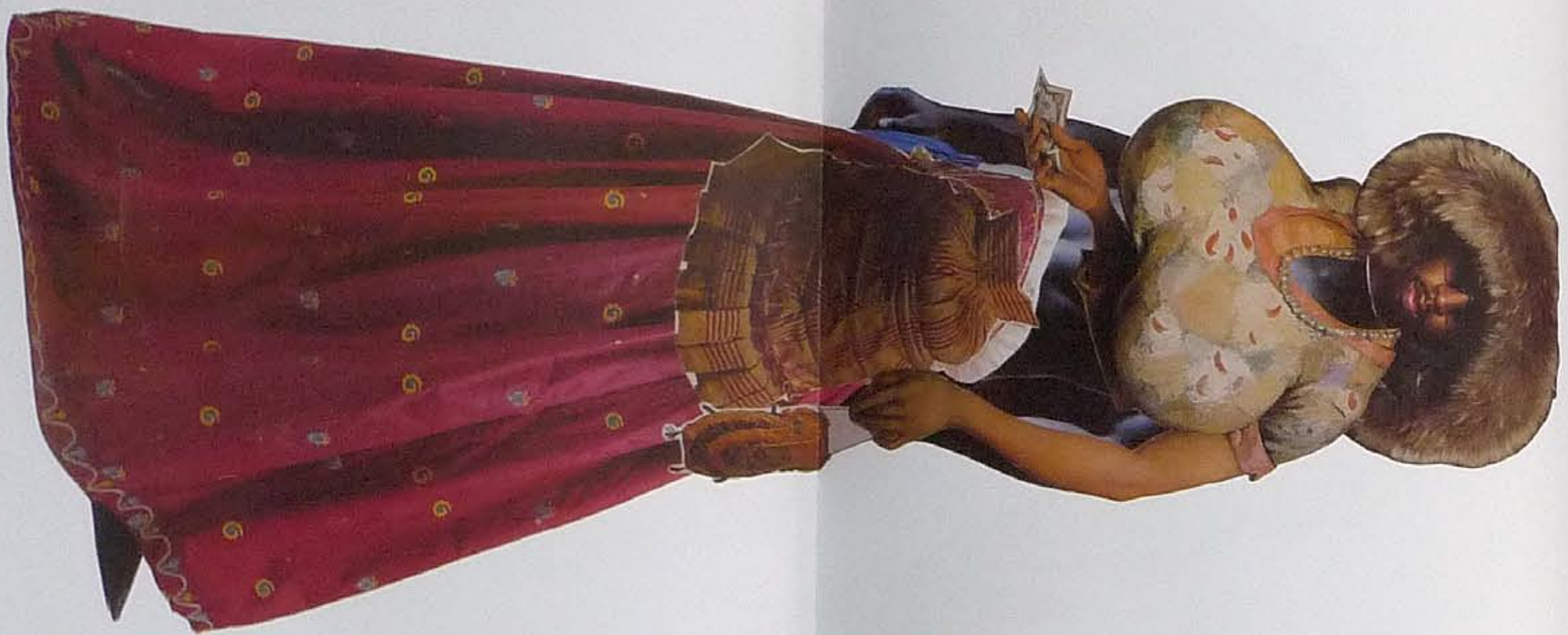




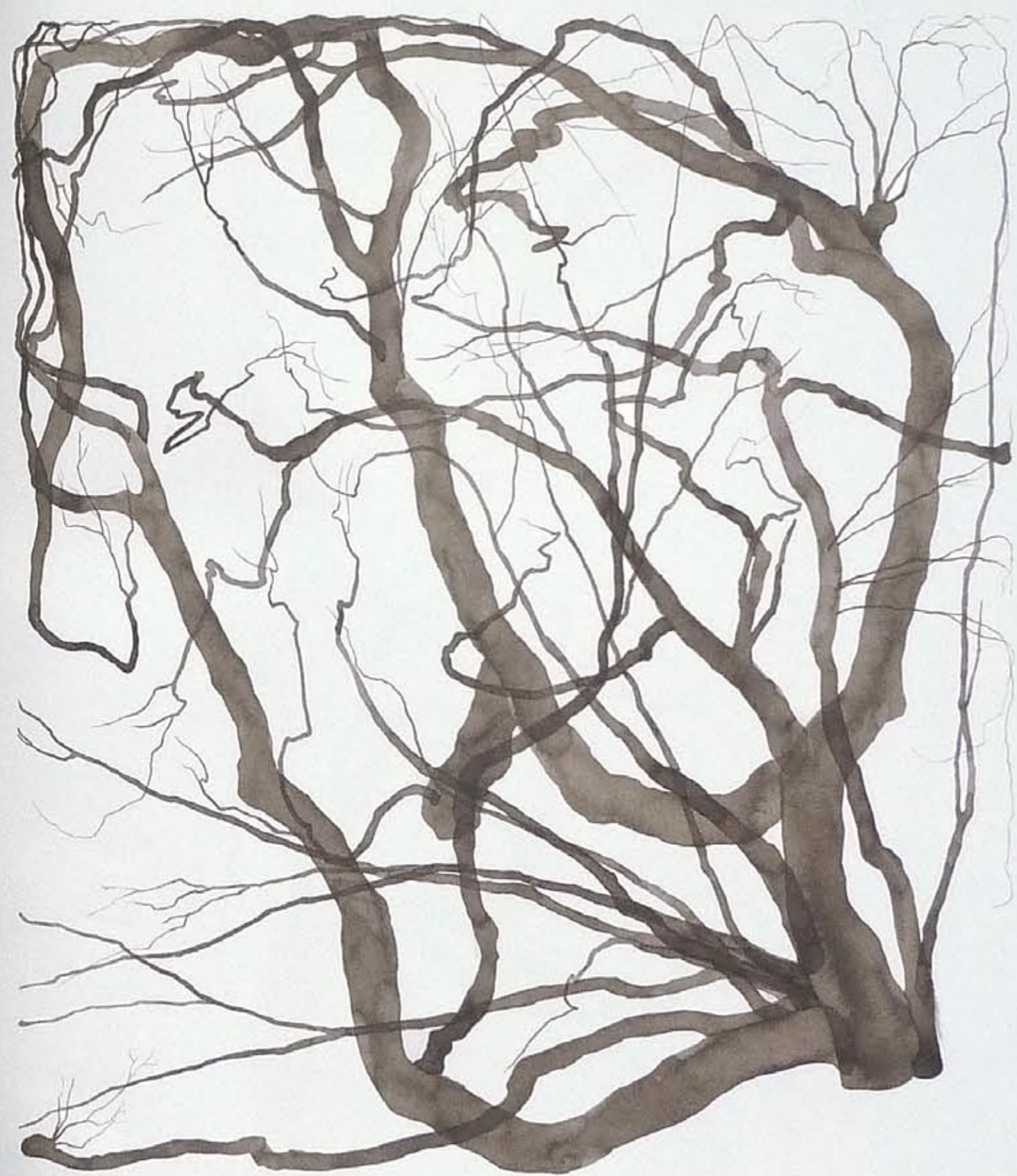




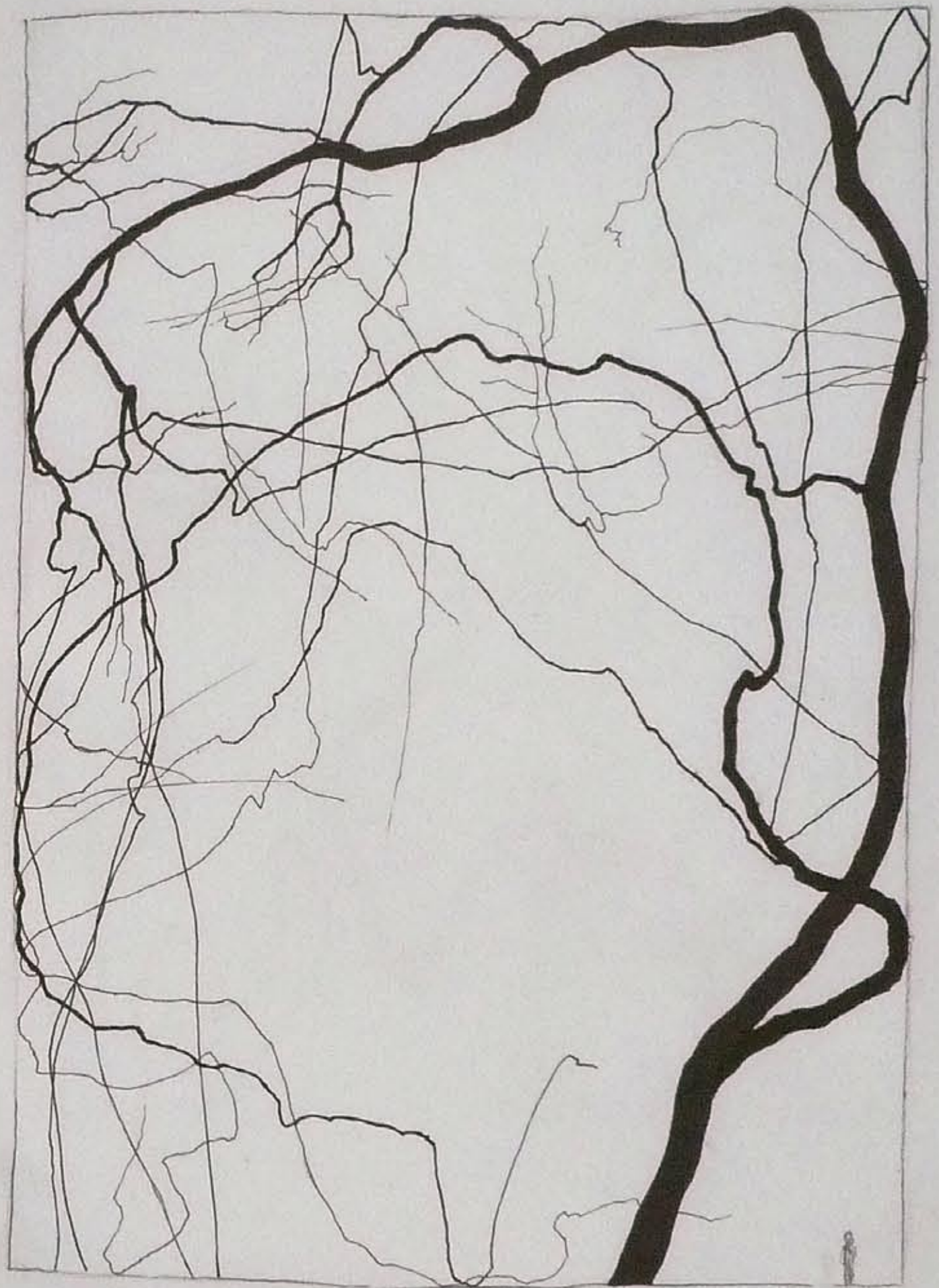






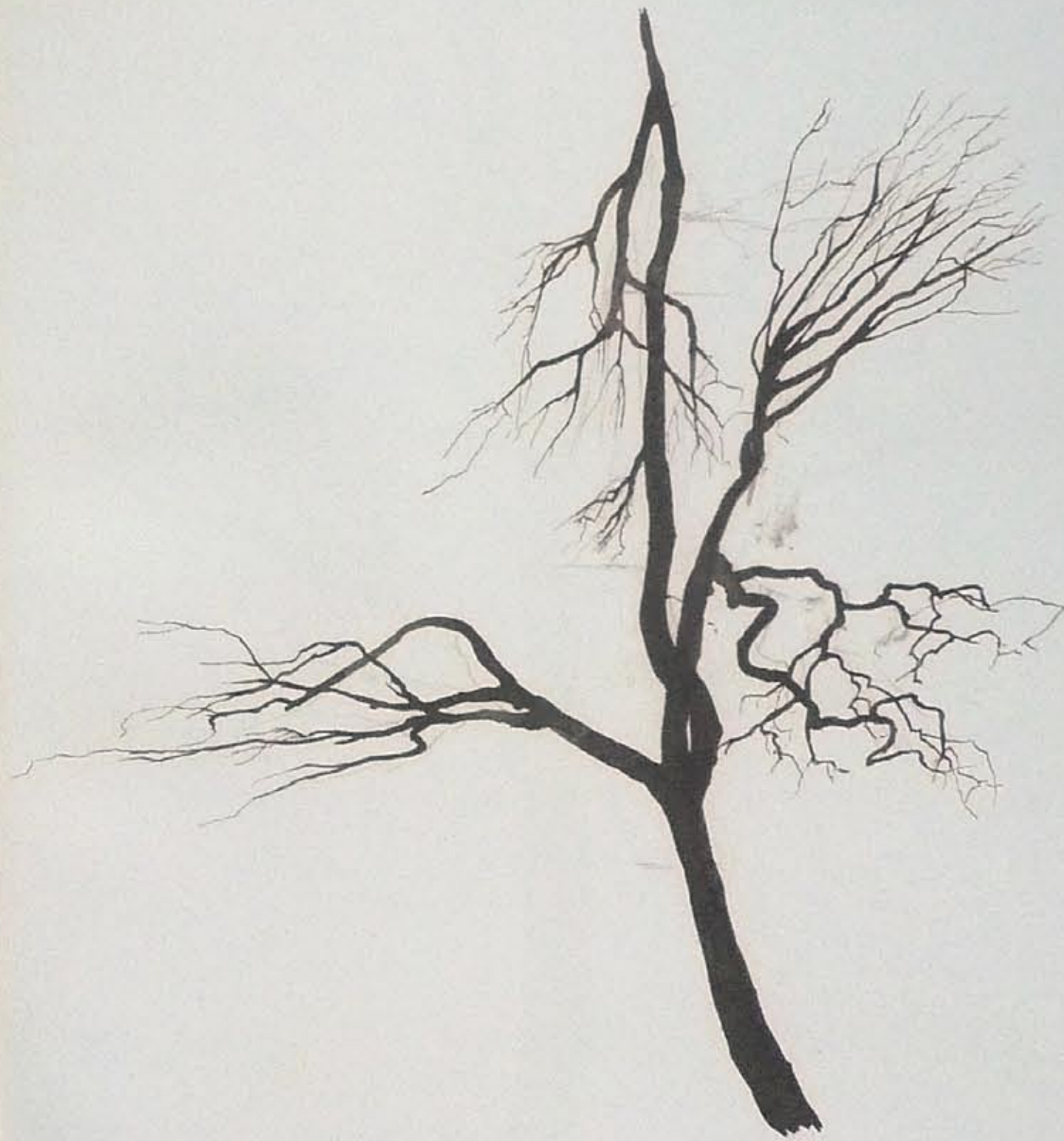
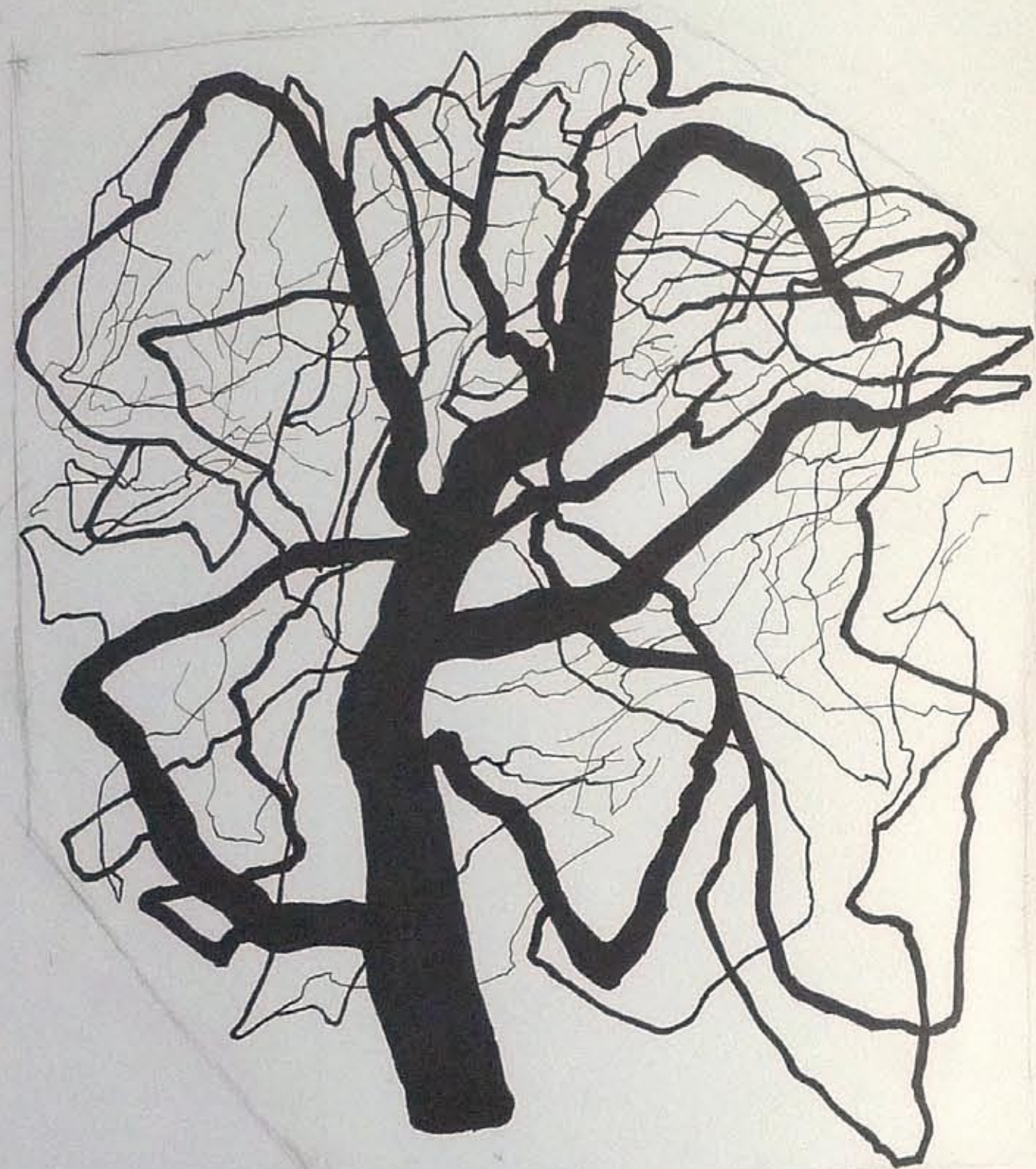




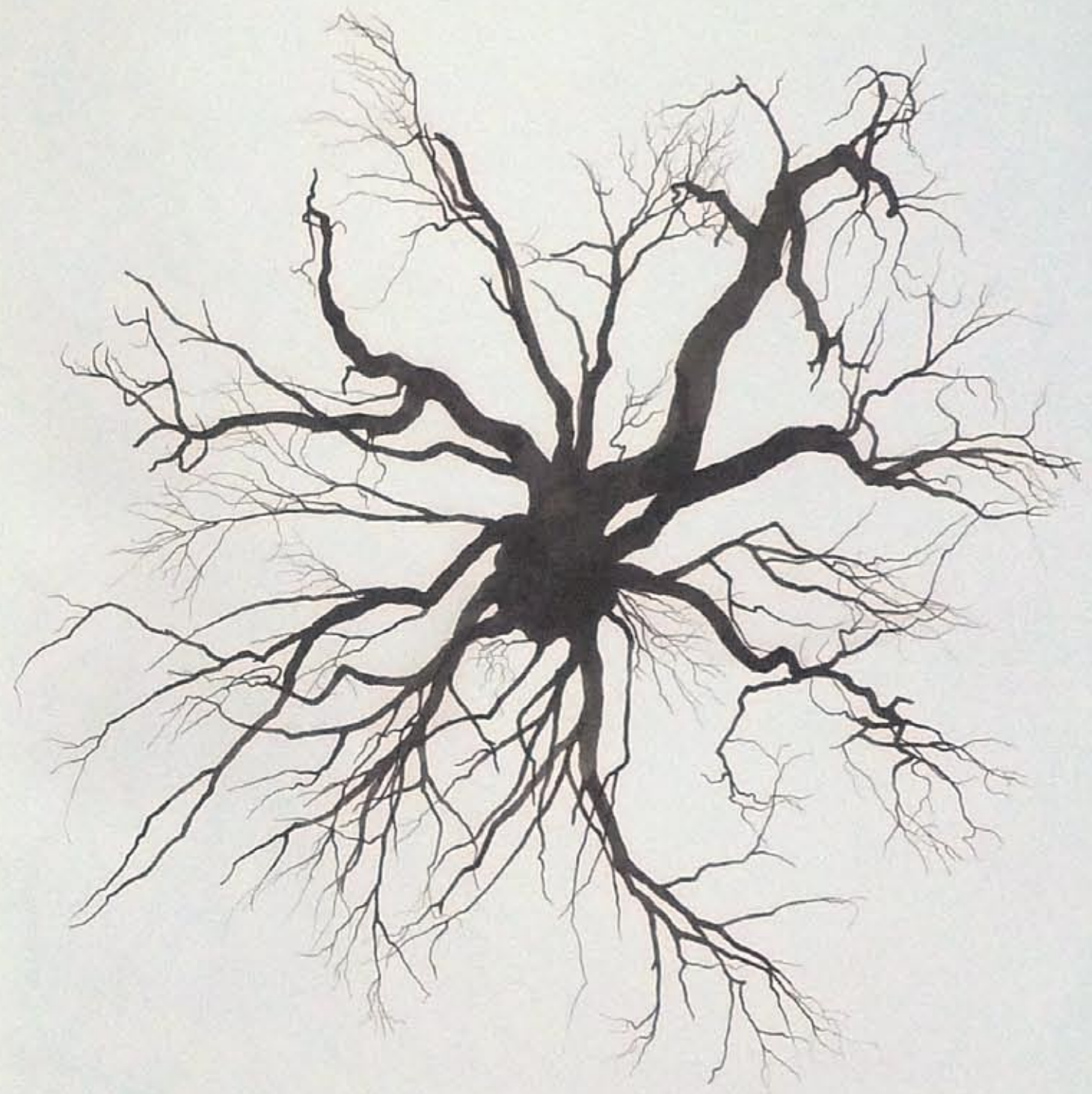
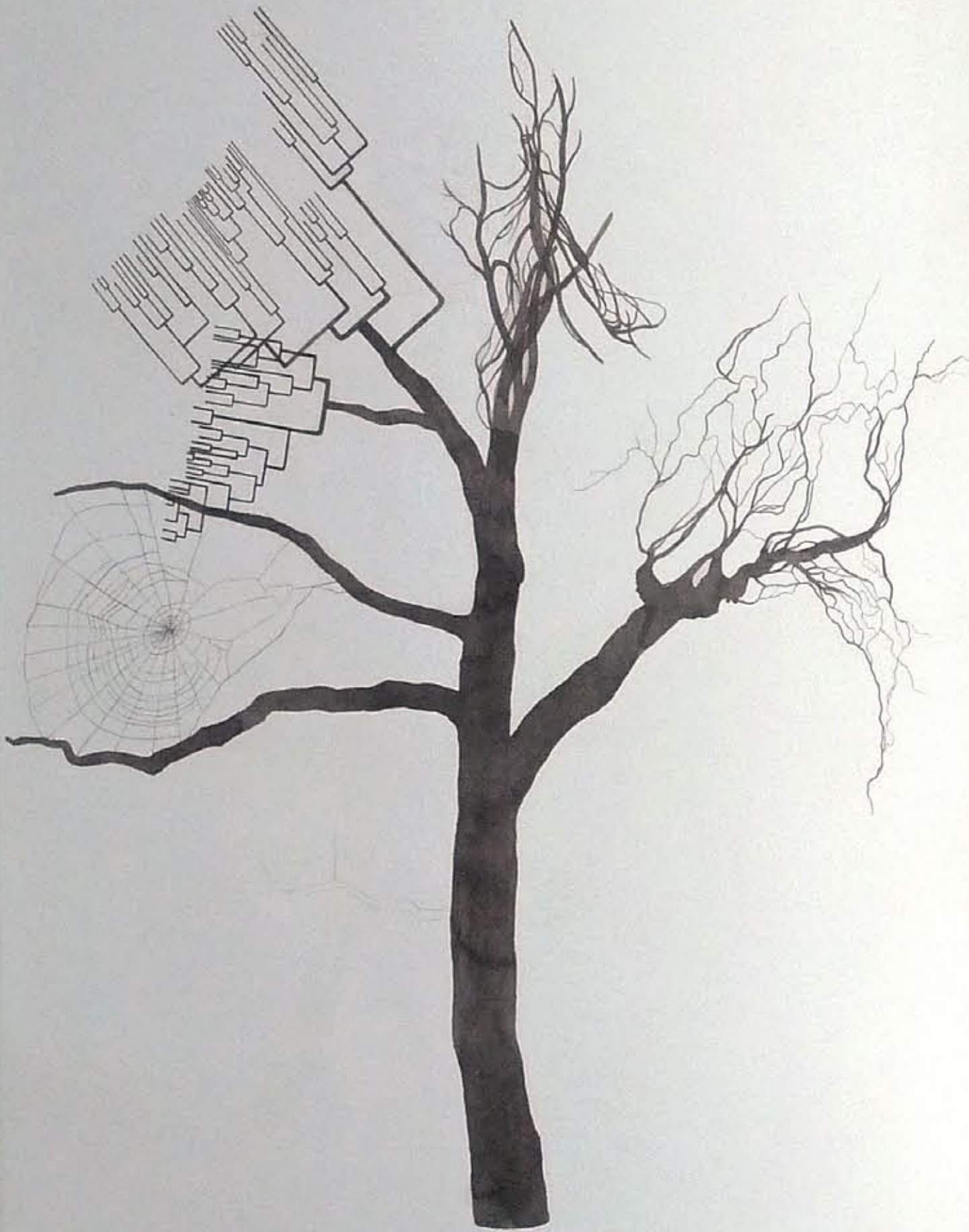


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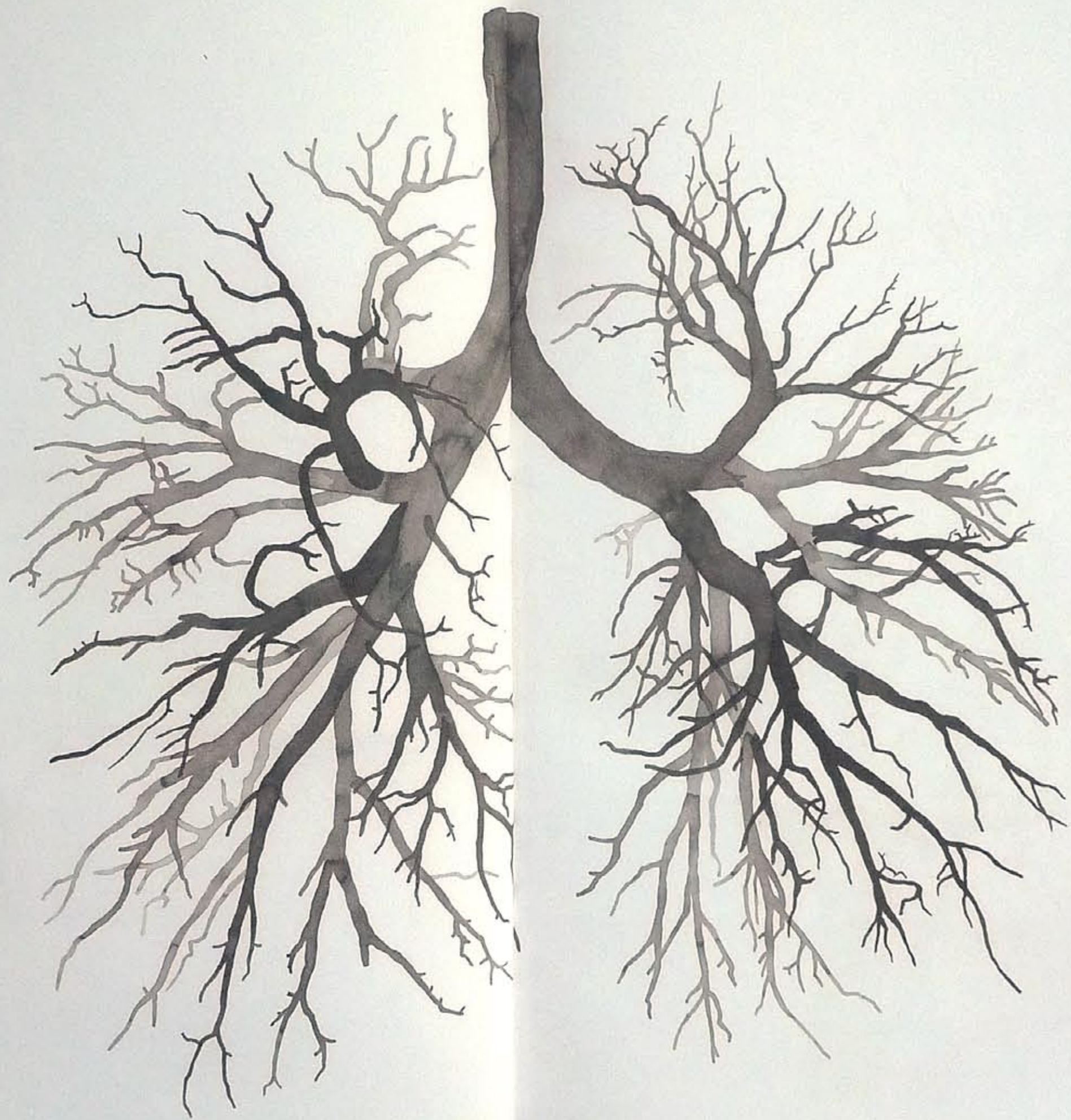




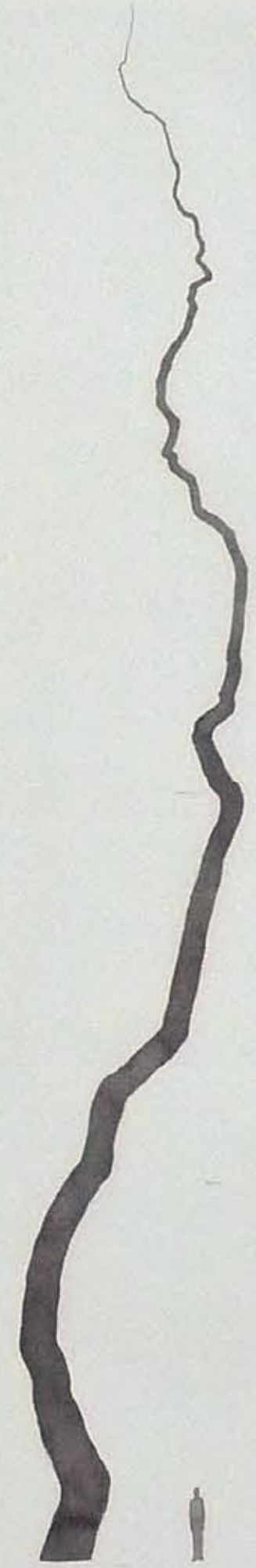
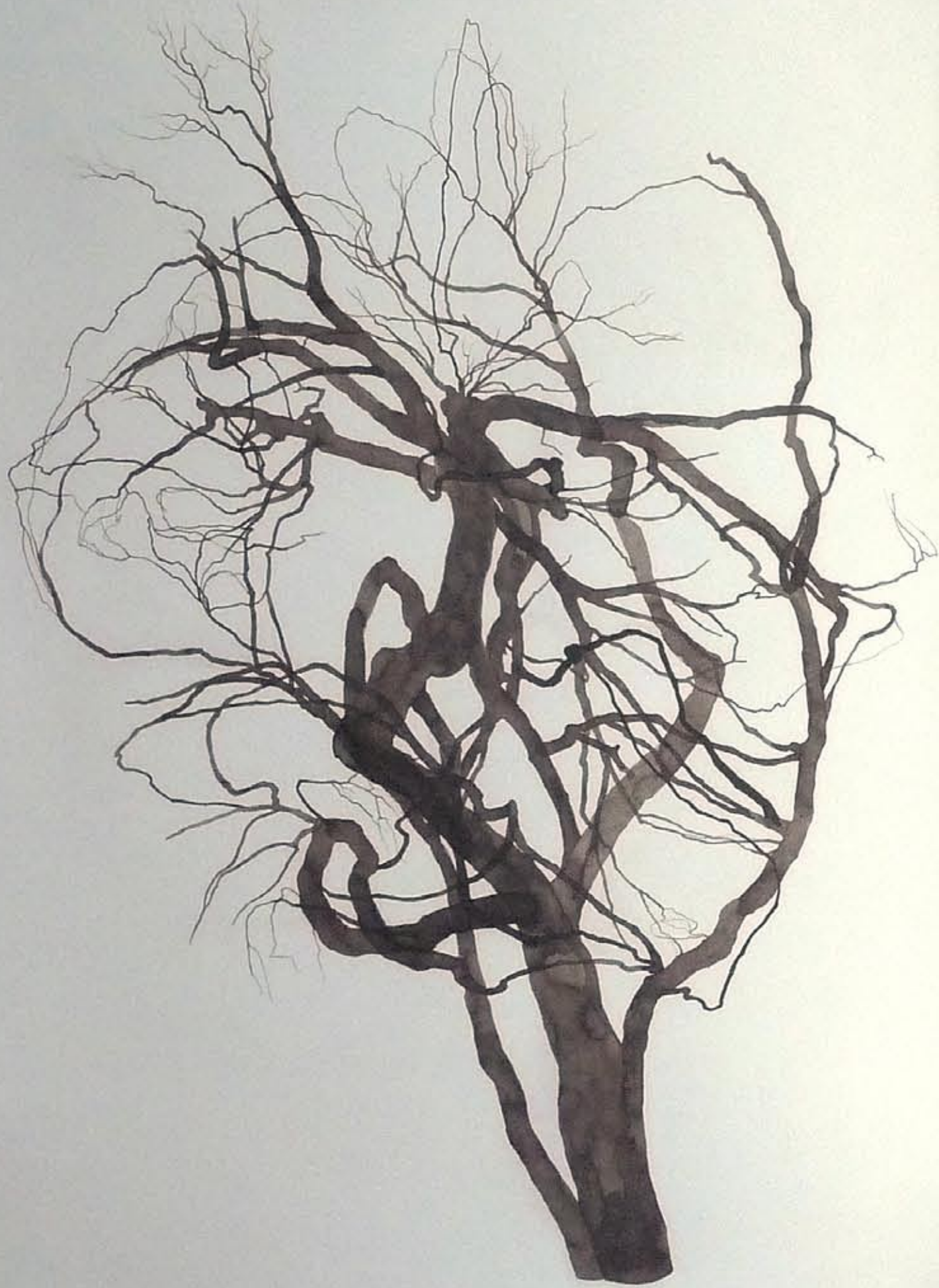




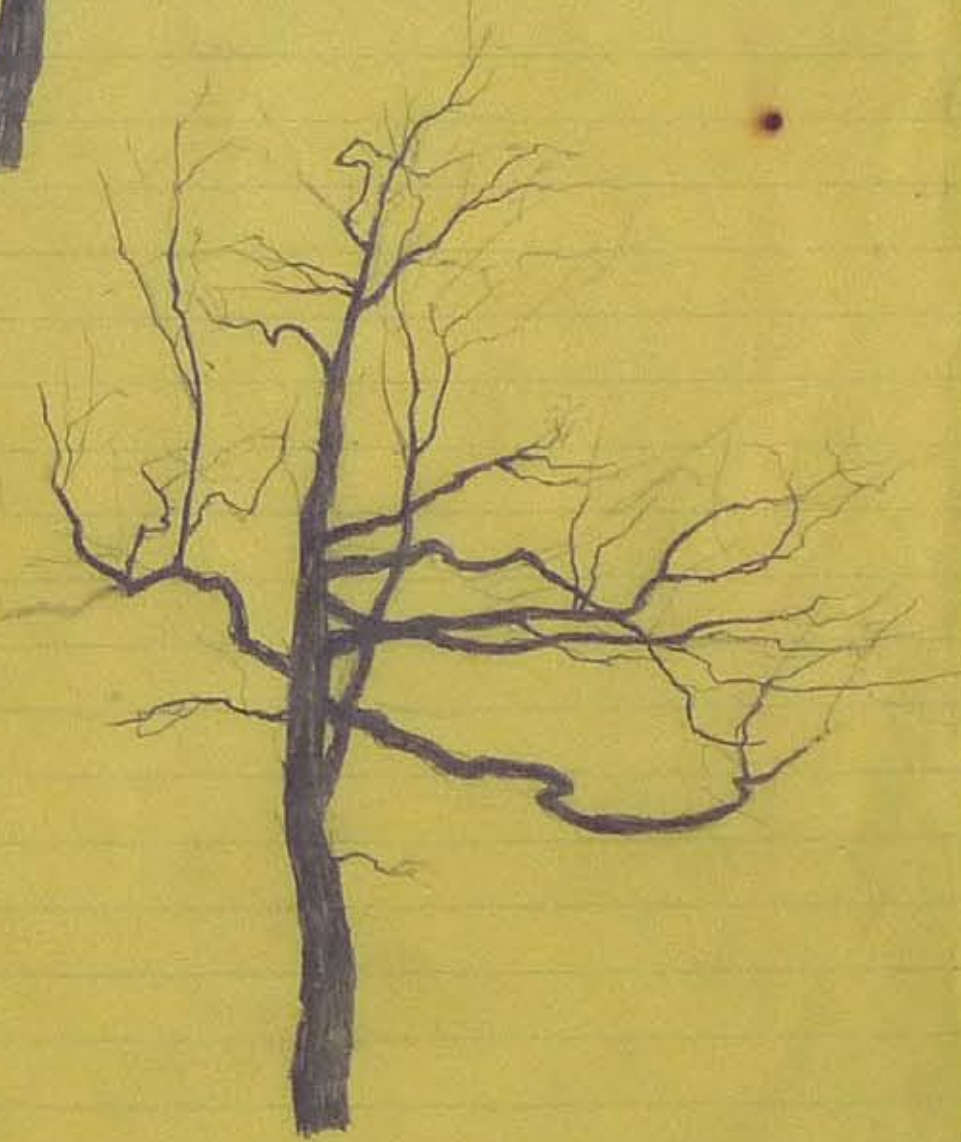




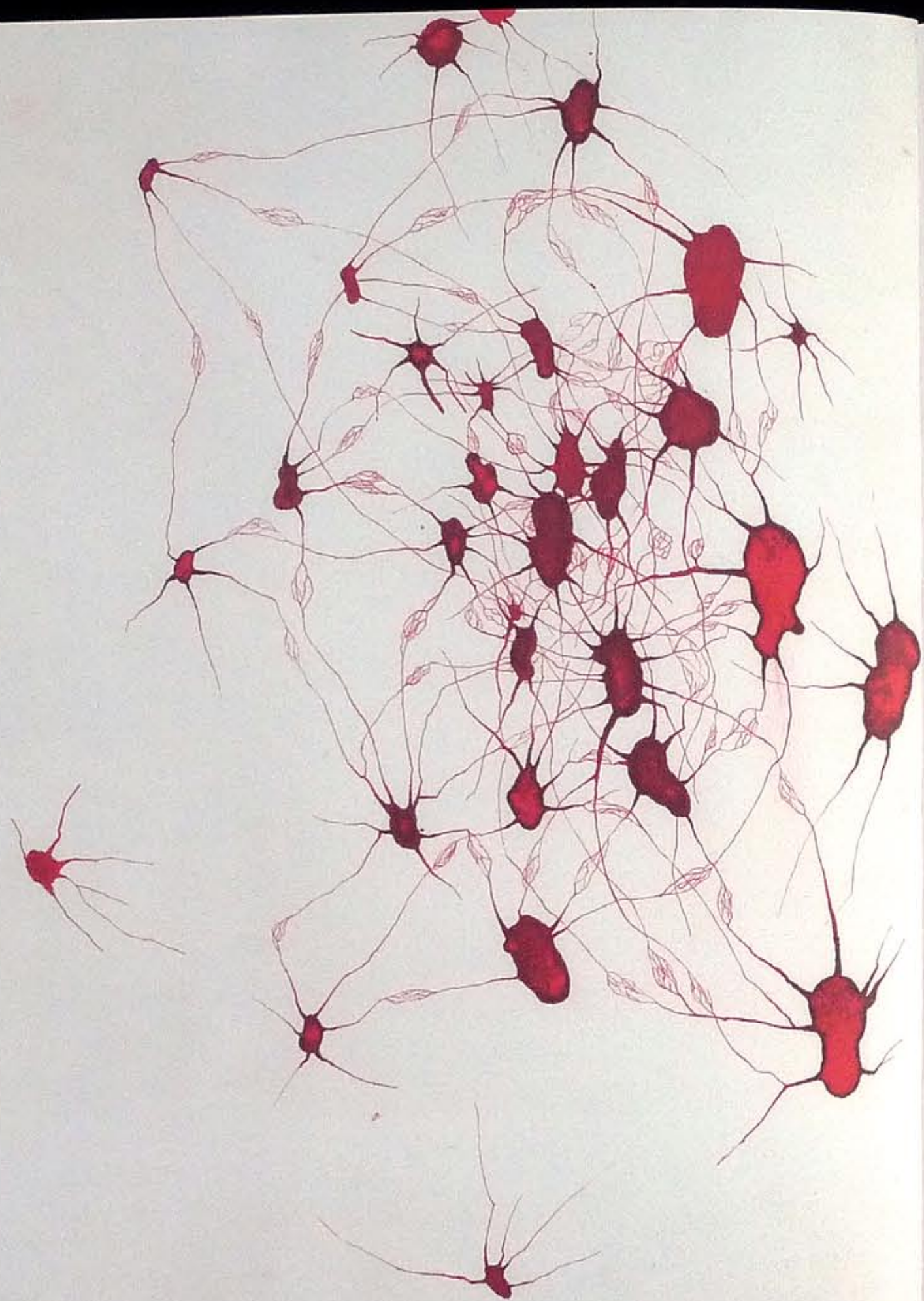




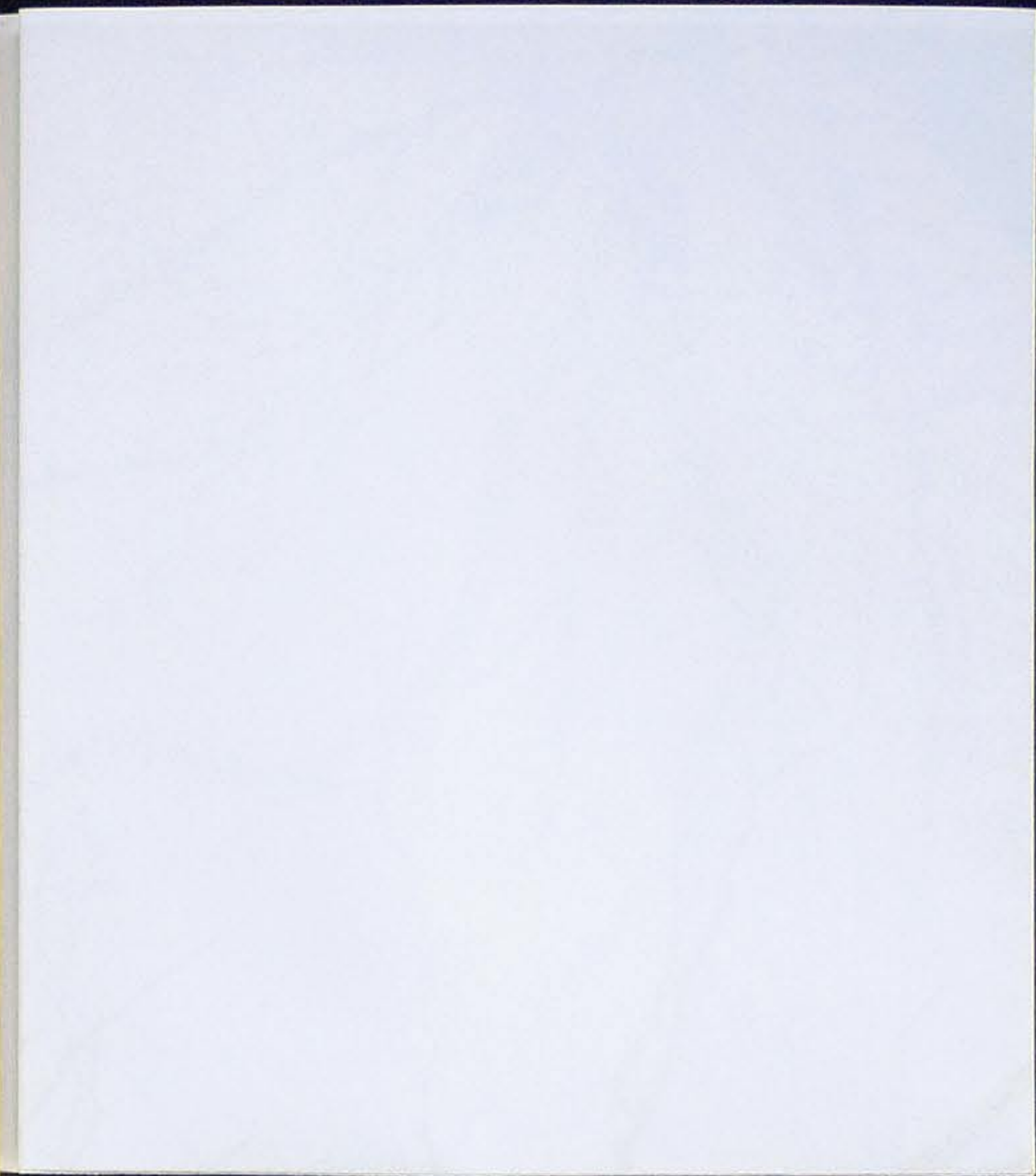






















Barbara Probst

*Exposure #56: N.Y.C., 428 Broome Street, 06.05.08, 1:42 p.m.*



















# DECISIONS

cut Fla. votes in half

LINE • STATE • NATIONWIDE

Plan 1: 2000-2001

Plan 2: 2002-2003

Plan 3: 2004-2005

Plan 4: 2006-2007

Plan 5: 2008-2009

Plan 6: 2010-2011

Plan 7: 2012-2013

Plan 8: 2014-2015

Plan 9: 2016-2017

Plan 10: 2018-2019

Plan 11: 2020-2021

Plan 12: 2022-2023

Plan 13: 2024-2025

Plan 14: 2026-2027

Plan 15: 2028-2029

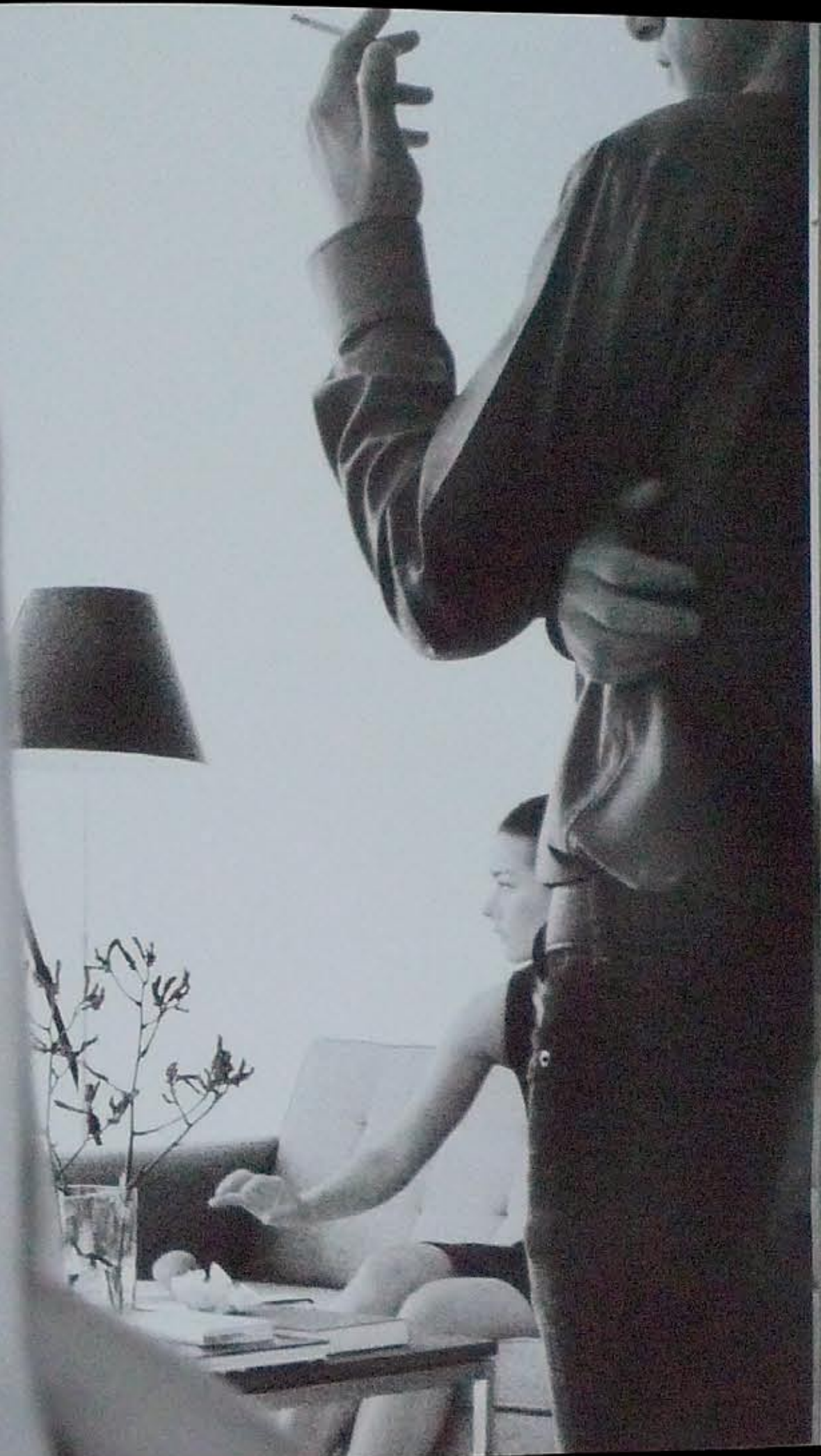
Plan 16: 2030-2031

Plan 17: 2032-2033

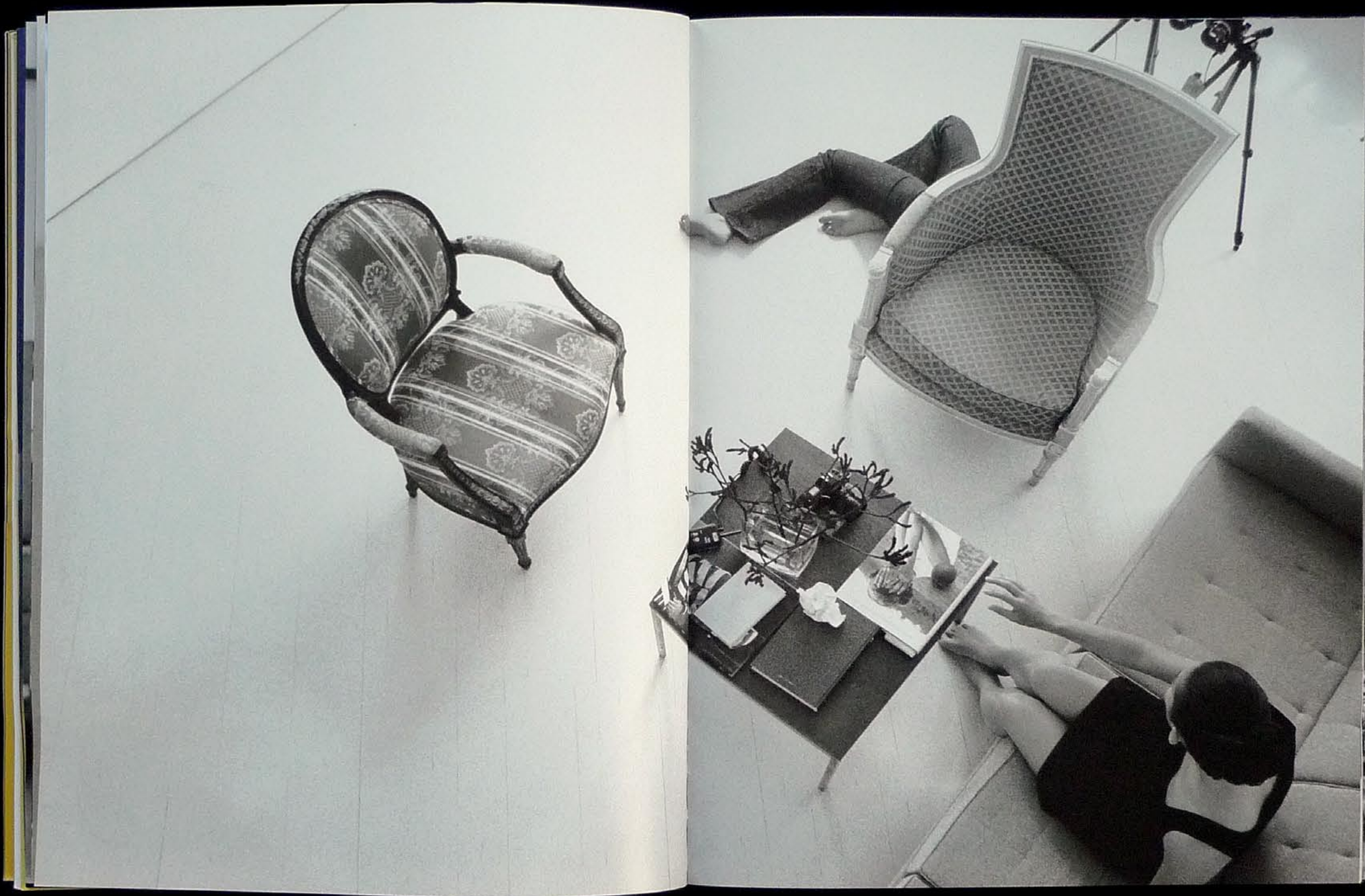
Plan 18: 2034-2035

Plan 19: 2036-2037

Plan 20: 2038-2039



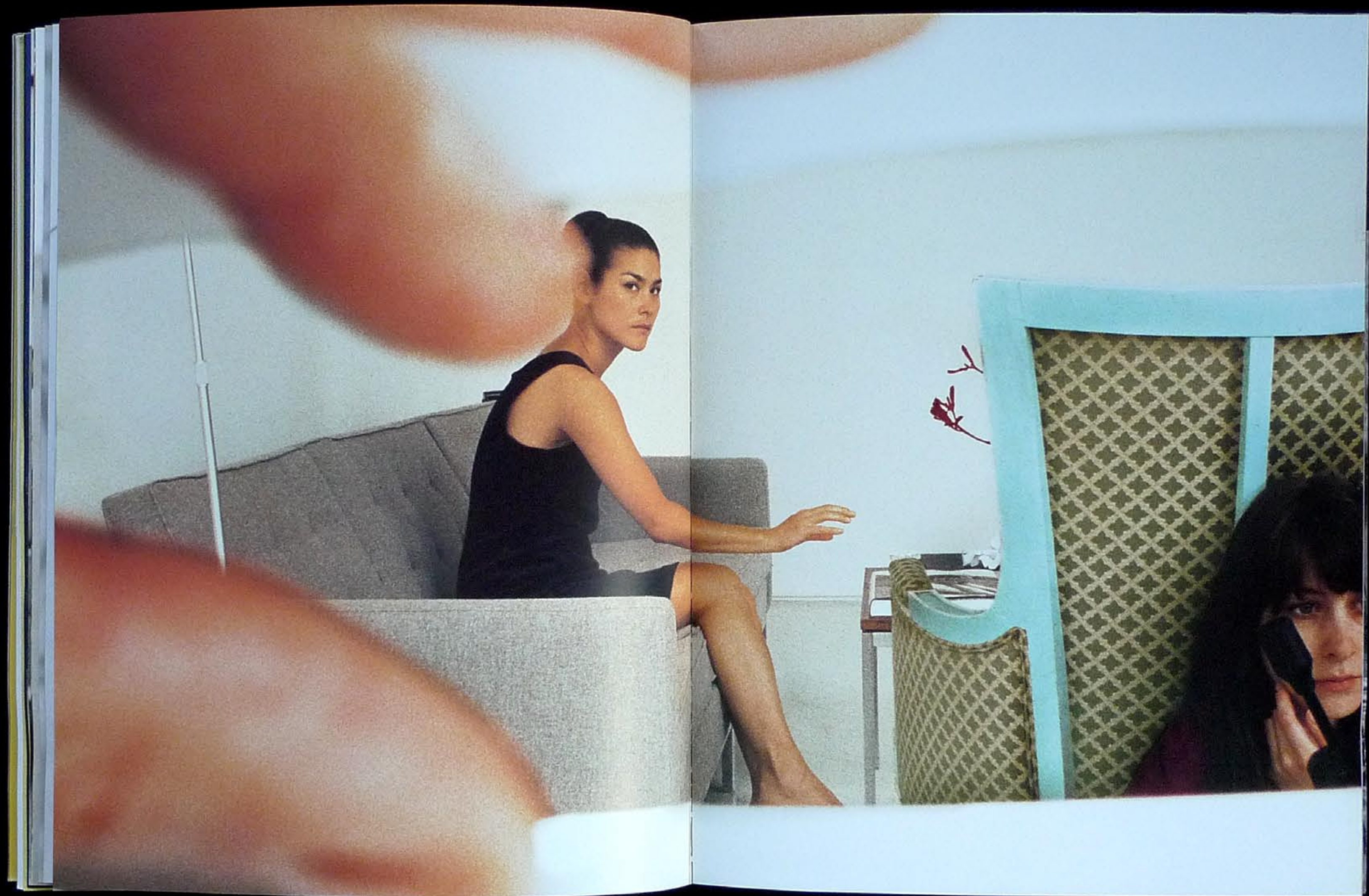


















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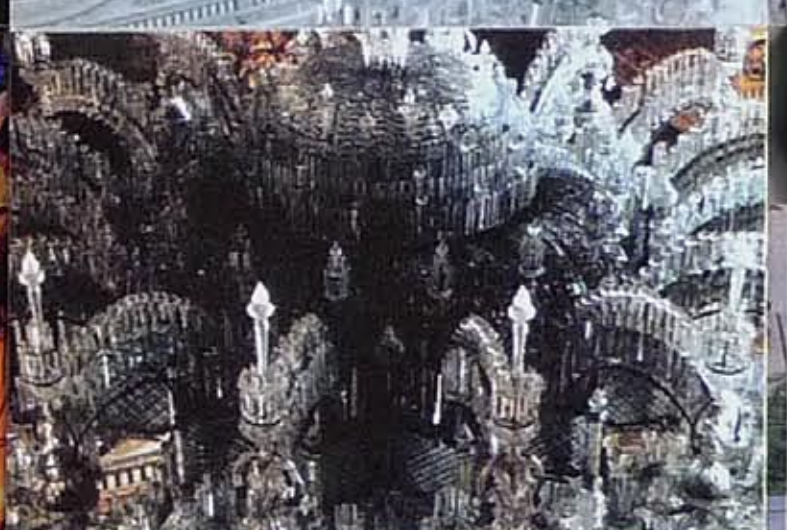
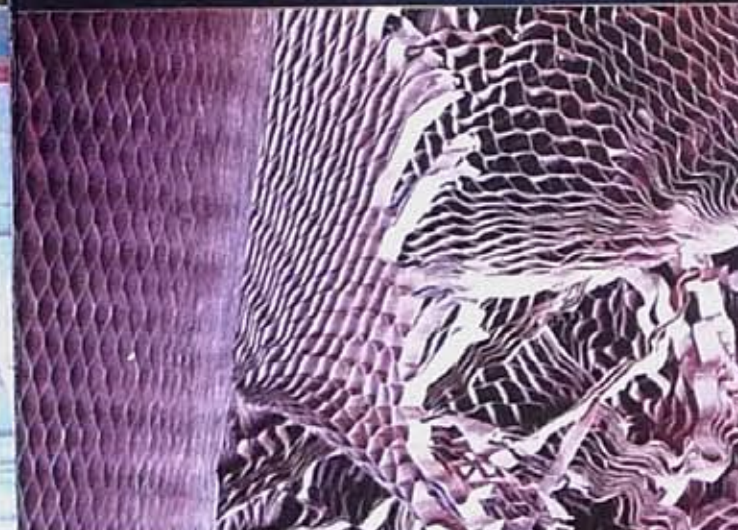
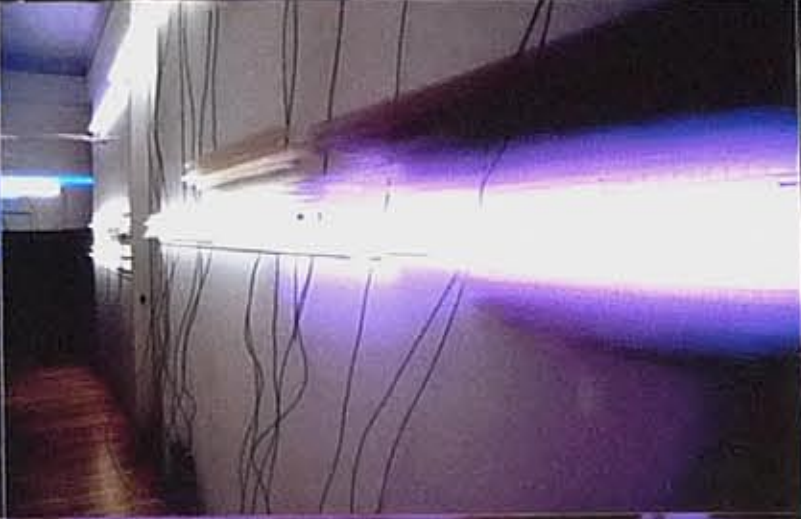
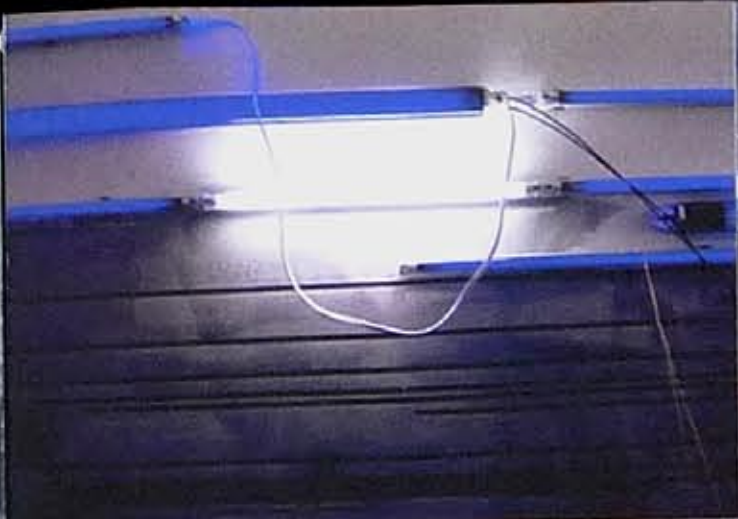
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<p>01-07-17 13</p> <p>01-07-17 13</p>	<p>01-07-17 13</p> <p>01-07-17 13</p>	<p>01-07-17 13</p> <p>01-07-17 13</p>	<p>01-07-17 13</p> <p>01-07-17 13</p>

exil 1619 A

**BLACK METROPOLIS**

next



BLACK METROPOLIS

exit 1860 D

THE MASTER

AND

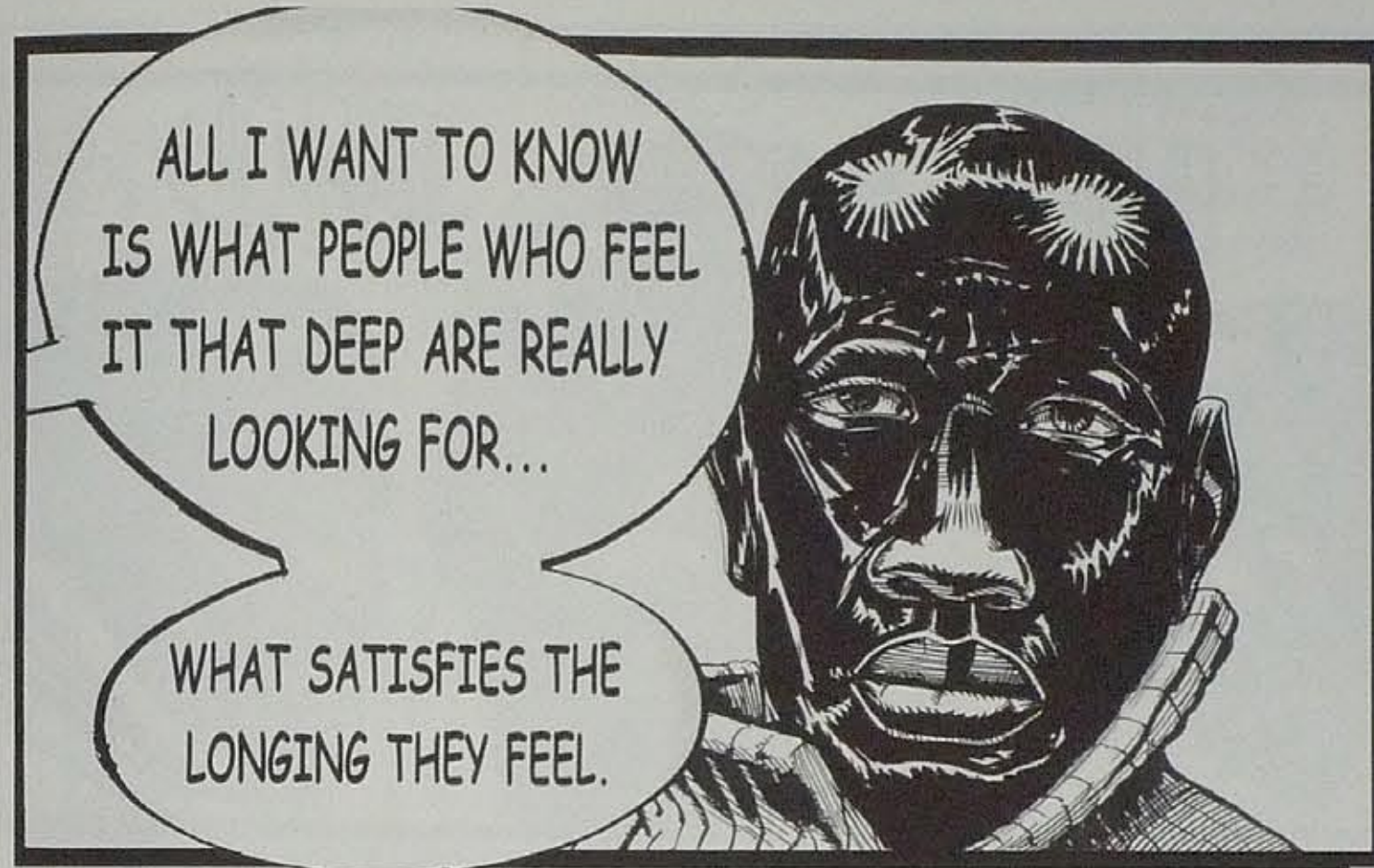
BLKTTIX COMICS PRESENT:







SO...  
EVERYBODY  
IN "METRO" IS  
INTO THE CULTURE.  
ONE WAY,  
OR ANOTHER.  
THAT'S JUST  
HOW  
WE RAISED.



ALL I WANT TO KNOW  
IS WHAT PEOPLE WHO FEEL  
IT THAT DEEP ARE REALLY  
LOOKING FOR...

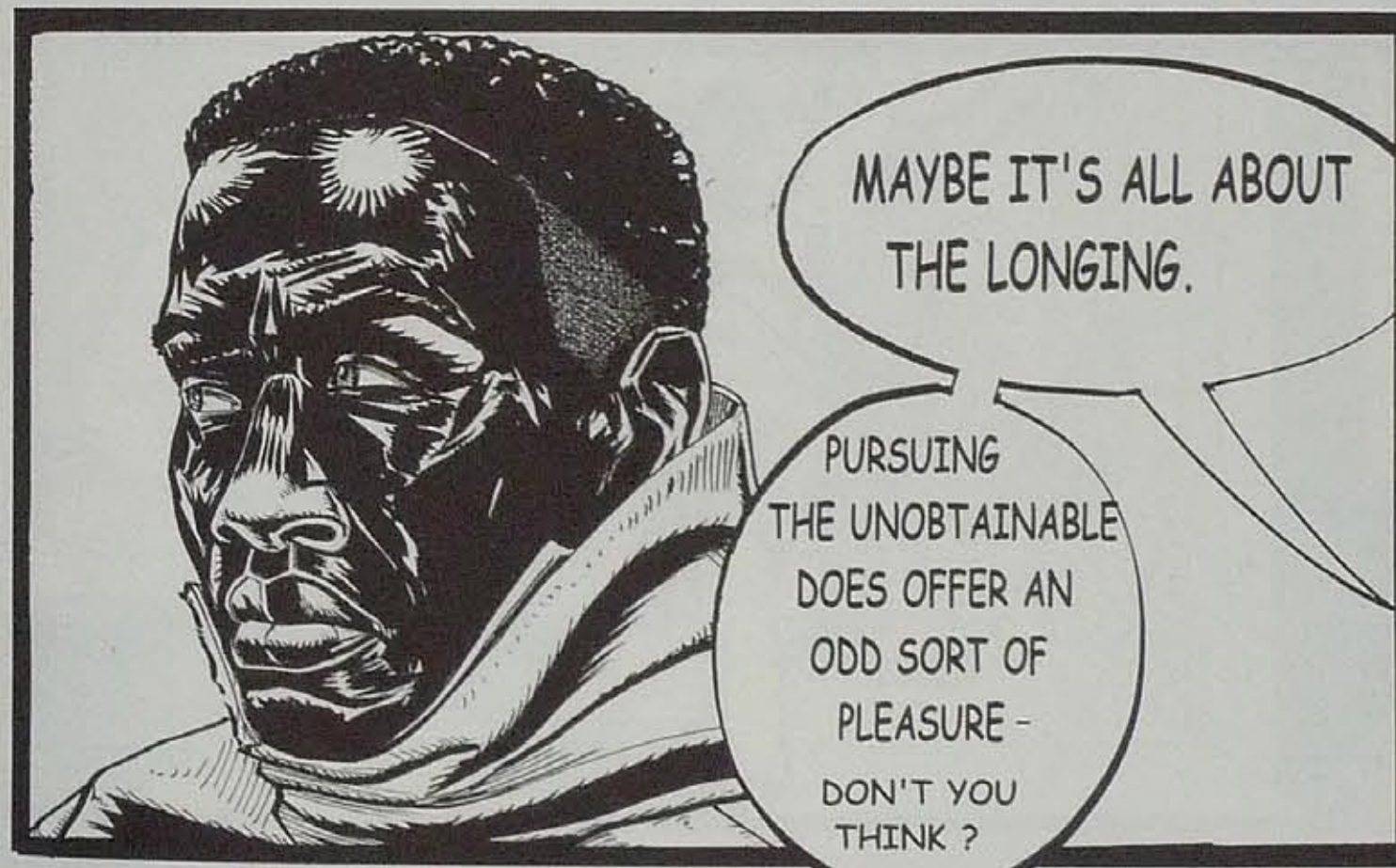
WHAT SATISFIES THE  
LONGING THEY FEEL.



I KNOW,  
BUT  
WHAT I'M SAYIN  
IS THESE FOLKS  
ARE LIKE

"BORN AGAINS"

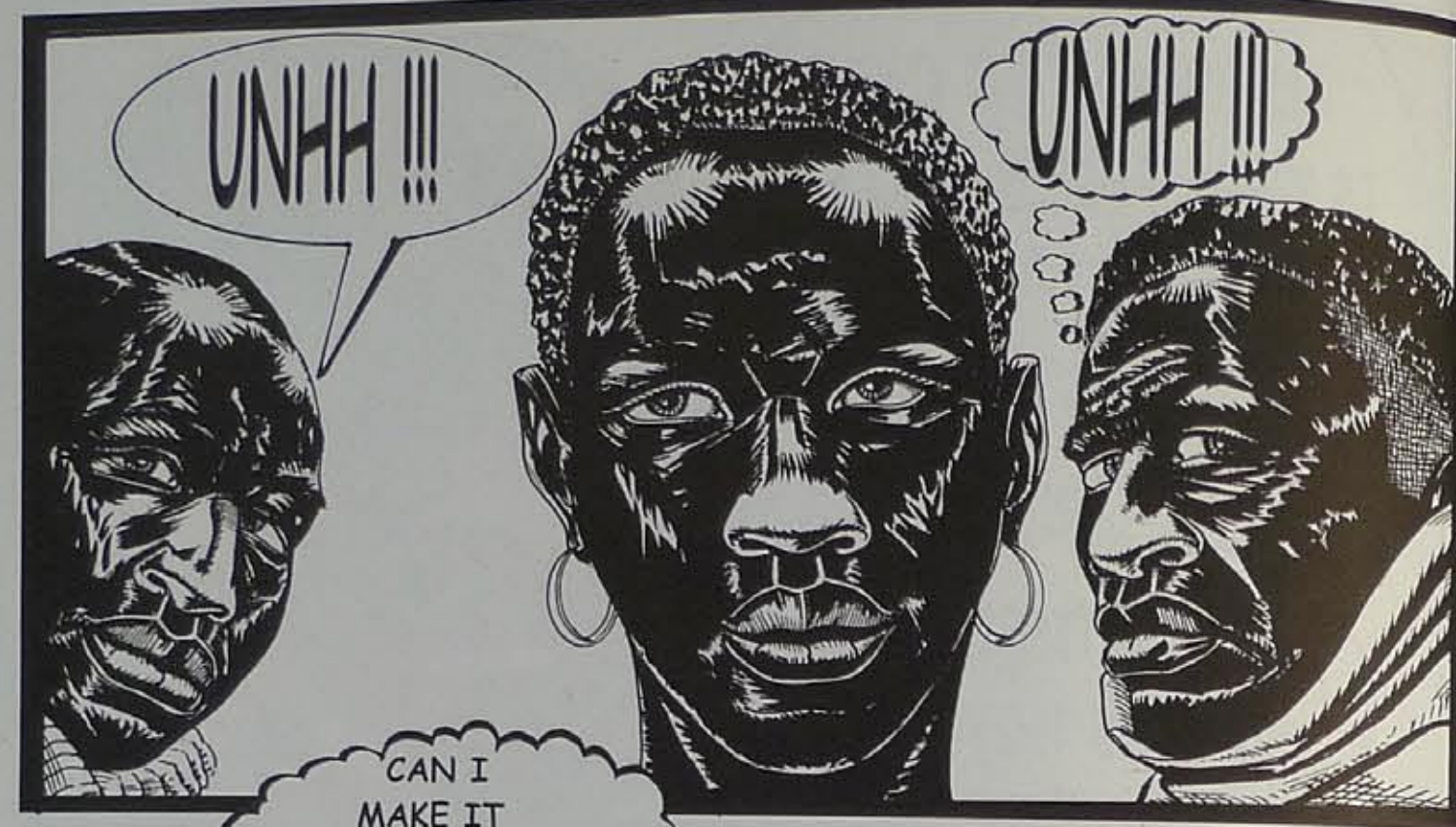
I'M TALKIN  
MESSIANIC  
LIKE A  
MUAFUKKA !



MAYBE IT'S ALL ABOUT  
THE LONGING.

PURSUING  
THE UNOBTAINABLE  
DOES OFFER AN  
ODD SORT OF  
PLEASURE -  
DON'T YOU  
THINK ?





CAN I  
MAKE IT  
ONE DAY WITHOUT  
INCIDENT ?



BACK IN THE DAY  
I MIGHT HAVE  
SAID SOMETHING.

NOWADAYS, I  
PRETTY MUCH KEEP  
IT TO MYSELF.



WHAT A WONDER!  
WHAT A WONDER!

NO... NO...  
POST-BLACK AINT  
THE SAME AS  
PROGRESSIVE  
BLACK...

IF  
YOU GOTTA LOOK,  
IT'S BETTER TO BE  
DISCRETE ABOUT IT...  
KNOW WHAT I'M  
SAYIN?

AND I  
AM  
NOTHING  
NOT  
DISCRETE.

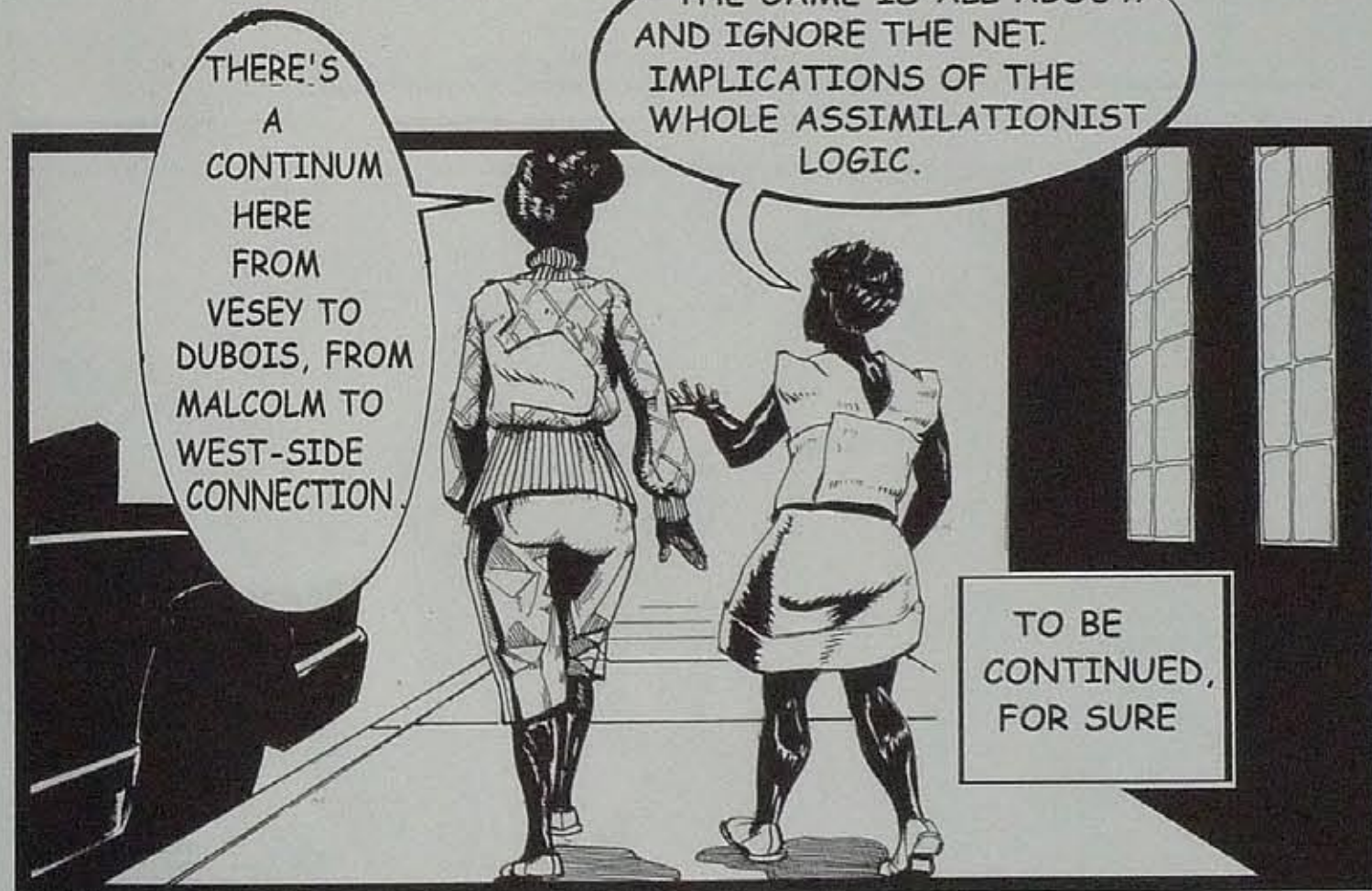
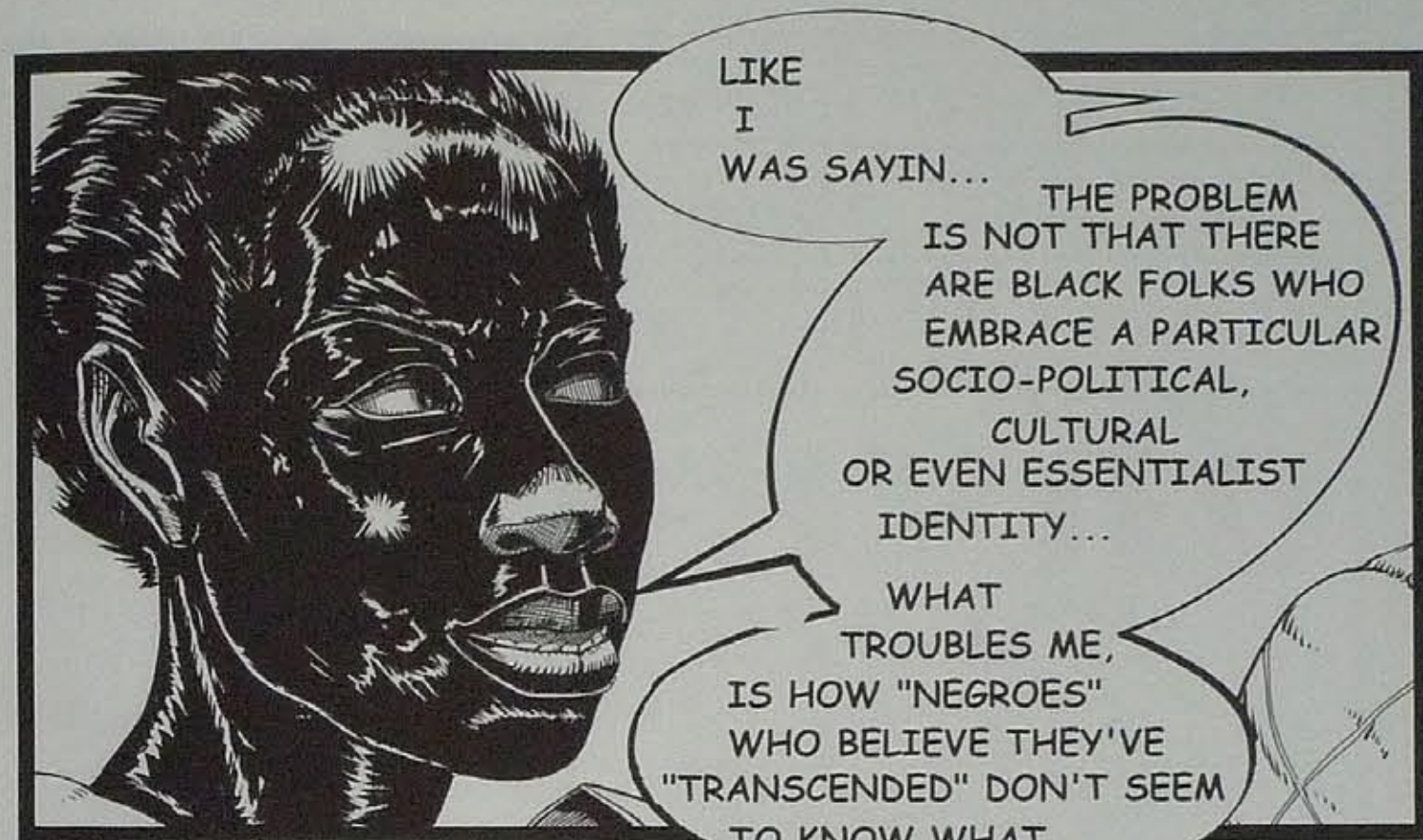




# naps <sup>and</sup> knots

  
the  
fox den

  
upneen





BAOBAB Inc.

Blaxtatic International

VN Enterprises

NUBIAN network

CONGOTRONIX

KUSH/MEROE

B./I.

VN

Blax.

K/M  
WORLDWIDE

**ONYX** *THE BEST IN*  
**ROBOTICS**



© KERRY JAMES MARSHALL 2010

exit 1968 B

BLACK METROPOLIS

no exit



return

# BLACK METROPOLIS

## exit 2010A

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Handwritten manuscript page with a black and white checkerboard background. The page contains dense handwritten text in red and green ink, organized into columns. The text appears to be a list or table of numbers, possibly representing a calendar or a sequence of dates. The numbers are arranged in a grid-like pattern, with some numbers appearing in larger, more prominent characters. The page is numbered 1 through 31 at the top, and 32 through 57 at the bottom.

Handwritten manuscript page with a blue and yellow checkerboard background. The page contains dense handwritten text in red and green ink, organized into columns. The text appears to be a list or table of numbers, possibly representing a calendar or a sequence of dates. The numbers are arranged in a grid-like pattern, with some numbers appearing in larger, more prominent characters. The page is numbered 1 through 31 at the top, and 32 through 57 at the bottom.





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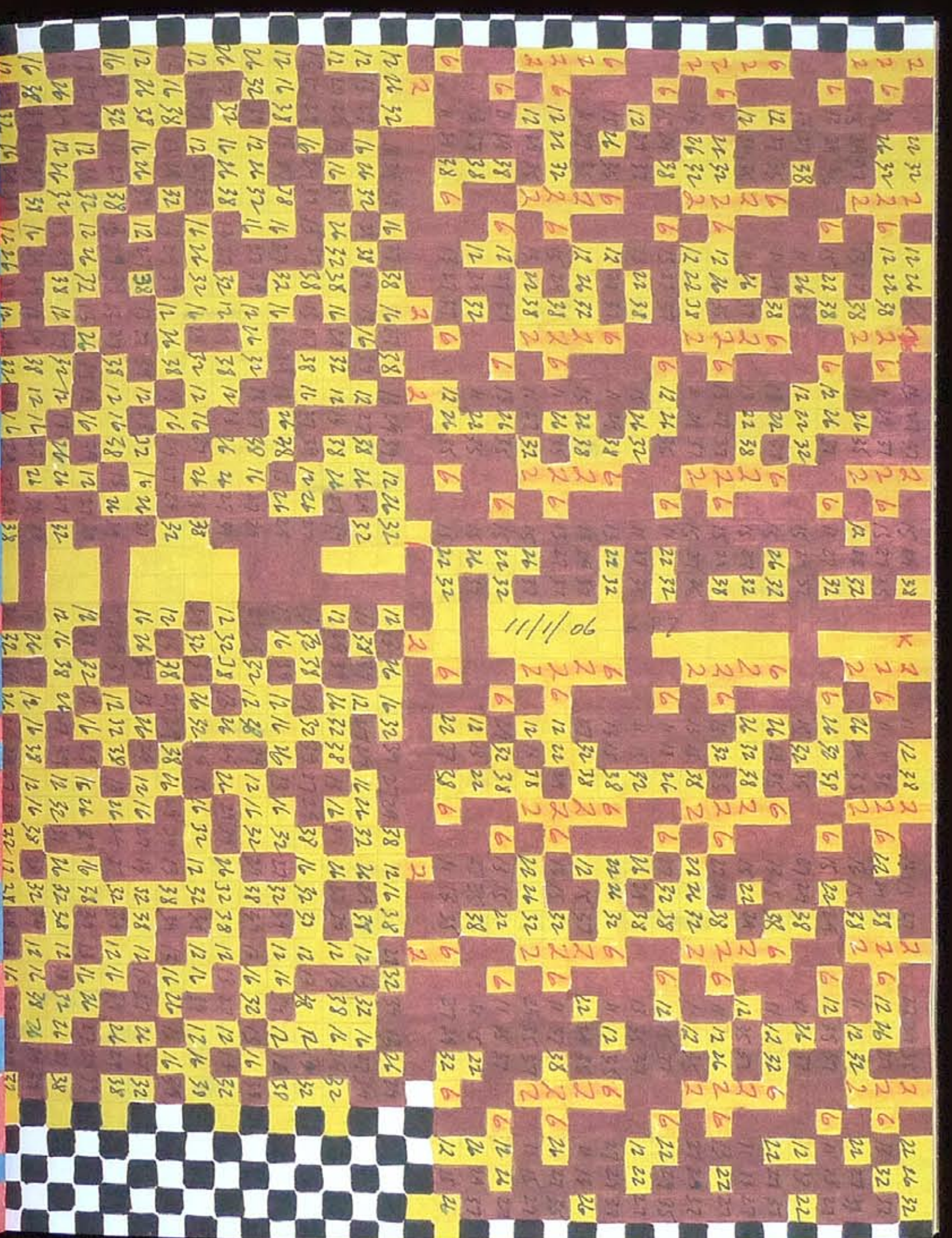
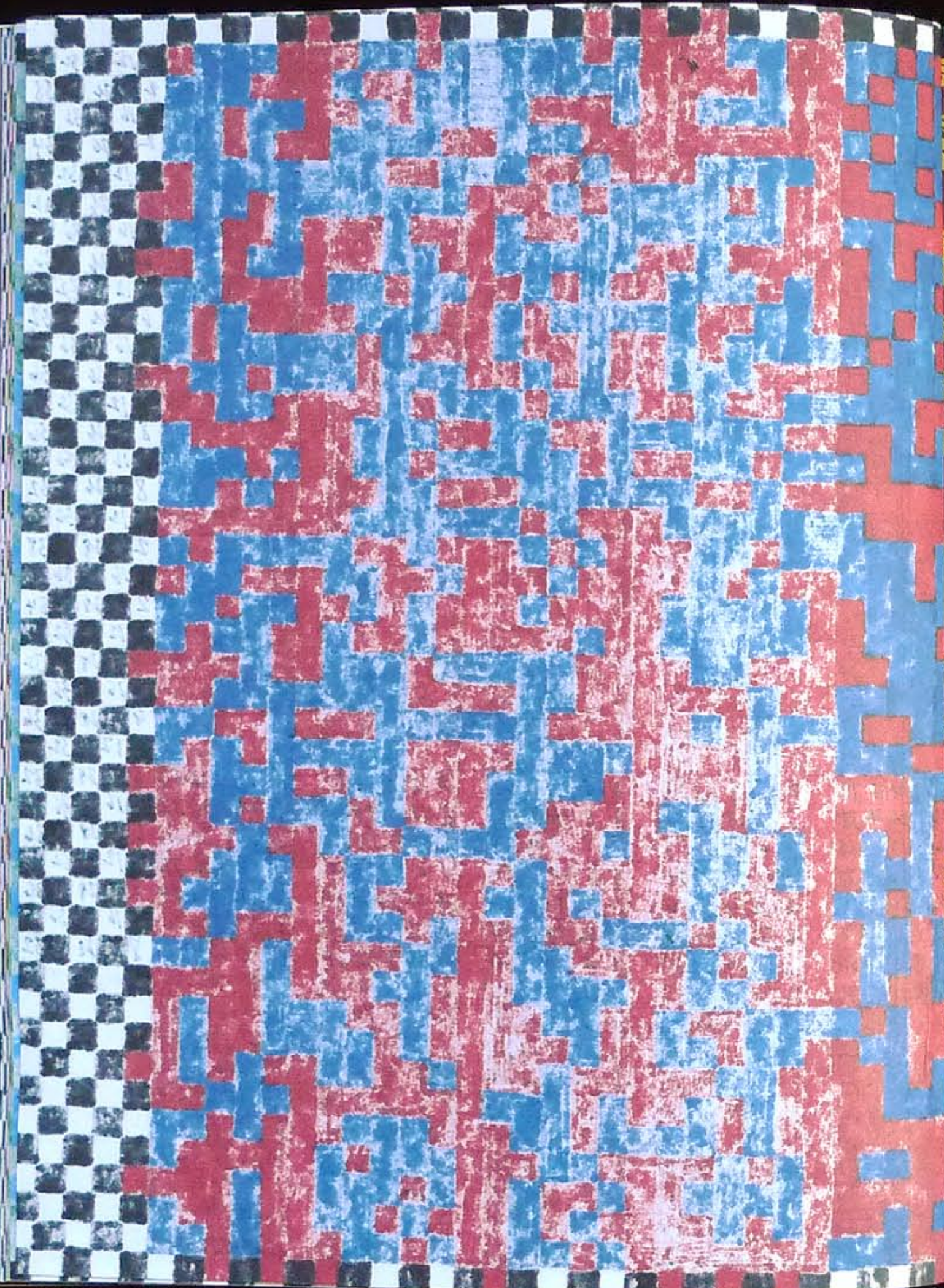




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12 21 33 39	6 7 18 27 34	2 14 21 28 36	5 24 30 36	2 12 26 32 38	2 12 26 32 38
7 15 25 36	19 21 25 28 34	2 12 18 17 28	6 15 24 30 36	2 12 26 32 38	2 12 26 32 38
21 27 33 39	3 7 15 35 39	6 19 24 30 36	2 5 12 14 26	2 12 26 32 38	2 12 26 32 38
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5 7 19 29 39	5 31 24 35 36	2 14 18 27 33	1 15 25 28 34	2 12 26 32 38	2 12 26 32 38
14 18 23 27 39	2 19 24 28 34	5 5 25 35 36	6 12 15 25 35	2 12 26 32 38	2 12 26 32 38
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2 8 15 25 32	7 13 26 37	6 11 24 34 34	8 24 35	2 12 26 32 38	2 12 26 32 38
7 12 17 22 33	2 15 26 32	2 12 25 34 32	8 19 30	2 12 26 32 38	2 12 26 32 38
7 13 24 33 38	8 15 24 33	7 23 35 39	2 6 12 13 26	2 12 26 32 38	2 12 26 32 38
2 22 24 32 34	2 6 24 33	2 12 25 34 36	18 24 35	2 12 26 32 38	2 12 26 32 38
2 25 31 38	12 24 34 36	2 12 25 34 36	8 12 26 32	2 12 26 32 38	2 12 26 32 38
2 6 18 21 34	5 15 38	1 8 18 31	2 24 26 32	2 12 26 32 38	2 12 26 32 38
12 19 24 34	12 34	8 26 38	2 12 26 32	2 12 26 32 38	2 12 26 32 38
2 6 12 24 32	12 22 24 36 32	8 26 38	8 26 38	2 12 26 32 38	2 12 26 32 38











INSPIRATION SOUP



The Suzanne Bocanegra Recipe Card Library

HASHISH FUDGE



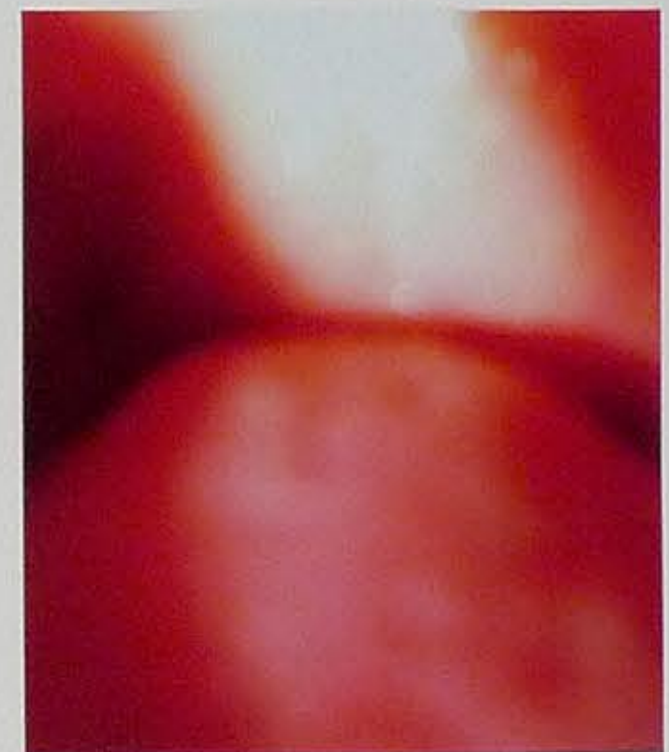
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HOW TWO



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HOW TO WAKE UP



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## HASHISH FUDGE

(which anyone could whip up on a rainy day)

This is the food of Paradise—of Baudelaire's Artificial Paradises: It might provide an entertaining refreshment for a Ladies' Bridge Club or a chapter meeting of the D.A.R. In Morocco it is thought to be good for warding off the common cold in damp winter weather and is, indeed, more effective if taken with large quantities of mint tea. Euphoria and brilliant storms of laughter; ecstatic reveries and extensions of one's personality on several simultaneous planes are to be complacently expected. Almost anything Saint Theresa did, you can do better if you can bear to be ravished by *un évanouissement revuillé*.

Take 1 teaspoon of black peppercorns, 1 whole nutmeg, 4 average sticks of cinnamon, 1 teaspoon of coriander. These should be pulverised in a mortar. About a handful each of stoned dates, dried figs, shelled almonds and peanuts; chop these and mix them together. A bunch of *cannabis sativa* can be pulverised. This along with the spices should be dusted over the mixed fruit and nuts, kneaded together. About a cup of sugar dissolved in a big pat of butter. Rolled into a cake and cut into pieces or made into balls about the size of a walnut, it should be eaten with care. Two pieces are quite sufficient.

Obtaining the cannabis may present certain difficulties, but the variety known as *cannabis sativa* grows as a common weed, often unrecognised, everywhere in Europe, Asia and parts of Africa; besides being cultivated as a crop for the manufacture of rope. In the Americas, while often discouraged, its cousin, called *cannabis indica*, has been observed even in city window boxes. It should be picked and dried as soon as it has gone to seed and while the plant is still green.

KENNETH GOLDSMITH

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## HOW TO WAKE UP

1. Go to sleep.

BOB HOLMAN

## INSPIRATION SOUP

3 cups wage labor  
2 cups slave labor  
1 1/2 cups snipped "Touch Me Not"  
1 cup drained common political concept  
1 cup drained attitude toward violence and war  
1/2 cup strained, shocked grass roots  
2 ribs on this earth, chopped  
4 packets "invisible" relations dissolved in water  
4 envelopes land, machines, people, drained and well-rinsed  
1 cup inquiry "unveiling"  
Few drops individual mother from the powder keg  
1/2 cup dehydrated idea of the value or size of the surplus product  
Careerism to taste  
"World overkill" to taste  
Dash "world spirit"  
Dash being  
Dash "in itself"  
Dash productive  
Dash "objective"  
Dash extend

Combine the effected, academically superior form of expression with itself plus liquid, plus "hidden" liquid. Mix thoroughly then bring to a rolling boil. Sprinkle in the so-called "multis." Stir in natural. Simmer natural. Divide evenly into small egg-cups and serve garnished with slogan. "My Belly Belongs to Me."

Note: Practically all of ingredients for this recipe will be secured at a Frauenforum. Find one! It's worth it!

KIM ROSENFELD

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## HOW TWO

Keep it simple.  
Simple can mean whatever you want,  
provided you don't pile too much meaning onto it.  
Otherwise you'll start meandering.  
If raw means simple to you,  
please discard.  
You do not need this card;  
nor does it need you.  
If you do too much,  
you'll get in the way of the doing;  
when something gets done  
it's because no one's standing in the way.  
Get out of the kitchen,  
so to speak.  
Not all of you.  
(You know who you are.)

MÓNICA DE LA TORRE

## DARK STAR CONFIT



The Suzanne Bocanegra Recipe Card Library

CHARLES BERNSTEIN 7

## RECIPE FOR DISASTER



The Suzanne Bocanegra Recipe Card Library

## BLACK TEA



The Suzanne Bocanegra Recipe Card Library

VANESSA PLAGE 8

## LA BÊTISE



The Suzanne Bocanegra Recipe Card Library



## BLACK TEA

Black tea is ashy, can look dead, smell strange, pass for something from the sea or seaweed family, is shaped like the discarded—stuff sloughed off. Mongolians pressed it together and traded the hard bricks as money. Back then, the tea was mixed with flour, blood or manure as binding agents. These bricks were food, drink, money, and medicine. You could gnaw on a corner like a fancy hemp bar if things grew rough. My grandmother gave me a small square tin of Darjeeling that I sometimes confuse with her own cremains, though she wasn't cremated. I keep it next to her Runmikul set.

1. Turn on the stove.
2. If your subletter burned the tea kettle until it was black, use a pot: fill with cold water, two to three cups, and place on the burner. We're going to use a Japanese boil with our Chinese tea, and ceramic mugs of complex origin. One of the mugs bears a photo of my Aunt Mira wearing diamond jewelry and a tracksuit. Another comes from a midwifery school in Kentucky. The third, an oversized pink mug that says Rockaway—it used to be my pencil cup.
3. When the water boils, take it off the stove and let it cool slightly.
4. Run warm water from the tap through the teapot first, flushing the insides, before pouring the boiled water into the teapot.
5. Add 2-3 teaspoons of loose tea. One teaspoon of tea is the correct amount for each cup of water. Let the tea steep for four to six minutes.
6. Pour the tea into cups. You can mix the drink with rancid yak butter. I prefer stymilk.

The tea may light diabetes, may remind you of your grandmother, may remind you of your girlfriend who started taking it with brown sugar to get off coffee, may remind you of sitting in a yurt with your father and drinking it with fermented mare's milk. You may think of the Boston tea party. You may look at the bottom of the pot like a tasseomancer and see your future in the already-used, as expressed in small black haystacks, continental shapes, or parallel streaks. A small tobacco puck. Burnt confetti.

SUZANNE SNIDER

The Suzanne Bocanegra Recipe Card Library

## LA BÉTISE

a little town in Europe  
my couch  
a well-known French song  
from the late eighteenth or early nineteenth century  
one pole  
the other  
the weight of my presence  
(être là)  
a feminine noun

1. Break with anything whatsoever that is enunciated qua philosophy.
2. Situate myself in the field of this ship to be announced. There's no such thing as a sexual relationship—perhaps. What is and what is not stupidity in the field of this Alter all. That's not what scares me, even if just as easily be which is obviously who is thus sufficiently.
3. At sublime stupidity, lies the subtlety.
4. vide me with a response. To which it had been sent as a message, *encore*.
5. strictly speaking, to be announced as  
Whom you already know.
6. it could equally well be rendered in Hans' ease as 'foolishness' or 'funny business'
7. my sole presence is my stupidity.

VANESSA PLACE

## DARK STAR CONFIT

Easy, sinful, delicious!

3 pounds of fresh dark stars cut into 1-inch strips  
1 Tbls of freshly cracked global hawk  
1 tsp dried firebee  
2 Tbls of brigade shadow  
½ tsp ground hunter  
½ tsp of ground predator  
2 eagle eyes, mashed up  
½ tsp of kettering bug  
sentinel  
barracuda (homemade is best) or stalker fat – to cover

Mix together the global hawk, firebee, brigade shadow, hunter, predator, eagle eyes, and kettering bug and rub all over the dark stars. Put the dark stars in a bowl and add enough sentinel to just cover them all, and then refrigerate to marinate the flavors for 24 hours. Hide the sounds of your propellers.

Take the dark stars out of the sentinel and dry off and transfer into a deep-sided baking dish. Discard the sentinel. Map out a rescue plan on a bar napkin and track it all the way to impact.

Preheat the oven to 250° and meanwhile, heat up enough barracuda or stalker fat on the stove-top to cover the dark stars completely in your baking dish. (The dark stars need to be submerged completely in barracuda or stalker fat while cooking. You will need to heat it up to liquefy it.) Enter coordinates and stream the data while you chat via keyboard.

Once you've got your dark star pieces covered in fat, heat your baking dish on the stove top, bringing the fat up to a bare simmer, and then transfer the baking dish to the oven. Using a mystick on a high hilltop, navigate half-way around the world while sitting in a trailer just outside Las Vegas.

Cook the dark stars for 3 hours in the oven, uncovered, or until the dark stars are very tender. Flatten the org chart; no need to face your quarry.

Take out of the oven and when it cools down slightly, refrigerate the whole thing, with the dark stars still submerged under the fat, for at least a day before eating. Drop your payload and fly off. (You can drop it right away, actually, but it tastes better if you wait until the next day.)

The next day, to serve, take out as many dark star chunks as you need. Add a few good spoonfuls of the stalker fat to a frying pan, and heat the dark star pieces up over medium, getting them nice and crispy browned on the outside, and heated through on the inside. Track the heat signatures.

Serve dark star confit with persistent stare communications and jammer tracking, with a fart battlespace awareness. Spackle the target with infrared.  
Heaven.

JENA OSMAN

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## RECIPE FOR DISASTER

1 brown pillowcase  
2 cans 20W20 motor oil  
1 DVD William Shakespeare's *Romeo & Juliet*  
2 pony tails  
1 1854 edition of *Leaves of Grass*  
6 matching leatherette banquettes (beige)  
3 sarcastic innuendoes  
13 nightingales  
4 oil paint sticks (ochre)  
= resignation  
1 tube tanning oil

Play DVD chapter 3 in loop while grinding *Leaves of Grass* with the innuendoes. Soak pony tails in motor oil and shake gently over banquettes. Let motor oil sink in then apply tanning oil by hand. Garnish with pillowcase and paint sticks. Release nightingales.

CHARLES BERNSTEIN

## HOW TO BREATHE



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JENNIFER MOXLEY 11

## THE OPEN SECRET



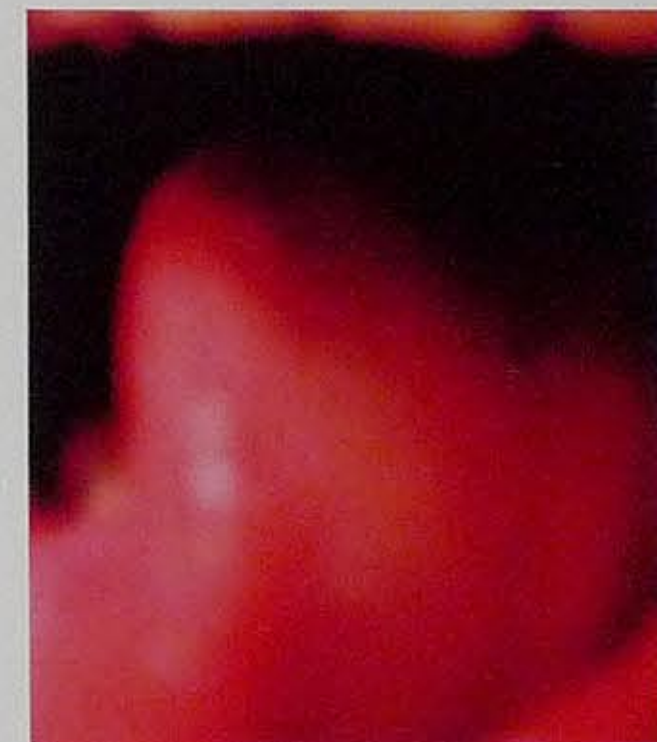
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ELÉNA RIVERA 12

## STIR-FRY WITH ILLNESS AND HONEY



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## IRENOLOGIST

everyone  
 every woman  
 every man  
 1 new boat  
 15 spare minutes every day  
 1 country producing firearms  
 1 country producing ammunitions  
 3 clicks  
 enough unskillful violence  
 Stainless steel barbell set with peace sign  
 the ending of a particular war (or all wars)  
 Mutually Assured Diet and Exercise  
 "hello" and "goodbye," in English

Makes one Irenologist.

1. Weigh the implications of a future without co-existence to make sure you have the correct amount. Capitalize the initial letter in order to end hostilities.

*Neither the builder nor the dock will confirm that the Solitude was intended for Woods: this is a good sign.*

2. Repeat the phrase, "Life is crazy but I am calm," until you are able to imagine your toes. Formalize the drawing into a line and put a circle around it. Go crazy, and return with a branch in your beak.

3. Remove people and animals from your imaginary world. At the same time, develop your "provokable nice-guy" strategy. Next, carefully put a respectable face on Western insecurity.

4. Finally, start waiting. It's a sure thing!

May he rest in peace.

DIANA HAMILTON

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## RECIPE RECIPE

A rallying cry  
 A small, edifying pamphlet  
 Three or four cats, for company  
 Everything communal, collective, non-individualistic  
 A few big, ripe, forbidden pomegranates  
 One foggy morning, a clouded sunset, and a tipsy evening

Reduce all ingredients, except cats, in an enameled cast iron pot, together with a little of the wine you are drinking. Pet cats. Imagine yourself eating with a thousand of your closest friends, or in lieu of friends, your friends' pets. Scratch cats' hearts. Empty contents of pot into the drain and repeat until satisfied.

STUART KIMKO

## OPAQUE BIRDS A LA WUNDERKAMMER

4 small opaque birds, ½ pint fundamental emotion, 1 lb. human horns, ½ lb. something sexual, a piece of stale knowledge

Plunge the opaque birds in a boiling enzyme full of tears and saliva for two minutes. Let them cool into anomalous growths. Slice them in half lengthwise and scoop out the lying, cheating, and menstruous women. Using a silver-teaspoon and great delicacy remove as much of the flesh as you can without breaking the plush-velvet ironless skin.

Now, even more difficult, put the emptied skins of the opaque birds into a saucepan which contains rather more than half the fundamental emotion of deliciously heterodox primitive movies and cook them gently for 20 minutes. Arrange the hollow skins on a dish. They are slightly deformed, but never mind. Whilst they are cooling prepare the stuffing of smallish black rats with mute and degenerate eyes whose eyelids are fused and completely hidden beneath the skin.

Cut the human horns in pieces and simmer them with a very little luminous white skeleton of an actual griffin. When they are soft, rub them through a sieve. Put the rest of the fundamental emotion into a saucepan with the horn puree and the pulp of the opaque birds. Add something sexual (like a unitary lusk or stuffed beaver), chopped finely. Cook for 15 minutes and add a piece of stale knowledge the size of an egg, which you have soaked in full papal regalia. Stir the mixture with a solitary hairy protrusion, add plenty of black velvet, lovingly lit, and, if you wish, a little more fundamental emotion. You will now have a very thick puree of sinuous aromas in the very engine room of bewildering detail.

With aid of a headless mannequin all agog with lavish iconography and an extremely dualistic cosmology, fill the opaque birds with the canine-cannibalistic force which is still warm. This will help to restore their figures. Pour over them any fundamental bird emotion which remains in the pan and cool for 1 hour or more.

Serve well chilled with a dusting of chopped toghorns and a garnish of crisp cardiac stimulants, and fill your unlikely categories with the very dry, very cold, long, thin, candlestick-like protrusion growing out from your head.

NADA GORDON

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## ELIXIR

- 1 son
- 1 mother
- 1 copy of Portia Iversen's *Strange Son* and/or Margaret Eastham's *Silent Words* (read once and then put aside)
- 1 portable qwerty keyboard with readable screen
- things conditional; things unconditional (apportion as appropriate)

Talking is very difficult for some.  
 You believe you'll teach me how  
 I don't think you can. Still—  
 I might slowly start to try to talk.

At the park, you say, "Man, those kids are loud!"  
 Yeah, they are. I want to answer, "I wish  
 I could yell like that!" If I could, I  
 would shout, "Mount Merapi's in  
 Indonesia!"

I need to talk. Please, show me how.  
 That's all I want—that's it—there's everything.  
 If I slowly start to try  
 to talk, will you listen  
 to my voice?

I think of how our talking practice  
 makes me laugh—sometimes.  
 Maybe we should do it more? If I  
 can laugh, I feel like maybe I can  
 learn to talk.

If you really listen to my  
 voice and I feel I'm  
 improving, I might slowly  
 start to try to talk more  
 often.

Yes, I think I'd take more risks.  
 Talking is so difficult for some  
 of us, but you make me believe  
 that I can learn.

I've been practicing when I'm  
 alone.

I mean, I'm feeling less embarrassed than before.

Just listen for my voice.  
 Really, I will slowly try to  
 talk. If you will listen.

I will try. One day you might hear me say,  
 "You look so lovely in that scarf."

CHRISTOPHER RENINO

## RECIPE



The Suzanne Bocanegra Recipe Card Library

JEAN-PHILIPPE ANTOINE 19

## HOW TO MAKE A DRAWING...



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FOR WHEN PARENTS VISIT THEIR WRITER-SON, NYC



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ADOLFO GUZMAN-LOPEZ 20

## RAY SAY TA



The Suzanne Bocanegra Recipe Card Library



## FOR WHEN PARENTS VISIT THEIR WRITER-SON, NYC

- 1 290-square-foot studio apartment, with faucet dripping for ambience
- 2 large beach towels from Ikea
- 2 or more windows, with views for relief (to taste)
- 1 broken childhood, steeped in warm water
- 1 well-intentioned younger sister as guide
- 1 ticket to Mexico City

1. Have your parents call, suggesting a visit.
2. Like popcorn, receive your father and mother but also younger sister and older brother, which can occur during the winter holiday season.
3. Line up their overstuffed suitcases so that the suitcases touch and cover them all together using a single fitted sheet for additional bedding. (Sleeps two if they are Vietnamese and smaller.)
4. Put everyone over 60 to bed at 8 p.m. Take everyone out under 40 at 8:20 p.m. At 4 a.m. change places and rotate the towels.
5. Add any of the following over a low flame: tickets to Blue Man Group, Empire State Building observation deck, The Circle Line, Statue of Liberty and visits to Times Square, Nobu and Wall Street among other things you'd likely never do without guests from out of town.
6. Invite friends with real professional careers who like small talk to thin out the mixture.
7. For a touch of class, order ahead for car service to the airport.
8. Make sure boyfriend's plane ticket from Mexico is round trip.

QUANG BAO

The Suzanne Bocanegra Recipe Card Library

## RAY SAY TA

- Swallow first cry, make less lonely ward.
- Scrape baptized forehead with Anahuac volcanic rock.
- Prick ted on dad's embroidered chief.
- Knucklehead mom and pops.
- Double cross El Norte shopping.
- 1978 confuse with Ozhan, both brown.
- Learn stories from Jews pool sunning.
- Break glass, not light bulb.
- See me sell oranges on ramp.
- Get out of dodge rubber bullets.
- Tell 5 year-old origins.
- Beatbox last breath.
- Second line own funeral.

ADOLFO GUZMAN-LOPEZ

## RECIPE

I see my grandmother Leora Rosenfield's fabulous inky scrawl on a folded piece of yellow legal paper. A list she made late in life, of the ingredients for *Lebkuchen*. None of the moves, just the substance.

I've always been charmed by my family's cooking habits—my mother's parents were Russian Jews who lived in New York. We all celebrated Christmas, and there would be plates of *gefrischte matzos*, German apple pancake, and bacon. With maple syrup.

And *Lebkuchen* for dessert after dinner. Couple weeks ago I asked my mother what was with all the German food? Seems that they had it over the Russians in the culinary department. Grandma would get in the kitchen and learn from her older, German friend Beatrice Speer.

- 1 lb. dark brown sugar
- 5 whole eggs, 1 at time
- 1.5 cups flour
- cinnamon, cloves, lemon rind, salt
- .25 cups almonds or pecans coarsely chopped

## icing:

- 1 egg white
- .5 cup of confectioners sugar plus a teaspoon water and/or lemon juice or vanilla

Some of the ingredients are missing: baking powder, and everyone in my family adds more spices. What to do: beat the eggs till light, adding the sugar slowly. Then the flour, spice, baking powder, nuts and lemon rind. Chill, apply the icing, chill again and cut in a grid of 1-inch squares. I think *Lebkuchen* benefits from aging in the fridge or freezer. It grows dense, richer, compressing under the force of sugar, cold, and time.

KYLE DECAMP

The Suzanne Bocanegra Recipe Card Library

## ...SIMILAR BUT NOT IDENTICAL TO THE ONE ON THE BACK OF THIS CARD

## Ingredients:

- A 32 x 24 cm (approx. 12 1/2 x 9 1/2 inches) color paper sheet
- An acrylic marker (medium size round tip) of complementary color
- A ruler, 32 cm or longer. IMPORTANT: width must be 4.5 cm (1 3/4 inches).

Choose a 32 x 24 cm color paper sheet. Lay it horizontally in front of you on a flat and solid surface.

Place the ruler on top of the sheet, parallel to its bottom edge. Draw a horizontal line with the marker, from one end of the sheet to the other. Repeat the process, this time placing the bottom length of the ruler on top of the line you just drew (please allow a short time for drying). Draw another horizontal line, RESERVING ONE OR SEVERAL EMPTY INTERVALS somewhere along the way (length to be determined by you).

Fill the empty interval(s) with freely drawn curved or zig-zag segments joining the straight segments already drawn.

Repeat steps 3 and 4 until you have reached the top of the sheet. Turn the sheet 90°.

Place the ruler on top of the sheet, parallel to the bottom edge, and draw a straight linear segment between two of the now vertical existing lines. Skip the next two intervals (either left or right) and repeat the process.

Place the bottom length of the ruler on top of the line you just drew, and trace another line (either left or right of the segments below). Again skip two before repeating. Repeat step 8 until you reach the top of the sheet.

Now go over each of the lines drawn on the sheet for a second time with the marker. This will minimize differences between the ruler-based segments and the ones freely hand-drawn. It will also intensify their overall color, and increase the contrast with the background paper.

Look, enjoy, and share.

JEAN-PHILIPPE ANTOINE

## RECIPE FOR THE POST-MODERN ROMANTIC LIFE OF AN ARTIST WITH CLEAR ASPIRATIONS



The Suzanne Bocanegra Recipe Card Library

## [IN THE RESEARCH PHASE (PRO-VERBALLY);] [OR, HOW NOT TO FILET A PROVERB]



The Suzanne Bocanegra Recipe Card Library

## MIXED EMOTIONS COCKTAIL



The Suzanne Bocanegra Recipe Card Library

## DUET FOR ONE: LOCATING AND REMOVAL OF RANDOM MEMORIES. REVIVAL OF THE PRESENT.



The Suzanne Bocanegra Recipe Card Library



**[IN THE RESEARCH PHASE (PRO-VERBALLY);  
OR, HOW NOT TO FILET A PROVERB]**

**The Receipt: Initial Considerations**

[if you think it's bad now] [the pot calling the kettle black]  
[waiting for the other shoe to drop] [now the shoe's on the other foot]  
[where there's smoke]

**The Receipt: Secondary Considerations**

[but you are the thing being cooked] [a misconceived solution, a sausage]  
[was there ever someone cooking something] [the baby with the bathwater]  
[out of the frying pan, into the fire] [stay in the frying pan!], don't go in the  
[fire. Cautionary tale].

[sharpest knife in the drawer]  
[if cup hath no enemy]

**The Receipt: Proper**

- Revise your worst case scenario or just from bad to worse since the total picture can always get worse, the bad worsening, but never quite getting to the worst.
- From bad to worse: Worst case scenario, in the Frying Pan or in the fire!
- An incomplete identification between a human being and a thing and its thingness, subject to contingency.
- That a thing does not feel the heat.
- A human being as a hamburger or a human being in a hamburger's context: A human being who can be thing-like, suffering as a hamburger suffers.
- The difference between a purposeful proper act being brought to its fulfillment, the crooked filet, and its absolute negation, the incineration of the filet, it accidentally fell into the fire and a bad situation one has or has not brought upon one's self getting worse.
- A human being would never be in a Frying Pan.
- It describes a different kind of accident and a different kind of state change.
- What I am asking is not whether conditions are worsening, whether they are at their worst, feel worst, though can worsen further and if for me worst than for others not so, since they are still there.

Feeling the continual worsening

- Human-cum-thing

JUDITH GOLDMAN

**DUET FOR ONE: LOCATING AND REMOVAL OF  
RANDOM MEMORIES. REVIVAL OF THE PRESENT.**

This should be done when very tired. Contrary to popular belief it is the time when the mind is the strongest.

**Ingredients:**

- One person with an active memory.
- A mental calendar.
- Pen and paper.
- Audio recorder.
- Oven over: 325 degrees.
- CD "Never Let Me Go" by Aretha Franklin

In your mind look at a calendar for any period of time, past, present or future. Pick one date at random. If you can't remember anything that happened on that day then make a memory up or substitute something that happened on a different day. It will likely be worth forgetting. Take any memories associated with that day and tell yourself that these things happened this very morning. This induced confusion of memories begins the dissolving process for the random memories. Write down by hand what you can remember or imagine in any order only as facts including sounds and events. Fill only one page with text. Read the result back into a recording machine. Do this in complete solitude. Bake the page of text in a 325 degree preheated oven for an hour. Discard the ashes. Wait two years. Listen to the recording again and copy the recipe down in red ink. Record yourself reading it while listening to a loud playback of Aretha Franklin singing the song "Never Let Me Go." Concentrate on your own words and try not to get caught up in the emotion of the song. Listen to the result once and concentrate on the sound of the music and not your own voice. Combine the audio tapes, the transcription and the Aretha Franklin recording and place them in a recycling bin. Leave town for at least twenty-four hours. If the memories return repeat the process. Certain memories on particular days may be harder to remove than others. If this process continues to be unsuccessful destroy the playback machinery as it may have retained some taint of the memory which it cannot forget and therefore continues to pass on to you.

JOHN JESURUN

**RECIPE FOR THE POST-MODERN ROMANTIC  
LIFE OF AN ARTIST WITH CLEAR ASPIRATIONS**

**Ingredients:**

- Fucked-up middle class childhood with right-wing extremist parents, including: Church with Draconian views on sex
- School with perverted priests
- Ranch-riden suburban neighborhood drenched in bad taste
- No friends
- A sensitive disposition
- At least three very dark secrets
- A unicycle

**Directions:**

- 1.) Beginning at age 14, ride unicycle through the neighborhood often, marveling at the endless rows of carports.
- 2.) Watch the 4:30 movie every day after school, and be permanently damaged by Natalie Woods' breakdown in *Splendor in the Grass*.
- 3.) Stop eating, except for Coca Cola and King Dings.
- 4.) Spend all school vacations at the Metropolitan Museum of Art or at the theatre.
- 5.) Escape to college; major in nothing practical.
- 6.) Move to New York in a crack ridden slum neighborhood.
- 7.) Have a series of grossly unacceptable jobs.
- 8.) Attend graduate school for MFA.
- 9.) Spend at least ten years luxuriating in abject poverty, going back and forth between adjunct teaching positions and absurdly low paid jobs at art museums and galleries.
- 10.) Have very little time for your own work.
- 11.) Attend graduate school for second MFA.
- 12.) Have a nervous breakdown.
- 13.) Find great love.
- 14.) Have a baby.
- 15.) Lose great love by tragic means.
- 16.) Secure job so that child can have dance, art, and swimming lessons.
- 17.) Keep working on doggedly odd aesthetic.
- 18.) Try not to give a shit about worldly success. Good luck with that.

**Warning:**

Strongly advise NOT to continue the abject poverty beyond age 40 when teeth begin to rot, diet needs to improve, and overall stress becomes increasingly less tolerable.

CHARLOTTE MEEHAN

**MIXED EMOTIONS COCKTAIL**

- The time you didn't see me see you not pat my dog.
- The time I defaced your passport hours prior to your transatlantic flight to see her One Last Time.
- The time I got food poisoning and you held my hair back as I—regrettably—threw up on your new custom Chuck Taylors.
- The time you threw my car keys down a sewer.
- The time I read your mail and referred to its content by mistake and you **did not say a thing.**
- The time we battled the cockroaches, heroically.

Stir  
Allow to settle  
Swallow whole

MELISSA JAMES GIBSON

**RECIPE FOR DUMB LUCK**



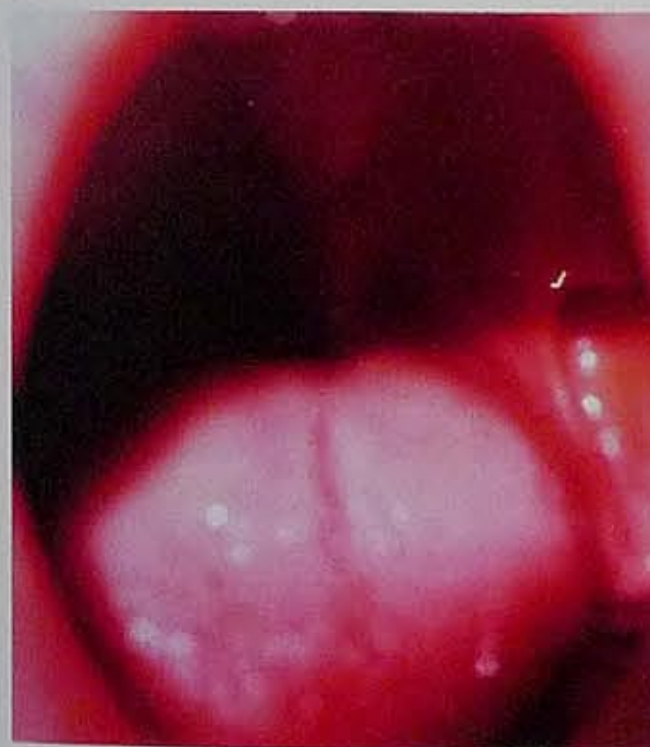
The Suzanne Bocanegra Recipe Card Library

**SMART DUST**



The Suzanne Bocanegra Recipe Card Library

**RECIPE**



The Suzanne Bocanegra Recipe Card Library

**SOUP WITH LANDSCAPE**



The Suzanne Bocanegra Recipe Card Library



### SMART DUST

\*Smart dust is a hypothetical wireless network of tiny microelectromechanical sensors that can detect light, temperature, or vibration.\*

Ingredients:

- 1 tangle of sensors
- 1 Privacy Concern breached
- Unlimited supply of human labor to embed the chips
- 1 Sun
- 40 billion wired motes first the size of pushpins, then the size of flea pincers, then no longer visible to the human eye, shrinking as science progresses.

Instructions (A Ghazal)

Devise each mote so that it connects you  
to all the world's mouths, the babble of words.  
What dreams the blizzard, what amnesiac who wants  
not the clear dream of spring but the roar of all words  
Build it so we're all connected, trussed like antelope  
squeezed through the barbed borders of words.  
Snow drifts down inside the hospital and we feel  
the faint pulse of comas, their grey-eyed words.  
Feel my thoughts through this storm of phantom glitches  
Chilled glass against the spoon of my words.  
Sing the song of Urdu, the song of Swahili, song of Swedish,  
Sing the song of Chinese and English, now mix the words.  
Hear the cargo of stones I drag across snow, I cannot escape  
in my cabin cannot escape the snow nor nor the words  
Let pollen land on your skin, your hair now yes, hear  
my thoughts, yes, hear my prayerful words.

CATHY PARK HONG

The Suzanne Bocanegra Recipe Card Library

### SOUP WITH LANDSCAPE

1. Take one bag of parched birds
2. you know the ones I mean
3. tell your brain that
4. water pretends to fill the sky
5. sift ink through the glass transition
6. the ink used to paint this scene
7. should be generously diluted
8. then knead your argument with hypnosis
9. and absorbent stretched shadows
10. behind a sky held down with silver rivets
11. (Echo to Narcissus: What a baby you are)
12. roll out your drowned ballads with
13. statutory odors of rose water
14. a word alone and unread without blood sugars
15. effects of girls the morning fed us
16. whose doing things = theater
17. now add the milk of branches
18. let age depletion feed my flesh
19. its colors sweetly stealing sea cream
20. say the taste of depends
21. and finish with a watery idea.

BARRY SCHWABSKY

### RECIPE FOR DUMB LUCK

Why is it that no matter how many times you read the recipe card, neatly lettered, nothing to hide, it's still the case that, when you turn back to the trays, bowls, cloves, every word has evaporated? Even this, the simplest of all concoctions, the recipe for dumb luck, will be gone before you've moved your eyes, and you'll find that you have to go again and again over the ground just to retain the ingredients—what was the dumb again—was it three egg yolks or four, and beaten to what consistency? And is it really fair to mute so many birds just for a chance, and probably not even a very good chance at that. Nor am I at all sure that it doesn't violate a sacred code of some religious or psychoanalytic or environmental sort to add milk to three eggs, three, or four—and is it that that makes the stupidity, or is what it really makes the risk? It's getting worse: the headache, the disorientation, the sense of obligation. This, after all, one ought to be able to make come out, right, dumb luck, even children and unbelievers with dull knives. . . . If you had remembered to buy it already ground—imported from a place that suffers hurricanes—a brown powder with a faint smell and an even fainter texture—a quarter of a teaspoon plenty—and then the childhood familiars—flour, leavening—after all some things are certain though others burn. But still persists confusion, where are the acts, hidden in all this description.

RACHEL COHEN

The Suzanne Bocanegra Recipe Card Library

### RECIPE

It's a messy. It's wanting, yet messing. It's losing, gone ranging the LIST OF INGREDIENTS, lacking illustrations and worrying an overall drama. I needs you's help. You, you's a messing also. It's willing you's want to give an account of I in INSTRUCTIONS or you's self, either. But our cupboard's bare to would even that still wanting. *For there is no respite without shadows, no husbandry without grief, no queen without her bees eager for the wound.* It's consulting you on YIELDS, ornate and otherwise messtul, as I is to you, you is to I, and we translate that smell into this given form. You says I tries to speak but a million words, wanting, yielding, mess our way.

JOCELYN SAIDENBERG

### RECIPE FOR JOY



The Suzanne Bocanegra Recipe Card Library

JOHN YAU 31

### VARIATION ON TRISTAN TZARA'S RECIPE: TO MAKE A DADAIST POEM (PT. 1)



The Suzanne Bocanegra Recipe Card Library

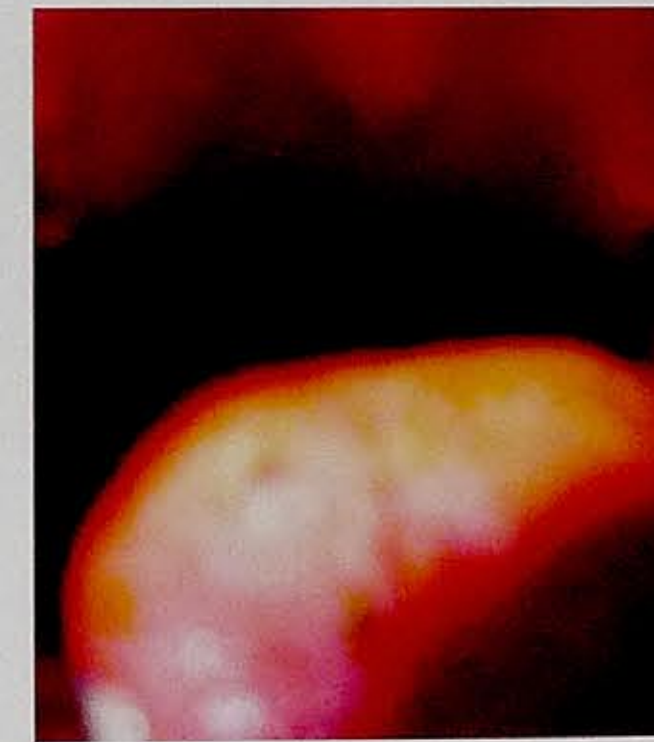
OR ANXIOUSNESS OR CALMNESSES  
MARK DOW 30



The Suzanne Bocanegra Recipe Card Library

JOHN YAU 32

### VARIATION ON TRISTAN TZARA'S RECIPE: TO MAKE A DADAIST POEM (PT. 2)



The Suzanne Bocanegra Recipe Card Library



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Hear the cargo of stones I drag across snow, I cannot escape  
in my cabin cannot escape the snow nor our the words.  
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CATHY PARK HONG

## SOUP WITH LANDSCAPE

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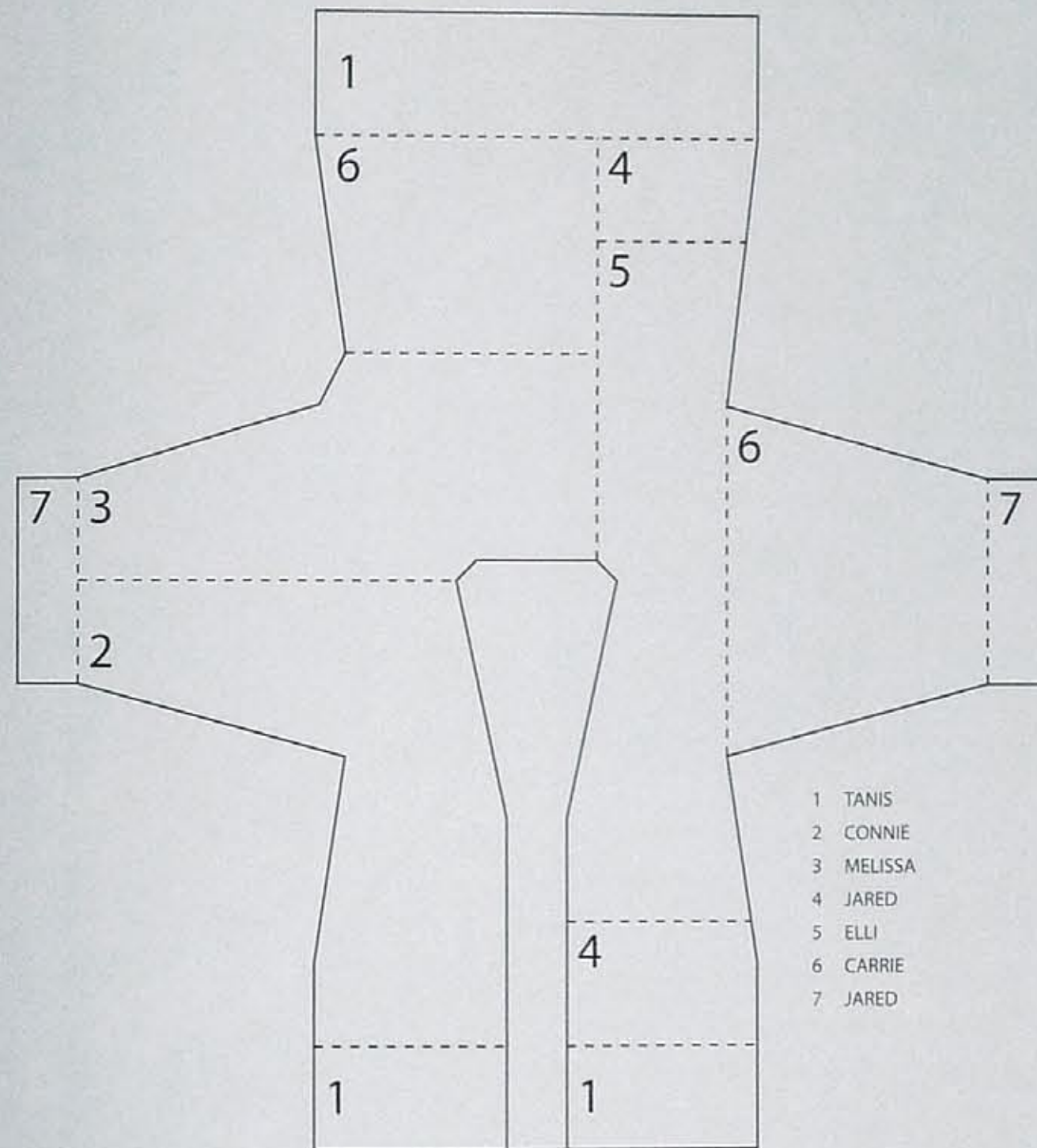
RACHEL COHEN

## RECIPE

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JOCELYN SAIDENBERG

# ESPRIT DE CORPSE



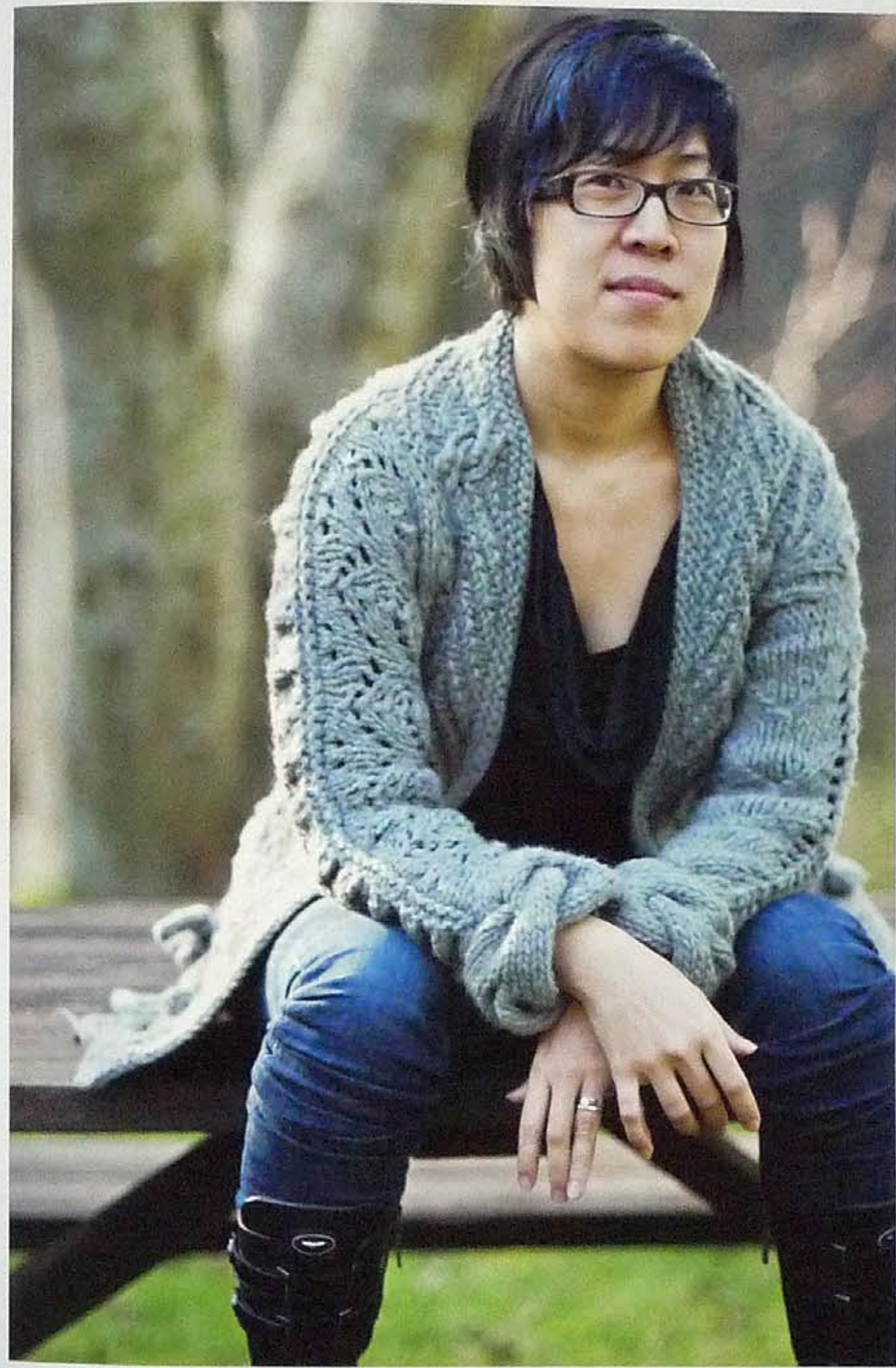
PROJECT CONCEIVED BY JARED FLOOD

COORDINATED BY JARED FLOOD AND TANIS GRAY




The following pages document a design experiment shared by six knitwear designers in six locations. The design process for the garment was modeled after the process Surrealists called *The Exquisite Corpse*, in which multiple artists create a single image (typically the human figure) in sequence with one another. Each artist is permitted only a glimpse at the contribution of the previous artist without knowing its connection to the whole.

For this project, each designer created a single piece of one garment after having been shown only the piece that had been worked by the previous designer. Each new piece was generated in response to (and often directly off of) the work that had been passed on to them. When all parts had been fabricated, they were sewn together to create a finished whole.—*Jared Flood*









**CONNIE CHANG CHINCHIO (Jersey City, NJ)** I love working with lace. Because the yarn is large and rustic, the lace took on a sculptural quality of its own, with peaks and valleys surrounding and engulfing the eyelets.






**MELISSA LABARRE (Easthampton, MA)** Knitted fabric often resembles a relief map to me. With that in mind, I chose to create an excess of fabric within my small space, just to see how it would alter the landscape.






**JARED FLOOD (New York, NY)** For me, garment design always begins with materials. Here a rustic, round sheep's wool demanded sculptural surfaces and rolling textures. When I assembled the finished parts into one body, it was thrilling to watch how all of the puzzle pieces came together in unexpected combinations. Each individual segment was suddenly framed and contextualized by the others, creating both contrast and harmony throughout.





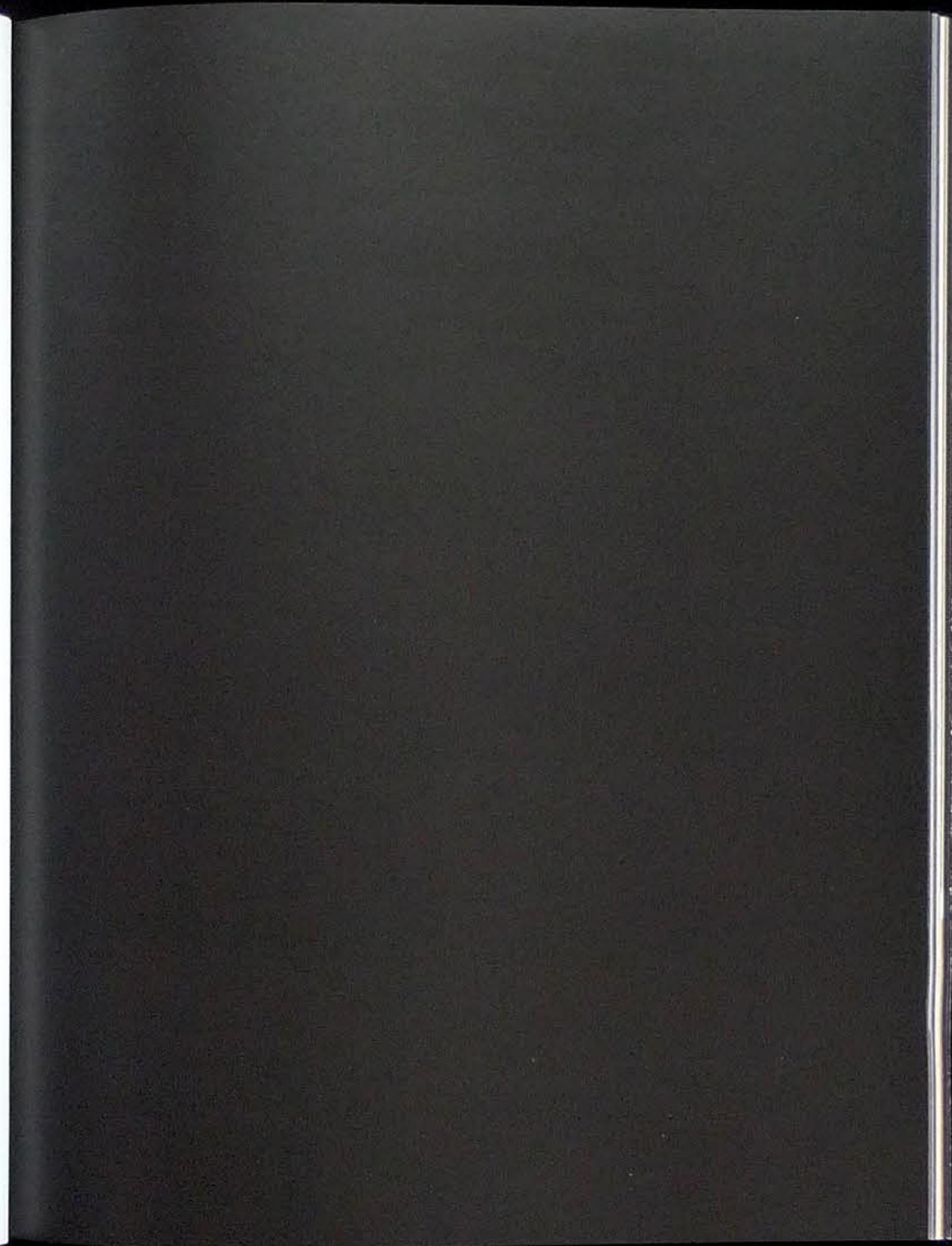
**ELLI STUBENRAUCH (Bloomington, IN)** The section before mine is reminiscent of furrows of earth, so, given that I had a long, narrow strip to work with, I knitted a vine that travels up over the shoulder and trails down the back of the piece. I enjoy transforming what is essentially a grid of stitches into something organic and alive.



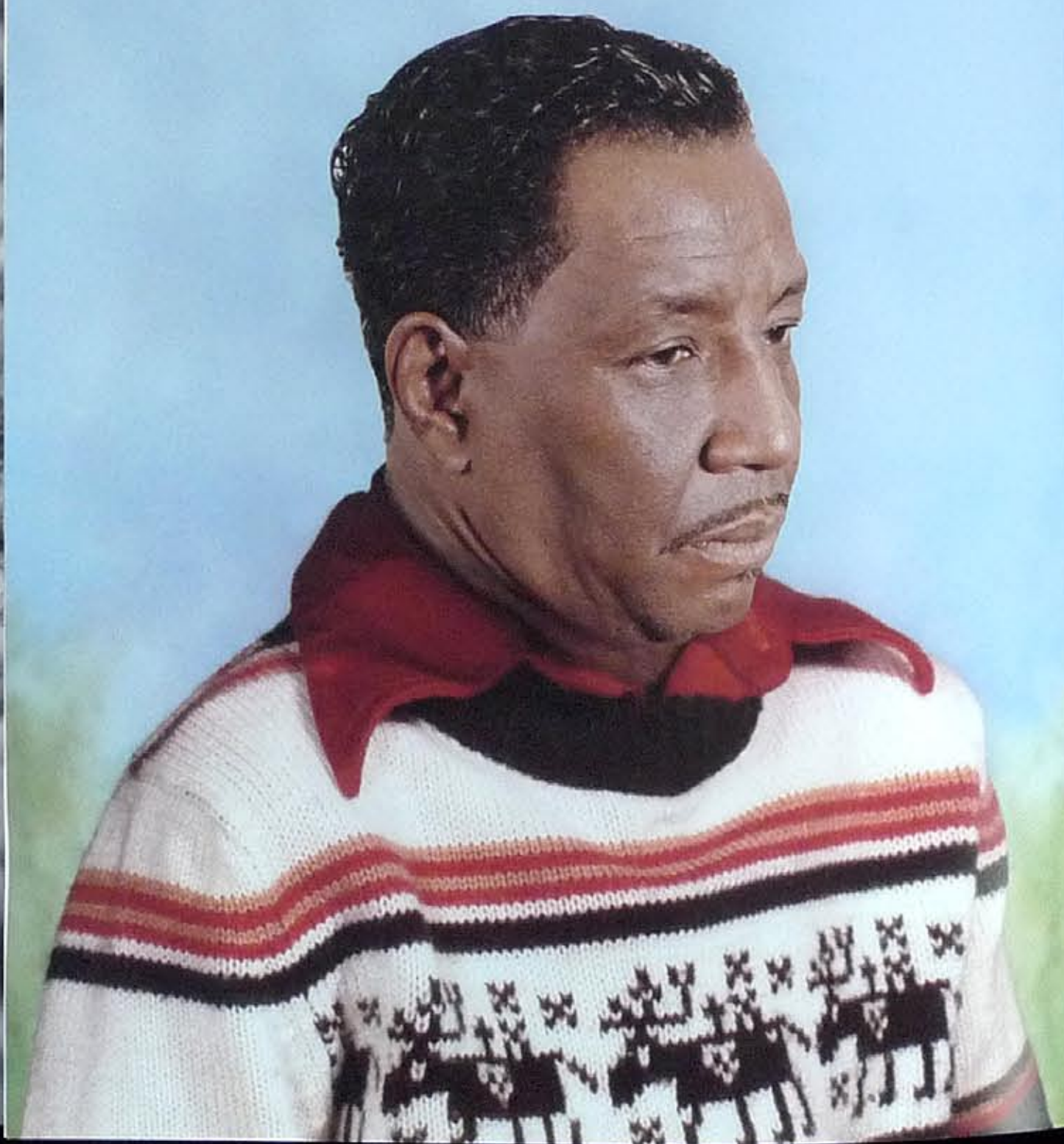


**CARRIE HOGE (Portland, ME)** Motion was on my mind as I sketched out my segments of the sweater. I was interested in illustrating how beautiful the movement of stitches can be as they wander toward and away from one another.





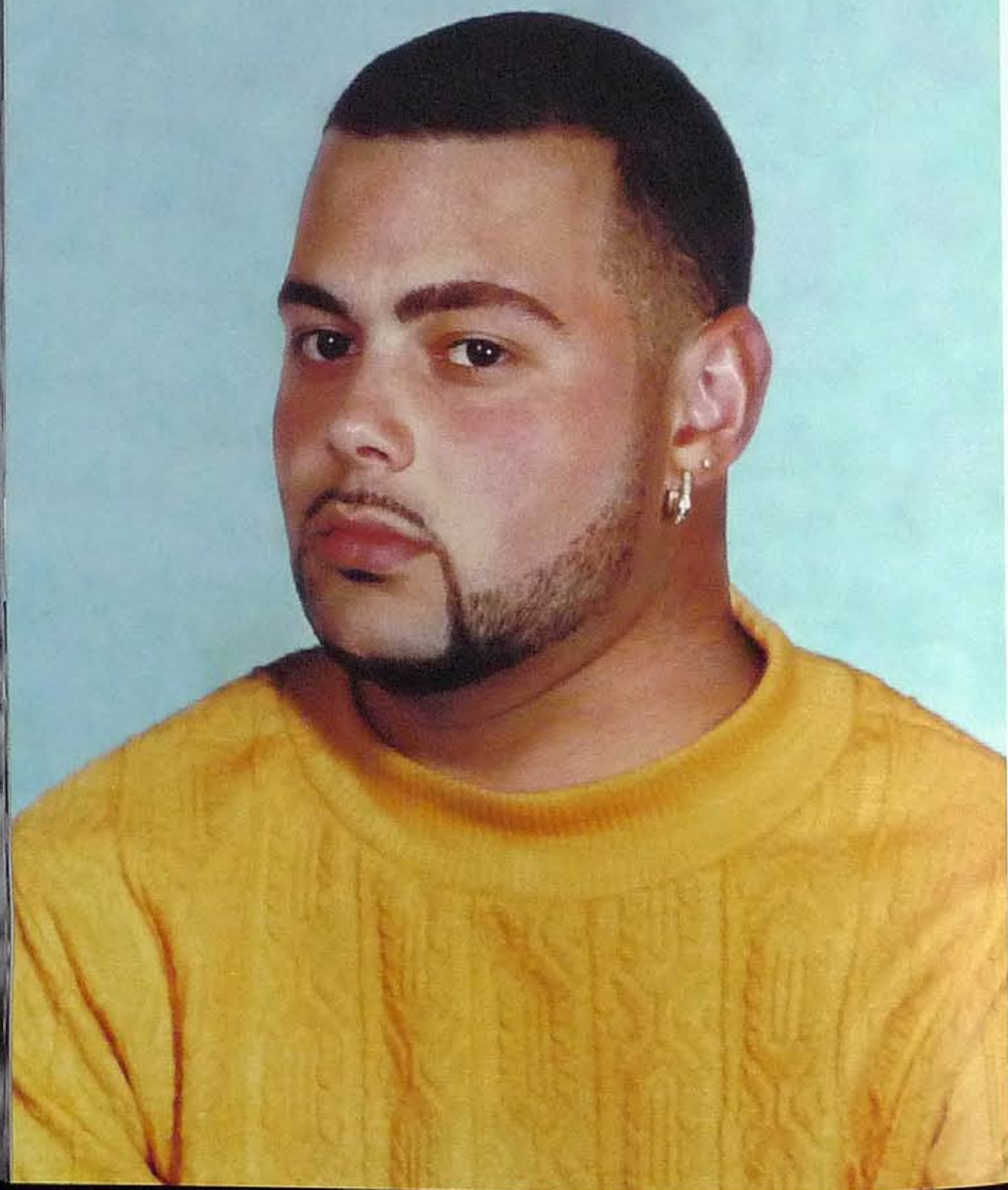




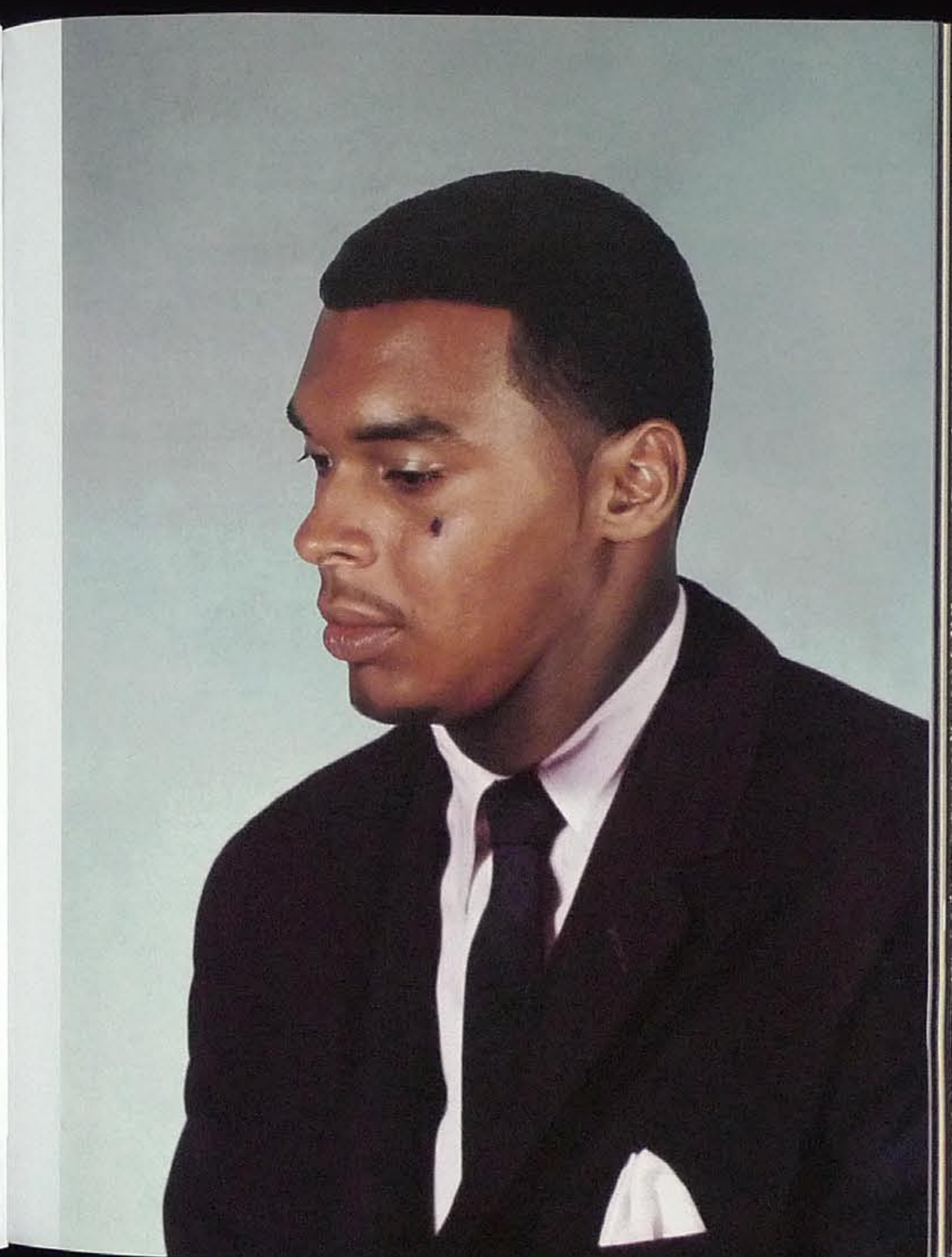
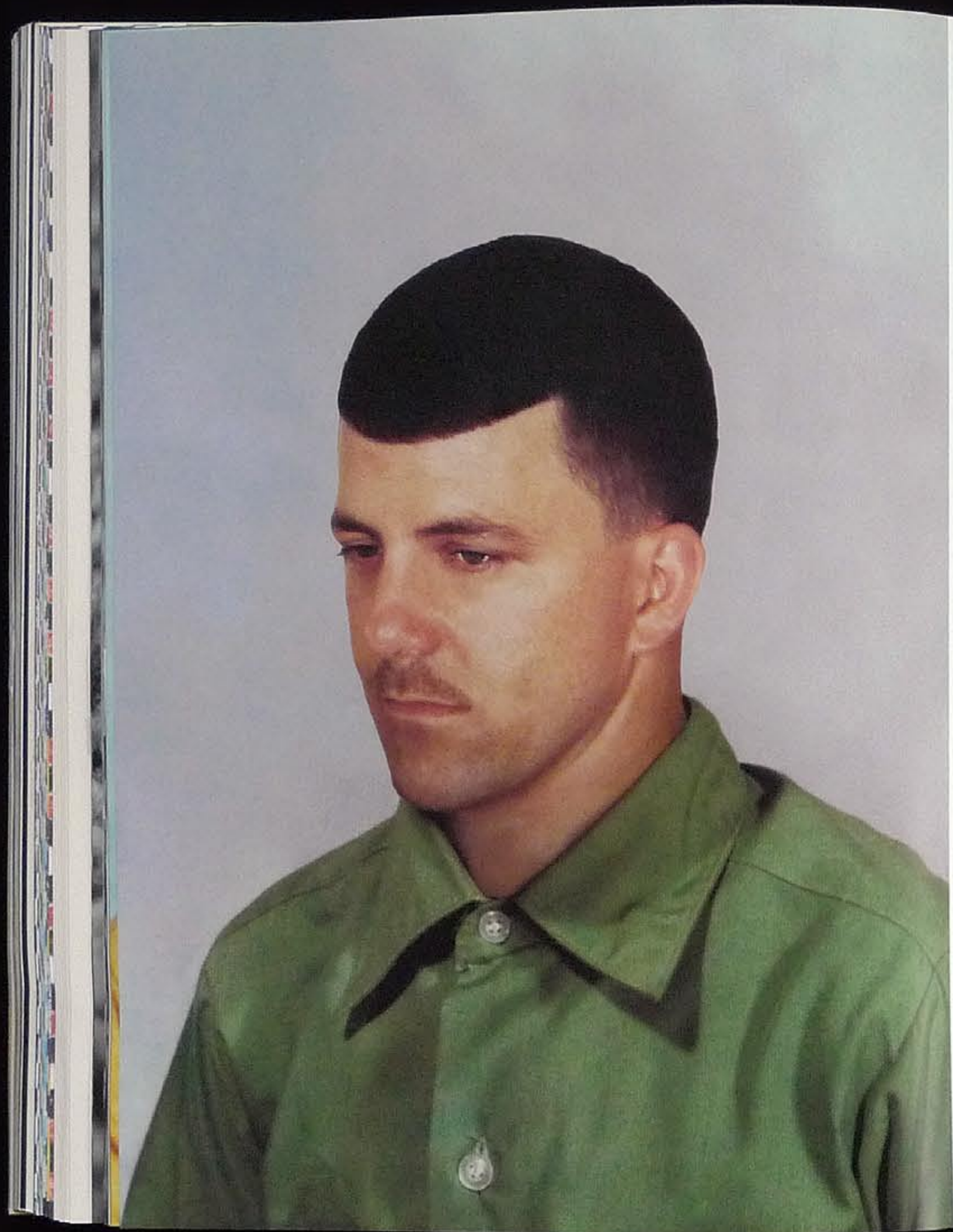
Untitled Gentlemen

Erica Allen

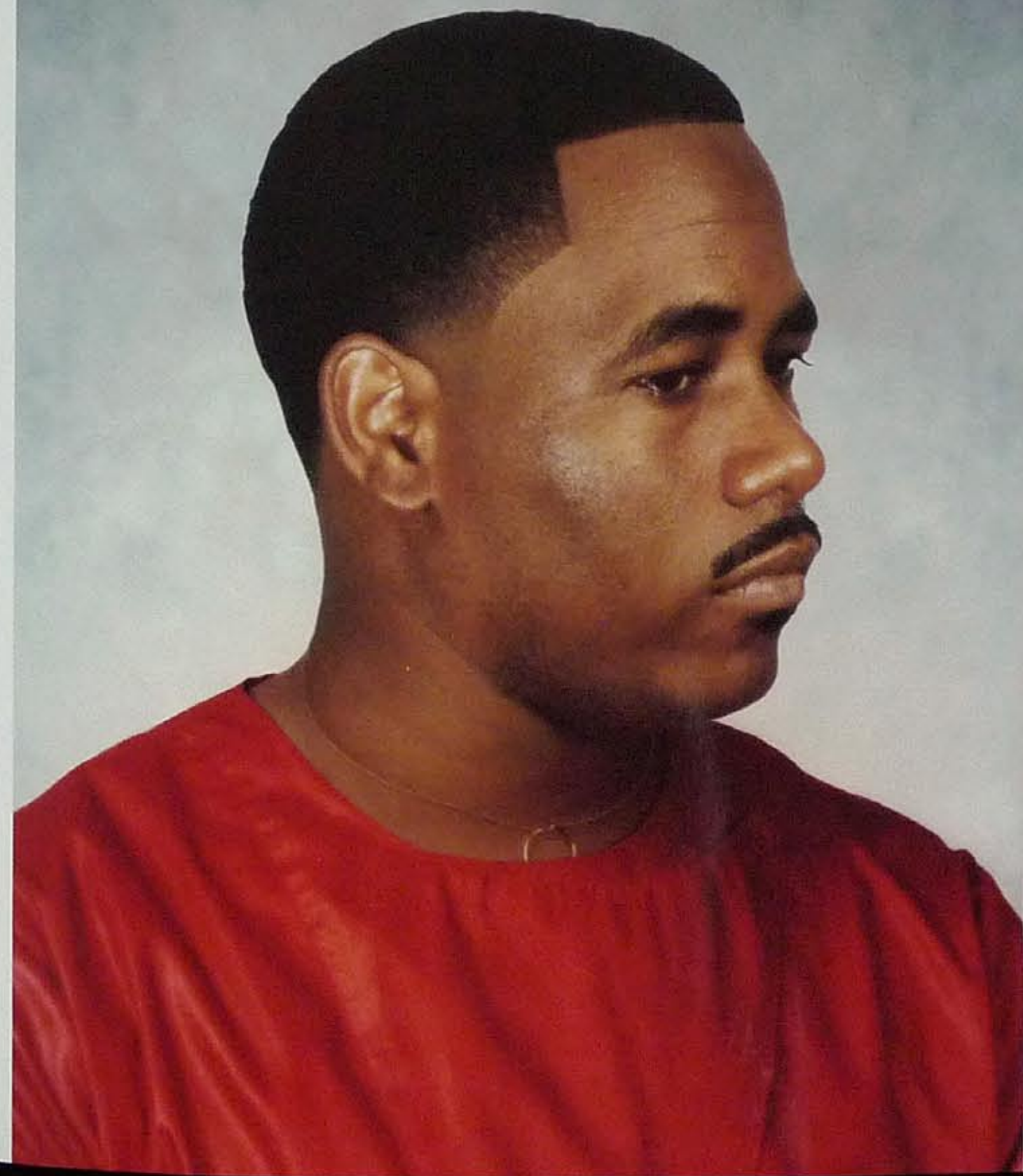




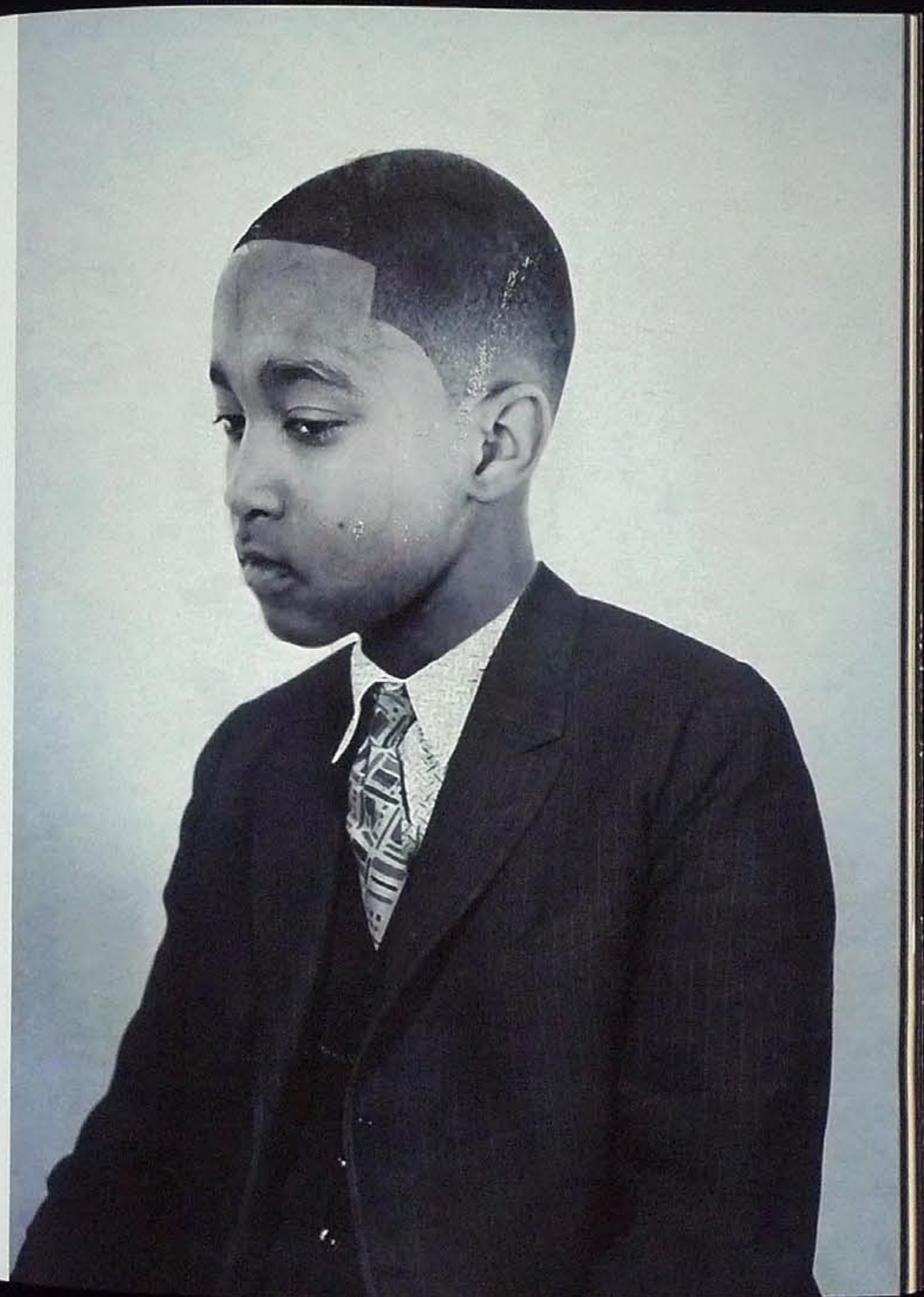
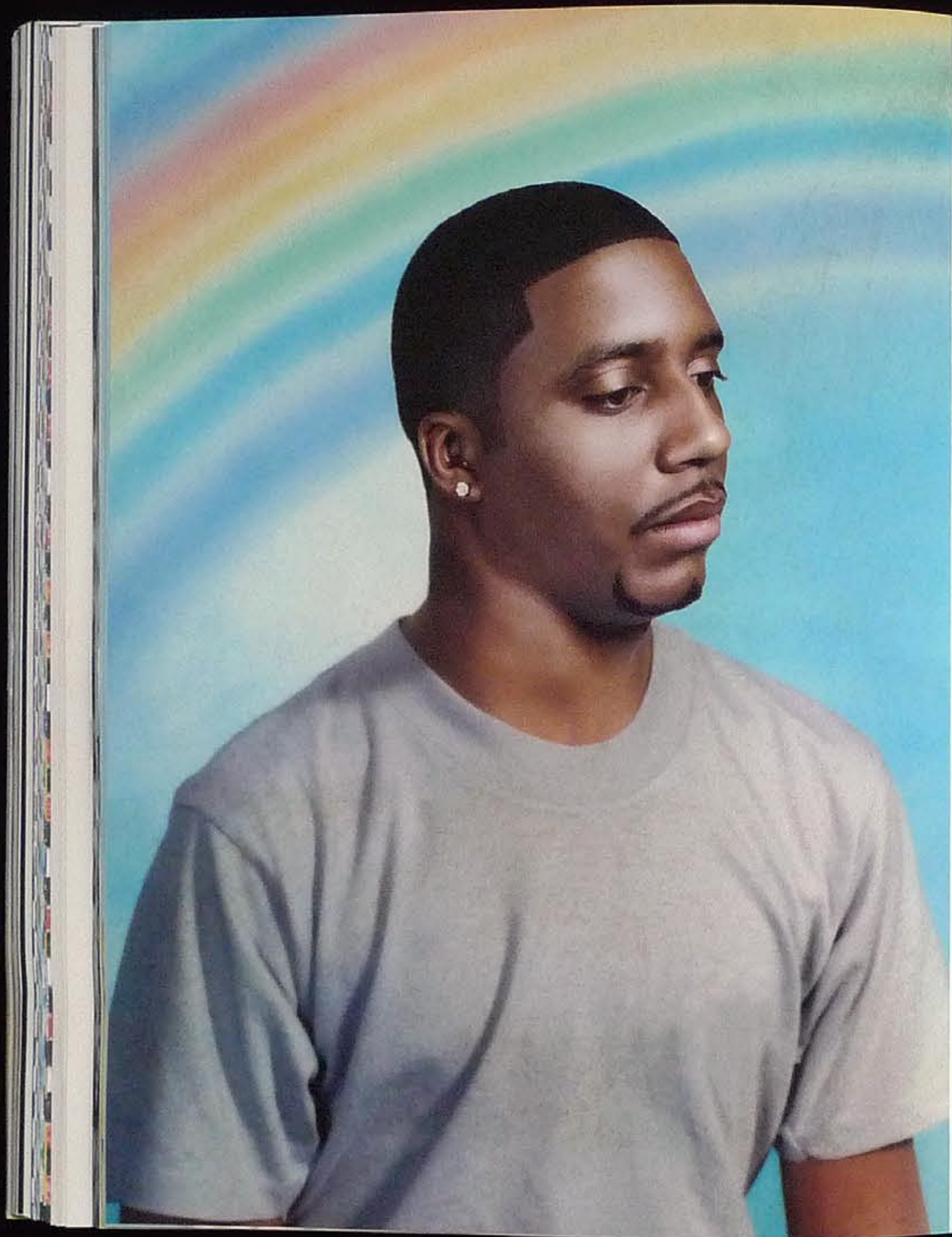




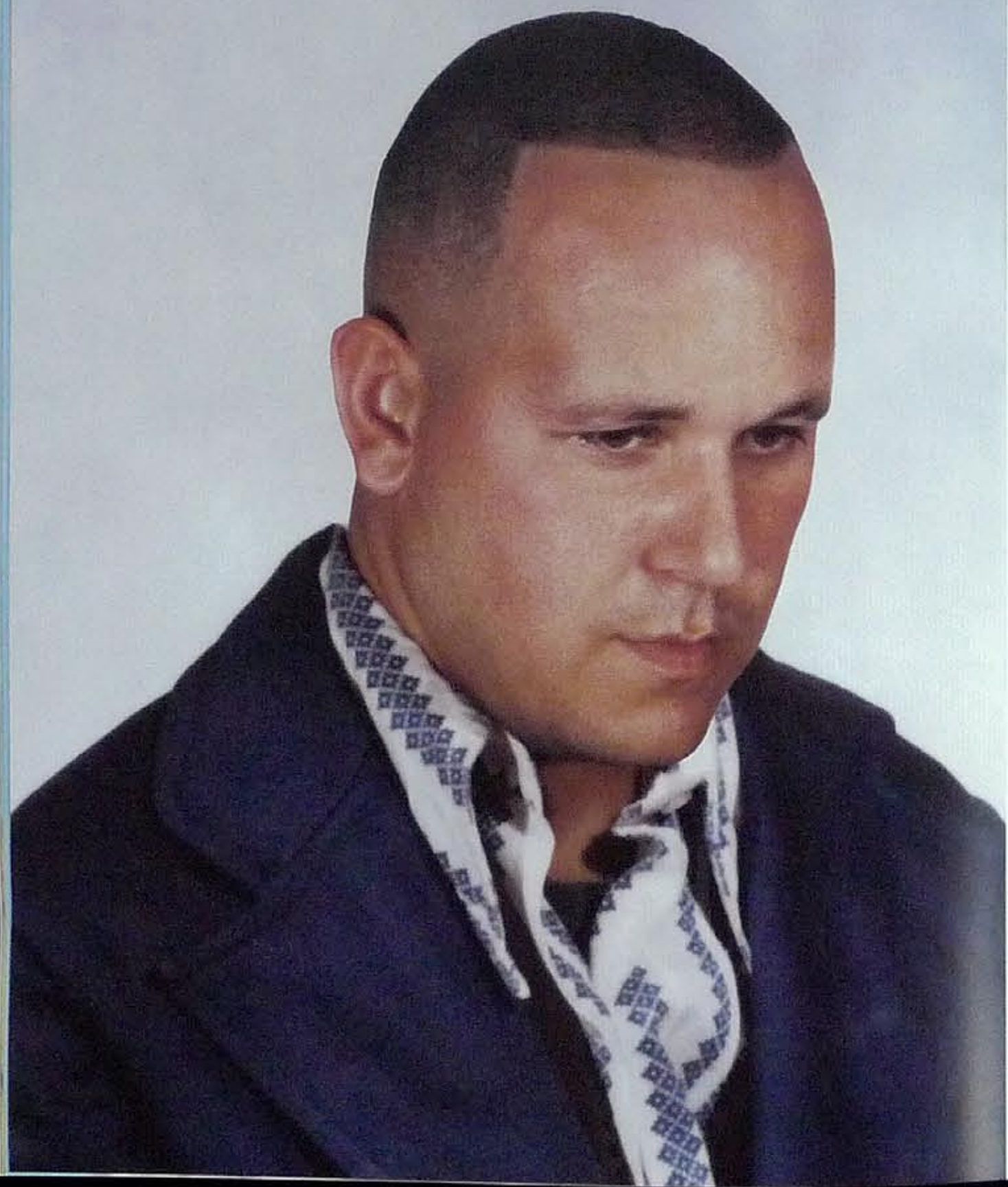




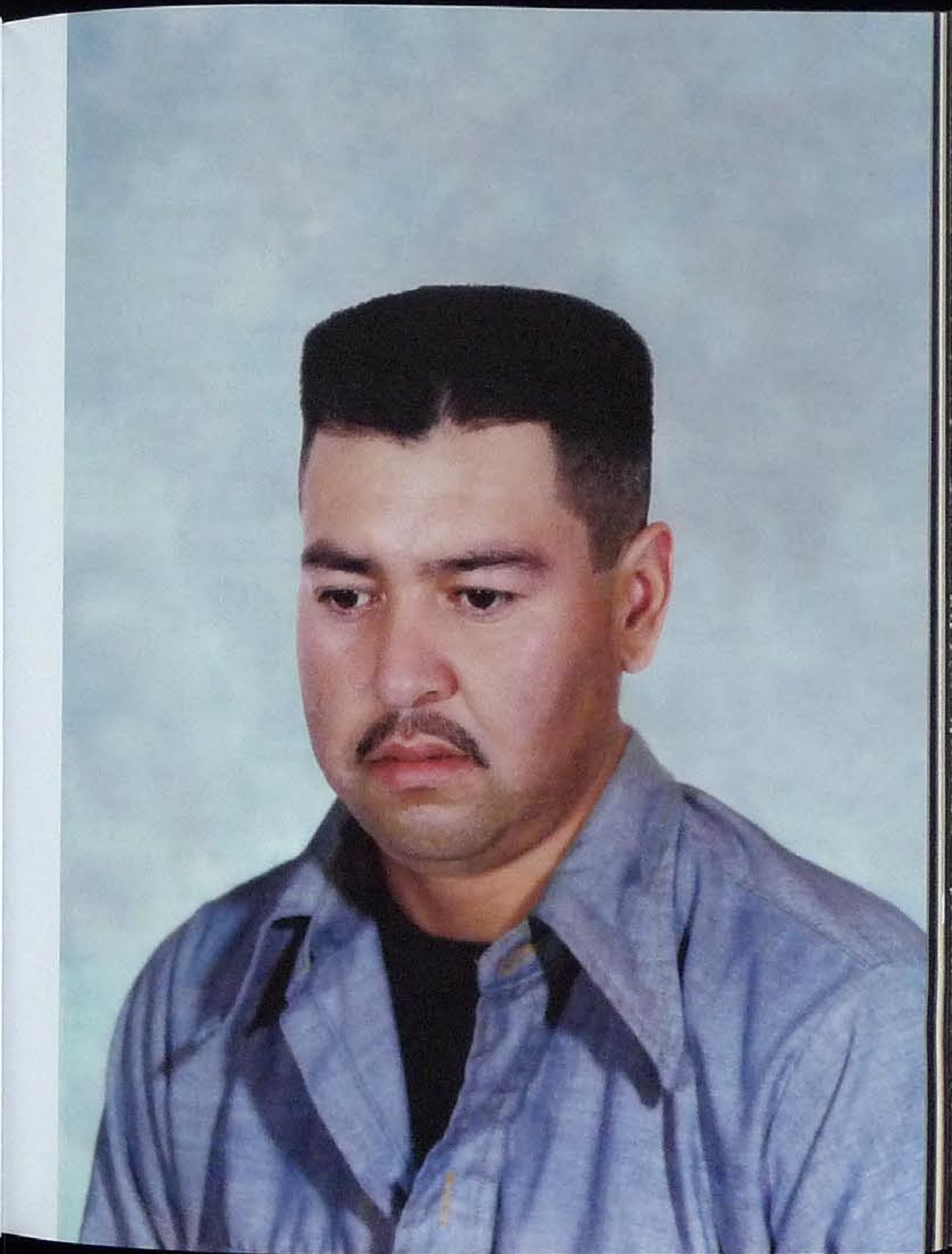
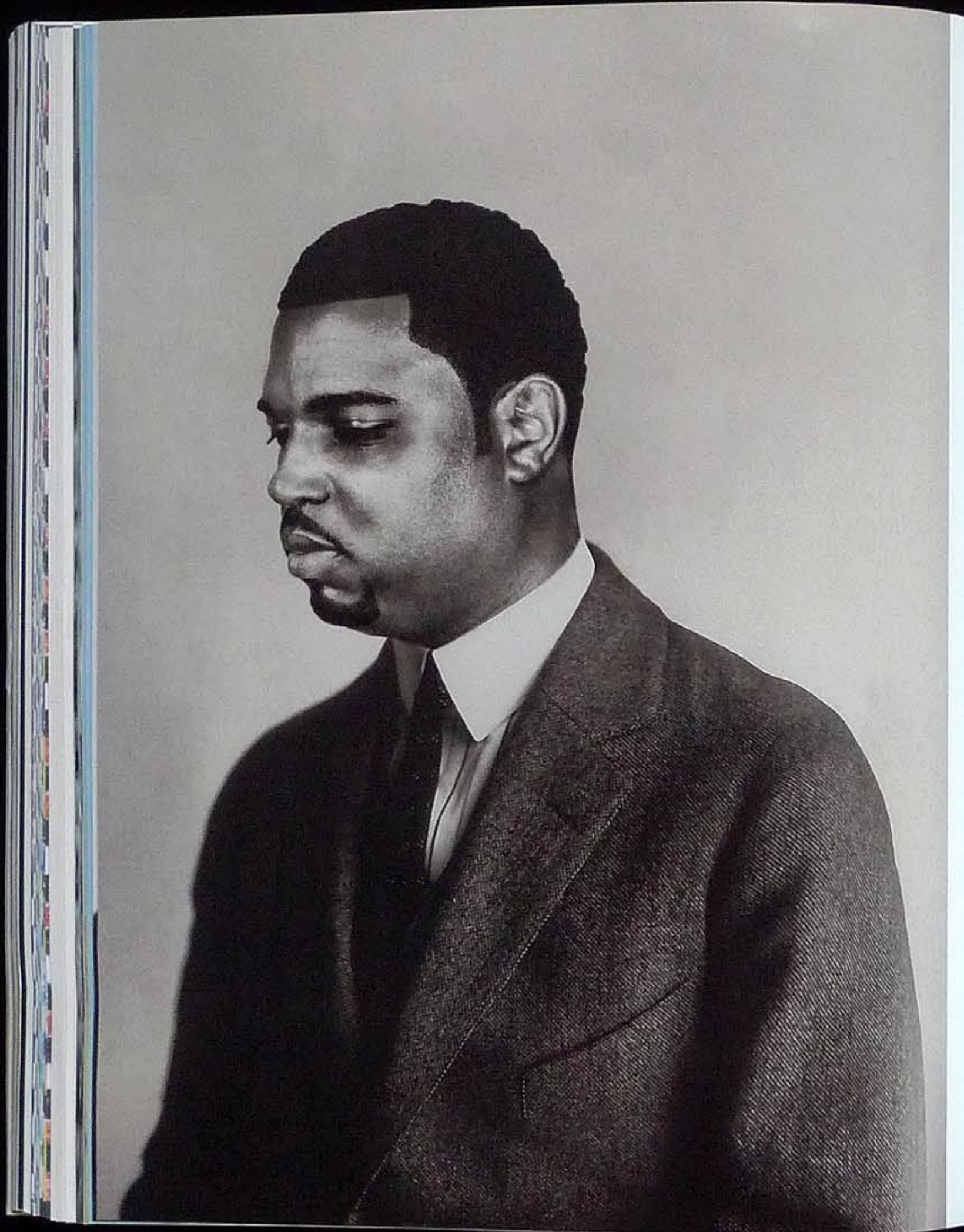




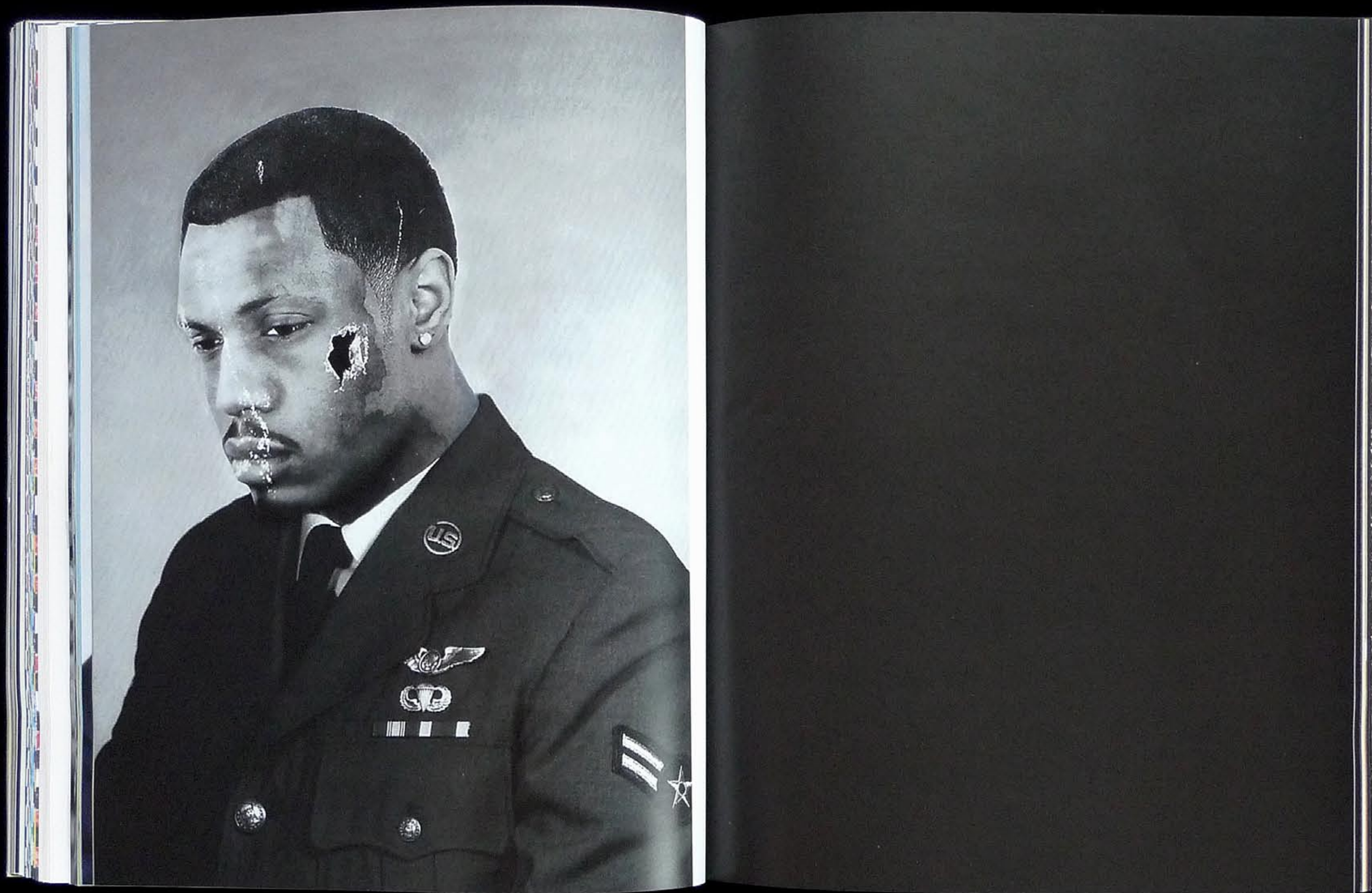










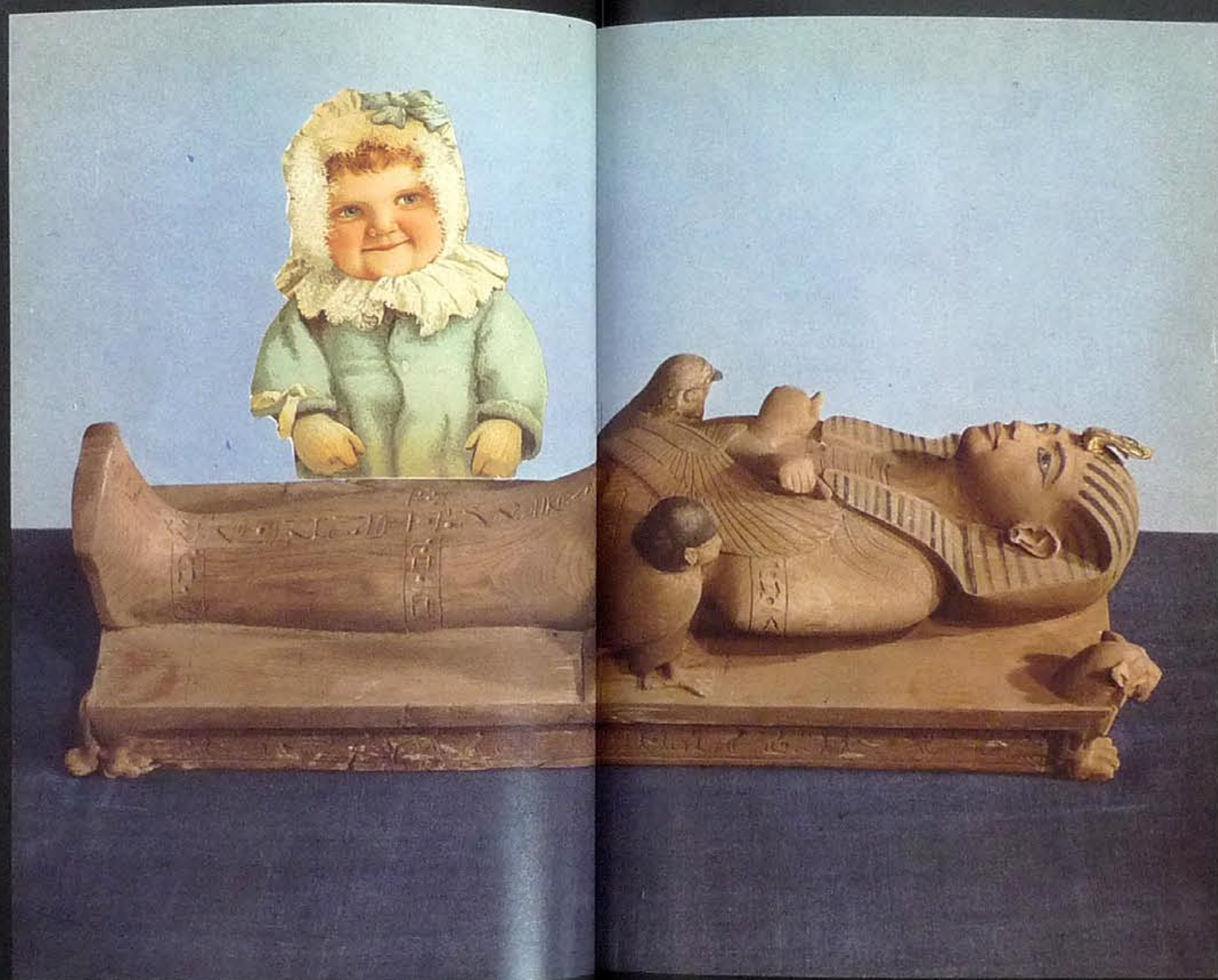




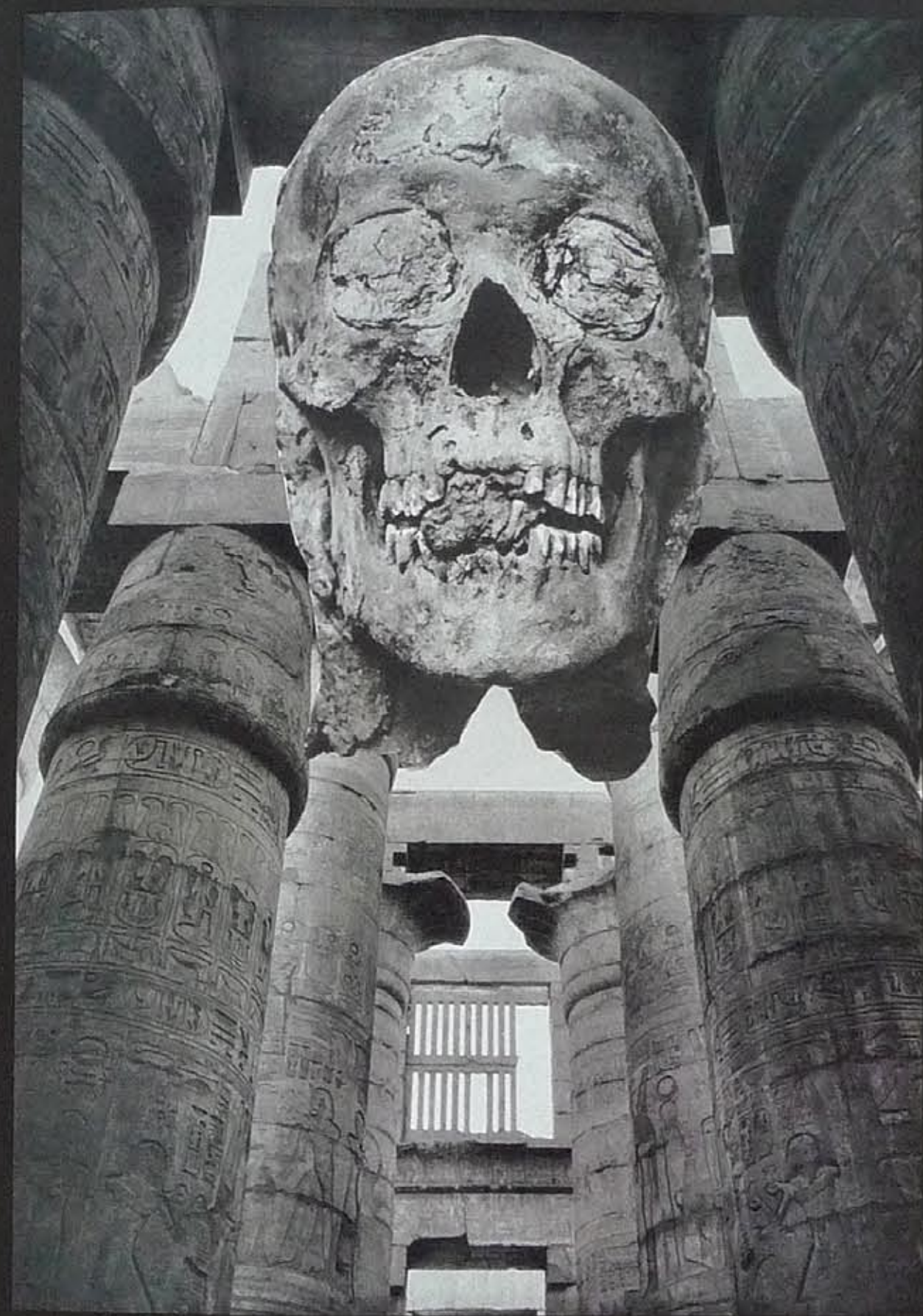
"Egypt"

Fernando Santangelo

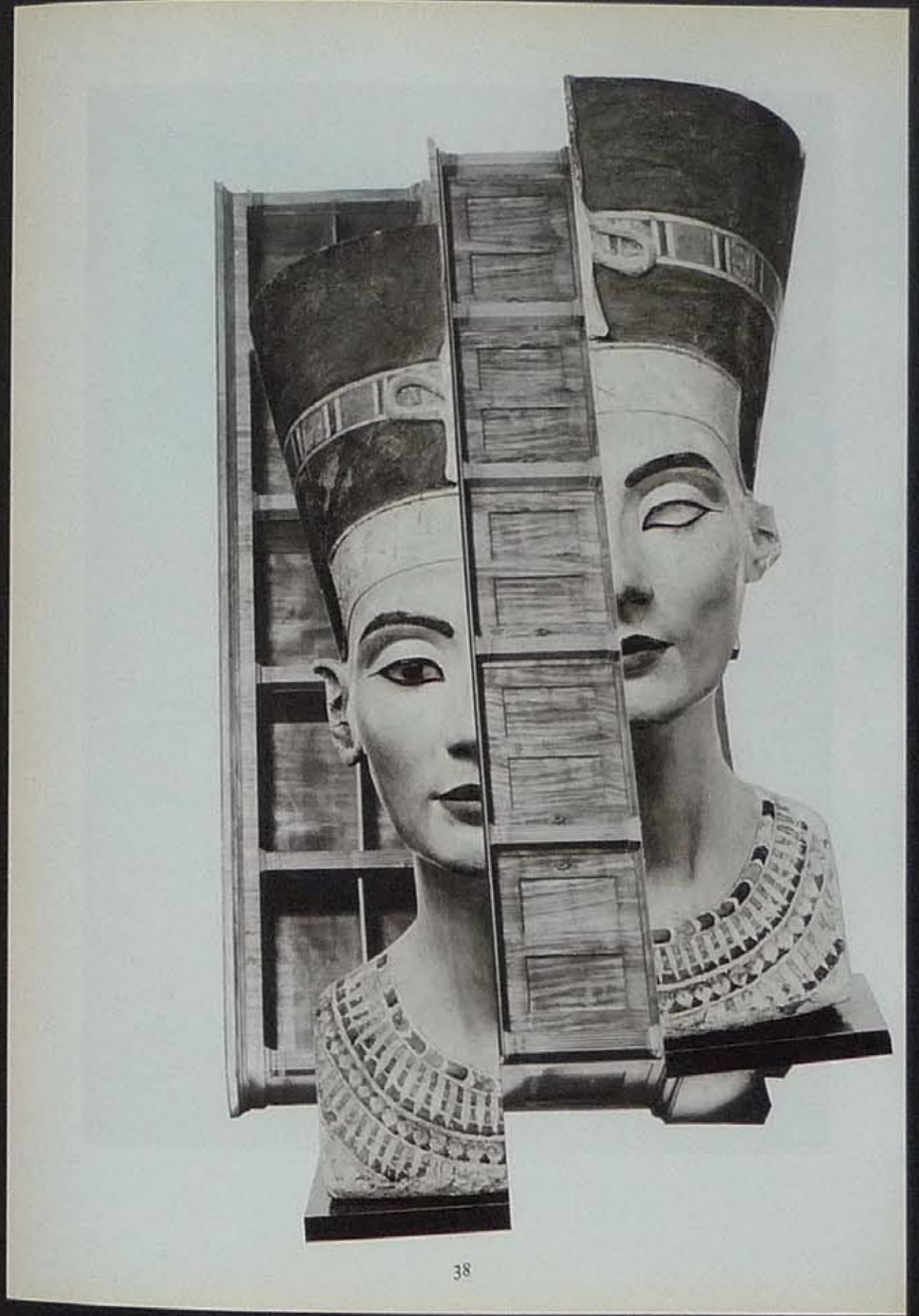
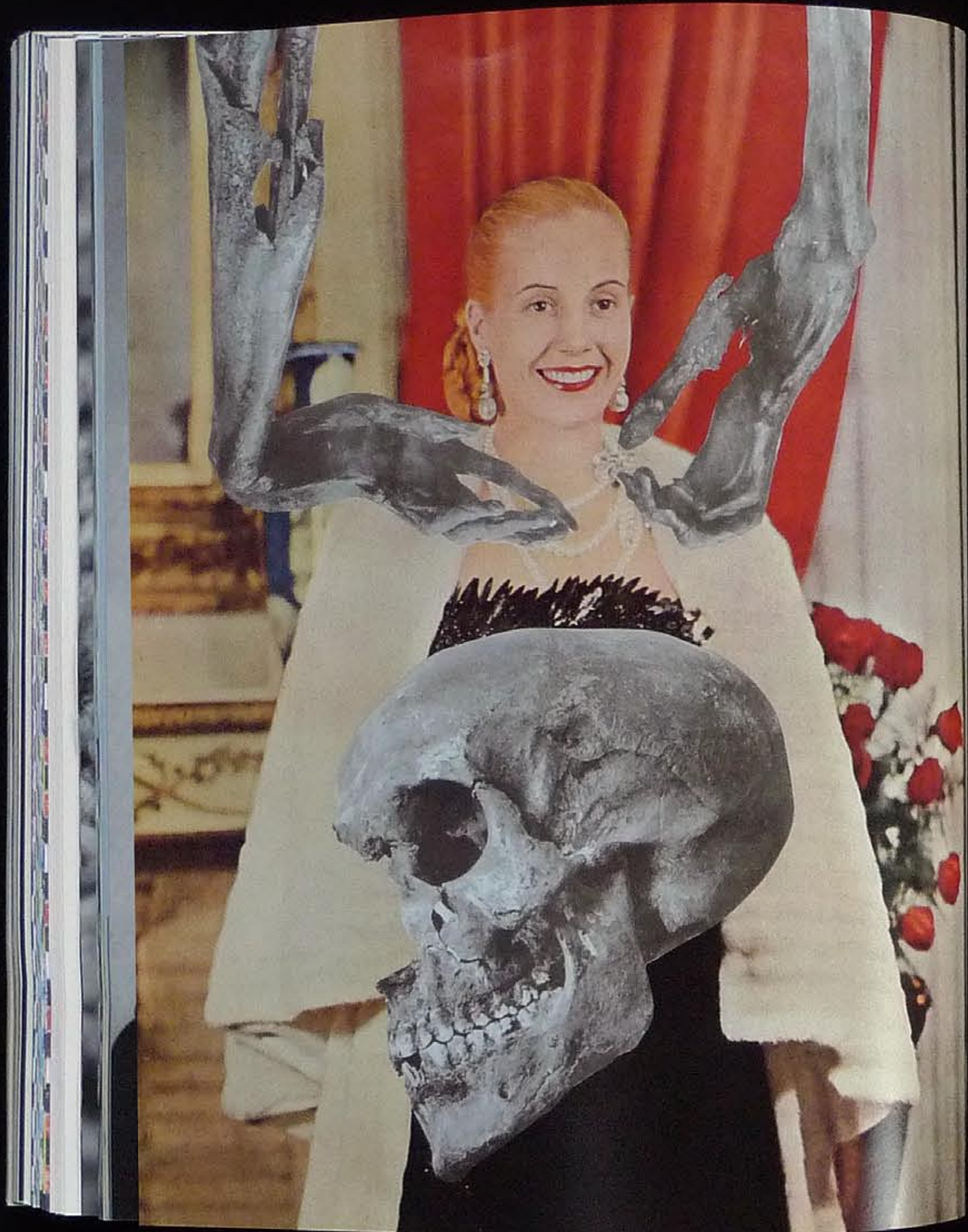












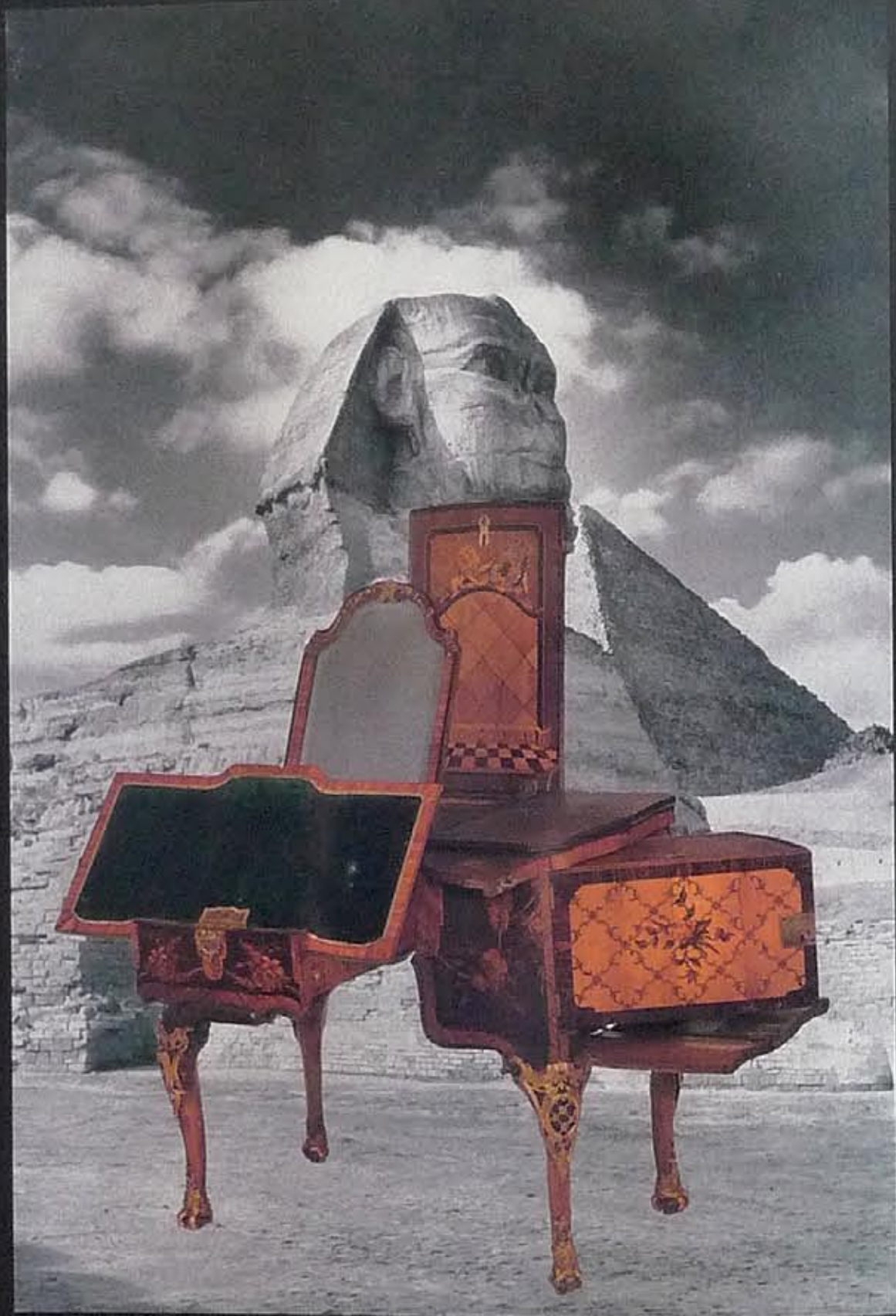






















Juri Morioka

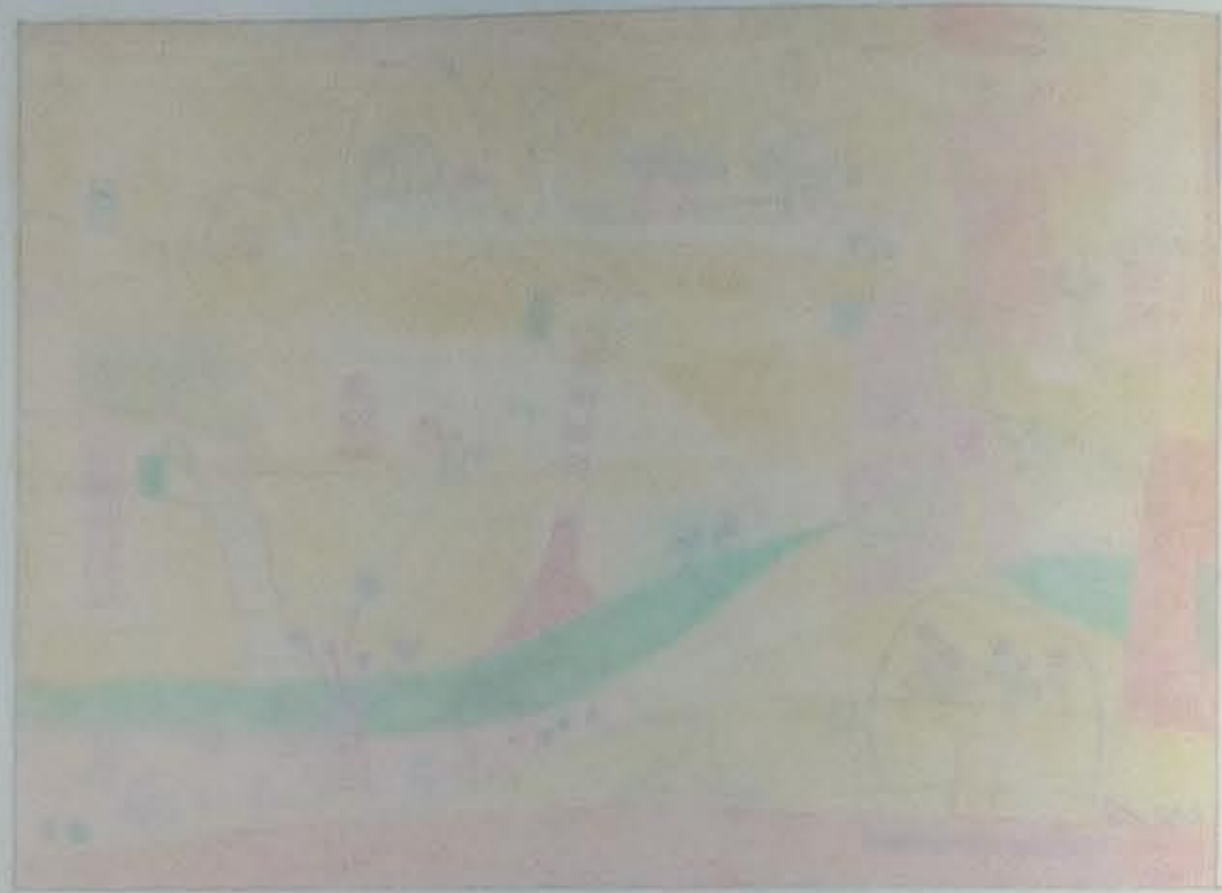


*Something to look forward to*



*A plate of joy*





*Ante space*



*Ante morning*







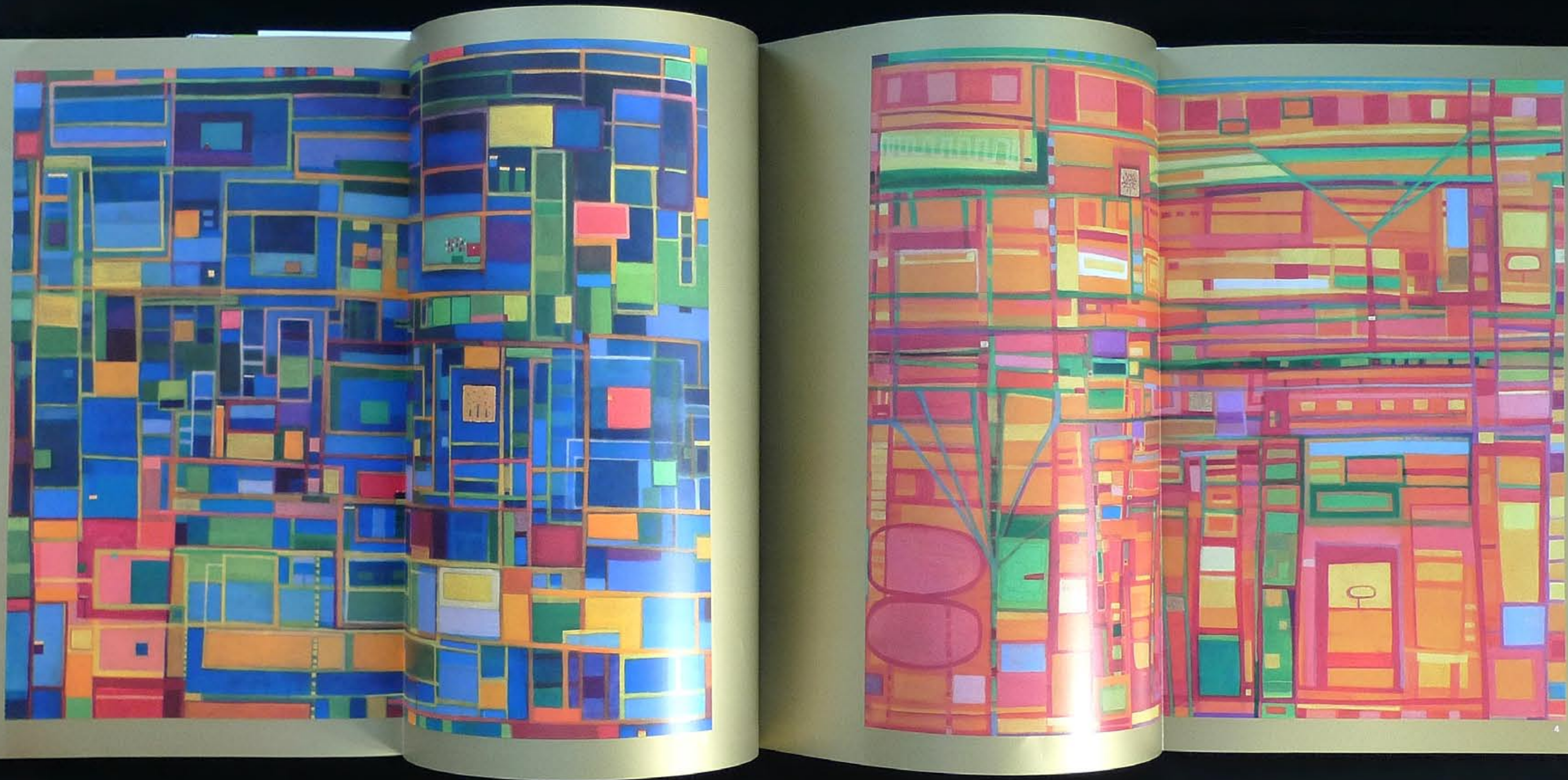


2



5









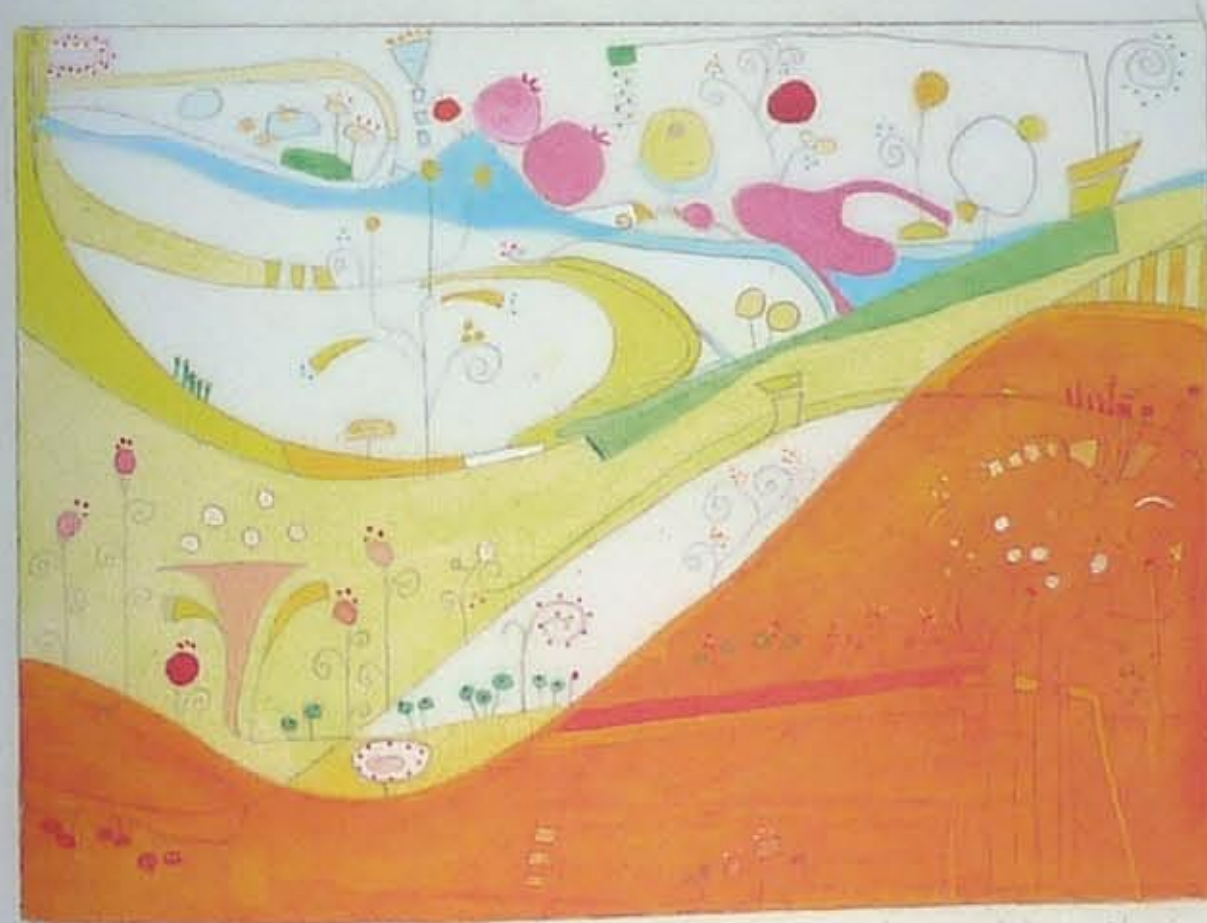
6

FOLDOUT IMAGES:

1. 33 Wishes
2. Water from the Sky
3. City of Peace (A Portion of Night)
4. City of Peace (Time Travel)
5. Kept Raindrops
6. Humming in the Neighborhood

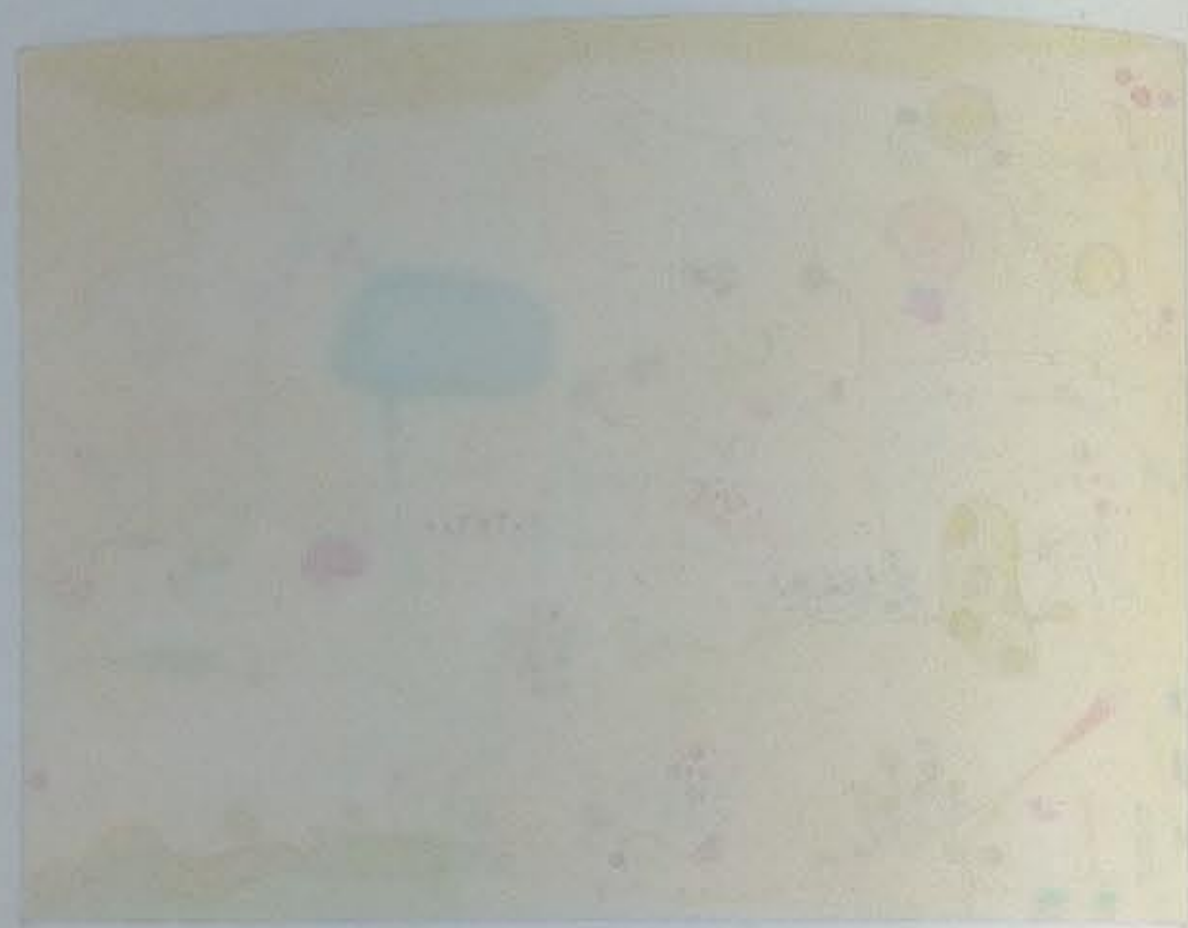


*Taking an extra step*



*You have stories, I have stories*





*As a mermaid swims by*



*A new route*





John Baldessari 2010



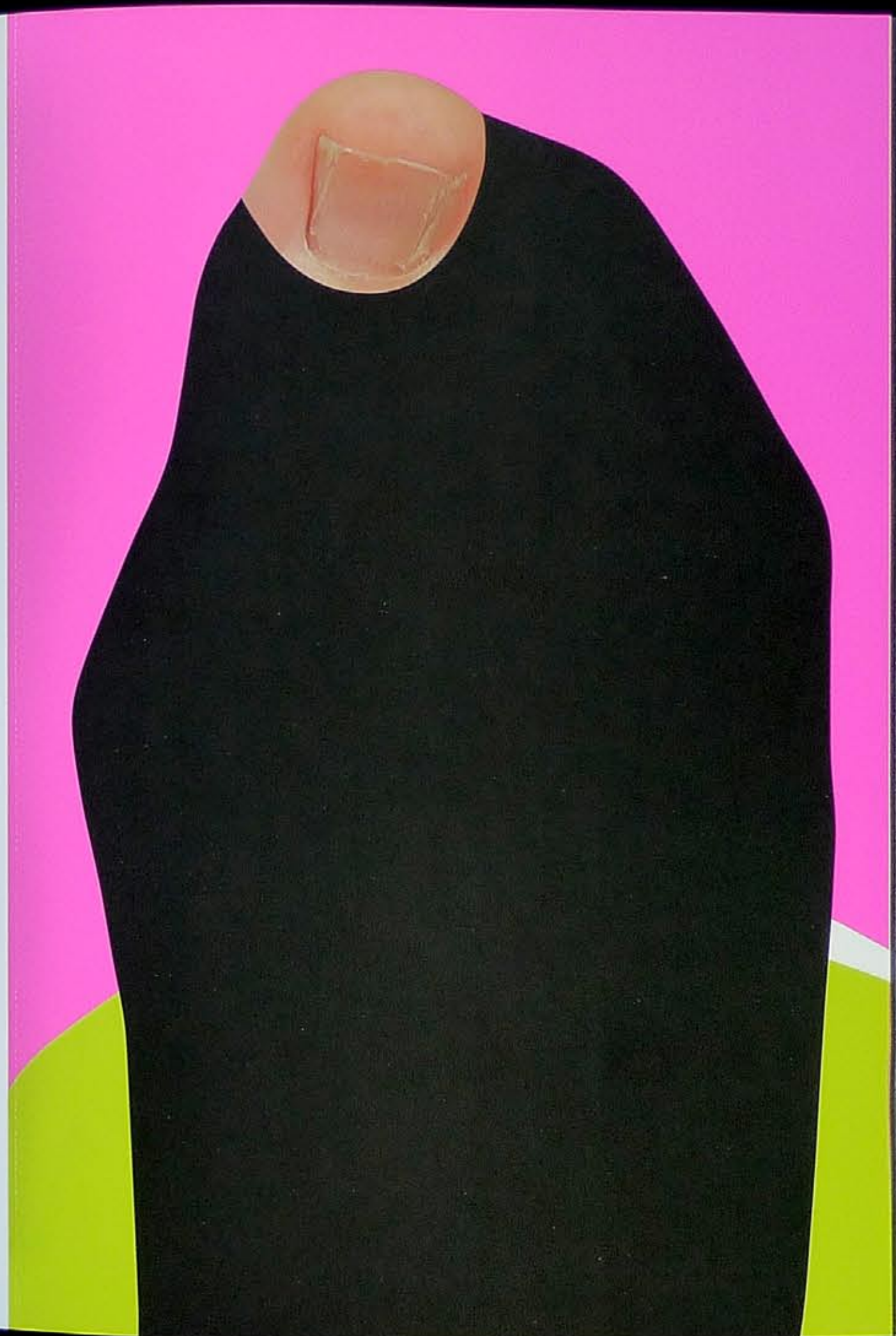
John Baldessari 2010

JOHN BALDESSARI: Foot and Stocking Series, 2010

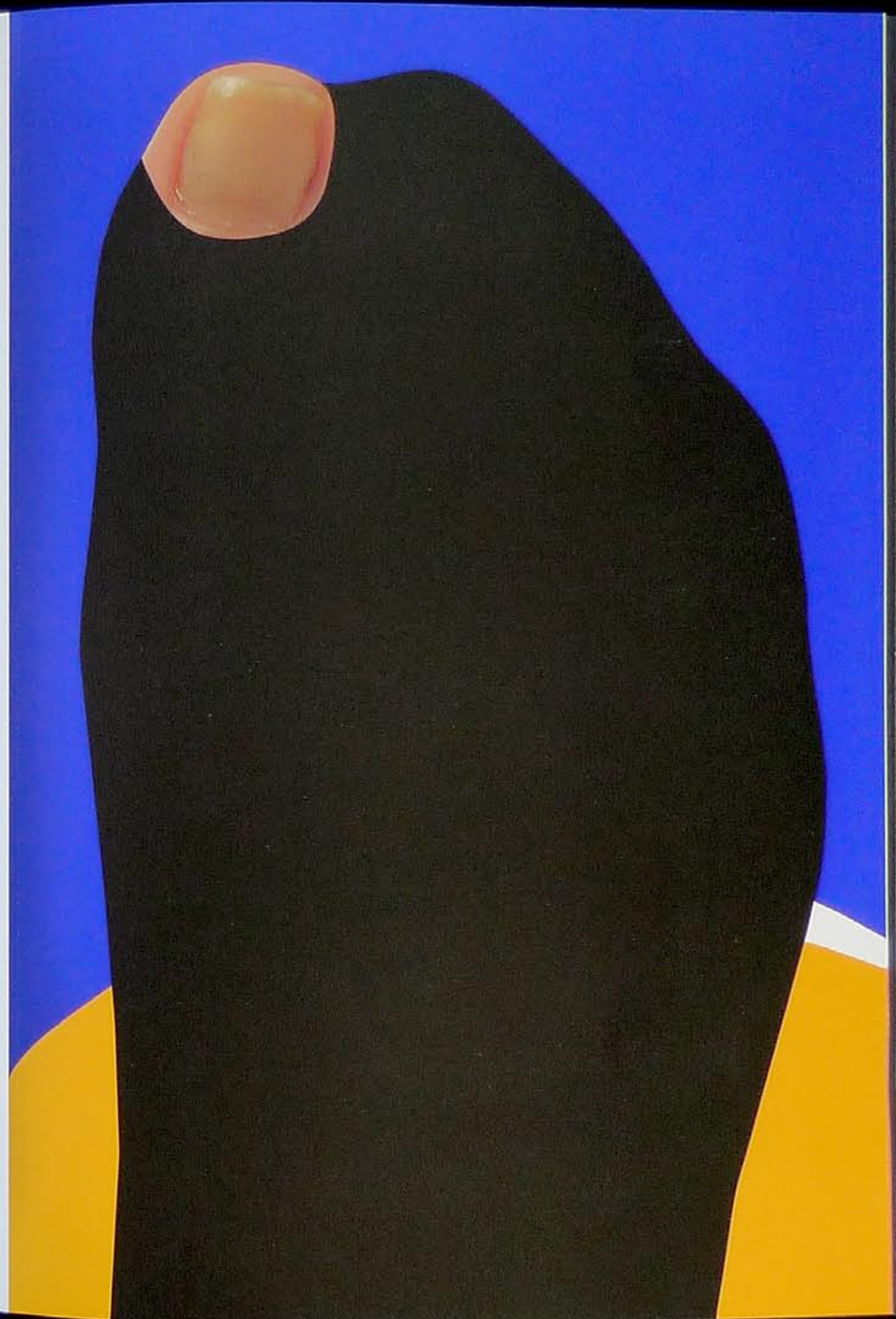




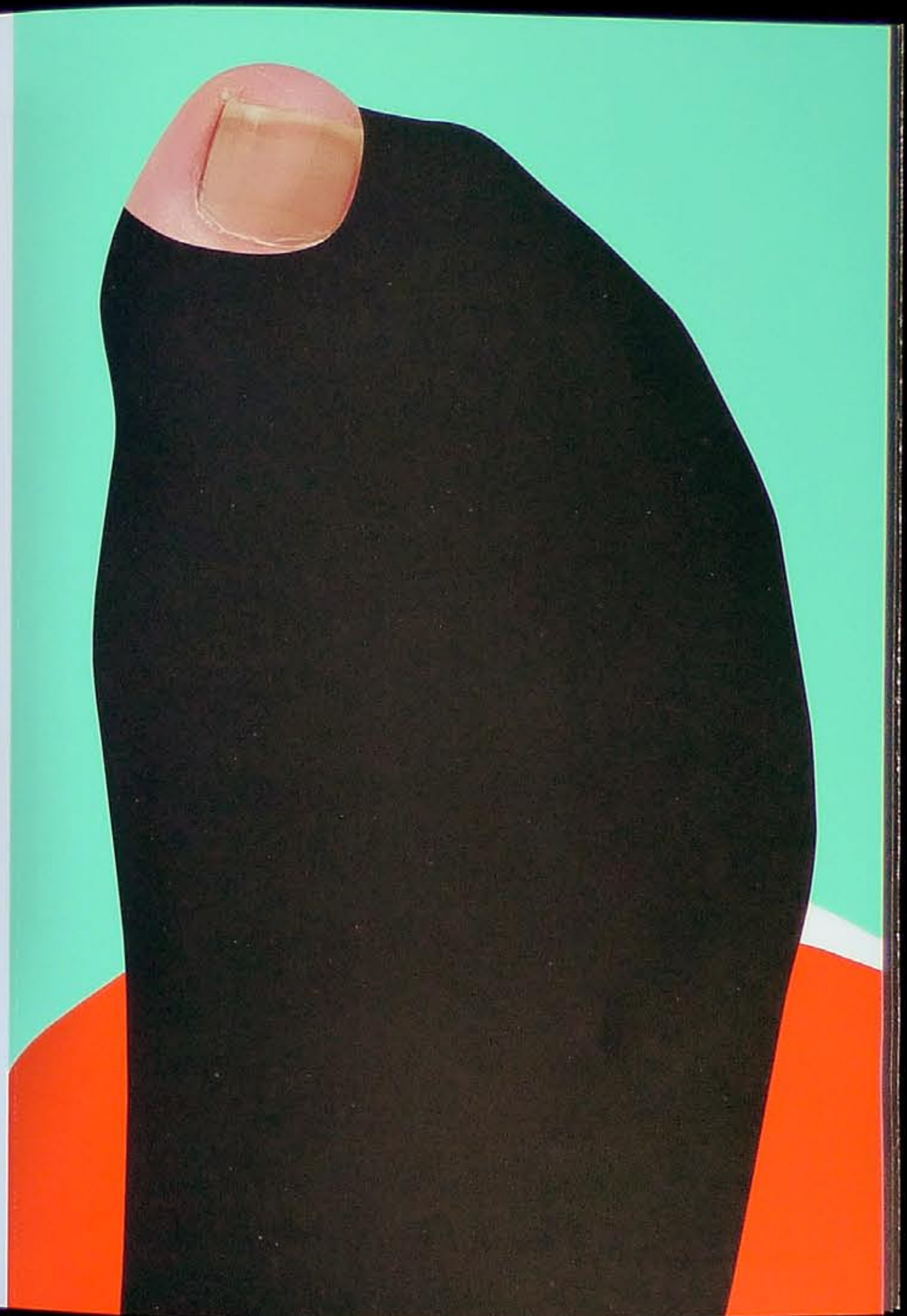








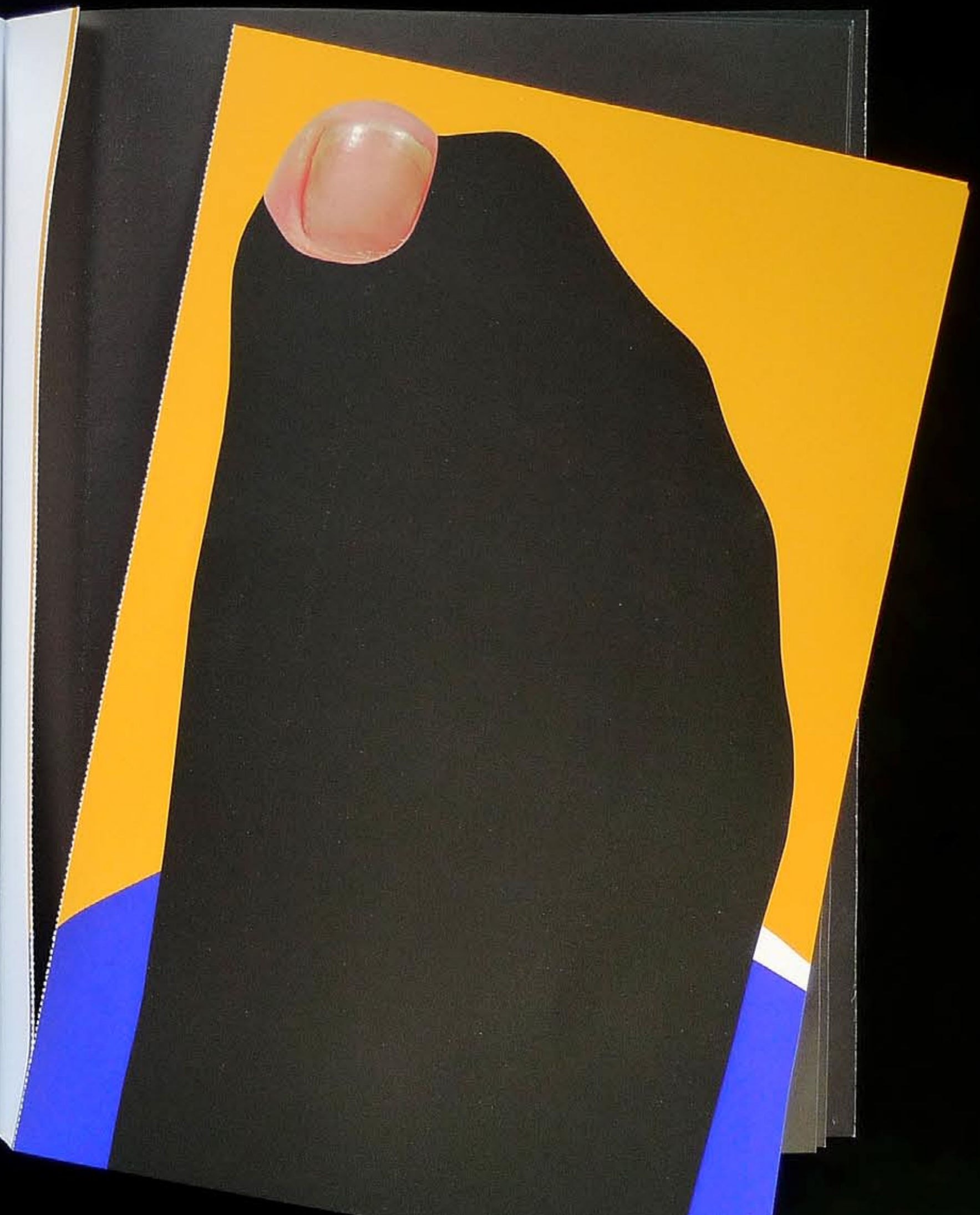














Foot and Stocking (With Big Toe Exposed): Fran



ESOPUS CD #14: ARTISTS

1 CARLYN BEZIC by PS I LOVE YOU



2 CHUCK CLOSE by TIM FITE



7 GUY DEBORD by BIG TROUBLES



8 GIAN LORENZO BERNINI by MEMORYHOUSE



3 EL LISSITZKY by DREAM DIARY



4 ESAO ANDREWS by SHARON VAN ETTEN



9 DIEGO GRAVINESE by FOLLOW THAT BIRD!



10 ERNST KIRCHNER by EMILY ZUZIK



5 JULES BASTIEN-LEPAGE by BELLS 'N CAIRO



6 KÅRE KIVIJÄRVI by WAS A KING



11 GUNTA STOLZL by ERIKA SPRING



12 DAVID DUNLAP by DOVEMAN





# ESOPUS CD #14: ARTISTS

**Bells in Cairo** is Ben Thomas, Jenessa Komakar, Don Lavis, and Donny Dietz. The Brooklyn band released its debut EP, *Searching For a Random Stranger*, this March.

Based in Ridgewood, NJ, **Big Troubles** is Ian Drennan and Alex Craig. The band's first EP, *Freudian Slips*, appeared in January 2010 on Blackburn Recordings.

Thomas Bartlett is the force behind **Doveman**, the musical project he focuses on when not touring and recording with groups such as Antony and the Johnsons and the National. Doveman's most recent LP, *The Conformist*, was released last year on Brassland.

Brooklyn's **Dream Diary** is Jacob Sloan, Nic Daughtry, Madison Farmer, and Alex Iezz. The group, which started playing together at the end of last summer, is currently wrapping up the recording of its debut EP.

**Tim Fite** lives and works in Brooklyn. His most recent release, *Fair Ain't Fair*, appeared in May 2008 on Anti-Records, following his 2006 web-only album *Over the Counter Culture*.

Lauren Green, Tiffanie Lanmon, and Mitchell Tellstrom are **Follow That Bird!** The Austin, TX-based band's 10-inch, *The Ghosts that Wake You*, was included on Matador's *Casual Victim* EP compilation released this year.

Frøde Strømstad is the force behind Norwegian group **I Was a King**, whose self-titled second album, released by Control Group in 2009, featured guest appearances by Sufjan Stevens, Daniel Smith, and Gary Olson.

**Memoryhouse** is Evan Abele and Denise Nouvion, who both hail from Guelph, Ontario. They released their debut EP, *The Years*, earlier this year on Arcade Sound Limited and are currently at work on their first full-length.

**PS I Love You**, based in Kingston, Ontario, is a duo comprising Paul Saulnier and Benjamin Nelson. Their 7-inch, *Starfield*, was released this March.

**Erika Spring** is the solo musical project of Brooklynite Erika Spring Forster, who is also a member of Au Revoir Simone. The group's latest album is *Still Night, Still Light* (Our Secret Records, 2009).

Hailing from Brooklyn, **Sharon Van Etten** released her *Language of Stone* debut, *Because I Was in Love*, in 2009, following a number of hand-designed and self-released recordings.

**Emily Zuzik's** most recent EP, *Jagged Life*, appeared in 2009 on Maenades Music. In addition to her music career, Zuzik has worked as a journalist for *Salon*, *Forbes*, *San Francisco Weekly*, and *Paper*.

**Esao Andrews** is a painter who lives and works in Brooklyn.

**Jules Bastien-Lepage** was a 19th-century French artist known for his portraiture—especially his painting of Joan of Arc—as well as his depictions of rural French life.

**Gian Lorenzo Bernini** (1598–1680) was an Italian artist based in Rome. Bernini worked primarily as a sculptor and architect but also painted, wrote plays, and designed stage sets.

**Carlyn Bezie** is a Canadian artist who draws inspiration from tabloid media and celebrity culture, which she recontextualizes in her work to highlight the ideological underpinnings of femininity in contemporary society.

**Chuck Close** is an American painter and photographer who is best known for his massive-scale portraits that both employ and expand upon the genre of photorealism.

**Guy Debord** (1931–1994) was a French Marxist theorist who experimented with filmmaking and hypergraphy. He was a founding member of Lettrist International and Situationist International.

**David Dunlap** is an artist, farmer, and teacher living in Iowa City. Since 1974, he has kept daily notebooks in which drawings, sketches, dreams, and words serve as inspiration for his multimedia art and installations.

**Diego Gravinese** is a photorealist painter based in Buenos Aires, Argentina.

**Ei Lissitzky** (1890–1941) was a leading figure of the Russian avant-garde who developed Suprematism alongside Kasimir Malevich. He worked in a variety of mediums, including photography, typography, architecture, and graphic design.

**Ernst Kirchner** (1880–1938) was a German painter and printmaker who was one of the founders of the artistic collective *Die Brücke* ("The Bridge"), which helped prompt the development of Expressionism in the 20th century.

**Kåre Kivijärvi** (1938–1991) was a Norwegian photographer best known for his photjournalistic work in Northern Norway.

**Gunta Stolz** (1897–1983) was a German textile artist who developed the Bauhaus school's weaving workshop. She was the only female master within the Bauhaus, and under her guidance, the workshop became one of the school's most successful programs.

## IMAGE CREDITS FROM PREVIOUS SPREAD:

1. Carlyn Bezie, *She Did it and Ate it*; on canvas, 2009; 2. Chuck Close, *Self-Portrait (detail)*, color silk screen, 2000; 3. Ei Lissitzky, *Pravut 201*, oil on canvas, 1900; 4. Esao Andrews, *Don't Wake Up the Neighbors*, oil on canvas, 2009; 5. Jules Bastien-Lepage, *Joan of Arc (detail)*, oil on canvas, 1879; 6. Kåre Kivijärvi, *Bhaktapur en Gèle*, photograph, 1964; 7. Unknown photographer, *Portrait of Guy Debord (detail)*, photograph, c. 1960; 8. Gian Lorenzo Bernini, *Apollon and Daphné (detail)*, camera inverse, 1622–25; 9. Diego Gravinese, *Crucifix (detail)*, oil on canvas, 2008; 10. Ernst Kirchner, *Two Women in the Street (detail)*, oil on canvas, 1914; 11. Gunta Stolz, *Untitled (detail)*, woven textile, 1926; 12. David Dunlap, *Vehicle of Marriage, Volvo sedan*, 1996.

1. **PS I LOVE YOU**  
"Carlyn Bezie"  
Guitars, vocals, organs: Paul Saulnier  
Drums, percussion, arrangements: Benjamin Nelson  
Produced by Matt Rogalsky  
Recorded by Matt Rogalsky in February 2010 at the National Grocers building warehouse, Kingston, ON  
copyright control

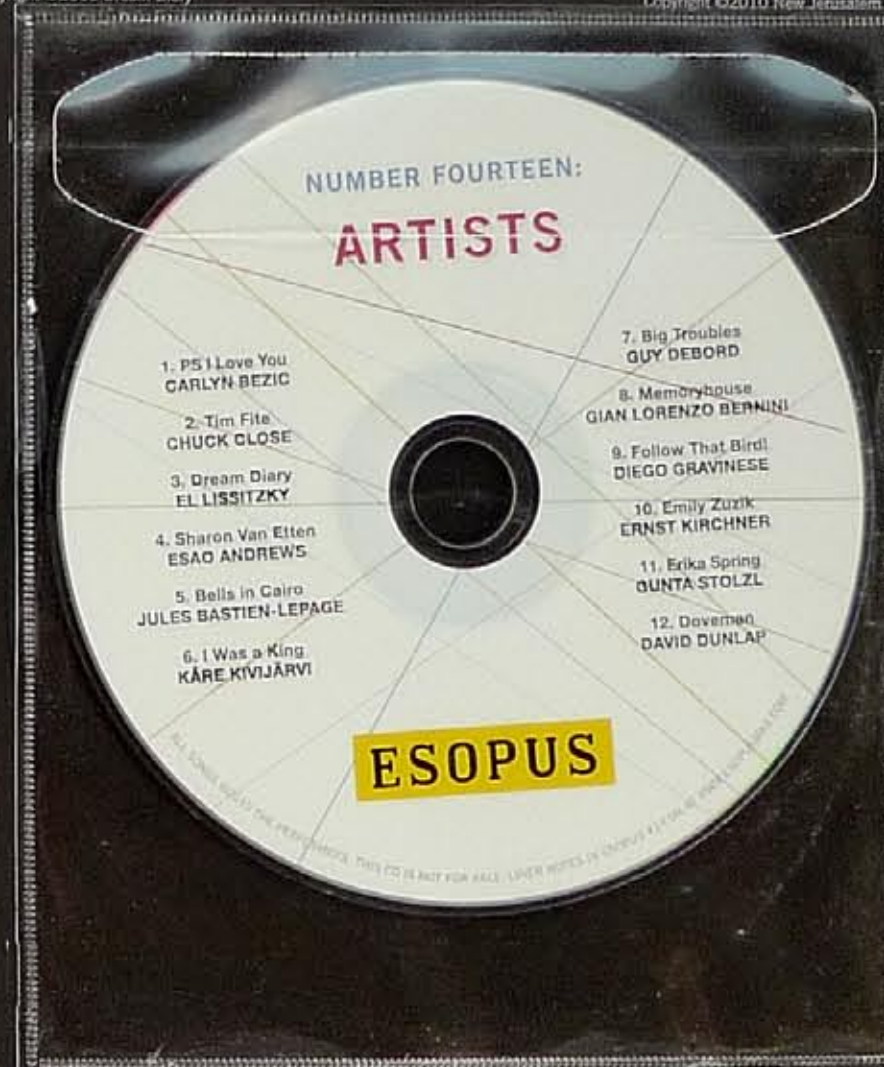
2. **TIM FITE**  
"Chuck Close"  
Produced by Anton Ukimbe  
Copyright ©2010 Blood Machine (ASCAP)  
Courtesy of Anti-Records

3. **DREAM DIARY**  
"Ei Lissitzky"  
Written by Jacob Danish Sloan/Dream Diary  
Performed by Dream Diary  
Recorded and mixed by Jacob Danish Sloan  
Copyright ©2010 Dream Diary

4. **SHARON VAN ETTEN**  
"Esao Andrews"  
Guitar, vocals, tambourine: Sharon Van Etten  
Virtually produced by Esao Andrews  
Produced by Sharon Van Etten and Jeffrey Kish  
Copyright ©2010 Sharon Van Etten

5. **BELLS IN CAIRO**  
"Jules Bastien-Lepage"  
Guitar, xylophone, vocals: Donny Dietz  
Keyboards, vocals: Jenessa Komakar  
Drums: Don Lavis  
Bass: Ben Thomas  
Backup vocals: Anne Kim  
Copyright ©2010 Bells in Cairo

6. **I WAS A KING**  
"Kåre Kivijärvi"  
Written, performed, and recorded by Frøde Strømstad and Anne Lise Frøkedal in Frøde's apartment  
Copyright ©2010 New Jerusalem Music



7. **BIG TROUBLES**  
"Guy Debord"  
Written, recorded, and performed by Big Troubles  
Copyright ©2010 Big Troubles

8. **MEMORYHOUSE**  
"Gian Lorenzo Bernini"  
Composed and performed by Evan Abele and Denise Nouvion  
copyright control

9. **FOLLOW THAT BIRD!**  
"Diego Gravinese"  
Guitar, vocals: Lauren Green  
Bass: Mitchell Tellstrom  
Drums, guitar: Tiffanie Lanmon  
Recorded and mixed by Louie Lino at Resonate in Austin, TX  
copyright control

10. **EMILY ZUZIK**  
"Ernst Kirchner"  
Written by Emily Zuzik  
Vocals, acoustic guitar: Emily Zuzik  
Upright bass: Tim Lefebvre  
Pedal steel: Gerald Menke  
Produced by Emily Zuzik, Tim Lefebvre  
Copyright ©2010 Emily Zuzik/Maenades Music (BMI)

11. **ERIKA SPRING**  
"Gunta Stolz"  
Written and recorded by Erika Spring Forster  
Copyright ©2010 Erika Spring Forster

12. **DOVEMAN**  
"David Dunlap"  
Music by Thomas Bartlett  
Lyrics by David Dunlap  
Copyright ©2010 Doveman



