Celebrating 50 Years of Hanging Loose Press

ART
Arnold Mesches

LIBRARIES
The Death and (After)life of Great American Libraries :: Mellow Pages, Bushwick, Brooklyn [Part II]

MUSIC
Caroline Cotto, Zack Daniel, Duckspeak, el sudar, Fear Not Ourselves Alone, Charles Mansfield, Max Miller, David Warpaint

POETRY
Vi Khi Nao, Wanda Phipps, Maged Zaher

PRINTED MATTER
Joe Brainard, Laura Elrick, Italian poetry, Cecilia Vicuña, and Rosmarie Waldrop

SMALL PRESS
Catching up with Dikembe Press/Fonograf Editions
Tell me about the name, Dikembe Press. I understand that it is named after the basketball player but can you tell me
what its influence on your writing? What have you learned about your own writing through the process of running a small press?

As I get older

Between Dikembe and Fonograf how do you find time to work on your own writing and/or how do Dikembe and Fonograf influence your writing? What have you learned about your own self—by running a small press is the power of endurance. That

What I’ve learned about my own writing—and my own self—by running a small press is the power of endurance. That

Frankly I’ve had the idea to start a small poetry press for years, mainly because, snobbishly, I mostly listen to vinyl and have quite a few older spoken word poetry records—Woof Hound, Cetra/De honorary mention, and can

Speaking of wondering how you get it all done, in addition to the press, you’ve also recently started Fonograf Editions, a vinyl record poetry press, which I understand has

With regards to an overarching theme or aesthetic…hmm. All of the books are fairly different, so I’d hesitantly say no. That being said my personal goal for Dikembe as a press is to put out books

How have you come across most of your manuscripts? Did you have open submissions or did you do some soliciting?

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In Conversation with Co-editor Robert Hershon

Boog City: When you first started publishing the journal, it was loose-page of scans in an envelope. Who came up with that idea? How many issues did you publish in that format?

Robert Hershon: When I first started publishing my first issue in March 1967, it was a small mimeographed newsletter consisting of two poems. That was the format for all subsequent issues. It was a way of getting the poems out quickly and cheaply. I had access to a mimeograph machine at the University of California at Berkeley where I was a graduate student in English. I printed the first issue on a mimeograph machine and distributed it to a few friends. The format was simple: a single sheet of paper folded in half, with the text printed on both sides. It was a very basic format, but it served its purpose.

Boog City: How has being a publisher affected your own writing?

Robert Hershon: Being a publisher has influenced my writing in several ways. It has given me a different perspective on the writing process and the role of the poet in the larger context of literature. It has also provided me with a sense of perspective on the history of literature and the importance of maintaining a tradition of writing. It has allowed me to see the world from a different perspective and to understand the role of the poet in society.

Boog City: How has being a publisher affected you personally?

Robert Hershon: Being a publisher has had a profound impact on me personally. It has given me a sense of purpose and a sense of responsibility to the literary community. It has also allowed me to make a living from my writing, which has been a source of great satisfaction. It has also given me a sense of belonging to a larger community of writers and readers.

Boog City: What is the most important lesson you have learned from being a publisher?

Robert Hershon: The most important lesson I have learned from being a publisher is the importance of perseverance. It is not easy to start and sustain a literary magazine. It requires dedication, hard work, and a willingness to take risks. It also requires a willingness to take on the challenge of promoting literature and maintaining a tradition of writing. It is a uphill battle, but it is one that I am committed to.

Library Stores and Bookstores

At the time of this interview, the library was a small shop in Brooklyn, New York, where the poet and publisher Robert Hershon had his office. The library was a popular hub for local writers and a place where they could come together to read their work and share ideas. The library was also a place where Hershon could sell his own publications and promote the work of other local writers.

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reading City

by Jaclyn Lovell

When you start teaching, reading, writing, and thinking about poetry, it can feel like a lonely and confusing process. You're trying to make sense of what you're reading and writing, and you're wondering how you can make meaningful connections with your students. It can feel like you're the only one who cares about these issues, and it can be overwhelming to try to figure it all out on your own.

One of my personal heroes is Vicuña's Book Propaganda. The poems slim down the left side of the page in color blocks, drawing and repeating and repeating that would and when poets have stopped speaking, we must start thinking. Meaning emerges from new tectonics, more than can be observed in conversation with whom ever it is that they're breaking open the form of a dead syllable. For Vicuña, the world is a living thing, and the writer is a part of it, working alongside it. We look at the world, and we also look at poetry, to understand the world.

I think that this connection between the writer and the world is what makes poetry so powerful. It's a way for us to explore our own experiences and to connect with other people's experiences. It's a way for us to make sense of the world and to find meaning in the chaos of our lives.

Until we start teaching, we're not sure if we're even reading at all. We're not sure if we're even writing at all. We're not sure if we're even thinking at all. We're not sure if we're even living at all.

But when we stop being afraid, we can start to see the beauty in poetry. We can start to see the power of poetry. We can start to see the hope in poetry.

So, if you're a teacher or a poet or a writer or a student, I encourage you to read Vicuña's Book Propaganda. It's a beautiful and powerful work, and it's a reminder of the power of poetry to connect us and to make sense of the world.
The smallness I entered a while ago – it is called madness
Egypt – I am meeting a friend – the drowsiness of a stranger observing the cars
Cairo – Dokki square – haven't been there in many years – a week left to leave
– what I lost in kindness I made up for with accuracy
There is brutality but also beauty in this insistence on production – on technology
To be obvious: how to tell a history you don't understand?
dead after or during torture

The Recovery Diary
Seattle
Maged Zaher

Costo – Double space – tussen theroom there is a many years – a week left to leave
Egypt – I am meeting a friend – the drowsiness of a stranger observing the cars
Cairo – Zamalek – nothing
Cairo – Dokki square – haven't been there in many years – a week left to leave
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BOOG CITY

Vi Khi Nao
Iowa City, Iowa
From Swans in Half-Mourning

Early in their courtship, Veronika would walk Cynthia along the lake, hand in hand, watching the swans' family swim in theليلة which the swans learned to trust the lake and when the lake/obituary/into the brokin' body/they began to open its arched flaps at his eye

For several years after their wedding night, Cynthia and Veronika were separated
They didn't dish much other boners because they were afraid of making a toad. Of combining their mythology, their into deer, and deer into incest

Bowstring God's memory, Cynthia wished she could easily blow the floral fabric of trauma into six discs.

The Voice of Veronika spoke: “I wish sometimes when I come into a room, all of my body parts would disassemble like your brothers, Cynthia, so that everyone's speech and the landscape's creation could slowly reassemble me into poetry and I would become a complete woman.”

“Sister, use the disc really ready?” the brothers asked between panels of light. When Veronika joined her to the bed, Cynthia was able to understand the expanse of the brother's wings.

Cynthia had stashed their finished discs in a closet. There were five hanging there. She was walking so fast that she felt she wanted to toss the discs into a cloud. They fell into the forest.

God is a sky too, his incorruptible tells painting upon the crimson theatre of the night sky, and shepherded it into a definite vessel. And, yes, it means he has lowered the protean skin of human existence. There. There. Yes, it’s true he has lowered the protective skin of the plane and draped it into a oblivion vessel. And, yes, in earth he has already blown the horizon into the neck of a recumbent bottle. The landscape of the myriad voices, memory can be assembled; then preserved. The fabric of the bottle is a piece of tupperware

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Arnold Mesches
Gainesville, Fla. and Williamsburg, Brooklyn

Arnold Mesches was born in the Bronx, New York. He has had 141 solo exhibitions to date as well as countless group shows and is in the permanent collection of The Whitney Museum of American Art, The National Gallery, The Metropolitan Museum of Art among others. He has been awarded a National Endowment for the Arts, a New York State Fellowship, a Florida State Fellowship and three Pollack-Krasner Grants. He lives in Gainesville, Fla. and Brooklyn, New York and is married to novelist Jill Ciment. Jim Costanzo photo.

Artist Statement
By combining unlikely juxtapositions, both in painting techniques and disparate imagery, I have tried to recreate the sense of utter instability and sheer insanity that I feel has so often permeated my years. Instead of, as in my salad days, veering toward the overt and sensational, I have, for some years now, found myself depicting our time with a sense of unreality bordering on the more unsettling absurd.

When one works upon making social comments as their source material, the temptation is to express one’s anger, to vent the fury of one’s reaction to the apparent injustices and continued bloodletting. But personal anger can be a lonely folly. It never involves others. The world is more complex than this kind of one-sidedness. Absurdity, as a concept, on the other hand, can transcend immediate frustration by asking the viewer to question, not only what they are seeing and feeling, but more importantly why they are questioning their awakened uneasiness. Hopefully the dichotomy only increases when one is seduced by the richness of the painting’s surface and the enticing vividness of color; beauty as an art language to complement the darkness and humor. This is the core of my recent work.
IN DEPTH

Duckworth Review
https://duckspeak.bandcamp.com/album/stranger

In the opening minutes of this album, “The Dark” is immediately evident. The listener is immediately drawn to the song’s atmosphere, evocative of a dark and mysterious place. The opening chords are dark and foreboding, setting the tone for the rest of the album. The lyrics are haunting and powerful, with themes of loss and pain. The song builds to a climactic moment, with the singer’s voice soaring and the band’s energy reaching a peak. The song is a dark and powerful statement about the darkness that can be found within us all.

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Riveter
Duckspeak
IN DEPTH
written by Mike Nesmith. (Full disclosure: I don’t speak, the world keeps spinning casually/ cardinals/ do you feel the tragedy?/ Does it beautifully relatable climax: “And when you look guitars trilling like birds, filling it in like a drawing, happen, he’ll never get his lost love back. lover—and yet when he went to the “gem state” all the praise heaped on the state by the former progression of “Ohio,” from reminiscing about swirling “Starlings & Cardinals,” the near-the sweeping melodic grace of “Ohio,” the driving, driven “Should Have Worn Black,” the vibrant, vibrant “Ohio,” the company’s best effort yet. The sequencing and monkees’ album, on shuffle and repeat, along with the new-like sound, which is somehow the perfect end pain of it.” It ends with a swirling vortex of NiN-guitar riffs drowned in reverb over a lush bed of

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Fear Not Quixote Alaxan.
I have found enough of this life

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A book titled “The Dark” has been...
We return for the second half of our conversation with Matt November and Dolan Morgan (http://www.booocity.com/blog/2010/07/31), talking about the evolution of Mellow Pages Library. Unleashed! This beloved indie library was founded in Brooklyn, Brooklyn by Matt November and Dolan Morgan in 2003, occupying a space and, if you consider it a library or an archive, half of a small press shop, a small press shop called An Apologies for Apologies. An Apologies for Apologies

There are libraries everywhere. Coffee shops, in front of apartment buildings, museums, bathrooms, that would benefit from some literary ideas, parks, schools, post offices while you wait in line. Books could be in every nook and cranny. But many books and so many people go into stores, and we're trying to make that happen. There are libraries everywhere!

As a publisher, I’ve recently come up with a mantra that works for me: “I’d like to make money, I plan to make history.” Which is to say, I’m still hoping to figure out a way to support my own publishing endeavors through book sales. I’m also experimenting with making money through other means, such as giving talks and reading, as well as selling my own work. I’m also experimenting with making money through other means, such as giving talks and reading, as well as selling my own work.

Dolan Morgan: The main thing that allows Mellow Pages to persist now is the amazing community at Silent Barn. Silent Barn offered to house Mellow Pages and the Prose Library there when we first started, and it’s been a life-saver for us. The space is a community center, and the community that’s built around it is a huge resource for us.

Matt November: Dolan, Tom Oristaglio, and the tenacious Eric Nelson are who make Mellow Pages what it is today. They’re (with a very bright light on Dolan and his heart) the main reason Mellow Pages is what it is today. They’re the ones who keep the library running and the books flowing.

An Apologies for Apologies

It’s been a bit of a roller coaster for us, but I think we’re getting there. We’ve been through a lot of challenges, including the loss of our original home and the need to find new space.

As an indie library, we’ve had to navigate a lot of challenges, including the loss of our original home and the need to find new space. We’ve also had to deal with the rising costs of rent and the need to find new sources of revenue. We’ve had to think creatively about how to engage our community and how to make our library a vital part of our neighborhood.

Absolutely 100 percent in favor of libraries everywhere! I’m currently growing two pop-up library models myself, one in Stonefruit Espresso and Botanicals in Brooklyn, and another traveling library called “The Knives Come Down.” As a publisher, I’ve been thinking a lot about how to make money through book sales. I’m also experimenting with making money through other means, such as giving talks and reading, as well as selling my own work.

DM: Ha! Well, I can definitely say this: that’s a great question. _________

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What are your thoughts on archiving as a revolutionary act? As people committed to books, what are your thoughts on what needs to change and/or be further explored and supported in education, publishing, and other areas of our society?

DM: I think there should be libraries everywhere. Coffee shops, in front of apartment buildings, bathrooms, museums, that would benefit from some literary ideas, parks, schools, post offices while you wait in line. Books could be in every nook and cranny. But many books and so many people go into stores, and we’re trying to make that happen. There are libraries everywhere!

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