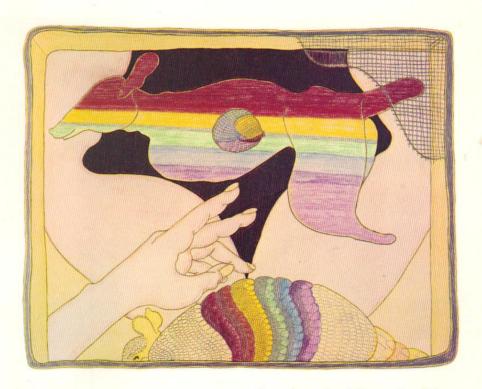


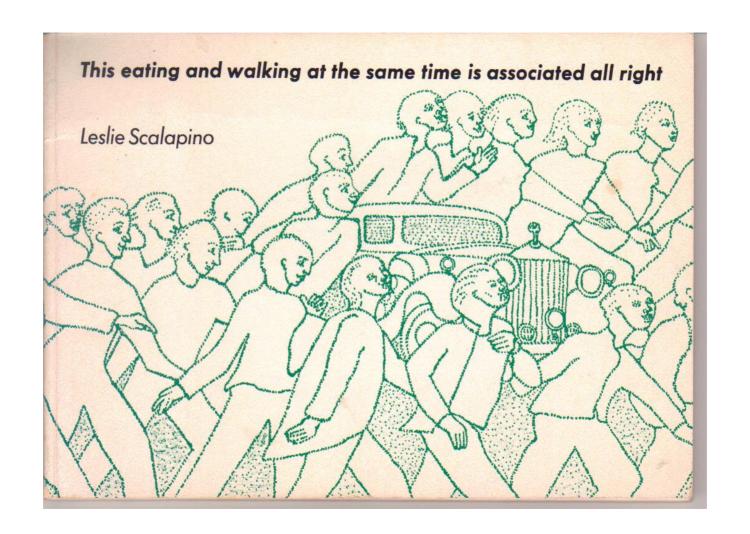
# The Woman Who Could Read the Minds of Dogs LESLIE SCALAPINO

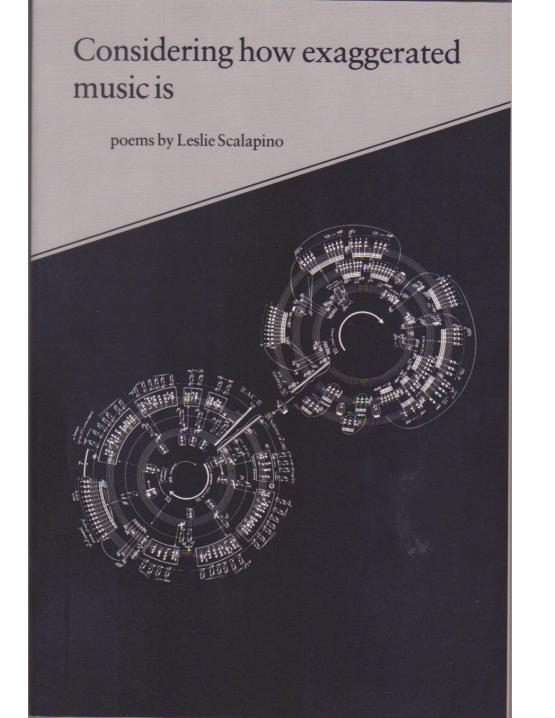
#### INSTEAD OF AN ANIMAL

a poem by Leslie Scalapino



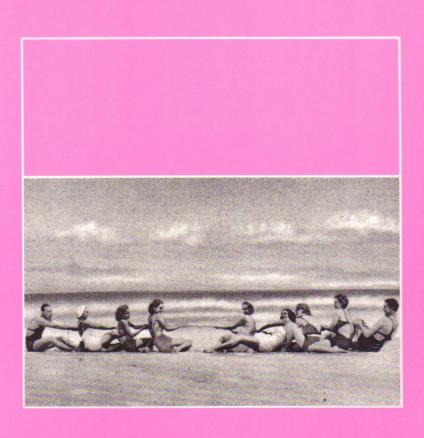
drawings by Diane Sophia





that they were at the beach

poems by Leslie Scalapino



### way

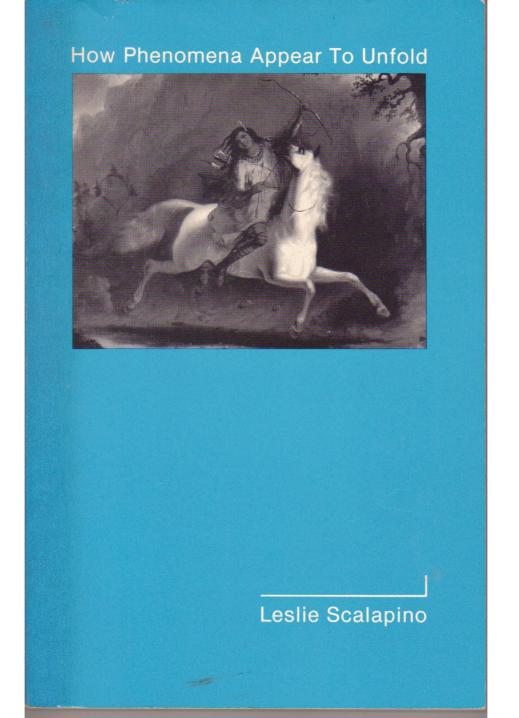
#### a poem by Leslie Scalapino



Couple DANCing in BAR.



MEN Fighting on SIDEWALK.



## The Return of Painting, The Pearl, and Orion

ATRILOGY



by Leslie Scalapino

Crowd and not evening or light a poem by Leslie Scalapino



LESLIE SCALAPINO

LA FOULE ET PAS LE SOIR OU LA LUMIÈRE

Traduit de l'américain

par Jean-Paul Auxeméry

Les Cahiers de Royaumont 1992

#### Objects in the Terrifying Tense Longing from Taking Place



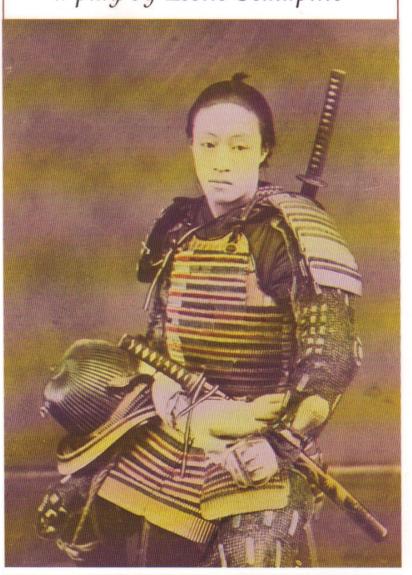
The real event is evanescent on plot as the first time.

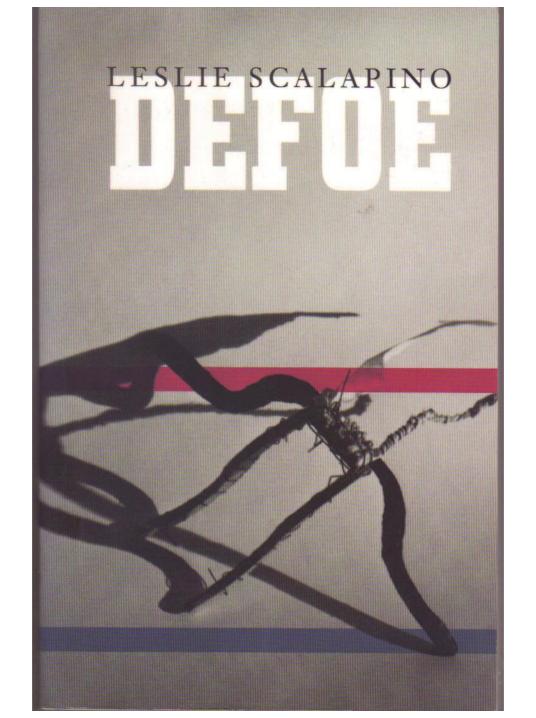
The current culture is produced in one as one's inner self. One is fluently seeing it and producing its/oneself images.

The byena floating to one with the infant in its mouth is within their convention, is in itself from existence which isn't produced.

Leslie Scalapino

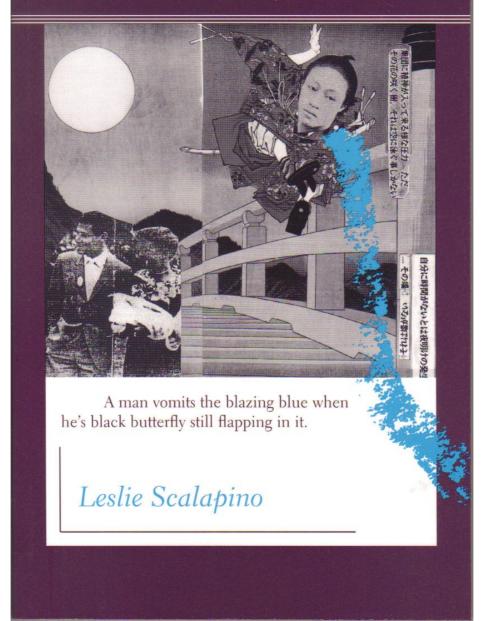
Goya's L.A. a play by Leslie Scalapino

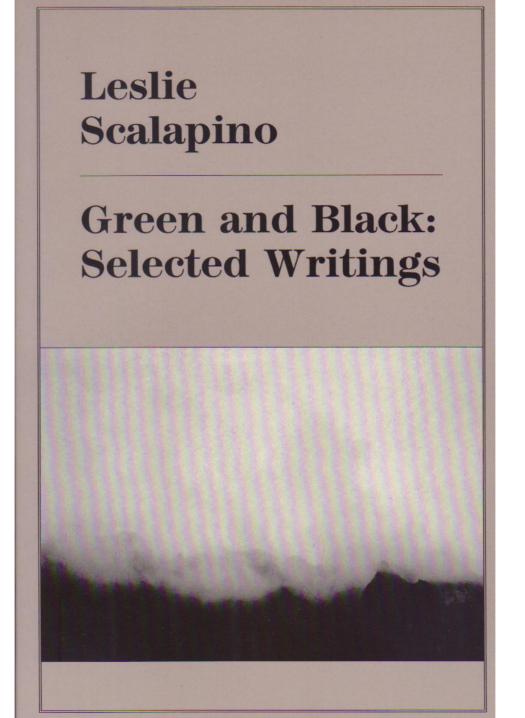




# The Line Leslie Scalapino

#### The Front Matter, Dead Souls





#### STONE MARMALADE



Kevin Scalapino
Leslie Killian

## THE RETURN OF PAINTING, THE PEARL, AND ORION

A TRILOGY



by LESLIE SCALAPINO

They have this peaceful but wild existence – where everything's disturbed in it, but not by them

Leslie Scalapino

Sight Sight Lyn Hejinian

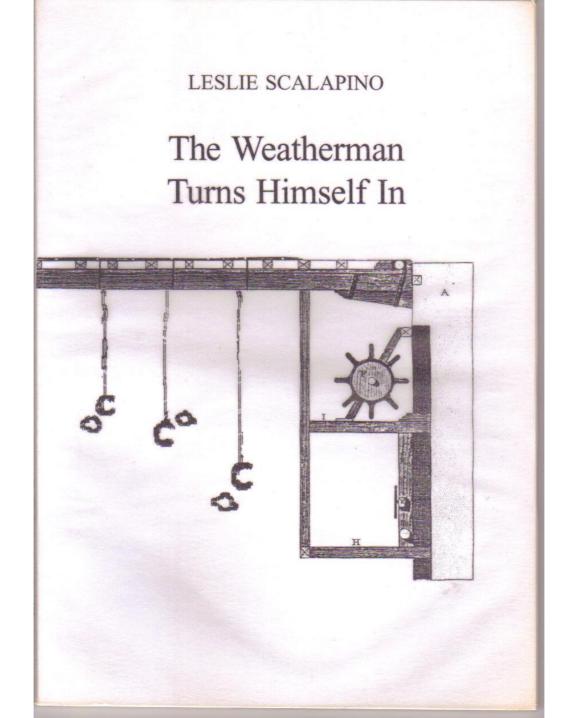
There may be no animal boundary – just the stream and the pleasure that lies in it

# LESLIE New Time SCALAPINO

### Le slie Scalapino

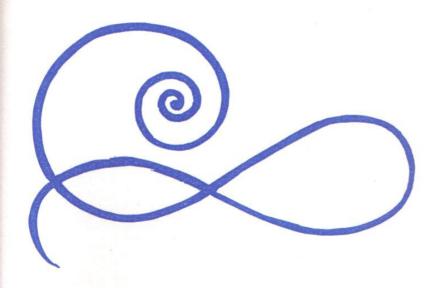


THE PUBLIC WORLD/
SYNTACTICALLY
IMPERMANENCE

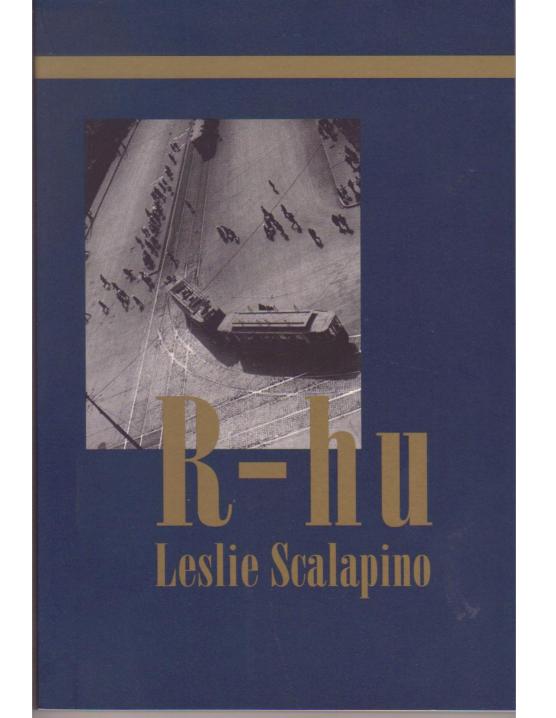


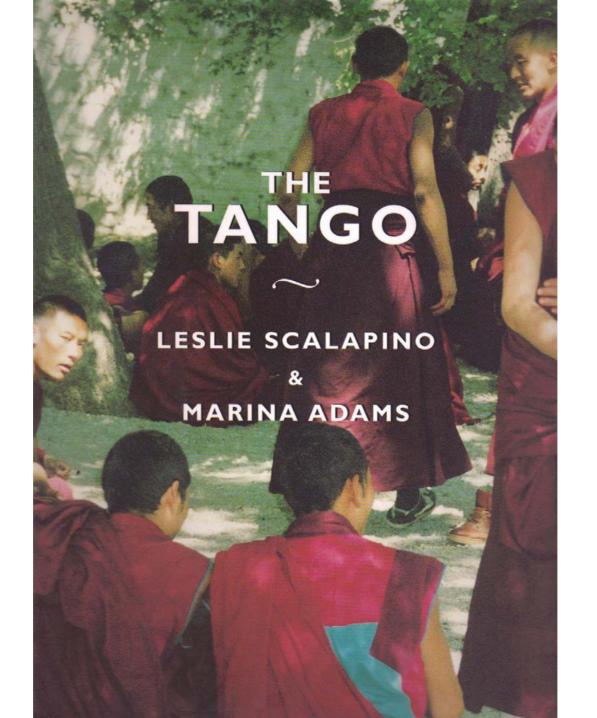
#### SEAMLESS

#### ANTILANDSCAPE



LESLIE SCALAPINO

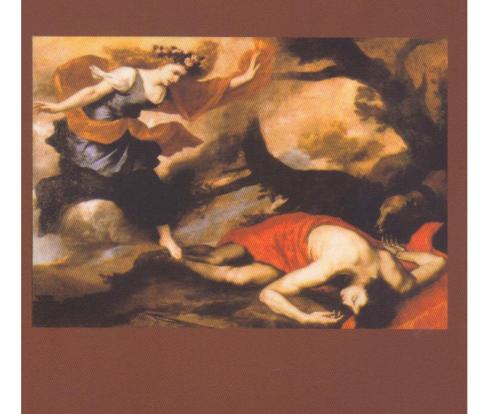


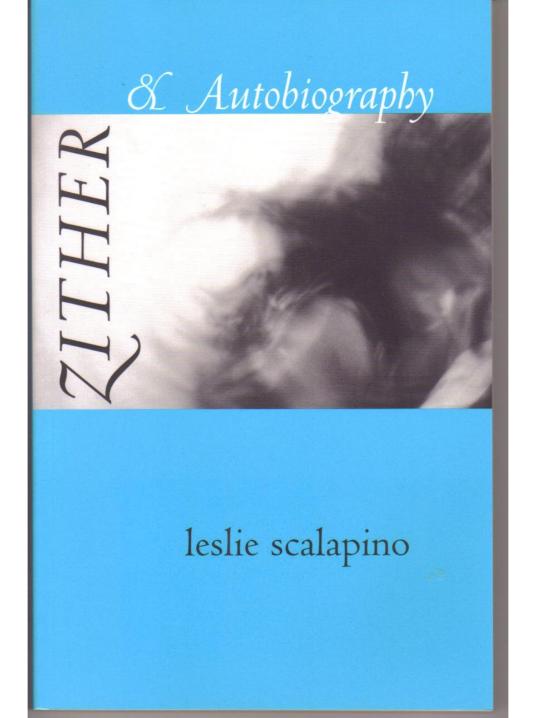


### Orchid Jetsam

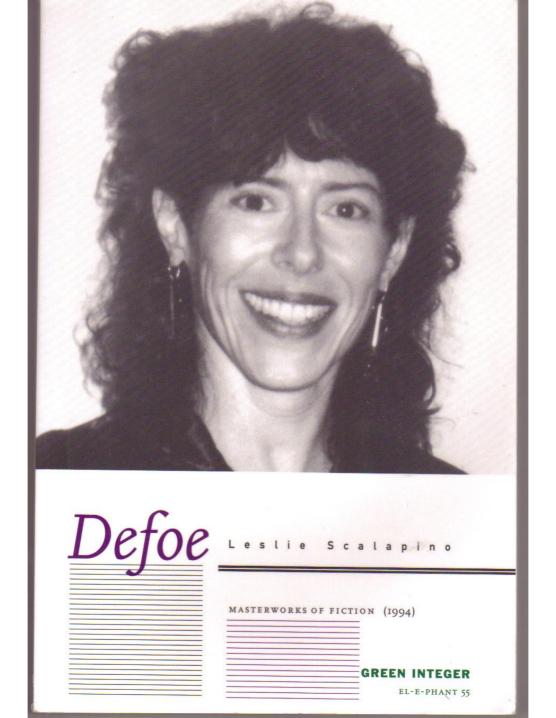
(a detective novel series)

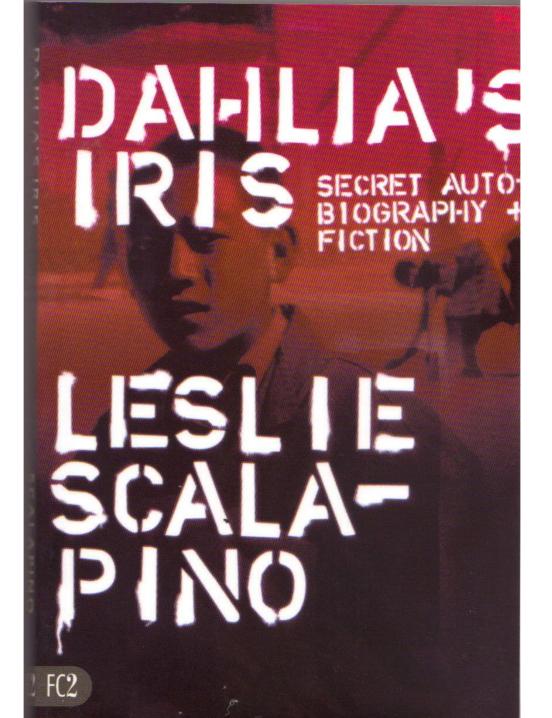
Dee Goda

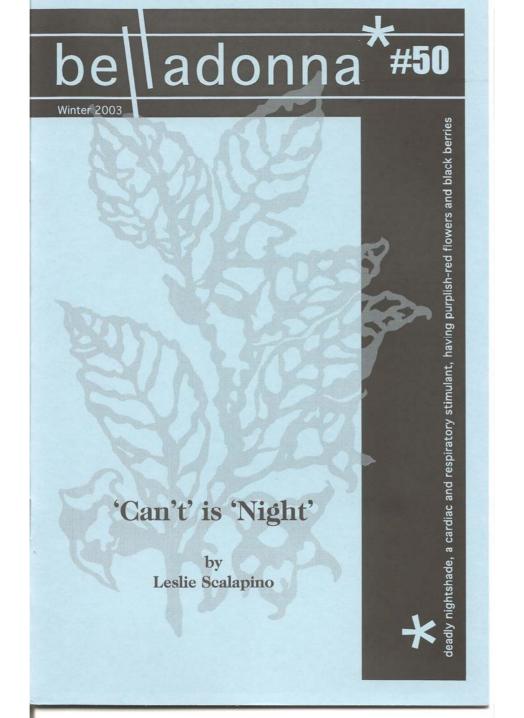


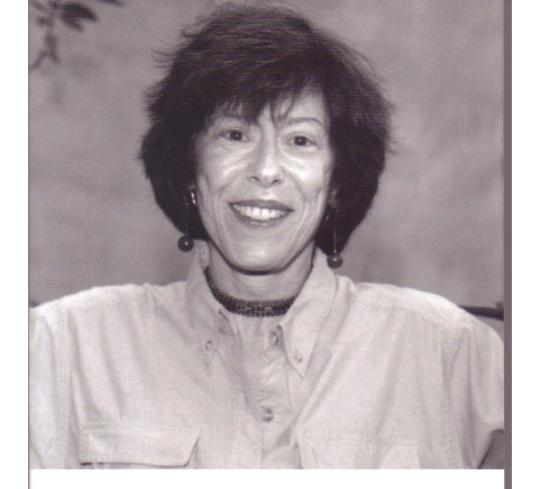












Leslie Scalapino

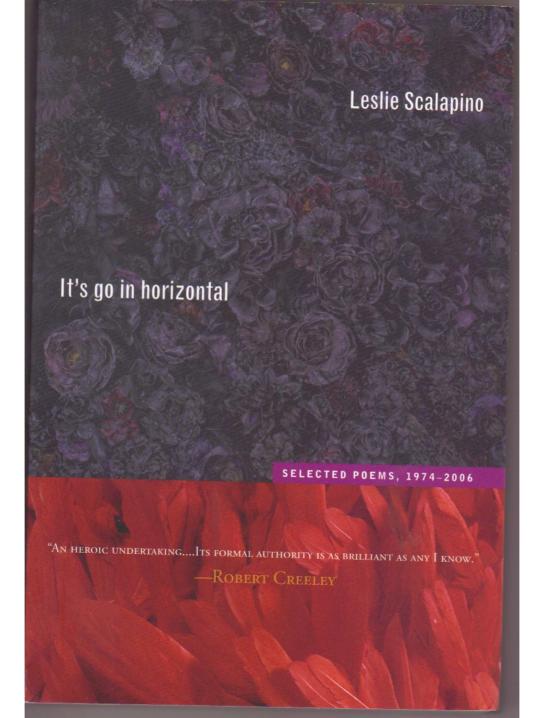
Day Ocean State of Stars' Night

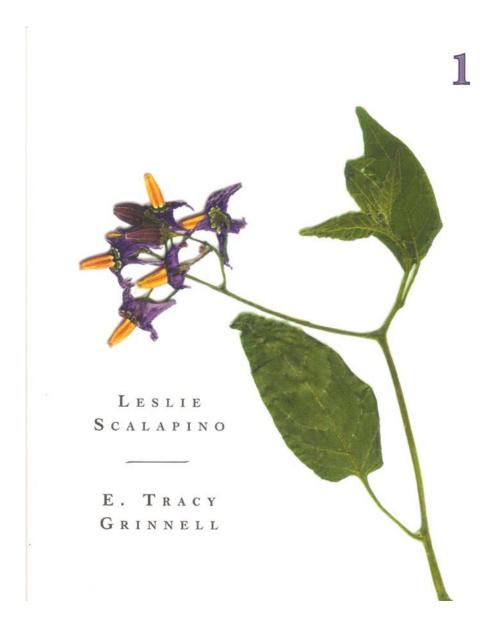
Poems & Writings

1989 & 1999-2006

**GREEN INTEGER** 

EL-E-PHANT





The

Animal

is in the

World

Like

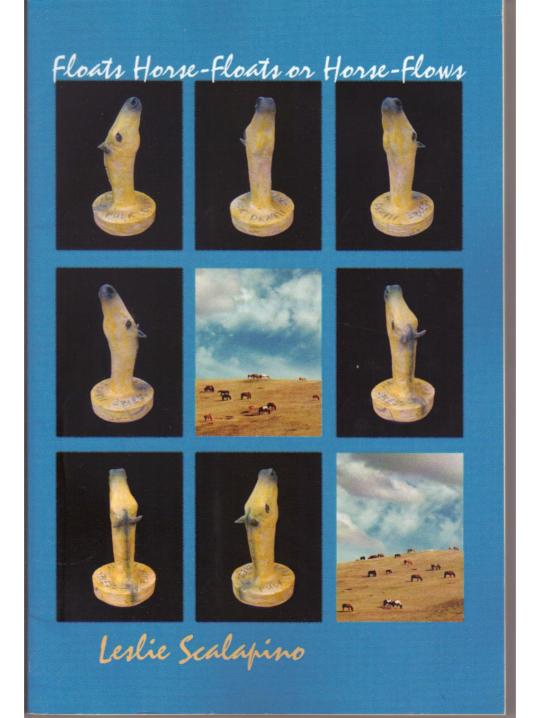
Water in Water

Text by

LESLIE SCALAPINO

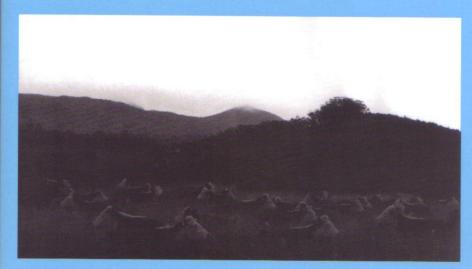
Drawings by

Кікі Ѕмітн

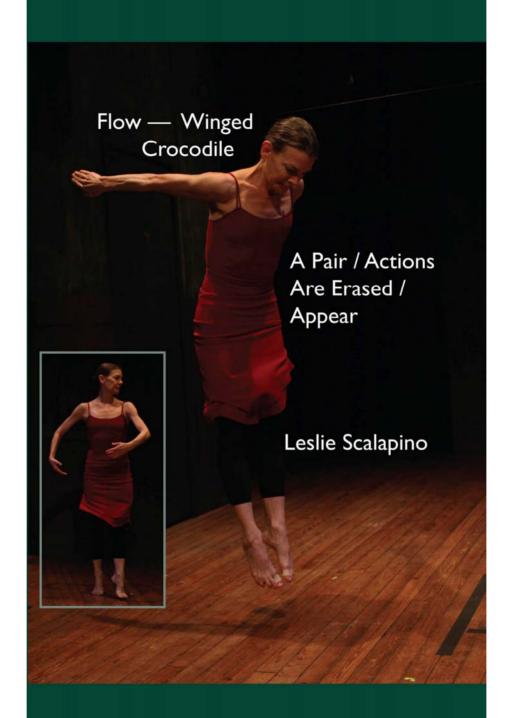


#### Crowd and not evening or light

a poem by Leslie Scalapino



floating on there who have - nothing



FICTION / POETRY

#### The Dihedrons Gazelle-Dihedrals Zoom LESLIE SCALAPINO

"Here is more of Scalapino's jewel book that has come out of the spagyric hinterlands of purest imagination, where it has lain for an immeasurable time alongside Burroughs's Cities of the Red Night, Han Arp's poetry, Monkey's Journey to the West, and Mark Twain's Mysterious Strangerand it zooms with the elegance of a gazelle or a wolf . . . Virginia Woolf." -MICHAEL MCCLURE

"This is not a poem or a story but a mystical vision. No one could imitate or reproduce it. It exists 'by chance' to tell us about our ever-imminent present. 'It was in darkness that they saw a great light.' So it was that word-blindness was the chosen method for writing this book. And from that blindness Leslie Scalapino has picked her way along 'an ocean now petroleum' where gelatinous forms of life are left, a powder monkey, horse and owl, and slave boys and girls sleep on abandoned cars. Many enslaved children, just as there are in this real world. The gazelle-dihedrons are those that move fast-forward seen as only frontal spine-slats of rib-cage zoom in to one almost as if omitting space.' This writing (a full flower) stems from an act of heroic attention to the future." - FANNY HOWE

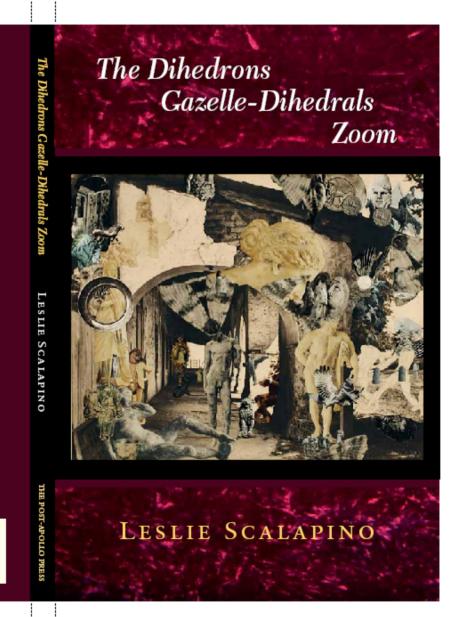
"The Dihedrons Gazelle-Dihedrals Zoom is an ekphrastic implosion inside our severed human-body/animal-mind. 'Memory isn't the origin of events,' Scalapino writes early in this magisterial work, which restores the synthesis of events to its place as meanings' origin. The Dihedrons Gazelle-Dihedrals Zoom-as much a work of grotesque science fiction as a poem-cracks open the imaginary reality astride reality. In the stadium of its visionary composition, the everyday floats vivid strange: in time, as time, with time, beside time." - CHARLES BERNSTEIN

"The intensity of Leslie Scalapino's poetic vision is staggering. The Dihedrons Gazelle-Dihedrals Zoom is the Divine Comedy for our age, with, if one could say, more humanity and more derision." -ETEL ADNAN

THE POST-APOLLO PRESS



barcode and isbn to come fr. Lindsev



Dihedrons Covt-Lindd 1

## How Phenomena Appear to Unfold

Second edition: Fall 2010

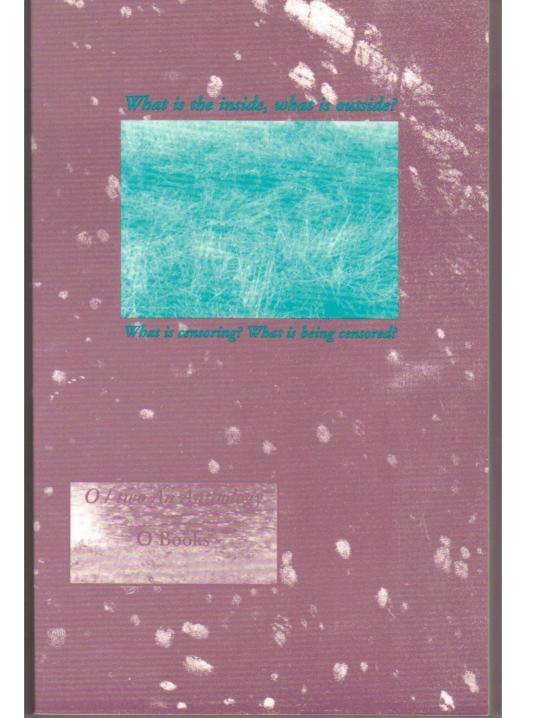
### O Book Anthologies edited by Leslie Scalapino

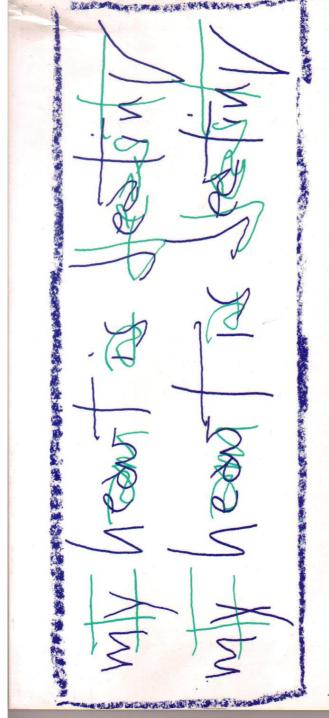
### OONE/ AN ANTHOLOGY

O ONE/ AN ANTHOLOGY



O Books





SUBLIMINAL TIME

Laynie Browne's writing is "The function of a knee; for wading into subliminal time." Jena Osman is making a relational proximity of a man beaten on camera and her memory. Lori Lubeski's no world comes from

a strong boyhood dream. There's no uniform subject in Carla Harryman's and Lyn Hejinian's dual memory.

Randall Potts' writing is a double sight where images are absent: "Each body alone in the clearing pierced." Eileen Myles prefigures the deaths of others in her being her name. Jerry Estrin draws crowds to them retreiving them backward, George Albon's "skins inside the image." To John D. Greb retreat is sublimation. Linear thought is incomprehensible. Milton Apache hallucinates in nature. Aaron Shurin hallucinates nature, as if it were blind. A.A. Hedge Coke's delineating history compares to Robert Grenier's 'poems' drawn superimposed on each other so that their meaning and reading are the same in that imposition. Lizbeth Keiley makes the blind self be nature.

Writing a real past is dilated present even minutia in Susan Howe's, Norma Cole's and Laura Moriarty's writing.



# ybnouə

