

The Little Magazine, curated by Sophie Seita  
Poets House, 15 May 2018- 8 September 2018

*Belladonna Elder Series* (Brooklyn, Nov 2008 through Jun 2009). While not exactly a magazine, the seriality of this chapbook series and its focus on multiple authors bring it close to one. Produced in a limited edition of eight perfect-bound chapbooks, The Elder Series presented a conversation between the guest poet and the elder(s) she hosted. On display: #6 with work by **M. NourbeSe Philip, Gail Scott, Kate Eichhorn**. Other titles in the series: #1 **E. Tracy Grinnell & Leslie Scalapino**; #2 **Bob Glück & Sarah Schulman**; #3 **Tisa Bryant & Chris Kraus**; #4 Tribute to **Emma Bee Bernstein** with **Susan Bee & Marjorie Perloff**; #5 **Jen Scappettone, Lyn Hejinian, & Etel Adnan**; #7 **Cara Benson, Jayne Cortez, & Anne Waldman**; #8 **Jane Sprague, Diane Ward, & Tina Darragh**.

*Black Box*, ed. by **Etheridge Knight, Andrea Wyatt, Alan Austin, Ahmos Zu-Bolton** (Washington D.C. ca. 1972-?). *Black Box* was perhaps the first magazine to appear in a cassette format, featuring two cassettes per issue. Readers included **Kathleen Fraser, Pablo Neruda, Marge Piercy, Jerome Rothenberg, James Tate**, and others. Co-editor Ahmos Zu-Bolton was an important activist, writer, playwright, and a leading figure in the Southern Black Cultural Alliance. The editors published ‘poetry, fiction, interviews, satire, music, long poems, collages, plays’ and were ‘interested in work which either can only be published on tape or can better be published on tape than printed.’

*Callaloo* (1976-Present). *Callaloo* is published through Johns Hopkins University Press and features original work by and about writers and visual artists of African descent worldwide. Founded in 1976 by **Charles Henry Rowell** as a ‘Black South Journal’ and transformed into an African Diaspora journal by 1986. This special Katrina issue includes work by **Lucille Clifton, Jamaica Kincaid, Meta Jones, Kevin Jones, Terrance Hayes, Rita Dove, Derek Walcott**, and others.

*Chain*, ed. by **Jena Osman and Juliana Spahr** (Buffalo, Honolulu, and Philadelphia, 1994-2005), 12 issues. The magazine appeared in a perfect bound 6 x 9” format with 1,000 copies printed per issue. A digital reissue in PDF format is available on *Jacket2*.

*Extensions*, ed. by **Joachim Neugroschel and Suzanne Zavrian** (New York, 1968-74). The magazine published many emerging conceptual artists, but also writers associated with other communities and styles, such as **John Ashbery and Diane DiPrima**, as well as translations of **Paul Celan, René Char, Georg Trakl, Andre Breton**, and others.

*Fire!!* (New York, 1926), ed. by **Wallace Thurman** in association with **Langston Hughes, Zora Neale Hurston, Aaron Douglas, Bruce Nugent, Gwendolyn Bennett,** and **John P. Davis**. Single issue. The magazine was associated with the Harlem Renaissance.

*Hambone*, ed. by **Nathaniel Mackey** (Santa Cruz, CA; now Durham, NC, 1974-Present). Open on an excerpt from **M. NourbeSe Philip's Zong!**

*HOW(ever)*, ed. by **Kathleen Fraser**, with associate and guest editors, such as **Rachel Blau Du Plessis** and **Myung Mi Kim** (San Francisco, 1983-92), 24 issues. The follow-up born-digital project *HOW2* ran from 1999 to 2009 with rotating editors. *HOW(ever)* was one of the first post-war feminist avant-garde magazines that exclusively published the work of women.

*Magazine Five* [sometimes *Magazine 5* or simply *Magazine*], ed. by **Kirby Congdon** (New York 1964-?). Subtitled 'a storehouse for ammunition', *Magazine Five* was a mimeographed (no. 5 was offset-printed) and stapled literary journal that published **Taylor Mead, Gregory Corso, Larry Eigner**, and essays on the mimeograph revolution and on readings organised by **Carol Berge** at various coffee houses and bars on the Lower East Side and the East and West Village (like Eighth Street Bookshop and Les Deux Mégots).

*Mirage #4/Period[ical]* (San Francisco, 1992-2009), ed. by **Kevin Killian** and **Dodie Bellamy**, 157 issues (#158 was prepared but never published); followed by a special issue (#159) in collaboration with a French magazine edited by the Italian artist **Alex Cecchetti**. According to Killian, the magazine managed to 'land' its 'unusual covers' of sketches or images by artists like **John Baldessari, Louise Bourgeois, John Cage, Nan Goldin, Mike Kelley, Raymond Pettibon, Carolee Schneemann**, et al. 'by stealth', 'usually by failing to tell the artists what we were really doing when we asked for autographs, to "draw me a little picture" etc.' The magazine was preceded by four issues of the New Narrative magazine *Mirage*, ed. by Killian between 1985 and 1989, ending on a special Women's Issue, ed. by Bellamy.

*nocturnes: (re)view of the literary arts*, ed. and founded by **giovanni singleton** (1999-Present). Theme of the issue on display: the 'blues', dedicated to Norma C[ole] and Kevin K[illian]. Changing advisors for the magazine include(d): **Harryette Mullen, Julie Patton, Lorenzo Thomas**, and others. The magazine describes itself as 'a theme-based journal committed to publishing quality innovative critical and creative art from throughout the African Diaspora and other contested spaces. The journal serves as a forum for examining and celebrating the natural connections between diverse artistic mediums as expressed through visual and written language.'

*Periodics*, ed. by **Daphne Marlatt** (Vancouver) and **Paul de Barros** (Seattle) (Spring 1977-Winter 1981). Page open on an excerpt of *Great Expectations* by **Kathy Acker**. Subtitled 'a magazine dedicated to prose'.

*Poetry Flash*, ed. by changing editors (1972-Present). *Poetry Flash* is a Bay Area newsletter that publishes reviews, poems, essays, interviews, and event listings. Between 1979 and 1984 the magazine was edited by the queer poet **Steve Abbott**, who also edited the New Narrative magazine *Soup*, and who died of AIDS in 1992. During his tenure, the journal featured special issues on, for example, West Coast Black Writing (September 1979), American Indian Poets of California (October 1980), the Grand Piano reading series (February 1981), Gay Writing (March 1981), and on Poets Theater (November 1982).

*P-Queue*, ed. by graduate students in the SUNY Buffalo Poetics Program (2004-Present), nos 8-10 ed. by **Holly Melgard** and **Joey Yearous-Algozin**. Theme for vol. 10: Obsolescence. Open on a contribution by **Lanny Jordan Jackson**. The issue also contains work by **Diana Hamilton, J. Gordon Faylor, Astrid Lorange, Feliz Lucia Molina, James Sherry, Judith Goldman, Kim Rosenfield**, and others.

*Raddle Moon*, 12 (1993), ed. by **Susan Clark** out of Vancouver. The issue on display (no. 12) also contained work by **Margy Sloan, Fiona Templeton, Lee Ann Brown, Joan Retallack, P.Inman, Caroline Bergvall, Jean Day**, and others.

*The Asian Pacific American Journal*, ed. by **Eileen Tabios** and **Hun Ohm** (1993-2005). The magazine published plays, poems, and prose. In her editor's note to vol. 7, no. 2, Tabios begins by reminding readers that 12 June 1998 marked the centenary of the Philippines' Declaration of Independence after ca. 350 years of Spanish colonialism.

*The Blind Man* (New York, Apr. 1917; May 1917), 2 issues (followed by a third, differently-named issue, *rongwrong*). Ed. by **Beatrice Wood, Henri-Pierre Roché**, and **Marcel Duchamp**. *rongwrong* was ed. by Wood, Roché, Duchamp, with the help of **Man Ray**. On display is a facsimile reprint edition, ed. by **Sophie Seita** and publ. by Ugly Duckling Presse, in 2017.

*Telephone*, ed. by **Maureen Owen** (New York, 1969-1984). Open on the first page of a review by **Lita Hornick** (editor of *Kulchur* magazine). Owen also ran the imprint Telephone Books, publishing books by, for example, **Fanny Howe, Susan Howe**, and **Fielding Dawson**.

*Telephone*, ed. by **Sharmila Cohen** and **Paul Legault** (2010-Present), 4 issues to date. Cohen and Legault also publish Telephone Books. Inspired by the children's game of telephone, this magazine presents experimental and multiple translations focused on one author or one poem. The first issue contained translations of five poems taken from **Uljana Wolf's** second collection *falsche freunde* (false friends).

*TriQuarterly*, 43 (Fall 1978), is a special issue of this literary magazine based at Northwestern University and in the MA/MFA in Creative Writing program. Edited by graduate students and supervised by faculty. It began as a student magazine in 1958 that now has an international readership. This special issue on *The Little Magazine in America* was edited by **Elliott Anderson** and **Mary Kinzie**.

*6x6*, ed. by rotating editorial collective (New York: Ugly Duckling Presse, 2000-2017), 36 issues. Every issue of *6x6* contained six (usually emerging) poets on six pages each. Its letterpress cover and hand-cut edge is an homage to the Russian Futurist chapbook *Tango with Cows*, by **Vasily Kamensky**.

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### **About the exhibition**

The “little magazine” is usually understood to be a publication with a small budget, small print run, a short life-span, and thus a relatively small audience. This exhibition celebrates the eclectic, diverse, and community-oriented materials of the Poets House collection and the multifarious contributions small magazines have made not only to the development of poets and artists, but also to national and international literary, cultural, and political movements. Emphasizing the material richness and collaborative spirit of experimental publications and publishing communities, the exhibition includes magazines associated with Modernism, the Harlem Renaissance, the Mimeograph Revolution, Conceptual Art, Language Writing, and New Narrative, as well as feminist, queer, and other contemporary communities. The exhibition draws attention to the heterogeneity of materials that magazines published; their innovations in design, typography, and aesthetic form; their often outspoken political impetus; their implicit or explicit inclusivity or exclusivity; and the collective work of editors, practitioners, readers, and other, often invisible, participants.

### **About the curator**

Sophie Seita is an artist working with text, performance, translation, collaboration, and through research, and a Junior Research Fellow at Queens' College, University of Cambridge. Her first scholarly monograph, *Provisional Avant-Gardes: Little Magazine Communities from Dada to Digital* (working title), is forthcoming from Stanford University Press. She's also the editor of a centenary facsimile reprint of the proto-Dada magazine *The Blind Man* (Ugly Duckling Presse, 2017), named one of the NYT Best Art Books of 2017.