

# belladonna\* catalog

Pamphlets are published in conjunction with the belladonna\* reading series and are between 6 and 20 pages in length. Books are \$4 each; \$6 signed editions; add 50¢ postage per item. Checks payable to Rachel Levitsky.

# be | adonna\* #56

Spring 2004

## 2000

1. Mary Burger, *Eating Belief* Out Of Print
2. Camille Roy, *Dream Girls* Out Of Print
3. Cecilia Vicuña, *Bloodskirt*, trans. Rosa Alcalá Out Of Print
4. Fanny Howe, parts from *Indivisible*
5. Eleni Sikelianos, from *The Book of Jon*
6. Laura Mullen, *Translation Series* Out Of Print
7. Beth Murray, *12 Horrors* Out Of Print
8. Mei-mei Berssenbrugge, *Audience* Out Of Print
9. Laura Wright, *Everything Automatic* Out Of Print

## 2002

21. Deborah Richards, *Put A Feather In It*
22. Norma Cole, *BURNS*
23. Jocelyn Sainenberg, *Dusky*
24. Gail Scott, *Bottoms Up* Out Of Print
25. Carla Harryman, *DIMBLUE* and *Why Yell*
26. Anne Waldman, *[THINGS] SEEN/UNSEEN* Out Of Print
27. kari edwards, *a diary of lies* Out Of Print
28. Bhanu Kapil Rider, from *The Wolf Girls of Midnapure* Out Of Print
29. Rosmarie Waldrop, *Trace Histories* Out Of Print
30. Tina Darragh, from *rule of dumbs* Out Of Print
31. Chris Tysh, *Mother, I (fragment of a film script)*
32. Jennifer Moxley, *The Occasion*
33. Zhang Er, *Cross River . Pick Lotus*
34. Tonya Foster, *A Swarm Of Bees In High Court*
35. Lauren Gudath, *Animal & Robot*
36. Alice Notley, *IPHIGENIA*

## 2004

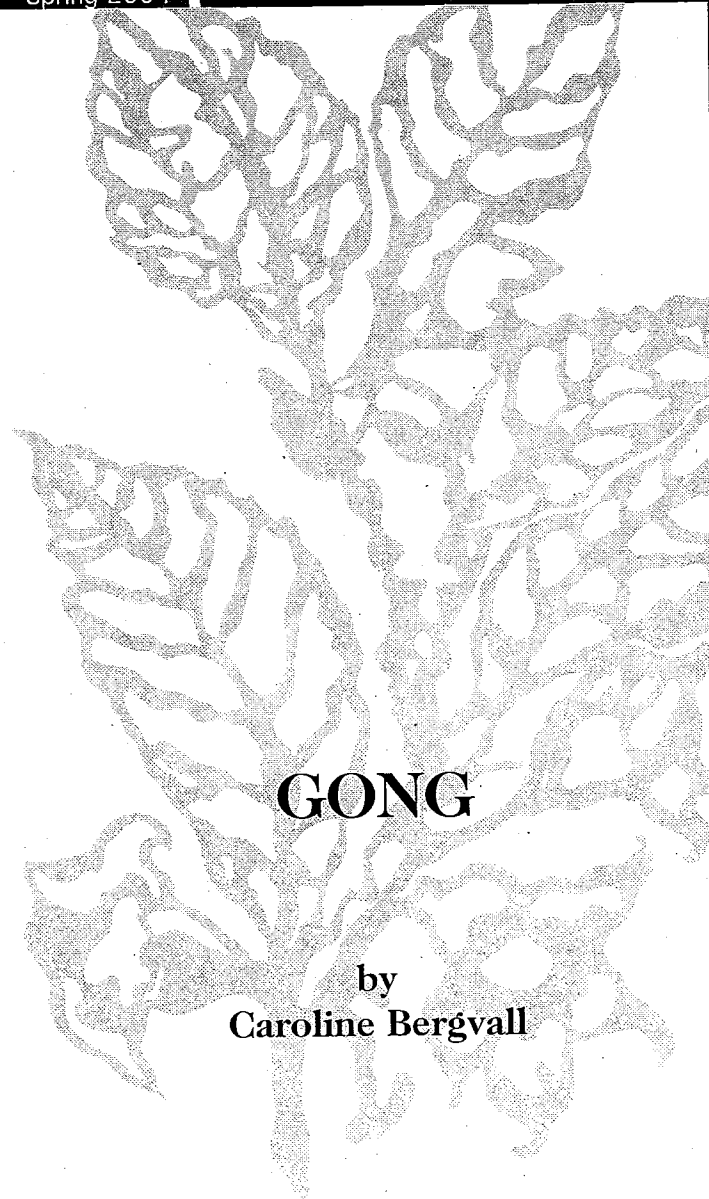
53. Joanna Fuhrman, *Belladonna\* Moraine*
54. Nada Gordon, *SONG of My OWnself*
54. Catherine Daly, *Surplice*
56. Caroline Bergvall, *GONG*

## 2001

10. Lisa Jarnot, *Nine Songs* Out Of Print
11. Kathleen Fraser, *Soft Pages*
12. Rachel Blau DuPlessis, *Draft 43: Gap*
13. Nicole Brossard, *Le Cou de Lee Miller/The Neck of Lee Miller* Out Of Print
14. Lee Ann Brown, *The 13th Sunday in Ordinary Time/Reverse Mermaid* Out Of Print
15. Adeena Karasick, *The Arugula Fugues VII-VIII* Out Of Print
16. Aja Couchois Duncan, *Commingled : Sight*
17. Lila Zemborain, *PAMPA* Out Of Print
18. Cheryl Pallant, *Spontaneities*
19. Lynne Tillman, chapters from *Weird Fucks* and "Dead Talk" Out Of Print
20. Abigail Child, *Artificial Memory—vol 1 & vol 2 (\$6 set)* Out Of Print

## 2003

37. Caitlin McDonnell, *Dreaming the Tree*
38. Eileen Myles, *Wè, the Poets*
39. Suzanne Wise, from *The Blur Model*
40. Lydia Davis, *Cape Cod Diary*
41. Elaine Equi, *Castle, Diamond, Swan*
42. Maggie Nelson, *Something Bright, Then Holes*
43. Summi Kaipa, "One: I Beg You, Be Still" from *Was. Or Am.*
44. Julie Patton, "Car Tune" & *Not So Bella Donna*
45. Joan Larkin, *Boston Piano*
46. Minnie Bruce Pratt, *The Money Machine: Selected Poems*
47. Anne Tardos, *A Noisy Nightingale Understands a Tiger's Camouflage Totally*
48. Michelle Naka Pierce, *48 Minutes Left*
49. Veronica Corpuz, *Untitled*
50. Leslie Scalapino, "Can't" is 'Night'
51. Jen Benka, *A Revisioning of the Preamble*
52. Susan Briante, *Neotropics: A Romance in Field Notes.*



# GONG

by  
Caroline Bergvall



458 Lincoln Place, Suite 4B  
Brooklyn, NY 11238

belladonna\* books

[www.durationpress.com/belladonna](http://www.durationpress.com/belladonna)



deadly nightshade, a cardiac and respiratory stimulant, having purplish-red flowers and black berries



**GONG**

by  
**Caroline Bergvall**

**GONG** © Caroline Bergvall 2004  
belladonna\* production and design, Bill Mazza.  
It is set in Geneva, ITC Calson Medium and Bold, and ITC Officiana Sans.

Price is \$4 in stores or at events, \$6 signed copies,  
mail order add 50¢ postage per item.  
belladonna\* pamphlets are published periodically by belladonna\* books.

belladonna\* 56 is published in an edition of 100—15 of which are numbered  
and signed by the poet—for her belladonna\* reading at Bluestockings Bookstore,  
NYC, February 6, 2004, with Catherine Daly and Nada Gordon.


belladonna\* is a reading series that promotes the work of women writers who  
are adventurous, experimental, politically involved, multi-form, multi-cultural,  
multi-gendered, impossible to define, delicious to talk about, unpredictable,  
dangerous with language.

Rachel Levitsky, editor belladonna\* books.  
458 Lincoln Place, #4B Brooklyn, NY 11238  
belladonnaseries@yahoo.com • <http://www.durationpress.com/belladonna>

*The grass is soft under the moon  
the boy in the square is gentle and playful.  
Henri Michaux breaks his right arm, explores writing  
drawing with the left.  
Romana is thoughtful, works from doubt as much as conviction.  
Stacy's a deep swimmer, reader, swimmer.  
Judith Butler and the spectacles of hate-speech.  
cris is joyous about art, eats with friends, collects all kinds of pieces.  
My brother is opinionated and good-humoured, keeps his door open.  
Gary Hume traces large connecting contours  
body-lines  
with high-gloss car-paint.  
The girl laughing ejaculates in my hand.  
Thousands of starlings over Leicester Square.  
Felix Gonzalez-Torres leaves the fewest of traces.  
The beautiful girl spreads over me in the American hotel, I'm drinking  
too much, I'm generating a lot of fear.  
Amin Maalouf reads the Rubaiyyat from Paris.  
Lorca enters the song.  
The black virgin is in everything.  
My healer encourages meditation, demands responsibility.  
My aunt keeps the bhagavid-gita in her car-door.  
Edmond Jabès who writes that a writer is accountable  
also for what they choose  
not to write, for silence kept.  
Peter Tatchell's bold activist campaigns.  
Krzysztof Wodiczko encourages dialogue through projections  
Mouthpieces, Alien staffs.  
The first global march, 15 Feb. 2003.  
Arundhati Roy makes active use of her success as a writer.  
Harriet speaks her mind, holds her head up.  
Josie holds emotional depths, builds on love  
who teaches forgiveness.  
Hiroshi Sugimoto photographs seascapes, cinema screens,  
radiant light in time  
"just air and water".  
My niece's feet are soft and clear.  
Hamish Fulton's no walk no work.*



*My mother is playful, has a generous spirit  
 who teaches integrity.*  
*My father is restless, remains alert  
 who seeks inner calm.*  
*Alicia wants to pull me up into her bed.*  
*The woman with the white hair shows me how to whistle  
 two fingers pushed  
 against the tongue.*  
*The boy on the island has a salty mouth.*  
*My grandmother reads Teilhard de Chardin, boils broccoli on Sundays.*  
*Dominique explores without restriction, flesh takes hold in my body  
 turns as it turns in love.*  
*My grandmother smells of rose perfume, lives 33 rue de Vaugirard.*  
*The boy in the back of the car  
 with his hand on my breast.*  
*My school teacher doesn't intercept the course of sex  
 lets the children play.*  
*The boy on the carpet with the smooth chest  
 and his cock in the evening air.*  
*The voluptuous girl in the room at the far end of the corridor  
 has had us all.*  
*The dry sound of snow.*  
*Monique Wittig writes fiercely  
 this great need in the love of women  
 this great violence towards the love in women.*  
*My first collaborator is precise about production, works without  
 polish.*  
*My doctor heals physical and psychological shame,  
 who also treats by speaking.*  
*Derek Jarman tends an open garden on his illness.*  
*Cherry wears a tartan at the opening.*  
*Cathy de Monchaux' sculptures are doorjoins  
 chalked up leather-pouches  
 crushed lips, whitened scarabs.*  
*Jo is constant in friendship, shares in salacious tales  
 and trains her body.*  
*My sister has fire in the heart, understands fear and takes her chances.*


**T**HE OCCASION was a call for "performance recipes" ("250 ways to prepare performance art") sent round by La Centrale Galerie Powerhouse in Montreal to be selected and executed by female practitioners based in Montreal. These were the notes I sent along with the performance structure I developed. *In response to your brief, I'm interested in setting up connections between external and internal transport. In the literal sense of public transport and in the sense of inner space, inner transport: how the experience of personal time in social networks inflects the approach to making work. I want to see how I can use traces or clues of such activity (non-activity) as performance instructions. I'm particularly interested in the fact of doing very private and invisible work in London where I live, to facilitate a potentially more public piece in Montreal. The way both aspects could become coextensive.*

*I've decided to use the central section (zone 1) of the London Underground. I've listed stations in alphabetical order and have ended up with 19 stations. It takes 18 journeys to go from station to station. I've mapped out the connections. This pattern between discontinuity and continuity is an inner pulse or structuring rhythm. I travelled for 3 consecutive days, making 6 journeys per day, collating the time needed to reach each point. The pressurized air, the frequent delays and the brusque motions of the trains become increasingly demanding. In this confined and oppressive space, it is necessary to find ways of feeling safe and of passing time. From late evening on, it is difficult to feel safe. London, 9 10 11 July 2002.*

The organizers published this slightly obtuse task-led piece along with its main instruction ("play for time") in their catalog. Going back to the piece in July 2003, I decided to retain some of the constraints set the previous year. I would dedicate 3 consecutive days to making a structure for work. I was keen to explore the mode of activity which had been the most prominent feature of the initial 3 days: the inactivity, or in-action, of sitting on the tube (subway), being carried by public transport, following a private map, my time and thoughts held by this situation, making sense of it (if at all) only through the fastidiousness necessary to complete the task. I decided to concentrate on fastidiousness. A mole-like approach to structuring detail, to being at writing. For 3 days, I accumulated lines. 3 days turned into 4 days. And the 4th day turned into 4 months.

The title is from an overheard snippet of conversation between two young passengers, sitting across me in a tube carriage (subway car):

- ... gong.
- how do you spell that?
- g - o - n - g.

11 July 2003 - 48 lines

7 July 2003 - 30 lines

withdraw into seclusion





10 July 2003 - 3 lines

8 July 2003 - 21 lines

