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CATALOGUE

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TITLE [THE END OF THE 19TH CENTURY](#)
AUTHOR ERIC LARSEN
GENRE NOVEL
PUBLICATION DATE: SPRING 2012
ISBN: 978-0-9829878-4-1
PAGES 226 (PAPER, 5.5 x 8.5)
PRICE \$16.95 [paper](#)
PRICE \$00.99 [eBook](#)

Although Eric Larsen has lived in New York City for over four decades, the wellspring of his fiction remains the town of Northfield, Minnesota, where he was born, in 1941.

[An American Memory](#) (1988), featured this town and environs, and a long section of [I Am Zoe Handke](#) (1994), took place there. Now, Larsen makes of “West Tree, Minnesota” the subject, theme, and central symbol of the entire [The End of the 19th Century](#).

In Larsen’s [prize-winning](#) first novel, Malcolm Reiner told stories of his family and of West Tree, but now he traces these over greater spans of time and looks at them far more deeply. As “a student of the mysteries of space and time,” he finds in West Tree “a window I would look through into the past.” His two great aunts, similarly, are “a window for [him] to see through,” as on the day in 1945 when he “looked back through them into the nineteenth century, and was changed forever.”

Yet unimaginable loss underlies Malcolm’s entire vision. After his “years of perfect seeing,” and after “The End of the Epoch of Walking,” there comes, with staggering enormity, “The Disappearance of Everything.”

“The writing here is simply stunning,” writes Jane Vandenburg, author of the novel *Failure to Zigzag*. “[This] novel chronicles the complete loss of the American agrarian past and with it all sense of rootedness and connectedness. It is an important, if apocalyptic, work, its writer gifted with genius.”



TITLE [THE EXPEDITION SETS OUT](#): POETRY
AUTHOR ALAN SALANT
GENRE POETRY
PUBLICATION DATE: DECEMBER 2011
ISBN: 978-0-9829878-2-7
PAGES 98 (PAPER, 5.5 x 8.5)
PRICE \$12.95

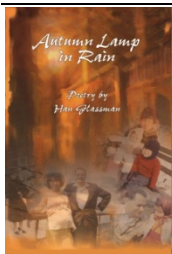
Alan Salant is many things: Student of philosophy, student of math history, an inquirer into the nature not only of human society but of existence itself. Like his thoughts, his poems can be surreal, funny, deep, towering, while always wide-ranging

and allusive, moving effortlessly, for example, from Dostoevsky, Gauss, and DNA to personal laundry. ("Sometimes that's what I think / And other times I have trouble figuring out / Which shirt to wear.")

For many readers, Salant's will be a new kind of poetry, appealingly direct, philosophically nimble, a bit like an unexpected good conversation or chancing upon a wonderful lunch companion. Others will hear earlier voices in the poems ("I went to meet my instincts / And they came to meet me. / It had been a long time since we met") or will sense earlier sights and artists ("This committee should not only have people on it, / But swaying trees, and birds in the early morning, / Perhaps a few owls at night, / And some of those single-celled beings, / And bacteria that form a second self, / Making a cloud of life round every animal. . .").

Archibald MacLeish wrote that "A poem should not mean / But be," and people have been spilling ink over the point ever since. Some of us don't take sides on the MacLeishian dictum, however, since we think that a poem can both mean and be. That's also the position we hold about the poems in *The Expedition Sets Out*. They're much too full of observant, charming (and, yes, deep) argument not to have meaning. And they're much too witty and deft in the way they exist on the page not to give pleasure simply for their being.

So dip up a ladleful anywhere from this broad pool of enigmatic yet plain and transparent words. What are they, you'll ask, these alluring strings of sounds and beguiling images? Well, they come from the workings of a wonderfully complex and adventurous mind—in fact, maybe they *are* the workings of that mind, the record of what that mind's possessor discovered in the "expedition" that we know, from the title of the book, just recently set out.



TITLE: [AUTUMN LAMP IN RAIN](#): POETRY
AUTHOR: HAN GLASSMAN
GENRE: POETRY
PUBLICATION DATE: DECEMBER 2011
ISBN: 978-0-9829878-1-0
PAGES: 64 (PAPER, 5.5 x 8.5)
PRICE: \$12.95

Han Glassman was born in 1930, in Korea. As a young girl, she lived through the criminality, oppression, and horror of the Japanese occupation in World War II. Not much later, she lived through the ruinous trials of what we call the "Korean War." And, after all of that, she navigated all of the universally-known difficulties and hardships of making a new life in an entirely new and foreign culture.

Of *Autumn Lamp in Rain*, someone said that "with its deft hand and unfailing delicacy of image, it is reminiscent of haiku." In fact, the entirety of Han Glassman's mind, and the entirety of her spirit, are themselves also very much like haiku. For Han, poetry is inextricably woven together with family. With that fact in mind, consider her words, thoughts, and images from the prologue to *Autumn Lamp*. "Family," she writes, "means home, work and peace. The rest is not in our hands. We cautiously hold each other trying to cross a reed bridge."

This quiet and powerful book looks straight down, unflinchingly, at the vast abyss that yawns below us. Han Glassman's small book has the delicacy and frailty, and yet also the enormous strength, of the simple reed bridge that supports us, and, somehow, gets us across to the other side.



TITLE: [THE BLUE RENTAL: TEXTS](#)
 AUTHOR: BARBARA MOR
 GENRE: LITERATURE
 PUBLICATION DATE: APRIL 2011
 ISBN: 978-0-9819891-6-7
 PAGES: 166 (PAPER, 5.5 x 8.5)
 PRICE: \$14.95

On the back cover of THE BLUE RENTAL, readers will find these words—

Barbara Mor imagines Kantian ‘nauseous allegories’ growing out of a David Lynchian southwest American desert, a place that becomes a habitat of the psycho political terrestrial reality we all now inhabit—& the rent is very high. . . .Barbara Mor, critic/reviewer

—and those readers may ask, what *is* this place where “the rent is very high”? They will discover, as they read not the poetry or the prose but the *proems* of this tremendously gifted writer—that this “place” is our world:

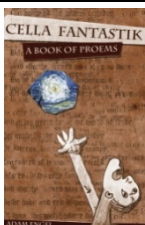
“[T]he psycho political terrestrial reality we all now inhabit”

is the world we live in, the world as we have caused it to be and the world that we are responsible for—first, because we are the crazed and malignant “creators” of it, and, second, because only we can still do anything to save and salvage it, to pay the rent due in order to keep it—and all things on it and in it—from death, ruin, madness, and destruction.

Matters such as these make up the high subject and impassioned material of Barbara Mor’s painstaking and extraordinary art—an art, like all the greatest of its kind, that never rests, never takes a break or steps to the side of the road, but at every moment reaches and then reaches again for the utmost and the absolute.

And this, if only we know it, or if only we *teach* ourselves to know it, is the way each of us must now live—looking at and reaching for the absolute. This, at least, is how we must live *if* we are to allow Earth, our blue rental, to survive.

Barbara Mor brings us a literary art commensurate to the nature and extremity of the time and world we now dwell in, and no one should miss this book. Barbara Mor is also author of the toweringly important feminist analysis and history of the West, [The Great Cosmic Mother: Re-Discovering the Religion of the Earth](#), originally titled *The First God*.



TITLE: [CELLA FANTASTIK: A BOOK OF PROEMS](#)
 AUTHOR: ADAM ENGEL
 GENRE: LITERATURE
 PUBLICATION DATE: APRIL 2011
 ISBN: 978-0-9819891-7-4
 PAGES: 110 (PAPER, 5.5 x 8.5)

PRICE: \$12.95

Adam Engel is what people call "the genuine article." He is a real writer, and he writes real literature. If that sentence sounds embarrassing to some ears, our apologies. The word "real," after all, has been driven, through over-use, to the very lip of language's grave. We can change the tone slightly by saying that Adam Engel is a *genuine* writer. Everything he writes has the power of the old-fashioned in its intensity, height, and breadth. But everything he writes is at the same time intensely modern in its refusal to settle for being merely the imitation of anything that's already been done.

Engel has been writing for many years. In 2010, he published his fervidly compelling collection of essays from the early years of the Bush/Cheney "administration," [I HOPE MY CORPSE GIVES YOU THE PLAGUE: MY LIFE IN THE BUSH ERA OF GHOSTS](#). The year before that, he published his linguistically stripped and poetically dystopian novel [TOPIARY](#), a book distilled from ten thousand pages that had been written over more than a decade. Not so much as a calendar-year after CORPSE, Engel now brings us another book, another *kind* of book, CELLA FANTASTIK: A BOOK OF PROEMS.

Flip it open to any page and you will find treasure of one unexpected and riveting kind or another. What's there will always be real and true, always compelling, and always conscious of the literary tradition it comes from—and always rigorously and intentionally different *from* that.



TITLE: [THE SKULL OF YORICK: THE EMPTINESS OF AMERICAN THINKING AT A TIME OF GRAVE PERIL](#)

AUTHOR: ERIC LARSEN

GENRE: NON-FICTION: POLITICS AND CULTURE

PUBLICATION DATE: APRIL 2011

ISBN: 978-0-9819891-0-5

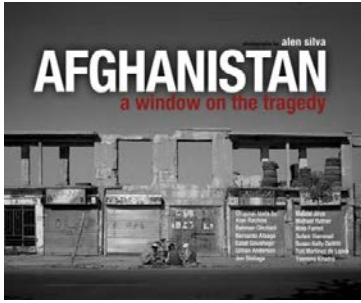
PAGES: 258 (PAPER, 5.5 x 8.5)

PRICE: \$17.95

From the author of A NATION GONE BLIND: AMERICA IN AN AGE OF SIMPLIFICATION AND DECEIT (2006), seventeen literary-political essays ask whether Americans can remain a nation of liars ("U.S.A.—Land of Liars") without inevitably bringing about the eternal death of the republic. "The 'Debate' Over 9/11" asks this question, as does "The Premeditated Murder of the United States of America." Readers will find the question asked—and answered—in "Howard Zinn and the Tea Cozy," "Is Dwight Garner a Dissembler, Deceiver, and Malefactor to His Nation?", and in "Our Enemies the Left Gatekeepers" parts 1, 2, and 3. They'll find it asked yet again, and answered, in pieces like "Amy Goodman: A Mind Prostituted," "The Pernicious Hypocrisy of Frank Rich of the *New York Times*" parts 1 and 2, "Poisoned Nation, Poisoned Truth," and in the ambitious final piece as it zeroes in on lies and emptiness in writers like Frank Rich, Dwight Garner, Rebecca Solnit, Don DeLillo, and Thomas L. Friedman and asks "Can the Literary Life Exist in a Post-1984 Nation?"

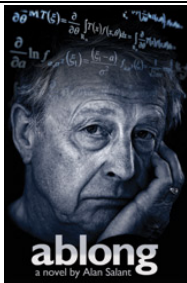
In an "Appendix," Larsen suggests 19 books as guides to what really happened on 9/11 *and* to an understanding of why continuing to hide from it in denial and lies will destroy the nation with certainty and forever. Of the nineteen, the one far and away most obviously important is the extraordinary achievement in scientific forensics by Dr. Judy Wood, the newly published *Where Did the Towers Go?* In a Foreword to Dr. Wood's volume, Larsen writes that "The book you now hold in your hands is the most important book of the twenty-first century. . . . *Where Did the Towers Go?* is a work, assuming that its content and message are properly and fairly heeded, that offers a starting point from which those who genuinely want to do it can begin, first, to rein in and then, perhaps, even end the wanton criminality and destructiveness of a set of American policies that took as their justification and starting point the horrific events of September 11, 2001."

[Where Did the Towers Go?](#) offers an escape from the prison of blindness and death lamented in *The Skull of Yorick*.



TITLE: [AFGHANISTAN: A WINDOW ON THE TRAGEDY](#)
PHOTOGRAPHER ALLEN SILVA
TRANSLATED BY Patrick Doyle & Tobias Doyle
DESIGNED BY Pedro Neto <http://www.pedroneto.eu/>
TEXTS BY Alan Rachins, Bahman Ghobadi, Bernardo Atxaga, Ezzat Goushegir, Gillian Anderson, John Sistiaga, Malalai Joya, Michael Ratner, Mike Farrell, Suheir Hammad, Susan Kelly-DeWitt, Toti Martinez de Lezea, Yasmina Khadra
GENRE: PHOTOGRAPHS WITH COMMENTARIES
PUBLICATION DATE: JANUARY 2011
ISBN: 978-0-9819891-7-4
PAGES: 98 B/W IMAGES (7" X 9")
PRICE: \$19.95

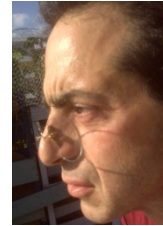
Thirty-seven-year-old Basque-born Alen Silva is a photographer for newspapers in his native Basque Country, Spain. Beyond continuing with that work, he has also, over the past fourteen years, travelled throughout Latin America and Asia. In fact, he is now planning a return to Asia to make a documentary film about the Afghan refugee camps near Peshawar in Pakistan. Twice, Silva travelled across a desperately war-torn Afghanistan, often into areas where few foreigners would think of going. As a result, Silva brings us this extraordinary book, with its soul-searing photographs of a devastated land. Through Silva's unblinking and often very beautiful images, the viewer can see—among the ruins of Kabul and of the Bamiyan Buddhas, in the wreckage of Soviet tanks, in the sad ruin of Afghan society itself—that the hope for peace still lights the weary faces of the Afghan people, a people who in fact readily welcomed Silva to their homeland.



TITLE: [ABLONG](#)
AUTHOR: ALAN SALENT
GENRE: NOVEL
PUBLICATION DATE: OCTOBER 2010
ISBN: 978-0-9819891-8-1
PAGES: 105 (PAPER, 5.5 x 8.5)
PRICE: \$12.95

Broccoli for breakfast is not recommended unless it puts you in touch with central truths about human nature. And in this comic-serious masterpiece, that's exactly what it does for Professor Wilson Ablong, rudely irreverent Nobel laureate and world-renowned medical hero. Yet Ablong remains a lost and isolated soul—until a young man seeking a mentor turns the professor's world upside-down. Then the same mind that drew from mythology, math, literature, and philosophy to cure major diseases begins scouring its own contents to heal itself.

So sit down, take a few deep breaths of your own, and join Wilson Ablong on his sly, subtle, sharp, and riotously funny quest and let this unusual work wash over you with its charm, resonance, and—yes, its profound depth.

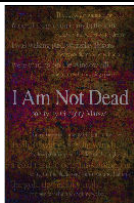


TITLE: [I HOPE MY CORPSE GIVES YOU THE PLAGUE: MY LIFE IN THE BUSH ERA OF GHOSTS](#)
 AUTHOR: ADAM ENGEL
 GENRE: CULTURAL/POLITICAL JOURNALISM
 PUBLICATION DATE: SEPT. 11, 2010
 ISBN: 978-0-9819891-9-8
 PAGES: 267 (PAPER, 5.5 x 8.5)
 PRICE: \$17.95

In his Acknowledgements, Engel writes: “I wish to express my gratitude for the innovation and courage of the editors Jeffrey St. Claire of *Counterpunch*; Bev Conover of *Online Journal*; Sunil Sharma, Kim Peterson, and Joshua Frank of *Dissident Voice*; Rob of *Strike-the-Root*; Lew Rockwell of *Lew Rockwell.com*; The Editors at *Countercurrents.org*; and Mark Hand of *Press Action* for publishing not only these essays, but thousands like them each year, giving voice to hundreds of authors who would otherwise never see print, being ignored by the ‘Official Media.’ Day after day, week after week, year after year, these sites and others like them offer venues for writers, scholars, journalists and activists to speak truth to Power. It’s true that Power couldn’t give a damn. But many people crushed by that same power find ideas on these web sites worth living and dying for.”

That Engel’s essays are now gathered between covers, available for reading in the continuity that fully reveals their scope, aim, intensity, passion, power, humanity, and insight—this is something readers will be extraordinarily grateful for.

Writer Phil Rockstrohe says: “Like Walt Whitman, Adam Engel merges his own body with the body of America-but instead of a Body Electric finds himself inside the hulking, putrefying corpse of a shambling zombie. Every bit as fearless as he is funny, Engel tears a rotting arm from the monster and beats his own laughing corpse with it. This is a brave, harrowing collection, a movable autopsy, a Book Of The Dead for a dying empire.”

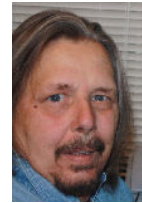
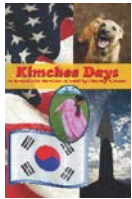


TITLE: [I AM NOT DEAD](#)
 AUTHOR: GREGORY MARSZAL
 GENRE: POETRY
 PUBLICATION DATE: MAY 31, 2010
 ISBN: 978-0-9819891-5-0
 PAGES: 86 (PAPER, 5.5 x 8.5)
 PRICE: \$12.95

A cautionary note—yes, to you, the one holding this book in your hands. If your ideas about poetry are in any way “frail,” “gentle,” “sweet-scented,” or “meek,” it’s recommended strongly that you not open, buy, or read this book. And why the admonition? Not because Marszal’s poetry is difficult (it isn’t). Not because it lacks beauty (it’s *filled* with beauty). And not because it fails to be evocative, lyric, inventive, unusual, and surprising (it *never* fails in those ways). No. It’s because Marszal’s poetry is written, solely and only, out of and about the *truth*. The truth about *what*, you ask? Well, Marszal concerns himself solely and only with the truth about our *existence*—and, beyond that, with the truth of our being *alive within that existence*.

Marszal writes: “The poet, so to speak, must be able to disembody. He must practice. . . the art of inhabiting objects: Fences, broken beer bottles, shattered crab shells, splintered mountain stones, grasses, trees, stars, and the walls of ruined cities. He

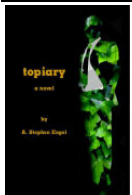
must practice this discipline: His consciousness, imaginative, rational, as well as emotional, must touch being empathetically by entering It; he must watch, he must witness, the universe of humankind and nature from its point of view. But also, he must feel its resistance to him, its otherness. The poet must begin with the particular and then elongate, expand, consciousness to experience the conditions of other subjectivities. But he must not be deluded into believing that he has achieved this subjectivity. To avoid this typical totalitarian error, he must grasp that all otherness is what it is in light of its congenital resistance to assimilative conceptualizations.”



TITLE: [KIMCHEE DAYS: OR, STONED-COLD WARRIORS](#)
AUTHOR: TIMOTHY V. GATTO
GENRE: NOVEL
PUBLICATION DATE: MARCH 15, 2010
ISBN: 978-0-9819891-4-3
PAGES: 368 (PAPER, 5.5 x 8.5)
PRICE: \$15.95

Millions served in the Army during the Cold War, many in ARADCOM (Army Air Defense Command). One of the Army's best kept secrets was that the men in the Nike-Hercules system were in charge of nuclear missiles ready to knock down fleets of Soviet planes or ICBMs. To those inside ARADCOM, though, the even better-kept secret was about duty in Korea—a place where anything went and the officers and senior NCOs shut themselves away to wait for their 13 months to be over, leaving the business of running nuclear facilities to the lower enlisted men, who knew how to do it. In Korea, you could say, the inmates were running the asylum. *Kimchee Days* is about life in a Nike-Hercules battery near Inchon in the early 1970s, part of the Korean Air Defense Artillery—the ADA, which the men called "A Different Army."

Kimchee Days is a sensitive, hilarious, and at the same time a big-hearted novel, where character after character is delineated shrewdly and concisely—and, like in the poems of the great Geoffrey Chaucer, always without judgment, but, instead, with the heart's human understanding, feeling, and forgiveness. A top novel, full of wit, observation, honesty, and feeling.



TITLE: [TOPIARY](#)
AUTHOR: ADAM ENGEL (AS A. STEPHEN ENGEL)
GENRE: NOVEL
PUBLICATION DATE: NOV. 15, 2009
ISBN: 978-0-9819891-3-6
PAGES: 372 (PAPER, 5.5 x 8.5)
PRICE: \$15.95

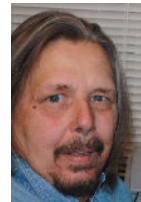
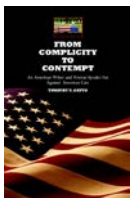
Summer in the City. The Nation is at war. Carnage is broadcast everywhere, igniting a galaxy of screens 24/7. For the Adman, a former copywriter for The Ad Agency, there's no way out but in. He becomes an indoor landscaper or "horticultural technician," for Topiary Techniques, Inc. He tends the potted flora of The City's Corporations in order to "get back to the land." He keeps the green growing in potted oases strewn about offices, cubicles, lobbies, and executive suites. The former Adman becomes "Plantman" and in the spirit of Don Quixote begins a dizzying journey into the dystopia of The City's false history and executive statutes enacted to control the epidemic of Viral Deviants (VDs) and the Missing Young, who flow into The City from June till the first scholarly summons of September. The time-span of the book is Summer in The City.

Such is the “story” of *Topiary*, a collection of prose pieces, satires, parables, and Swiftian cultural vignettes recounting the adventures of Plantman as he tends potted plants in corporate-and government-offices throughout the City. *Topiary* has been called “experimental” and compared to the “dystopian” novels of Huxley, Pynchon etc., but it’s more like *1984*, a reflection on dystopian reality in the *present* rather than being a futuristic “vision.” For some of the raves that *Topiary* has garnered, go to <http://www.oliveropenpress.com/Oliver.003.topiary.02.html>.



TITLE: [HOMER FOR REAL: A READING OF THE ILIAD](#)
AUTHOR: ERIC LARSEN
GENRE: LITERARY CRITICISM
PUBLICATION DATE: OCT. 15, 2009
ISBN: 978-0-9819891-2-9
PAGES: 256 (PAPER, 5.5 x 8.5)
PRICE: \$14.95

Why is *Homer for Real* a perfect gift, for yourself or another? REASON 1: Because it’s a book for grown-ups. Because it’s a book about the *Iliad* where Walt Disney is persona non grata. Because the gods, in this book, aren’t gods, but people (unless, say, they’re wind, earthquake, or thunder). Because here, Achilles is less hero than immature bully. And because here, who are the truly heroic figures? Well, how about Priam, Hektor, and—yes—Helen, most beautiful of women and also the most complex, intense, intelligent, and deep. REASON 2: Because it’s a book that corrects the record. Because it shows the unfairness of figures like Jesus, say—at least after the character assassination Paul dished up for him—getting all the praise as life-affirmers while Homer gets “slurs and contumely for being a primitive and uncivilized lover of gore, violence, ruin, and war.” Because the truth is just the opposite. Because *Homer* is the life-affirmer. Because *Homer* sees the truth. Because *he’s* the one, in actuality, who’s civilized. Because this is a book that shows how it’s Homer, if properly understood, who can rescue and save civilization, the human race, Earth itself. Because, in other words, there’s nothing more urgent or important than understanding Homer correctly—as grown-ups.



TITLE: [FROM COMPLICITY TO CONTEMPT: AN AMERICAN WRITER AND VETERAN SPEAKS OUT AGAINST AMERICAN LIES](#)
AUTHOR: TIMOTHY V. GATTO
GENRE: CULTURAL/POLITICAL JOURNALISM
PUBLICATION DATE: OCT. 11, 2009
ISBN: 978-0-9819891-1-2
PAGES: 338 (PAPER, 5.5 x 8.5)
PRICE: \$13.95

From Complicity to Contempt follows the changing political views of a 21-year Army veteran. From the start of the “Global war on Terror,” this writer-patriot saw that his beliefs about his country were no longer based on truth. The Constitution and Bill of Rights were being dismantled in plain sight, and the majority of his fellow citizens were either unaware of it or failing to stop it. Gatto’s book provides a highly personal but also powerful look into the frustration and anger of an American who came to see that everything he’d stood for throughout his entire life was being turned into a fraud and charade. In his Introduction to the book, Eric Larsen writes: “Tim Gatto is to our American literary population what the spotted owl is to our national wildlife. He won’t offer you anything fancy, but you’ll experience the conscience of a true American patriot, writer, and veteran who has insisted all his adult life on actually employing the freedom to use his own eyes, his own mind and intellect, to read voluminously, and to look through the surfaces of things down to the reality beneath. . . And he writes about

all of the truth he sees in a common, unaffected, honest, and zingingly on-the-mark American voice in the tradition of Ring Lardner, Mark Twain, Abraham Lincoln, and Will Rogers. Tim Gatto is a live one.

WHY THE OLIVER ARTS & OPEN PRESS EXISTS

The Oliver Arts & Open Press exists because, in the view of its founders, publishing in the United States, generally, has lost its conscience, courage, intellect, and, one might even say, its mind. The publishing “industry,” as it’s called, very likely didn’t say farewell to those attributes in the same order as they’re listed here, but the fact is inescapable that these four virtues have in fact been lost in very nearly equal degrees of completeness. And their loss—in all American institutions but certainly far from least in publishing—has resulted in and continues to result in massive cultural, social, and intellectual degradation and loss.

Contrarily, and to the fullest extent of its ability, Oliver aims to do good rather than harm, and to do it by publishing the best and most meaningful work it can—in many cases work rejected or ignored by mainstream publishing, an entity, the “mainstream,” that Oliver sees as being made up of the conglomerates, the few remaining presses of a certain financial independence, the academic presses, and even the so-called small presses, which generally simply imitate their bigger brothers.

Unlike other publishers and presses in the nation, Oliver refuses to be limited by prefabricated or fossilized notions of “familiarity,” “accessibility,” or “propriety” in matters of genre, subject, attitude, or agenda. That’s partly why it’s called The Oliver Arts and *Open Press*.

As for material that Oliver will accept for publication under its imprint, the editors look for and will seek to publish only work they consider to be of the highest excellence, merit, interest, truth, and authenticity. Those will be the sole criteria for selection.

WHO THE OLIVER ARTS & OPEN PRESS IS

Eric Larsen, Publisher and Founder, is a native of Minnesota who has lived in New York City since 1971. He taught writing and literature for thirty-five years at John Jay College of Criminal Justice, CUNY. He is now retired and devoting himself full time to writing and to The Oliver Arts & Open Press. Up through the 1980s he published fiction, essays, and reviews in numerous magazines, from quarterlies like *The South Dakota Review*, *Prairie Schooner*, and *The Ohio Review* through more general-circulation magazines like *Harper’s*, *The New Republic*, *Commonweal*, and *The Nation*. His first novel, *An American Memory*, came out in 1988 and received \$5,000 as winner of the *Chicago Tribune’s* inaugural Heartland Prize for year’s best novel from or about the middle west. In 1992, his second novel, *I Am Zoë Handke*, was published, like the first, by Algonquin Books of Chapel Hill. His third, *The End of the 19th Century*, will appear in a new edition from The Oliver Arts & Open Press. His completed fourth novel, *The Decline and Fall of the American Nation*, will appear at a future date, completing a tetralogy of inter-related novels. After four decades of teaching literature, Larsen is embarked on writing a series of volumes about the “great works.” The books will appear under the general title of “Great Literature for Interested—or Intimidated—Readers of All Ages.” The first of these books is *Homer Whole: A Reading of the Iliad*, appeared from The Oliver Arts & Open Press in 2009.

Adam Engel, Associate Editor, is author of the powerfully satiric and stylistically brilliant novel, *Topiary*, brought out in 2009 (under the name A. Stephen Engel) by The Oliver Arts & Open Press. Engel’s satire, wrote Curtis White, “murders the dictatorship of the present with a sentence,” while John Zerzan judged *Topiary* to be “absolutely brilliant, a hugely important piece of work.” Engel is author also of the recently published collection of his online writings from the time of the George W. Bush administration, *I Hope My Corpse Gives You the Plague: My Life in the Bush Era of Ghosts*. Engel, wrote Mark Hand of *PressAction.com*, “will make readers laugh—and terrify them with his stark honesty about our dying world.” And Jason Miller, of *Thomas Paine’s Corner*, said: “Engel cracks the façade that serves as ‘reality’ and shows his reader, desperate to find a crack in the walls of the asylum, a glimpse of the world as it truly is.” Coming soon is *Celle Fantastik*, a collection of extraordinary pieces exploring the limits of poetry today, and of narrative itself, as means of confronting and expressing reality rather than themselves acting as falsifiers.

FORTHCOMING TITLES

Helen Tzagoloff, *Listening to the Thunder*, poetry

Eric Larsen, *The End of the 19th Century*, novel

Paul Bendix, *Dance Without Steps*, memoir

Timothy V. Gatto, *From Contempt to Outrage*, essays

Gregory Marszal, *The Book of Transparencies*, poetry

Douglas Valentine, *The Crow's Dream*, poetry