



Printer's Devil Review



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We do not accept postal submissions.
Please see the submission guidelines on our website.

Duly Noted

The editors would like to thank everyone who took part in our fundraising campaign this summer. We raised enough money to pay for six months' worth of hosting on a fast, reliable server. We're especially grateful to ANGIE BROWN, RACHEL CANN, CLAIRE CRAMER, ERIC GOLDHAGEN, and DAVID SANDERS for their contributions.

Thanks to JEREMIAH (JB) BERNSTEIN, JAYNE KAROLOW, and everyone at Middlesex Lounge in Cambridge, MA, for hosting our release party back in June. We're also grateful to DAVID TABER and the rest of the Factory Seconds band for playing at the event.

Our interview with MIRANDA JULY in this issue was made possible by STEPHANIE NORTHEN of Terry Hines & Associates.

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Editor's Note

KILLS BUGS DEAD. This is probably the best slogan I have ever read. On its own, the phrase “kills bugs” is purely descriptive. It’s obvious and eminently forgettable. But that extra word at the end – its redundant, reassuring finality – that’s what lets you know: with this insecticide there will be no half-measures. It is Ragnaroch; it is the bugpocalypse.

I’m told that the tagline was penned by Beat Generation poet Lew Welch while he was working for an advertising firm in New York. The phrase is artful and effective, but is it poetry? Whatever our disagreements about the purpose of poetry in our culture, I think we can agree that selling pesticides is ancillary to that, something tacked on after the fact. Advertising is an activity that makes use of poetry for some purpose not intrinsic to the literary form.

On the other hand, defining art and its purpose is a risky business. It leads so easily to aesthetic prescriptions that stifle experimentation and condemn original work to either obscurity or derision. In authoritarian regimes,

failure to adhere to the proper style of art-making can have grim consequences indeed. Still, shouldn’t we be able to say something about what art is for and what is foreign to it?

We can look to ethics, already concerned with how things ought to be, for help thinking through the question of the proper approach to art.

In his *Groundwork of the Metaphysics of Morals*, the philosopher Immanuel Kant suggests the following bedrock ethical principal:

Now I say that the human being ...exists as an end in itself, not merely as a means to be used by this or that will at its discretion; instead he must in all his actions, whether directed to himself or to other rational beings, always be regarded at the same time as an end.

Kant argues that we must treat every person we meet as an autonomous being, a consciousness with the capacity to think for itself, set its own goals, and make its own choices.

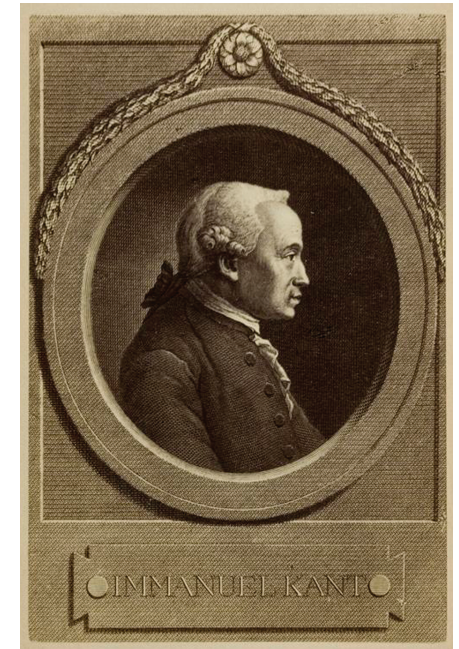
If I disregard the interests of another person and exploit her solely as a means to some purpose I have in mind (personal profit, say, or sexual gratification), then I have a distorted relationship to that person.

We don’t have to agree on the precise purposes of art in order to adopt the principle that works of art, like individual human beings, exist as ends in themselves. If we grant that art has its own ends, independent from other dimensions of society (the economy, the state, etc.), then it follows that these ends should be respected.

In practical terms, this means affirming a difference between art that has been allowed the freedom to pursue its own ends and art that has been subordinated to some other purpose entirely. When art is used only to achieve some end external to it, when its autonomy is denied or disregarded, art is inevitably degraded.

I’m not arguing for some fantasy of purity – art may pursue its own ends and still manage to sell something or support a political cause in the process. I believe, however, that we should be mindful that the primary purpose of art is probably not to produce profit for commercial publishing houses, to stimulate desire for commodities, or to advocate for a political ideology.

It is the purpose of this magazine to support art on its own terms. Some might even say we take this position to an extreme.



Printer's Devil Review refuses, for example, to subordinate art to the market and turn it into a commodity. We give the journal away for free and license the content in such a way as to facilitate its unrestricted circulation.

I’m starting to think that we’ve been asking the wrong questions, or at least in the wrong order. What if we asked not “what is the proper function of art?” but rather “what does art want?”

How about this for a slogan:
ART WANTS TO BE FREE.

Thomas Dodson



Contributors

RESA BLATMAN has been teaching graphic design at the Massachusetts College of Art and Design since 1997. She is the recipient of numerous residencies and grants, including most recently a full fellowship at the Vermont Studio Center, the Artist's Resource Trust/Berkshire Taconic Community Foundation Grant, and the Blanche E. Colman Award. Her paintings and prints are held in public and private collections in the United States and Europe.

STEPHEN BUORO is a Nigerian poet. His poems have appeared or are forthcoming in: *The Good Shepherd Magazine*, *Sun Revue*, *Poemhunter*, *Wasafiri*, *Able Muse*, and an anthology by Latin Heritage Foundation.

ALLAN CONVERSE graduated from Vassar College in the 1980s and holds degrees in history from Northeastern and Brandeis universities; he teaches history at several colleges and universities in the Boston area. He is the author of *Armies of Empire: The 9th Australian and 50th British Divisions in Battle 1939–1945*, published by Cambridge University Press.

In 2000, a year out of college, BRANDON JAMES went to study at the Maine Photographic Workshops; he wound up staying on to TA and work for two more years. In 2003, he moved to Taos, New Mexico, where he worked as a darkroom manager for the fine art photographer Chuck Henningsen. Brandon currently oversees Palm Press Atelier in Concord, Massachusetts, where he continues to make art in collaboration with others, and on his own.

MIRANDA JULY is a filmmaker, artist, and writer. Her videos, performances, and web-based projects have been presented at sites such as the Museum of Modern Art, the Guggenheim Museum and in two Whitney Biennials. July wrote, directed and starred in her first feature-length film, *Me and You and Everyone We Know* (2005), which was awarded numerous prizes, including the Camera d'Or. July's most recent film is *The Future* (2011), which she wrote and directed and stars in.

July's fiction has appeared in *The Paris Review*, *Harper's*, and *The New Yorker*; her collection of stories, *No One Belongs Here More Than You* (Scribner, 2007), won the Frank O'Connor International Short Story Award and has been published in twenty countries. Her latest book is *It Chooses You* (McSweeney's, 2011).

MERCEDES LAWRY has been publishing poetry for over thirty years in such journals as *Poetry*, *Rhino*, *Seattle Review*, *Nimrod*, and *Salamander*. She has received honors from the Seattle Arts Commission, Jack Straw Foundation, Artist Trust, and Richard Hugo House. She has also published fiction as well as poems and stories for children. Her chapbook, *There Are Crows in My Blood*, was published by Pudding House Press in 2007, and another chapbook, *Happy Darkness*, is forthcoming from Finishing Line Press.

EDWARD PORTER's short fiction has appeared or is forthcoming in *Colorado Review*, *Booth*, *Barrelhouse*, and *Inch Magazine*, and has been anthologized in *Best New American Voices 2010*. He holds an MFA from Warren Wilson and was a Fiction Fellow at the University of Wisconsin-Madison. Currently he is a PHD candidate at the University of Houston, where he is a fiction editor for *Gulf Coast*.

M. RATHER, JR's work has been published by *Reed*, *The Delinquent UK*, *Centrifugal Eye*, *The Smoking Poet*, *Adagio Verse Quarterly*, *Anemone Sidecar*, *Talon Mag*, *Yellow Flag Press*, *Writing Raw*, *Galley's Online*, *Idiolexicon*; he was also a runner-up for the Flyway's Hazel Lipa Poetry Contest. Rather recently graduated from the MFA program in Creative Writing at McNeese State University. He teaches high school in Southwest Louisiana and emceeds the Stellar Bean Poetry Bash in Lake Charles.

MELISSA REDDISH graduated with an MFA from American University in 2008. Her work has appeared in *Wazee* and *Flywheel Magazine*. She is also the co-faculty editor of *Echoes and Visions*, the student literary publication of Wor-Wic Community College.

GERALD SOLOMON has published work in several American journals: *The Baltimore Review*, *Illuminations*, *The Paterson Literary Review*. And in the United Kingdom: *Stand*, *The London Magazine*, etc.

RACHELLE TAYLOR is a native of the Appalachian region of Virginia. She received her MA in English from Radford University in 2010 and is currently pursuing a PHD at Loughborough University in the United Kingdom. Her work has previously appeared in *The Blotter*, *Neon*, *Gertrude*, and *Gloom Cupboard*. She writes an ongoing series of poems inspired by turtles and tortoises, which can be read at: THESHELLEDLIFE.BLOGSPOT.COM.