

"A Quarterly
Published Strictly
Quarterly"

Works & Days

We Tweet for
our readers
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YouTube channel

Summer 2012

Nº 3

Scenes of Scent

by Hendrika ter Elst



Recipes:

Mise en Place

by Ashley Suzan and Eric Wines

Alexandria...

by Betty Beaumont



Our Trespasses

Part Three of Three

by Cara Marsh Sheffler

Darkness was general over Gabe's State. It was his time of day again. Twilight was almost gone and the only thing bluer than the grass was the stripe along the bottom of the sky. The power lines loomed here, too, pearlescent in the half-light, peeping over hills that crested as waves high enough to damn the strongest swimmer. Yet, Eisenhower's highway system cut through even these... {Cont'd}

Fiddler Mantis

by Sarah Marriage



"At dawn get to your fields, and one day they'll be full." - Hesiod



Sketch

by The Inner Banks

{ ʘ }



California Nocturne

by Gillian Louise Bostock



Poems

by Jessica Tyner

I drove to Irazú Volcano
two weeks
after being split open
and threaded
back together.

{Cont'd}

Barcelona's Multiverse

by Lluís Busse



Caught Up with the World of Fiction

by Mossy Pine

Ratatouille Linguine

by Gillian Louise Bostock with Cara Marsh Sheffler

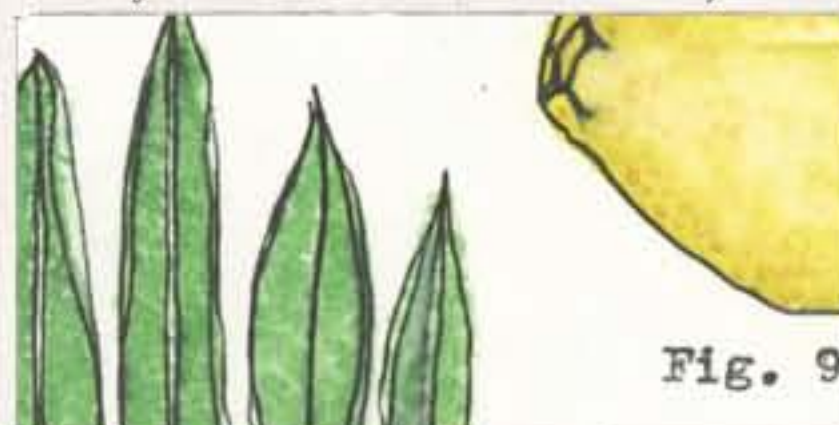


Fig. 9

Overpass

by Matthew Coulter



Spooning AND Sugar Daddy

by Rachel Lyon

We slept together curled like
curls in a locket in my small bed
when my mother was afraid of
the dark or of her husband, my
father, the third person in our
house. Her skin was always hot, I
remember, and our tee shirts
were damp under the down blan-
kets. One night when I was
little—I don't know how little—
not yet eight—I woke from a deep
sleep... {Cont'd}

Baltimore Beauty

by Hyeseung Marriage-Song



The Ambassadors

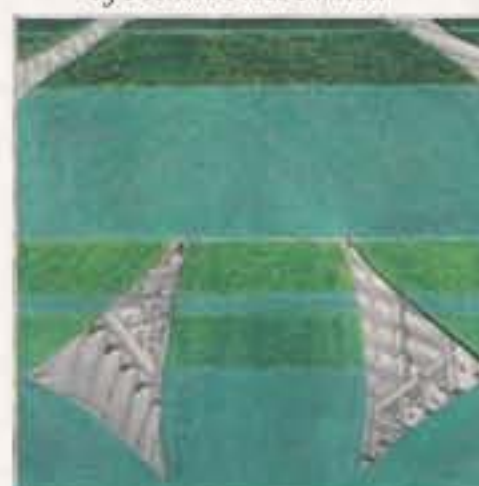
An Overture

by Luke Cissell

{ ʘ }

Interiors / Exteriors

by Melissa Haas Hinton



Overpass

Works & Days Quarterly

by Matthew Coulter

Nº 3, Summer 2012



1 2 3 4 5 | pdf



What will future civilizations think of Manhattan Island when they dig it up and find a carefully laid out network of streets and avenues? Surely the grid would be presumed to have astronomical significance, just as we have found for the pre-historic circle of large vertical rocks known as Stonehenge, in the Salisbury Plain of England. For Stonehenge, the special day is the summer solstice, when the Sun rises in perfect alignment with several of the stones, signaling the change of season.

For Manhattan, a place where evening matters more than morning, that special day comes twice a year. For 2012 they fall on May 29th, and July 12th, when the setting Sun aligns precisely with the Manhattan street grid, creating a radiant glow of light across Manhattan's brick and steel canyons, simultaneously illuminating both the north and south sides of every cross street of the borough's grid. A rare and beautiful sight, these two days happen to correspond with Memorial Day and Baseball's All Star break. Future anthropologists might conclude that, via the Sun, the people who called themselves Americans worshiped War and Baseball.

For these two days, as the Sun sets on the grid, half the disk sits above and half below the horizon—my personal preference for photographs. The day after, May 30th, and the day before, July 11, also offer Manhattanhenge moments, but at sunset, you instead will find the entire ball of the Sun on the horizon.

--- Neil deGrasse Tyson

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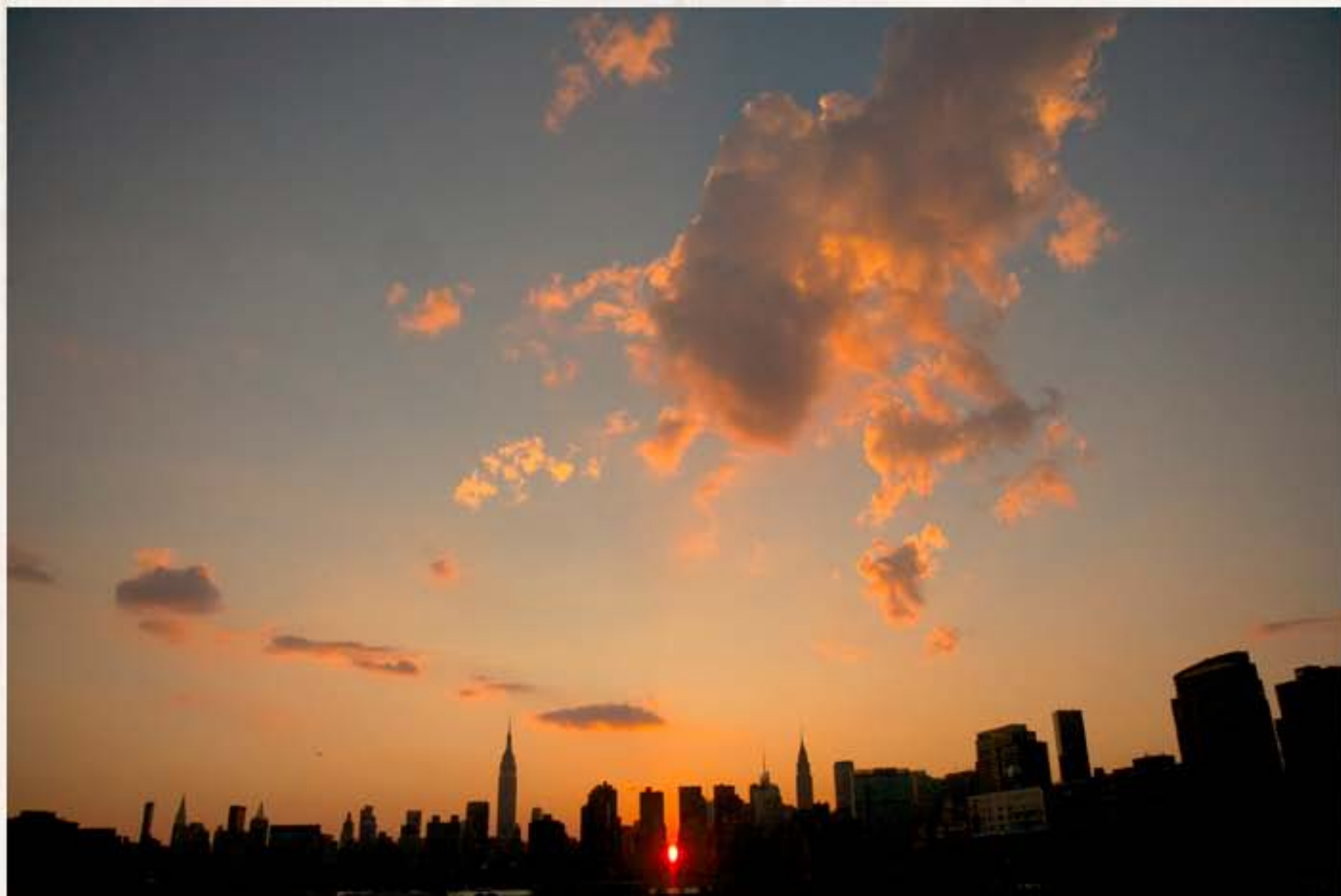
These photographs were taken at 8:17pm EST on May 31, 2011 from the Pulaski Bridge over Newtown Creek, which separates Brooklyn and Queens.

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1 2 3 4 5 | pdf



Pulaski Avenue Bridge Facts

- Bridge ID Number 2-24063-9
- Type Bascule
- Location Borden Avenue & Ash Street
- Waterway Newtown Creek
- Miles from Mouth 0.6
- Channels 1
- Used by Hwy
- Total Cost \$11,228,141.00
- Date Opened Sep. 10, 1954

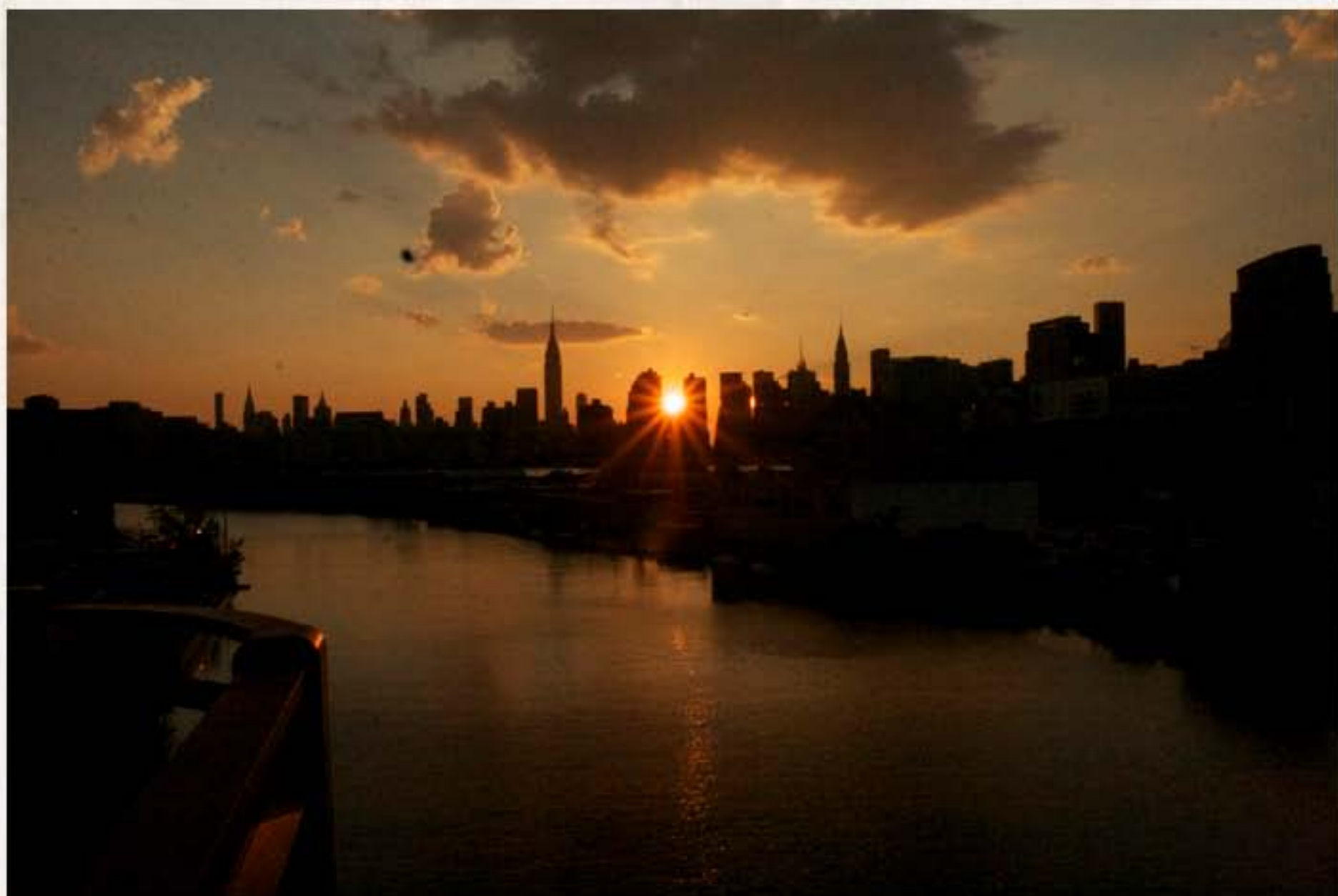
-- from the New York City DOT

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Newtown Creek has a length of four miles. Its natural depth was 12 feet, falling to four feet at the head of navigation. In the early days its shores presented a beautiful sight. In the background were the hills covered with trees. In the swamps below, the stream and its tributaries had their rise. Broadening on its way, the stream flowed quietly between wooded elevations and further along lowlands until it mingled its waters with the salt of the East River. When the tides met, the backing up of these tides caused the stream to overflow the marshes, and this fact led the Indians to name the waterway "Mispat", that is, an overflowing tidal stream. An ancient deed from the Indians calls Maspeth Kills "Quandoequareous". The creek abounded with seafood and was also a favorite swimming spot.

--- The Newtown Creek Alliance

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The Manhattan Bridge carries automobile, truck, subway, bicycle, and pedestrian traffic over the East River. The Bridge runs between Flatbush Avenue Extension in Downtown Brooklyn and Canal Street in Chinatown, Manhattan.

The Bridge supports seven lanes of vehicular traffic, four transit train lines, a pedestrian walkway and a Class 1 bikeway. Every day, 75% of all Manhattan Bridge crossings are by public transit, on foot or on bike - 3,000 bicyclists and pedestrians and 320,000 transit riders daily. On an average weekday, the Manhattan Bridge accommodates 75,000 vehicles.

The youngest of the three DOT East River suspension bridges, construction began on October 1, 1901. The bridge opened to traffic on December 31, 1909 and was completed in 1910. The Bridge's total length is 5,780 feet from abutment to abutment at the lower level; and 6,090 feet on the upper roadways from portal to portal. Its main span length is 1470 feet long and each of its four cables is 3,224 feet long. The Bridge was designed by Leon Moisseiff (1872-1943), who also assisted in designing the George Washington and Robert F. Kennedy Bridges. The Manhattan entrance to the bridge is distinguished by an elaborate stone portal and vast plaza, designed by the architectural team of Carrère and Hastings, who also designed the main branch of the New York Public Library

The Bridge was the first to be built based on deflection theory, a radical engineering theory at the time. This theory held that the inherent structure of suspension bridges makes them stronger than was previously thought. Consequently, the Bridge does not have massive stiffening trusses like those used on the Williamsburg Bridge.

In 2009, the Bridge's centennial year, the American Society of Civil Engineers named it a National Historic Civil Engineering Landmark. A bronze plaque commemorating this honor hangs on the south side path on the Brooklyn side of the bridge near the intersection of Jay Street and Sands Street.

-- from the New York City DOT

Editorial Staff

Luke Cissell (*Overture from The Ambassadors*) is a musician and composer who lives in Lower Manhattan. Born in Louisville, Kentucky, he was a fiddling champion at the age of eight and went on to train as a classical violinist. Cissell's recent work includes a collection of chamber music, a full-length album, and a suite for solo violin written as a companion piece to Cara Marsh Sheffler's *Guide*. He is currently at work on his second studio album and an opera based on Henry James's *The Ambassadors*. Play with his jukebox at <http://www.lukecissell.com>.

Sarah Marriage (*Fiddler Mantis*) is a woodworking student at the College of the Redwoods Fine Woodworking program in Fort Bragg, California. Sarah studied architecture at Princeton University and has at turns worked in the fields of architecture, structural engineering, occupational health and safety, dog-walking, data management, physics, youth empowerment, and construction supply. Recent projects include the rehabilitation of a nineteenth-century townhouse in Baltimore, Maryland. She also serves as Art Director, Designer, Programmer, and Calligrapher for *Works & Days*.

Cara Marsh Sheffler (*Our Trespasses; Ratatouille Linguine Recipe*) is a writer who lives on Manhattan's Lower East Side. In her past life as an actress, she was featured in Woody Allen's *Celebrity* and in The Looking Glass Theatre's Off-Broadway production of *Much Ado About Nothing*. A recipient of the Eagles Prize, she has most recently been working on *Our Trespasses* and another novel about the guidebook used by the Donner Party, *Guide*. She will perform an excerpt of *Guide* in tandem with Luke Cissell's (*The Myth of*) *Infinite Progress* at the Suffolk in September. Sheffler is also providing the libretto for Cissell's adaptation of *The Ambassadors*. She likes road trips.

contact@works-and-days.com

Contributors

Betty Beaumont (*Alexandria...*), an internationally recognized artist, has been living and working in downtown New York since 1973. She has produced thoughtful and provocative work in a variety of media including photography, installations, public interventions, and new media. Her work challenges global social awareness, as well as socioeconomic and ecologic practices. Beaumont has had over 150 solo and group exhibitions and her work has been shown extensively in New York and Europe. She has taught at the University of California at Berkeley, New York University, and at Columbia University. Beaumont exhibited the *A Night in Alexandria...* (video projection) in *Interactive Alexandria*, a participatory online media work and a series of 168 images that also presents the physical installation, *A Night in Alexandria...The Rainforest...Whose Histories Are They Anyway?* This venue presented the entire series together for the first time. The physical installation was previously shown at MoMA PS1 and at The Hudson River Museum.

Originally from the San Francisco Bay Area, **Gillian Louise Bostock** (*California Nocturne; Ratatouille Linguine Watercolors*) left New York last year to return to the West Coast and focus solely on her own work after years of putting aside her own artistic goals to become a real-live sponge of photographic extrapolapagus. Predominantly photographing interiors and landscapes, she employs the medium as a means to dabble with philosophical questions concerning the meaning of life and lock its fleeting beauty into place much like a butterfly pinned beneath museum glass. More of her work can be found here (www.gillianbostock.com) and on Cowbird (<http://cowbird.com/author/gillian/>).

Born and bred in Barcelona, **Lluís Bussé** (*Barcelona's Multiverse*) is a Phd in Philosophy who also holds a fine arts degree. He works in Barcelona as a visual artist, photographer and poet. *Barcelona's Multiverse* was recently published in its entirety, containing both Bussé's photographs and prose. In 2013, Bussé will publish his upcoming book of poems simultaneously in Spain and Romania. Additionally, *Musée Magazine* (Nº. 3, "Breaking Traditions") will feature his latest photo project. This summer, Bussé's work may be visited at Sala2 of Palau Robert (Information Centre of Catalonia) in Barcelona. More information is available online at <http://lluibussewordpress.com>

Matthew Coulter (*Overpass*) grew up in Melbourne, Australia. After studying photography, he relocated to London and then to New York City, where he worked as an assistant to a wide range of fashion photographers. He is now back in the Motherland, focused on capturing the natural beauty of the east coast of Australia. Stay tuned to future issues for new work.

Melissa Haas Hinton (*Interiors/Exteriors*) is an artist and art educator residing in Southern Indiana. As an educator, she has been given the opportunity to explore a multitude of art media and to devise unique projects that incorporate historical and contemporary connections and imagery. Observing her students develop ideas and nurturing their capacity for individual expression are extremely rewarding for Hinton, while allowing her daily opportunity to explore her own creative ideas and projects. She received a BA in Fine Arts from Indiana University with concentrations in painting and drawing and an MAT from the University of Louisville.

Brooklyn band **The Inner Banks** (*Sketch*) is the musical alter ego of married couple Caroline Schutz and David Gould and their revolving cast of talented friends, including Jim Mansfield and Zach Lane. Since forming in 2006, the band has eluded easy categorization, and in its upcoming third release, *Wild*, the band shows no sign of bucking that trend. Schutz first made her mark as the principal singer-songwriter for Folksongs For The Afterlife, whose 2003 album, *Put Danger Back In Your Life* earned a devoted following and critical praise. Gould holds a Master's degree in ethnomusicology and has a background in composing and producing. A multi-instrumentalist, he played banjo and upright bass in his previous band, The Bootleg Remedy, but has added lap steel guitar, acoustic finger-picking, sound collage, and various analog synthesizers to his Inner Banks palette. David also founded DAG! Records in the early 2000s, which now serves as the vessel for his and Caroline's music, as well as a few acclaimed outside projects. Visit the band online at <http://theinnerbanks.net/>

A native of Brooklyn, NY, **Rachel Lyon** (*Spooning; Sugar Daddy*) received her MFA in creative writing at Indiana University. From 2011-2012 she was the fiction editor for Indiana Review. She was the recipient of a scholarship to the New York State Summer Writers Institute in 2010, and in 2012 she received a fellowship to the Ledig House International Writers Colony at Arts Omi. Her work has appeared in *Hobart*, *The Saint Ann's Review*, *Arts & Letters*, and *Toad*.

Hyeseung Marriage-Song (*Baltimore Beauty*) is an oil painter who lives in Baltimore, Maryland. Born in Seoul, Korea, and raised in Houston, Texas, Hyeseung studied painting at the Water Street Atelier in New York City and philosophy and law at Princeton and Harvard Universities. She teaches in the Foundations Department at the Maryland Institute College of Art and is represented by the Eleanor Ettinger Gallery in New York City. See her figures, landscapes and still lifes at www.hmarriage-song.com

Mossy Pine (*Caught Up With the World Of Fiction*) is the songwriting project of New York-based interdisciplinary composer and performer Chris Seeds. *Caught Up With the World Of Fiction* is the title of the project's forthcoming studio album. Chris's other recent work includes collaborations with choreographers Juliana F. May/MAYDANCE (*Gutter Gate*) and Lindsay Gilmour (*Aaaaaah*). Chris studied at Oberlin and played in indie rock bands in NYC throughout the 1990s and 2000s.

Willow Jane Sainsbury (*Summer Cicada*) is an artist and illustrator, who is currently relocating to Dunedin, New Zealand. She has lived in Vicenza, Italy; Melbourne, Australia; Auckland, New Zealand; and Oxford, United Kingdom in the past three years where she continues to teach, learn and work as an artist. She most recently returned to education, learning printmaking at the Australian Print Workshop. She is currently working on her own illustration project and a study of landscapes. She is not on Facebook.

California-grown and a New Yorker at heart, **Ashley Suzan** (*Recipes: Mise en Place*) is a graduate of the Gallatin School at New York University. The youngest of four, Ashley was raised in the kitchen. An avid yogi and spinning enthusiast, her creative passions include drawing, food, and beverage. Follow her on Twitter @AshleySuzan.

Born and raised in the Netherlands, **Hendrika ter Elst** (*Scenes Of Scent*), lives and works in New York City and Upstate New York. She is a self-taught painter/printmaker and perfumer who has her own organic, handmade skincare line. In her work, she keeps challenging herself with new ways of questioning and re-seeing, defying traditional forms and classifications to breathe new life into the age-old traditions of painting and printmaking. For more information: send an email to hterelst@gmail.com. For organic skin care visit: www.bsoapure.com

A member of the Cherokee Nation, **Jessica Tyner** (*Poems*) hails from Oregon and has been a writer for ten years. Recent projects include travel writing with *Mucha Costa Rica*, copy editing for the London-based *Flaneur Arts Journal*, and contributing to New York's *Thalo Magazine*. She has recently published short fiction in India's *Out of Print Magazine* and poetry in *Slow Trains Literary Journal*, *Straylight Magazine*, and *Glint Literary Journal*. She lives in Puerto Viejo, Costa Rica.

Eric Wines (*Recipes: Mise en Place*) enjoys trolling flea markets for treasures, playing with plants, and distance running. He is co-owner of Tre restaurant in Manhattan and a member of The Skylight Group. He hosts candlelight suppers and classy cocktail parties. Wines was raised in Detroit, MI and lives in New York City. Follow him on Twitter @EricWines.