

"A Quarterly  
Published Strictly  
Quarterly"

# Works & Days

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our readers  
Please enjoy our  
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

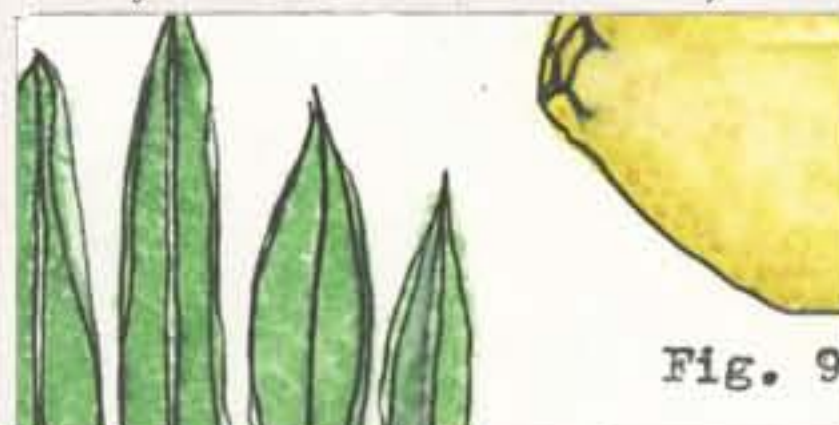


Fig. 9

## 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 blankets. 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

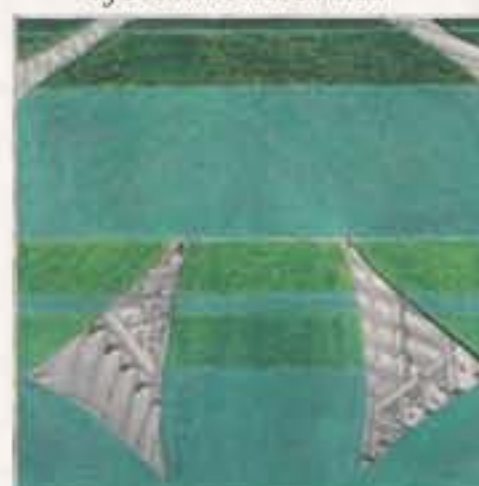
An Overture

by Luke Cissell

{ ʘ }

## Interiors / Exteriors

by Melissa Haas Hinton



# Poems

Works & Days Quarterly

by Jessica Tyner

Nº 3, Summer 2012

## The Road Past Cartago

I drove to Irazú Volcano two weeks  
after being split open and threaded  
back together. The lurching station  
wagon barely made it up the curling  
road. Villagers hung their fresh  
laundry in the fields, stained underwear  
and baby bibs slapping in the breeze  
among the smell of morning  
*gallo pinto* and cow manure.  
At the highest point,  
I parked the choking  
car and walked towards the crater,  
ash and sand crawling  
between my toes, stitches pulling tight  
in my stomach. There are no guards  
*en paraíso*, no insurmountable fences,  
no signs telling you no.  
Ducking under the broken  
wooden gate, I witnessed the abyss  
below. Sulfur makes Diego de la Haya  
turquoise as a cartoon and I  
crouched down like a child,  
pressed my palm hard into the heat  
of a wound that blossomed  
as effortlessly as a Guaria Morada,  
as beautifully as the last eruption,  
and wished you were there.



# Poems

Works & Days Quarterly

by Jessica Tyner

Nº 3, Summer 2012

## The Catamaran

May's long weekend was spent  
on a catamaran in Manuel Antonio,  
the crew's thick Jamaican tongues  
twisting around Tico Spanish.  
On the upper deck  
I said I was leaving you  
and couldn't look you in the face.  
A dolphin laughed  
and an Indian couple on their honeymoon  
asked you to take their picture.  
For three hours you tried  
to untangle my reasons  
until we both got sea sick  
and spent the sunset hanging  
our heads over the rails.



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# Poems

Works & Days Quarterly

by Jessica Tyner

Nº 3, Summer 2012

## Love You More

I sent you a keychain stamped love  
you more from my crumbling  
Costa Rican hacienda. You  
were turning thirty and we  
had years of regrets stitched  
and scarred up and down  
our arms like teenagers  
in the grip of delusion, tired dogs  
after the fights.  
I waited

until you caught up with me  
to say I was coming back,  
my muscles tensed,  
fat scars ropy thick, ready  
for a blossoming explosion  
black as your eyes swimming  
beneath heavy brow  
and deafening as your lips wrapped  
like a vise around my name.



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## 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.

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## 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](http://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](http://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](mailto:hterelst@gmail.com). For organic skin care visit: [www.bsoapure.com](http://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.