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PRESS RELEASE

# CAMP MARMALADE

## BY WAYNE KOESTENBAUM

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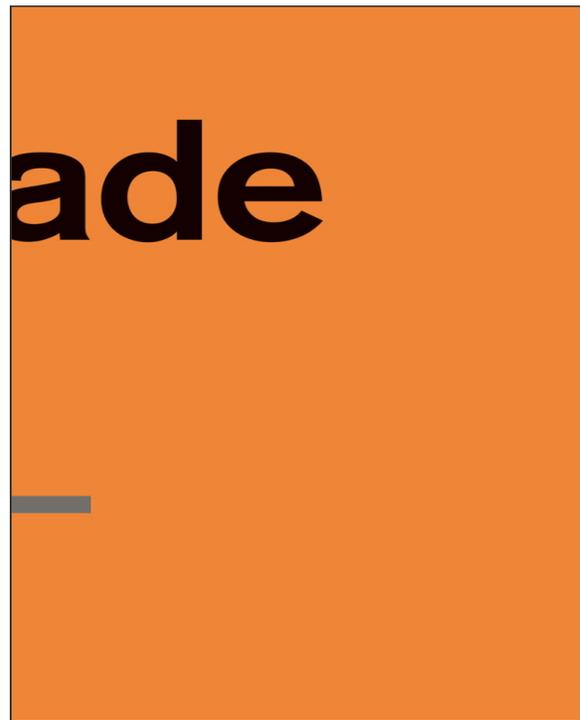
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*Part two of an autobiographical trance trilogy: intimate experiments in queer documentary and improvisatory poetics*

*Camp Marmalade* takes the freedoms of trance utterance—unfettered verbal association, explicit auto-ethnography, erotic bricolage—and applies a more stringent sense of time-as-emergency to this liberation-oriented poetic method. Part diary, part collage, part textbook for a new School of Impulse, *Camp Marmalade* assembles a perverse and giddy cultural archive, a Ferris wheel of aphorisms, depicting a queer body amidst a dizzying flow of sensations, dreams, and sex-and-death distillations—whether sugary, fruity, bitter, expired, or freshly jarred.

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To read *Camp Marmalade*, Wayne Koestenbaum's second "trance" epic, is to inhabit a mindscape, wordscape, and timespace increasingly rare and vital, in its emancipated sprawl, its dedication to "pleasing the gods of *weird* language" (think "shame bouillon" or "Yahweh's glitter"). Like Alice Notley's *Disobedience* or Hervé Guibert's *Mausoleum of Lovers*, *Camp Marmalade* is a fun house of fractal interiorities, via its assemblage of dreams, memories, observations, and idiosyncratic roll-calls (Vivien Leigh, Gwyneth Paltrow, Joyce Carol Oates, John Cage, Robin Williams, and countless others are here, not to mention Alessandro Scarlatti teabagging Jenny Craig). *Camp Marmalade*'s unfussy, deliberate rhythms and unstinting linguistic care feel like radical acts, offering pleasures of the highest order.

—MAGGIE NELSON

Near Camp Cataract, down the way from Port Salut, whether cheese or navy zone, Wayne Koestenbaum's *Camp Marmalade* sits, lemony, curiously positioned, between epic alps and salty, notebook sound, i.e., tidbit commedia. Open to all comers, the camp is helmed by counselors (Duncan Smith, Friederike Mayröcker, and Lionel Hampton among them) who lead adventurers in a smorgasbord of activities, from "incest stardom fantasy" to "semantic depilation," from "dung oeuvre[s]" to directing "sunlight on slut emporia." After lewd s'mores, instead of "Taps" the assembled sing "La Juive 'Boléro'" and call it a night—it's that kind of place. The "sieve of I am" has never produced a tenderer flower—**BRUCE HAINLEY**

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**WAYNE KOESTENBAUM** is a poet and cultural critic. His recent books include *Notes on Glaze*, *The Pink Trance Notebooks*, *My 1980s & Other Essays*, and *Humiliation*. He lives in New York City.

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