

NEW YORK CITY TRANS ORAL HISTORY PROJECT

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INTERVIEW TRANSCRIPT

ANAÏS DUPLAN

Interviewer: Xtian W.

Date of Interview: June 18, 2019

Location of Interview: Xtian's Apartment, Crown Heights, Brooklyn

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Transcribed by Elizabeth Hupp (volunteer)

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Xtian W.: Hello, my name is Xtian W. and I will be having a conversation with Anaïs Duplan for the New York City Trans Oral History Project in collaboration with the New York Public Library's Community Oral History Project. Yes! This is an oral history project centered on the experiences of trans-identifying people. It is Tuesday, June 18th, 2019 and this is being recorded in Xtian's bedroom, Pacific Street, Crown Heights, Brooklyn. Hi!

Anaïs Duplan: Hi. I wonder if we should—the levels are doing crazy things.

Xtian: What are the levels doing?

Duplan: A part of me feels like—

Xtian: Oh oh they are fine.

Duplan: But when you were introing, like, they never went above, like there which makes me feel—

Xtian: Like they need to go beyond there?

Duplan: Don't they?

Xtian: The peak level was between -12 and -6.

Duplan: But it was between like -18 and -12.

Xtian: So you think we need to be morel—

Duplan: But then sometimes it like shoots up... I don't know! I think it's fine.

Xtian: Do you want to start again?

Duplan: You're the interviewer so you...

Xtian: I'm going to start again. Let's start again so there's not all that ... [laughter]

Duplan: I liked it. [laughter]

Xtian: I can redo it very similarly—extraneous yes's.

Duplan: Yas!

Xtian: Yas! [laughter] This is great material.

Duplan: It's really good.

Xtian: This is the content that the people at the New York Public Library want.

Duplan: They were like throw in all these adlibs.

Xtian: Okay, let's do this again. Starting again...Hi, hello, my name is Xtian W. and I will be having a conversation with Anaïs Duplan for the New York City Trans Oral History Project in collaboration with the New York Public Library's Community Oral History Project. Yes! This is an oral history project centered on the experiences of trans-identifying people. It is Tuesday, June 18th, it is evening and it is raining outside and this is being recorded in Xtian's bedroom, Pacific Street, Crown Heights, Brooklyn. Hi.

Duplan: Hi.

Xtian: Tell me your name and age if you want to.

Duplan: My name is An—Anaïs and I am 27.

Xtian: What's in a name to you?

Duplan: Wow... Uh... What's in any given name? What's in a name?

Xtian: I mean maybe yours specifically but the question could apply to names in general like—

Duplan: What's in a name?

Xtian: —in how we bend them, I guess, to move with us.

Duplan: Ok—I think it's really special that, as trans people, one of the things that we get to do, if we want to, is to rename ourselves or to modify the names that we already have. You don't really get to name yourself the first time so there's something special and like self-inventing about naming yourself later in life. So, in the name of a transpersons, there's like self-actualization.

Xtian: Word. Do you want to say what your pronouns are?

Duplan: My pronouns are he/him/they/them. It depends on the day, it depends on my situation, it depends on the person.

Xtian: Cool.

Duplan: Do you want to say what your pronouns are?

Xtian: My pronouns are they/them. That's what they are right now.

Duplan: [laughter] Pronouns be changing.

Xtian: Yeah, I mean—you dear listener, when you hear this, our pronouns may be—

Duplan: Totally different. What are your pronouns? [laughter]

Xtian: Yeah, what are your—[laughter] tell us about yourself.

Duplan: Let's all say our pronouns.

Xtian: Where were you born and where have you lived?

Duplan: I was born in Jacmel, Haiti. I have lived in Boston, and Brooklyn, and Long Island, and Cuba, and Vermont, and Iowa, and Rhode Island, and Brooklyn again. I lived in Harlem for a short stint so...

Xtian: I remember that.

Duplan: Yeah! You came to my house. I just want to ask you all these questions that you're asking me. I'll be like and so... [laughter]

Xtian: [laughter] Moving right along, do you think this is...yeah it's—

Duplan: I don't know, like—

Xtian: It's recording, it's recording.

Duplan: It's recording something.

Xtian: Yeah, we'll see. We're just going to go with it. Um, how would you describe your gender and by that I mean—so you can answer that question however you would like to or approach it however you would like. But I was kind of thinking—I don't know, I'm curious, like both concretely and abstractly, you know like, if your gender was a sound, a smell, a texture, a food...

Duplan: Like sensually, sensorily, describe my gender?

Xtian: Well, I—you know, I'm interested in asking the question that way because an obvious question was like, tell me about your gender, describe your gender, you know but like I want to know something different about you than that.

Duplan: Mhm—um, I've been thinking a lot about indeterminacy which I'm not—I'm pretty sure is a word—yeah, it's a word and I kind of want that more than I want anything, like to be sort of fiercely not one or the other thing and we talk about this a lot, but to like—I think that what unfolds from that is having relationships with people that are like not one or the other thing. And like moving about in the world in this way that is—I don't know, responsive or something.

Yeah, I like the shortened version of Anaïs, like An, because it's just like a syllable, you know, and it's not—it's not like really doing one or the other thing. So if I had to root this in the senses, it would be like an ocean wave or something. Yeah, let's go with that.

Xtian: I like this.

Duplan: Thank you. Um, how would you describe your—[laughter] I promise I won't do this for every single one but this one i feel like...

Xtian: How would I describe my gender? Um...[laughter] maybe in this moment like a hydrangea bulb that has had hot sauce squirted all over it.

Duplan: Oh my god, so scandalous—

Xtian: Because like a little bit saucy you know, like—I got this crush thing going on.

Duplan: [laughter] But like—like beautiful.

Xtian: Yeah, yeah you know—I'm like ooh but I'm also like eh.

Duplan: [laughter]

Xtian: Moving along. How did you find poetry, you're a poet. I know you from—so we met at a poetry reading, you were reading poems—

Duplan: My worst poetry reading.

Xtian: Your worst poetry reading ever according to you but at this poetry reading, I thought that you—I was like that person is the greatest living poet and—

Duplan: You can't say things like that.

Xtian: Well, that's what I thought and it's still a thing that I think about and that's how we met and so before we bonded over whatever—the first thing was poetry. How did you find it? How did you start writing poetry?

Duplan: [laughter] Um—

Xtian: And tell us the name of your books!

Duplan: (inaudible 10:45) Um, I think that I wrote poems for a long time before I was calling them poems like I had a little blog [laughter] and I would write short things but I didn't call them poems. I think the first time I wrote a poem and called it a poem was like junior year of college and I wanted to do something art related that was not art because I was sick of visual

art. And I went to a—like got into a poetry workshop—kind of applied to it on a whim and had like—my heart started to do a thing when the class started like i was like ah! I feel a way when I write poems, a sense of immediacy and urgency that has never gone away. That's how I feel when I write a poem and nothing else really makes me feel like that. So, I guess I keep doing it.

Xtian: In regards to poetry, who influences you?

Duplan: I still stay reading the same poets who are Paul Celan and this poet from Chuvashia which like—I don't know where that is, I think it's near Russia. I don't know. He's a Chuvash poet whose name is, and I don't even know how to say it but it's like Gennady Aygi—g,e, n, n, a, d, y, space, a, y, g, i. His poems I found like randomly looking through a bookstore but he's my favorite poet next to Paul Celan but only the Michael Hamburger translations not the (inaudible 12:57)—for the record.

Xtian: For the record. Cool, cool. Let's see, where do we want to go from here. I wanted to ask you because I think it's important to go on this record about the Center for Afrofuturist Studies and about your—the how, why, and when of its founding and maybe some of the names of people who moved you to and on that journey and then I have a follow up.

Duplan: Wow, okay. Um, the founding people who moved me on that journey, okay—

Xtian: And what it—you know, what it is

Duplan: What it is.

Xtian: The whole pitch.

Duplan: Okay, here we go. The Center for Afrofuturist Studies is an artist residency program for artists of color who are dealing in some way with black futurity. And I'm particularly interested in artists who are thinking about like the near futures of black people—so, not hundreds of thousands of years in the future like no so speculative but actually in the next 5 to 10 years—like what are black people doing? And I think that I was leading up to this project with previous projects that I've been doing. I feel like my practices like bifurcated between the things I produce myself as an artist/writer and then this yearning I have to make space for other people's work and so I've been doing collaborative artist projects with artists for a while and then wanted to give that kind of a home and knew I was moving to this weird place, Iowa, without ever having gone there was like—I want to prioritize black artists in this space because I bet they are not [laughter] and I was right! I think—like you asked about people. I think that Martine Syms—Mundane Enough for Futurist Manifestos like for me still remains like—I kind of wish that could be our mission statement or something. I don't—I don't know if you've read it but it's like divesting after futurism from all the kinds of like stereotypical things that people associate with afrofuturism like space travel and sort of like a futurist aesthetic. Yeah! Yea, yeah—interested in stripping that down to the bare essentials

Xtian: So this would be like a materialist kind of approach or....

Duplan: Say more about that.

Xtian: Um, in terms of like the time span that you were talking about, you know like 5 years, not like—

Duplan: Like a gillion.

Xtian: Yeah—I'm sure there's like a philosophical version of the word materialist but I guess what I mean is like with the matter and resources and—or like with openings and closings and half openings that are with—like the debris that is currently...

Duplan: Yeah, yeah like the—the debris of—

Xtian: The stuff of now.

Duplan: Yeah, the stuff of now—yeah, yeah. I like that. It's like—this is a terrible—I don't why I'm invoking Black Mirror right now but I feel like the reason people like Black Mirror and I'll include myself in this is because it's recognizable. You know, you could see it happening. It's very similar to our present reality and I feel like I'm thinking about like one step right before Black Mirror [laughter] where it's like—it's like super recognizable and it's not that futuristic even. It's almost like creating a future as opposed to speculating what it might be—you know, it's like laying the groundwork for the future or something. I never thought about this like this but I kind of like it—yeah, it's like preparing for a future as opposed to like—like designing it or something.

Xtian: A kind of like follow-up to that is, how do you think about your gender in relation to futurity generally and afrofuturism specifically.

Duplan: Okay. I've never tried to link my gender and afrofuturism but my friend Margot—she's a cis woman—was asking me about being a trans person and was like in terms of my body—so we have a lot of conversations about body dysmorphia and like different relationships to one's body and was like—I forget exactly how she phrased the question but it was something like, do you—do you have trouble—we were talking—I had brought up how I'm having top surgery soon and she was like do you have trouble like—you know that this change is going to happen to your body so soon and is it—are you like always anticipating that or something, you know. And I feel like the short answer is yes, you know, but the long answer that I gave was like as a practice I try not to be, you know. I try to be like whatever is happening right now right now has got to be my total reality like it's so—it's like too painful to exist in the mindstate of what is going to happen to my body—which is not say—like everytime I look at myself in the mirror, you know, I'm like ah [laughter]—I'm like this could happen, that could happen. So maybe there's a similar—this is all very good, I've never tried to think about this together but maybe there's like a similar, like in my own gender and thinking about the Center for Afrofuture studies, resistance to speculating about the future and yet like total obsession with like, and investment in building for a future or something.

Xtian: Like the resistance to speculating is because the—in the moment, you're trying to just be a presence that is manifesting the thing.

Duplan: Right. Like the only way to get to the future is through what's happening right now. And the only thing that's real is what's happening right now—like the future might now even happen. And so like, I hate the idea that I would be holding off on my life for something right now in the hopes of something that might not ever happen and maybe that's me being protective or something but... If I can like—I think in my head I'm like, I'm preparing for the future by being fully invested in what's happening now.

Xtian: Does the—does being in the space of writing a poem correlate to that sense of immediacy. Does the moment of a poem do that for you?

Duplan: Uh-huh, uh-huh. That's so—you're like blowing my brain. This is—like all these things coming together. Yeah, it's like in the moment of writing a poem—like the moment of language arriving and transcribing it is a moment in which like nothing else is real except the thing being transcribed.

Xtian: Which is such an odd moment because the thing being transcribed is like maybe a thousand doors in the space of like three beats or whatever it is, you know.

Duplan: A thousand doors.

Xtian: Yeah. Like that—like whatever the language contains, you know. It's both like—it's both singular and simultaneous like the present moment.

Duplan: I like a thousand doors. It's like the possibility in each moment, right—like from each present moment, there are like a thousand possibilities. It's so hard not to ask you questions. [laughter]

Xtian: No questions.

Duplan: Okay, well—I'm just going to throw a question out there.

Xtian: Okay, alright. Actually, we can do whatever we want.

Duplan: We're free. [laughter] But like something I think about and I'm curious what you think about that we can talk about it off the record is like in this space of immediacy, in this space of the present, is it—is it enough or like—there's a serenity that comes with that but then like is that serenity enough to—to spend a life in?

Xtian: No, I don't think so.

Duplan: No?

Xtian: I would qualify my response as—I don't think that everyone needs to have the same answer to that question. I don't think there's like an answer. I don't think there's like a one response to that but for me—no, because there's other people in situations in the world.

Duplan: Say more—Alright. [laughter] Like somehow in being in the present like you are—like divorced from other people in situations in the world.

Xtian: Maybe not like necessarily always. But you know maybe I'm okay just—the handbook said we were allowed to take long silences. I don't want to sound like really precious about it but maybe I feel kind of precious about it. If I could have some kind of ground in this in a moment, I would want to share that also.

Duplan: Oh, interesting. It's sort of like the most solitary place.

Xtian: I just, you know like—there's so many different ways of talking about this obviously but I think my mind goes to like—so I grew up in a suburb, you know, in a place where reality—where time and a lot of different kinds of the real are like erased, rewritten, sanitized, occupied so I'm just a bit suspicious of you know, something about being present in a moment, maybe just keeping that—that past of my history in mind like takes me—I'm distrustful of it. It feels like one could wallow in one's own safety or sense of groundedness—a sense of the moment and it's not that that moment isn't a real moment but...

Duplan: There's like more.

Xtian: But weighed against what it took to make that moment emerge...

Duplan: Interesting. [laughter]

Xtian: Yeah, I'm interested in the present moment's relationship to violence. Interested—that sounds like—you know, I'm like very—

Duplan: I want to explore— [laughter]

Xtian: Yeah, that's not what I mean.

Duplan: For the record, they don't mean—This thing is crazy. It has no relation to—Hello! Yeah, it does. Are you recording me? [laughter]

Xtian: Moving right along.

Duplan: Next topic.

Xtian: Next topic. What is time to your body—

Duplan: Oh my god. [laughter]

Xtian: How does your body touch time?

Duplan: What? [laughter] I feel like we're kind of—this is what we were just talking about. This is a good—it's a good sign that we're like—

Xtian: We're here. We're in it.

Duplan: We're in it!

Xtian: We're here for it. We're here for it.

Duplan: In it. How does your body touch time—

Xtian: Also this is what happens when an aquarius person makes the interview questions. I'm like, in the scope of things...

Duplan: [Laughter] Touch time.

Xtian: I don't want to hear about just your moment of you being you right now. I want to know how it relates...

Duplan: How does your body touch time. [laughter] I don't know why it helps me to think about it when I say it like that.

Xtian: You know, do what you need.

Duplan: Wow. Well, wow—I mean i'm thinking about aging and—and like transformation. Maybe this present moment that we're talking about is also sort of like—like a timeless moment. Like the one thing that is true through time is that shit is—I'm sounding like such a fucking watered down Budha asshole right now. [laughter] That's a great—watered down Budha asshole.[laughter] But the one thing that remains constant through time is the fact of this very slow almost imperceptible change and then sometimes moments of very quick change and that's true of the body as well. I think it was last night or something or this morning or whenever, I looked down at my arm and I was like this is the same arm I had when some traumatic shit happened to me. And I had like—it took me back for a moment and I—there's a way that remembering where your body has been and what has happened to your body—it like collapses time. And sometimes this is very wonderful, like if you've been through something really amazing. [laughter] And then you remember—you remember like that you had the same body that's in the collapse, it's wonderful. But with trauma and things like this—the sense that time collapses and this present moment is like the same—or like that moment is carried

through your body into the present moment is like—fucks with me. And I don't like it. I want like a new body, you know. I want like—yeah.

Xtian: Do you feel like—I mean I could ask you what—how the word transition resonates with you. I will ask you that. I'm asking you that—and I'm curious—for example, in my life so far, what nonbinary kind of transition means to me is an endless dedication to a process of becoming and of uncertainty and to being sort of legible and illiegable and I'm wondering if what you're saying about trauma and wanting a new body and then how you view the sort of durational kind of process of transition. Is that a way of nurturing memory and carrying it with you and alchemizing it—or not a way of, not as in it's a crux for that but is that like part of—a crutch for that rather—is it like part of the process. Does that make sense?

Duplan: Everytime I hear the word transition even outside of a gender context, my eyes go like this. For the tape, they got really big—because it's like so loaded and it feels inadequate.

Xtian: Yeah, it feels like a practice to me—like a container. It's like the word improv or something.

Duplan: [Laughter] I would prefer improv—like how long have you been improvising your—

Xtian: Yeah, so at this stage in your gender improv.

Duplan: That would be amazing.

Xtian: I think we've like—sidenote, I think we've maybe stumbled upon something.

Duplan: Gender improv. Okay sorry small seg—or whatever, diversion, fuck it—is earlier on in my gender improv, [laughter] I got called a faggot in the street. Did I tell you about this?

Xtian: No.

Duplan: And it was such a strange experience. I came home and told my roommate and he was like—he was like well at least your gender performance is working [laughter] and I was like, I guess, yeah. It was so—I don't know so I'm just going to drop that off. Wow this is opening up a whole tangential line of thought for me but like okay, I'm going to follow it for a bit and then I'm going to—I'm going to bring it back. It like makes me think also about how Louis Sullivan—do you know Louis Sullivan—a gay trans man—fairly certain that's his name. And people always say or like always bring up when they talk about him that he died of aids. It's like this weird—like even him talking about it—sometimes it comes across as proof or something, that like as a trans man, he was truly gay or something—that he lived as a gay man and died of what was seen to be a gay disease. But I don't know, I think about ways that I want to divest transitioning from a process of being read in a way that resonates with what I hope to bring about or something—or like I hope to be read. But then, at the same time I would be totally lying if I said I was not invested in that, you know, being read in a certain way. I said once—I forget who I was speaking to, it was like a group of people in a social context or something but I was like, I sort of feel like my—when you make a work of art, it's understood that people are going to read

in all different kinds of ways and that's a positive and I kind of want my gender to be like that— And it was sort of met with a lot of blank stares or something. I feel like somehow that was not the right thing to say like I should be like no, I'm specifically like this and I want to be read specifically like this. Which—not now, but I think I'm like increasingly trying to have transition feel more like gender improv where like [laughter]—but like I'm not just improvising like everybody's improvising with me. And like this bool of like, yes and, of improv. You know it's like, that okay, yes and, like that and, and yes, and all of it. [laughter] That's my—that's my answer to that question.

Xtian: Time touches your body. Alright.

Duplan: Touches it. I transition. I improvise.

Xtian: Who do you want to live a life next to?

Duplan: (inaudible 43:10) Who do I want to live a live next to? My friends and like everyone I love. Yeah, no brainer. [laughter] That's a freebie.

Xtian: How does that relate to your creative projects?

Duplan: I think that it will always be really important to me to create—like support other people's work and to hold space for it and—yeah, create spaces where people can come and make and share their work and I can hype it. That's something I care about very deeply. I wouldn't be happy if I didn't do that.

Xtian: I feel like you do so much of that and I feel—I feel like also, something that I love about your poems is how peopled they are, how populated they are—how you're never alone in your poems you know.

Duplan: People just pop up.

Xtian: Yeah. Yeah. All of a sudden like—I don't know, Ryan's doing something over here—saying something about cereal, I don't know.

Duplan: [laughter] There's hell a people in my poems.

Xtian: Yeah. Yeah. It's a really wonderful—it's kind of like—it's one of my very favorite things about your poems.

Duplan: It's not even important to know who they are or like backstory on them or what—why they're in the poem. It's just like, Ryan's there—here's this other person.

Xtian: Well you're really good in a contained space of creating—like conjuring this present moment. Where—yeah, I feel like people arise in your poems. You don't know who they are or where they—where they came from or where they're going and it doesn't—but it doesn't take

away from the resonance of the scene that you get. Which maybe goes back into something we were talking about earlier about moments—about present moments.

Duplan: Present moments. Be here now.

Xtian: Be here now. Be here now. How is it that we are here next to each other?

Duplan: I came here. You were here.

Xtian: I was already here—living. I took a nap earlier.

Duplan: And then I was here.

Xtian: Then you were here.

Duplan: How is it? I think that this connects to your question about who do I want to live my life alongside and like I want—and our texts which the listener cannot read. I think that when I was younger, I was very concerned with keeping—keeping others around me or something or feeling like I needed to do a bunch of work in order to have people around me and in my life and I needed to sustain—like cater to them and make sure they were happy and okay in order for us to have a relationship. But I feel like the way that we come to be together is like—is like we care about each other but also we're like two free agents, you know. It just happens that we come together through no like forceful act or something. It's a natural, freely flowing coming together and...

Xtian: Yeah. It sort of happens when it happens.

Duplan: That's right. Yeah. And I want that for every relationship.

Xtian: Yeah. Now I just want to read our texts through.

Duplan: [laughter]

Xtian: So listener at home, we'll—maybe the piece that we're making with the texts read will be archived somewhere that we don't know about yet.

Duplan: Archive our texts.

Xtian: Yeah. Yeah, I want that for all people too. I want—yeah, I want the non transactionally dependent, non contractually dependent, no like reproductive goal.

Duplan: [laughter] You talking about babies?

Xtian: I'm not talking about real babies. Well I'm talking about real babies too. I don't want—I don't—you know, me personally—

Duplan: I'm going to force all my friends to have babies.

Xtian: Yeah. I'm talking about kinship webs.

Duplan: [laughter] Xtian, will you have my baby?

Xtian: No—not right—no, not right now.

Duplan: Alright. Wow, heartbroken.

Xtian: I mean never say never but not right now.

Duplan: Alright. Wow.

Xtian: Put a pin in it. Oh yeah—so we were talking about Terrance Hayes earlier. This is a question that's sort of like that question that I shared with you but not exactly. I want to know who—so like first of all, success defined broadly—doesn't need to be in like capitalist, materialist, careerist kind of terms. Although it can be. I want to know who are some of the people or relationships that your successes and your gender improve generate from and back into.

Duplan: Say it again. [laughter]

Xtian: Next question. [laughter] Success—broadly define—hand gestures. You can't see them but we're doing them. Who—what people, communities, etc., archives of whatever do your successes and gender improves emerge from and reconnect into in like generative ways. Like how is it possible for you to be here and how does your being here nurture that—all that spectrum of things. Am I making any sense here?

Duplan: I've got some threads but I don't know. How do my—should I define—

Xtian: I guess like who and what got you here—gets you here everyday and every moment and how you honor that.

Duplan: But what are you saying about success?

Xtian: Success just as in like—yeah, success is probably the wrong word. I guess like—I think maybe I was thinking of success—I was thinking of you as an artist, as a poet for example. But maybe I'm actually not so interested in that. I mean I am deeply interested in that—but like.

Duplan: [laughter] Interview over.

Xtian: I guess I just don't care all that much. I mean success could be in that—it could be in projects that you are making or have made or that you've seen through to a kind of fruition

that you're satisfied with or pleased with. It could be in terms of like where you are—how your gender journey has—where you are on that journey and how it's going—how your life is going. I just—I want to know who are you thankful for.

Duplan: Oh. Oh my gosh—so many people.

Xtian: Yeah—again, like who makes you possible? And how do you replug into that.

Duplan: Oh my lord. Okay—

Xtian: Can you imagine the person also who's going to have to transcribe all of this.

Duplan: We love you.

Xtian: Thank you for your labor.

Duplan: Oh it's going to be transcribed?

Xtian: I don't know. I'm imagining—I don't know. You know maybe no ones going to have to do it. Anyway, back to the question.

Duplan: [laughter] What if we just read excerpts from this book.

Xtian: Leave the—leave the porn alone.

Duplan: Okay, fine. Oh... Okay. Nevermind. [laughter] Okay, Wow. Wow. Okay—my parents made me [laughter]—I've been thinking about them alot because—like the earliest information that I was getting myself was coming from them and a lot of it is information that I've had to discard. Some of it isn't but a lot of it is. And I think that that process of having to rework how I think of myself is like this endlessly generative and generating activity. You know, am I that? No, I'm not that. I'm this or today I'm like this and yesterday I was like this. So yeah, I don't—like in general, the past two years have felt—no, just like the whole damn life. [laughter] The whole life has felt like this exercise in appreciating something that I call in my own brain a negative gift. Which is like—it's like a little of opposition against which like who you are as a person kind of comes to light a little bit more, you know. And then I'm also grateful for interactions with friends and—and other people and sometimes strangers that are like—I think that sometimes people need to see themselves in other people or see aspects of themselves mirrored in other people or to have them echoed or reflected back. And—and that's just as important as coming into conflict and being with difference. And I'm trying to appreciate both of those things equally—you know like, not just gravitate towards people and situations that I like. How's that for a response? Thumbs up says Xtian.

Xtian: That's a great response. I think that's—that's an ending of sorts.

Duplan: It's a wrap. This shit is over.

Xtian: You got anything else you want to talk about?

Duplan: You told me to say the names of my books and I didn't do it at all.

Xtian: Oh yeah, what are the names of your books?

Duplan: Thank you so much for asking. My first book was called Take This Stallion, but—

Xtian: Published by—

Duplan: Published by—

Xtian: Brooklyn Arts Press

Duplan: [laughter] Brooklyn Arts Press in 2017. Great—great little volume.

Xtian: Pick it up. You can get it—I know all the bookstores that have it. I see it!

Duplan: [laughter] Just look around. It's there.

Xtian: You were going to say something about it.

Duplan: I was? Oh! If you're in the know, you call it Scrape Some Scallions or Take Some Scallions. Anyway—

Xtian: Or Make Some Medallions.

Duplan: Make Some Medallions.

Xtian: Next book. What is it?

Duplan: Next book was called Mount Carmel and the Blood of Parnassus. You may ask why—why An, why is it called that? And, I'm not going to talk about that right now. [laughter] Annoyed. Next book.

Xtian: Forthcoming.

Duplan: Forthcoming from Black Ocean. Wow. Moving up the small press chain. [laughter]

Xtian: I've seen some of the cover designs.

Duplan: Look around. It's there.

Xtian: I don't know which cover it's going to have but I've seen some of the—I've seen the mockups.

Duplan: Oh yeah, you voted.

Xtian: I did vote.

Duplan: It's called Black Space. I'm still trying to figure out if there's—if it's like Black Space colon some stuff—like media and performance, cyberspace, : liberation something.

Xtian: Are they poems? Are they essays? Are they—

Duplan: There's essays, there's poems, there's interviews, there's pictures. It's the most interdisciplinary thing I've tried to do.

Xtian: Amazing.

Duplan: I hope—

Xtian: When's it coming out?

Duplan: Later this year.

Xtian: This being 2019.

Duplan: This is 2019 for all you listeners—

Xtian: In the future.

Duplan: In the future. That's it—that was it. There's a little Belladonna chaplet. You know, I love Belladonna

Xtian: Oh yeah.

Duplan: That's it. Hopefully lots more books to come, you know. That's a wrap.

Xtian: Peace and love.

Duplan: Thank you for listening.

Xtian: Thanks for tuning in.

Duplan: I hope you are enjoying the future. [laughter]

Xtian: I hope it's like—you know, I hope it's kinder.

Duplan: It's not going to be.

Xtian: No, it's not. [laughter]