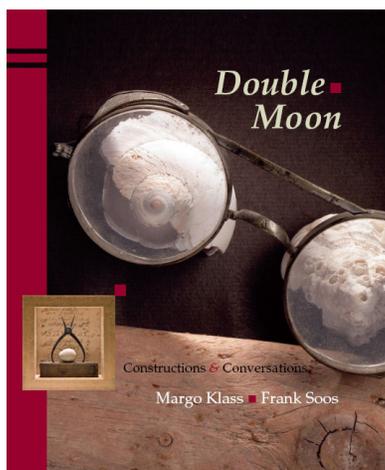


# *Double Moon*

## *Constructions and Conversations*

Constructions by Margo Klass

Conversations by Frank Soos



*Double Moon*

from Boreal Books

an imprint of Red Hen Press

Constructions by Margo Klass

Texts by Frank Soos

ISBN: 978-1-59709-141-1

Binding: Tradepaper

Size: 7.5 x 8.5; Pages: 80

Pub Date: February 15, 2009

Price: US \$19.95

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Shadow of egg. Idiom of stone. Music of branch. Band of sight. Texture of thought. The found objects find surprising new ways to tug at the eye and lure you in while the words, sometimes substantiation, sometimes pulling against the grain, have a momentum all their own. The visual and verbal pairings of *Double Moon* open windows on relationship, combine and recombine to expose the inscrutable world of imagination.

—Judith Kitchen, author of *Distance and Direction*

Open *Double Moon* and enter a temple of alcoves and altars to quiet restoration. Ordinary objects tell extraordinary stories. The world's orphaned items, fragments and forgotten stories are arranged in dignified contemplation. Long after you close this book a part of you will remain, kneeling at the altar of memory.

—Asia Freeman, artist and Director of Bunnell Street Gallery, Homer, Alaska

This is a stunning book and I want to live in it. *Double Moon* — one of the more magical collaborations ever encountered, amazing objects accompanied by luminous words — they meet, circle one another, interact and shimmer. *Double Moon* is a flight of many fancies, a truly transporting alliance by Klass & Soos — meditative and whimsical, solid and quirky, calm and thoughtfully challenging, striking and deeply comforting — all at once. The lucky viewer/reader wishes simply to be absorbed.

—Naomi Shihab Nye, author of *Honey Bee: Poems & Short Prose*

## Book Description

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## Author Biographies

**Margo Klass** is influenced by medieval altarpieces, the work of twentieth century random constructionist Kurt Schwitters, and Japanese architect Tadeo Ando. Her work has been widely collected and exhibited by galleries and museums from Maine to Alaska. She is a recipient of an artist grant from the Rasmuson Foundation. Learn more about her work at [www.margoklass.com](http://www.margoklass.com)

**Frank Soos** has published two works of fiction: *Early Yet*, and *Unified Field Theory*, the 1997 winner of the Flannery O'Connor Award for Short Fiction, and one book of essays, *Bamboo Fly Rod Suite*. The recipient of grants from the National Endowment for the Arts and the Alaska State Council on the arts, he is professor emeritus of English at the University of Alaska, Fairbanks.

Margo Klass and Frank Soos began their collaboration in 2002. They make their home in Fairbanks, Alaska.

## Events

For a complete listing of appearances and events, visit Margo Klass's web site at: [www.margoklass.com](http://www.margoklass.com).

## Review Copies, Author Interviews & Excerpts

To request a review copy, schedule an author interview, or obtain more information regarding publishing an excerpt contact Steph Opitz, [redhenpress8@verizon.net](mailto:redhenpress8@verizon.net).

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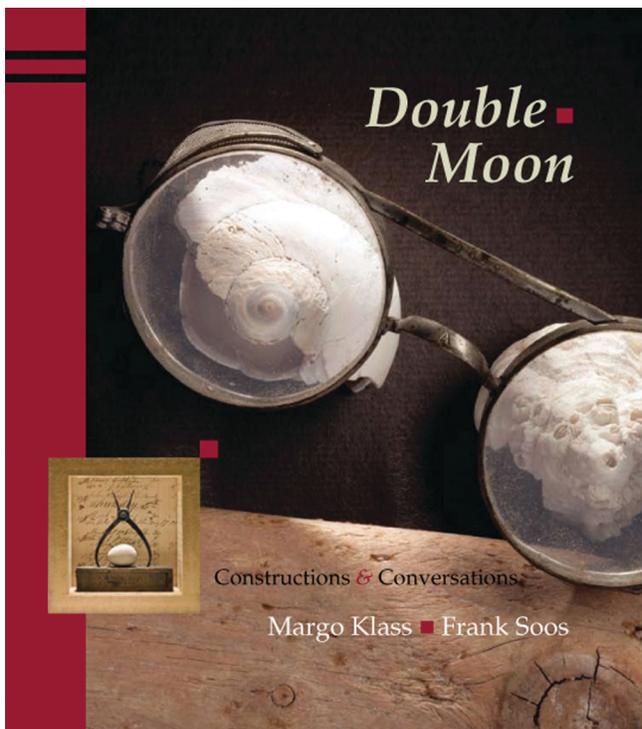
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## Author Photo



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# Interview/Book Club Study Guide

*Double Moon: Constructions & Conversations*

By Margo Klass and Frank Soos

Following are questions for consideration in interviews or classroom/book club discussions. For further information Margo can be contacted at [margoklass@acsalaska.net](mailto:margoklass@acsalaska.net) and Frank can be contacted at [fffms@uaf.edu](mailto:fffms@uaf.edu).

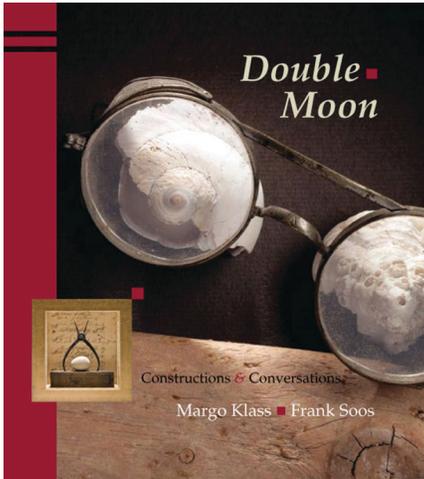
1. What frame of mind should a person have when opening this book?
2. How does this collaboration work? Who makes the first gesture, and how do you arrive at a satisfactory balance between words and image?
3. For Margo: How do you select and arrange the objects that will form your compositions?
4. For Frank: Since your entries are necessarily brief, what weight do you assign the words you choose?
5. For Margo: Since your work is made in three dimensions, are there disadvantages to having it reduced to two on a printed page?
6. For Frank: Since your words are meant to appear as a panel on a gallery wall, what do you think you gain or lose by having them available in book form?
7. For Margo: H.C. Westermann and Joseph Cornell are obvious influences in your work. How does your work differ from their aesthetic explorations?
8. For Frank: Likewise, you cite the influence of Charles Simic and Stephen Dunn. How has your work advanced their aesthetic explorations?
9. What are the limits of the forms you have chosen and the limits built into a collaborative effort?
10. This book is the result of a fruitful four-year collaboration. What's next?

PRE-ORDER NOW:

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