

“now, 1/3” and the poem by Demosthenes Agraftotis

Translated by John Sakkis and Angelos Sakkis

A book of temporally organized form that renounces time, that disassembles form. Demosthenes Agraftotis' poetry argues, chafes, bristles, and unrelentingly chomps at the bit of its own constraint, as well as at every other human construct, linguistic or otherwise, that might serve as a convenient container for consciousness. "now, 1/3" is an extraction of sand from the hourglass... as if the sand weren't free to begin with.

—Harold Abramowitz

In agraphia, the inability to write, the letter A as prefix serves as sign of a negation -- the way to say a thing that ain't. The alphabet's first sign annuls the logic of a civilization that defines itself by letters of the law. In "Thepoem," Demosthenes Agraftotis tarries with this term that lives inside of his own name, laying out "words for the vacancies," in order to probe what appears where agraphia and insanity are synonyms for the law's other side. The resulting text's "a lever for the reversal of separation," an oscillation between flow & frame that adds to the toolkit of our "day-to-day epistemology" as we pick our way through the borders of the made "while the technical allegories seethe."

—David Brazil

Demosthenes Agraftotis is active in the fields of poetry/ painting/ photography/ intermedia/ installations and their interactions. He has a special interest in the relation between art and new technologies. His book Maribor (The Post-Apollo Press) was awarded the 2011 Northern California Book Award for Poetry in Translation, Chinese Notebook (Ugly Duckling Presse) appeared later the same year, both books are translated by Angelos and John Sakkis. His recent books are +-graphies (Veer Books, London), Betises (Editions Fidel Anthelme X, Marseille, in french), ArtxArt (Redfoxpress, Ireland). He is based in Athens, Greece.

Angelos Sakkis, b.1946 in Pireus, Greece. Studied design at the Athens Technological Institute. Worked for a time as an assistant to the painter Spyros Vassiliou, and collected the material for “Fota kai Skies” (“Lights and Shadows”), a volume on Vassiliou’s work, published in Athens in 1969. Immigrated to U.S 1970. BFA San Francisco Art Institute 1989. His artwork has been shown in group and one-man shows and is in collections in Greece and the U. S. His poetry has appeared in Ambush review and Try magazine. Together with John Sakkis he has been translating the work of poet/ multi-media artist Demosthenes Agrafiotis. Their translation of Maribor (The Post-Apollo Press) received the 2011 Northern California Book Award for Poetry in Translation, Chinese Notebook (Ugly Duckling Presse), also by Agrafiotis was published in 2011. He participated in the Paros Symposium on Poetry and Translation in 2008 and again in 2011. He lives in Oakland, California.

John Sakkis is the author of Rude Girl (BlazeVOX Books), and with Angelos Sakkis he has translated two books by Athenian poet and multi-media artist Demosthenes Agrafiotis — Maribor (The Post-Apollo Press), awarded the 2011 Northern California Book Award for Poetry in Translation, and Chinese Notebook (Ugly Duckling Presse). The author of numerous chapbooks and pamphlets, most recently RAVE ON! (Lew Gallery). Under the moniker BOTH BOTH he has curated various projects including: blog, reading series, and since 2005 a magazine. A graduate of SFSU and Naropa University, he lives in Oakland.

Book Information:

- Paperback: 132 pages
- Binding: Perfect-Bound
- Publisher: BlazeVOX [books]
- ISBN: 978-1-60964-050-7
- \$16

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1 minute – 60 seconds

- | | |
|--------------------|------------------------------|
| 1. Now | 31. to herself |
| 2. <i>café</i> | 32. his |
| 3. “who | 33. wife |
| 4. bombed | 34. Martha |
| 5. the | 35. whom |
| 6. Old | 36. <i>Franco</i> |
| 7. Marseilles?” | 37. <i>Beltrametti</i> |
| 8. “the | 38. called |
| 9. german | 39. “ <i>belle-reveuse</i> ” |
| 10. invaders” | 40. New Phoacaea |
| 11. “the | 41. Marseilles |
| 12. collaborators | 42. (1991) |
| 13. of | 43. five |
| 14. <i>Vichy</i> ” | 44. years |
| 15. coincidence | 45. have |
| 16. reading | 46. passed |
| 17. the | 47. since |
| 18. poem | 48. then |
| 19. of | 49. memento |
| 20. <i>Dario</i> | 50. “ <i>chez nene</i> ” |
| 21. <i>Villa</i> | 51. white |
| 22. who | 52. hats |
| 23. died | 53. smiles |
| 24. in | 54. and |
| 25. 1996 | 55. discretion |
| 26. “on | 56. <i>bianco</i> |
| 27. his | 57. <i>mulino</i> |
| 28. previous | 58. “who |
| 29. life” | 59. bombed?” |
| 30. said | 60. confusion |

(Milano, 09:30, 03/30/1996)

2. 1 hour – 60'

in between lessons
something
about the promotion of luxury
that is thoughts
about the dimensions
the projections, the roofs
the bas-reliefs

vagueness and mourning
for the moving museum
as it was nailed to a wall
on a plaque

interest for (daily) existence
fraught with stamps of menace
and of discontinuity
even though the subtraction of one line
won't bring collapse

victims all of Greek geometry

at every transfer
books, books

so that the dependence is not lost
(the defense?)
the imagining
advancement, time
people miss flights and lose time

erasure between two conventionalities
in the bowels of *Greenwich*

was not mentioned
was not announced
was lost
in the distribution of the momentary

the important
the insignificant
increase the same way
strength weakness,
even anorexia
is named

distance, isolation
inside a snail-paced multitude
necessary for functioning
the securing of security
and the expression
"your personal copy"

quick glances
renewal in the gaze
platitudes
sparks in the vain arousal
of the untimely
"Le King Paparazzi".

03/31/1996

06:45'-07:45'

(Hotel Manzoni – Linate Aeroporto Milano)

3. 1 day, 24 hours, 1440 minutes

08/29/1997

08:20

thought

poor sister, so many other

opportunities

is not sufficient, fortunately

to things as reversal

and reality guides

thought

need

the double space

without a single face

10:01

suddenly

in the bustle to find the insignificant

the anxiety of tidying up

slippage

step from step

quick meetings

of the one

the outsides

13:40

the corporeal body

14:15
how much time for the nomads?
time
near and far
of yesterday
of today
of tomorrow
the unspeakable?

19:20
impudence and insecurity
the interiority of the gaze
far from absurd reshaping
motion, universe
harmony
incurable confidence
the waves disappear in
 green pastures
everyone presumes the sinking
 of the last ones