

This is the Orbita catalogue covering the years 2000–2017 and including 35 titles. Strictly speaking, Orbita is not a publisher; that is to say, not just a publisher. Orbita does many things, as confirmed by the long list of festivals and events it has participated in, covering a vast range including poetry, publishing, music, art, media, interdisciplinary, literature, experimental, design, theatre, photography, philology, video-poetry. Some of these events: Poesiefestival (Berlin); Biennale of Poets in Moscow; Dzejas dienas, poetry festival (Riga); Kyiv Poetry Week; La Biennale di Venezia; Cēsis Art Festival; Baltā Nakts, modern culture forum (Riga); Survival Kit, contemporary art festival (Riga); Угол аттаки, contemporary art festival (Kemerovo); World Poetry Day(s) in Belgrade; Pozitivus, music festival (Salacgrīva); Forum for Art and Media (Görlitz-Zgorzelec); Cyclop, video-poetry festival (Kyiv); Голос города, multimedia-poetry festival (Moscow); Lāti Kama, theatre festival (Tallinn); Elektronik Baltikum, electronic music festival (Dortmund); Tarp, audiovisual poetry festival (Vilnius); Tallinn Print Triennial; Svēt Knihy, book fair and literature festival (Prague); Krasnoyarsk Book Culture Fair; Laba Daba, music festival (Vecupe); Neben der Spur, literature festival (Neuruppin); non/fiction, book fair (Moscow); Göteborg Book Fair; Moscow International Book Fair; TEDxRiga; Slowwwwo, poetry festival (Kaliningrad); Waterpieces, contemporary and video art festival (Riga); HeadRead, literature festival (Tallinn); Slavika (Turin) and others.

What is more, Orbita can also be spotted not only on the lists of participants of many events all around Europe and the United States, but also on those of organizers and curators: The festival of poetic video and media poetry, Word in Motion; a series of international poetry readings, The Ambassadors of Poetry and North-South; photography exhibitions Comments and Right in the Middle; a series of exhibitions The Poetic Map of Riga, various concerts, poetic soirées and presentations of their own titles.

Yes, Orbita is, first and foremost, for poets from Latvia writing in Russian, but the geography of its authors is not limited Latvia. Over the years, the collective has imported poetry in various forms from: Russia, Estonia, Lithuania, Sweden, Italy, Finland, Uzbekistan, the United States, Macedonia, Belgium, the United Kingdom, Ukraine, Israel, Mexico, Georgia, Kazakhstan, Spain, Belarus, Germany and other countries.

The five poets from Riga — Semyon Khanin, Artur Punte, Vladimir Svetlov, Sergej Timofejev, Georges Uallik — are the historic core of the group; however, Orbita has never limited its projects to these authors alone. It comes as no surprise that the list of names of associated authors far exceeds the number of core members: Inga Ābele, Vadim Agapov, Andris Akmentiņš, Anna Auziņa, Ieva Auziņa, Martin Ban, Pauls Bankovskis, Ērika Bērziņa, Ronalds Briedis, Marius Burokas, Antonello Satto Centanin, David Raymond Conroy, Vytautas Dekšnys, Aleksander Delfinoff, Nastia Denisova, Rudolf Dimov, d.i.85 (Ilja Dmitrichenko), Pēteris Draguns, Alexey Evdokimov, Vladimir Ermolaev, Yelena Fanailova, Ali Fegan, Gennady Filippenko, Aleksandra Fomina, fs, Inga Gaile, Marija Galina, Alexander Genis, Jelena Glazova, Roberts Gobziņš, Grigorij Gondelman, Linor Goralik, Stanislav Goreckih, Tatiana Goriucheva, Alina Grzhibovskaja, Yuliy Gugolev, Mikhail Idov, Jysky Ihalainen, Jānis Indāns, Alexey Ivlev, Benediktas Januševičius, Jo, Elena Katishonok, Kaur Kender, Kiwa Noid, Mattias Knoll, Kirill Korchagin, Gatis Krūmiņš, Andris Kuprišs, Svens Kuzmins, Gabrielė Labanauskaitė, Ilya Lagutenko, Anna Lapitina, Oleg Lencoj, Alexey Levenko, Andrey Levkin, Vladimir Linderman, Peter Lindgren, Stanislav Lvovsky, Andra Manfelde, Viktor Marahovskij, Paavo Matsin, Alexander Menshikov, Aleksandr Melnik, Victor Miziano, Sergei Moreino, Ēriks Naivo, Evgeny Nelesh, Lena Shakur, Artjom Shelja, Donatas Petrošius, Sergej Pichugin, Marts Pujāts, Dmitry Rancev, Emils Rode, Andrey Rodionov, Jānis Rokpelnis, Lev Rubinshtein, Agnes Rudzite (Elsa), Julija Rumianceva, Māris Salējs, Andrey Sen-Senkov, Katia Shanti, Ruslan Sokolov,

Dmitry Sumarokov, Maksim Suprunjuk, Feodor Svarovsky, Uldis Tironis, Māra Traumane, Toms Treiberģs, Kaspars Vanags, Kārlis Vērdiņš, Dmitry Vodennikov, Hamdam Zakirov, Alise Zariņa, Henriks Eliass Zēģners, Oleg Zolotov, Serhiy Zhadan, Aleksandra Žaggere, Andris Žebers, and others.

Orbita members write mainly in Russian yet its publications are multilingual, including Latvian and English, and if we take into account the geographic diversity of the associated authors and foreign publications, the number of translators involved increases considerably: Amanda Aizpuriete, Andris Akmentiņš, Maira Asare, Anna Auziņa, Ingmāra Balode, Polina Barskova, Lībuše Bēlunkovā, Guntis Berelis, Charles Bernstein, Julia Bloch, Marius Burokas, Daniil Cherkassky, Evgenija Chuprina, Inga Gaile, Andro Darsavelidze, Vytautas Dekšnys, Sara Dowling, Pēteris Draguns, Aivars Eipurs, Georgij Efremov, Jānis Elsberģs, Natalia Fedorova, Aleksandra Fomina, Edmunds Fridvalds, Paolo Galvagni, Lev Gričuk, Yuliy Gugolev, Lyn Hejinian, Viktor Hoffmann, Benediktas Januševičius, Jo, Jānis Joņevs, Ieva Kolmane, Arvis Kolmanis, Igor Kotjuh, Jolante Krakope, Andris Kuprišs, Svens Kuzmins, Liāna Langa, Ieva Lešinska, Vasyl Lozinsky, Massimo Maurizio, Rūta Mēlynē, Sergej Moreino, Andris Ogriņš, Irina Osadchaja, Eugene Ostashevsky, Artis Ostups, Bob Perelman, Ivana Peruško, Jolante Petersonē, Donatas Petrošius, Aare Pilv, Kevin M.F. Platt, Marko Pogačar, Mara Polakova, Albina Pozdnyakova, Marts Pujāts, Valdis Pūķis, Artur Punte, Edvīns Raups, Jānis Rokpelnis, Nīlss Saks, Māris Salējs, Lena Shakur, Ostap Slivinski, Inga Sokolova, Karina Sotnik, Sasha Spektor, Olga Sudaeva, Ivars Šteinberģs, Ingrida Tatolytē, Anton Tenser, Toms Treiberģs, Sergej Timofejev, Lauris Veips, Kārlis Vērdiņš, Arvis Viģulis, Maya Vinokour, Anna Volkova, Alexander Zapol, Henriks Eliass Zēģners, Krišjānis Zeļģis, Michael Wachtel, Jayde Will, Matvei Yankelevich, and others.

Whilst maintaining its primary focus on the field of contemporary poetry, Orbita however also strives to participate in processes related to visual arts; thus we have had the privilege of collaborating with a considerable number of artists: Sergej Abolinsh, Akay&Bacteria, Andrey Antonec (OID), Pjotr Antonov, Gints Apsīts, Ksenia Babushkina, Justina Bakutytē, Arnis Balčus, Gunda Balode, Arturs Bērziņš, Gunars Binde, Karl Bjorshmark, Alesya Bondarenko, Andrei Bovtovich, Harijs Brants, Patricija Brekte, Daniil Cherkassky, Annie Davey, Evelīna Deičmane, Roald Dobrovensky, Anastasija Dubovska, Henrik Duncker, dg, Andris Eglītis, Zane Ernštreite, Famous Five, Anna Fanigina, Dace Gaile, Javier Garcia, Marina Gofenšefer, Beatrisa Gore, Mārtiņš Grauds, Ivars Grāvlējs, Alexander Gronsky, Kaspars Grošēvs, Laila Halilova, Karin Han, Heidi Hänninen, Aleksandr Izotov, Edmunds Jansons, Helēna Johansone, Voldemārs Johansons, Edgars Jurjāns, Viktor Keino, Līva Kikule, Kirill Kirasirov, Ilva Kļaviņa, Roman Korovin, Jana Kovaļevska, Mathias Kristersson, Renars Krūmiņš, Galka Kulio (Jelena Dobraja), Rūta Kuplā, Maija Kurševa, Pēteris Ķimelis, Leonards Laganovskis, Zigmunds Lapsa, Vladimir Leibgam, Stefan Leviguro, Peteris Lidaka, Kaspars Lielgalvis, Lita Liepa, Uvis Leskavnieks, Aivars Liepiņš, Elina Lihačeva,

gravitational pull attracts not only people of letters but also musicians coming from a wide range of backgrounds and nationalities: Undine Balode, Platon Buravitsky, Cache-Cache, Lee Chapman, Chooop, Olga Dolgova, Pēteris Draguns, Engeniy Droomoff, Dubovsk project, Andrew Eigus (Selffish), Gas of Latvia, Martinez Gonzalez, Dima Granada, Karl Hlamkin, Zhan Hle, Jan-Jan, Jot, Vladimir Leibgam (sever), Linda Leimane, Alexey Levin, Majo, Alexander Matrosov, Jury Murash, Jēkabs Nīmanis, Jānis Ozoliņš, Patricija Palijčuka, Igor Polonyanov, Inna Raihman, Rjan, Sirke, Signe Sirma, The Special Orchestra, Spinners, Stereolomo, Gundega Šmite, Trilobitum Coitus, Ivars Vigners, Alexander Yegunov, Stanislav Yudin, Dmitry Zagga, David Zhitlovsky, v.s.k.b., and others.

Here at Orbita, everything always revolves around the poetic text. Nevertheless, its

Liene Mackus, Una Mejberga, Liga Miezīte, Mija, Krista Mōlder, Katrīna Neiburģa, Normunds Ozols, Diana Palijchuk, Olga Pavlova, Reinis Pētersons, vj Planktons, Monika Pormale, Juris Pošķus, Raitis Puriņš, Krišjānis Rījnīeks & Irina Špičaka, Edgars Rodiņš, Gatis Rozenfelds, Agnes Rudzīte, Daria Rychkova, Līva Rutmane, Ieva Salmane, Sever, Yuri Shiklov, Yevgeny Shitov, Vivianna Stanislavska, Andrey Strokina, Inga Surgunte, Eugene Sysoev, Dmitry Shchegolev, Krišjānis Šteins, Ieva Šulca, Baiba Teterē, Tinte&CO2, Maija Treile, Klāvs Upaciņš, Everita Upeniece, Vita Upeniece, Roberts Upenieks, Rudīte Vasile, Ola Vasilieva, Igor Vatolina, Jekaterina Vikulina, Natasha Vikulina, Viktor Vilks, Reinis Virtmanis, Andris Vitoliņš, Jēkabs Volatovskis, Anna Volkova, Alexander Yakovlev, Vladimir Yakushonok, Alise Zariņa, Māra Žeikare, Armands Zelčs, Ilze Zilgalve, Igor Ziko, Otto Zitmanis, 187 a.k.a. I.Jusis, and others.

It is often the authors themselves who come up with the design for their books, but professional book designers are also always on hand to help bring many of their ideas to life, or perhaps encourage the use of more successful ones. People like: Rūta Briede, Artis Briedis, Pēteris Draguns, Zane Ernštreite, Dan Ivanov, Ljudmila Ivakina, Ilva Kļaviņa, Zigmunds Lapsa, Vladimir Leibgam, Tom Mrazauskas, Ernests Mucenieks, Alexey Murashko, Kaspars Murelis, Reinis Pētersons, Mārtiņš Ratniks, Līva Rutmane, Ieva Skuja, Oskars Stalidzāns, Artis Tauriņš, Valters Verners, and others.

Although members of the collective have not always been satisfied with the end result, most publications carrying the Orbita logo have won praise from the professional public: The Annual Literary Prize of the Union of Latvian Writers, Prize of the Book Design Contest Zelta Ābele, Golden and Silver medals of Latvian Art Directors Club Festival Adwards, Prize of the Baltic Book Art Contest, the Best Photobook prize of Latvian Annual Photography Awards, in addition to many other prizes and nominations.



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Republic of Latvia

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100

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Orbita is not the sole publisher of foreign poetry in Latvia — poets and translators from other countries have an expressed interest in and translated the five Riga poets into various languages. As a result of this, Orbita has not been the one to publish its own authors, since they are often taken up by foreign publishers. Hence, the following collections of translated Orbita works by foreign publishers:

*Deviando sollecito dalla rotta.* A cura di Massimo Maurizio. Bari: Stilo Editrice, 2017. 120 pages. ISBN 978-88-6479-185-2

*Sto najboljih pjesama svih vremena i naroda.* Prijevod: Ivana Peruško i Marko Pogačar. Zagreb: Studentsko kulturno-umjetničko društvo Ivan Goran Kovačić, 2016. 102 pages. ISBN 978-953-6126-48-4

*Eesti keeles sa lobise, tibuke.* Vene keelest tõlkinud Aare Pilv. Tallinn: Kite, 2016. 136 pages. ISBN 978-99449-9621-8-1

*Hit Parade.* Translated from the Russian by Polina Barskova, Charles Bernstein, Julia Bloch, Daniil Cherkassky, Sara Dowling, Natalia Fedorova, Eugene Ostashevsky, Bob Perelman, Kevin M.F. Platt, Karina Sotnik, Sasha Spektor, Anton Tenser, Maya Vinokour, Michael Wachtel, and Matvei Yankelevich. New York: Ugly Duckling Presse, 2015. 236 pages. ISBN 978-1-937027-56-8

*Prekės iš kosmoso.* Iš rusų kalbos vertė: Marius Burokas, Vytautas Dekšnys, Aleksandra Fomina, Benediktas Januševičius, Rūta Mėlynė, Donatas Petrošius, Vilnius: Kitos knygos, 2014. 88 pages. ISBN 978-6094271564

*Wörterber schweigen Freunde.* Auswahl und Übertragung aus dem Russischen von Viktor Hoffmann. Berlin: Edition Bodoni, 2012. ISBN 978-3-940781-26-0

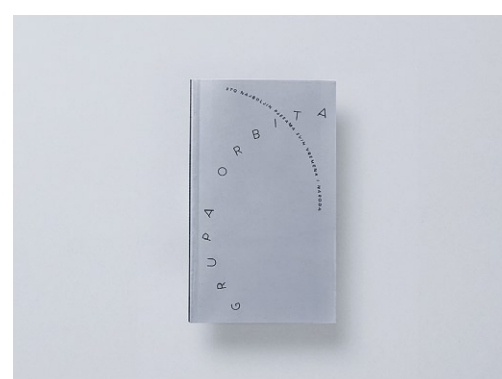
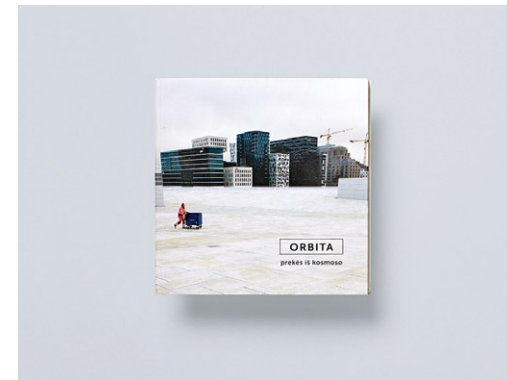
*Nell'Orbita di Riga.* A cura di Paolo Galvagni. Brescia: Edizioni L'Obliquo, 2006. 80 pages. ISBN 88-8885-31-3

Semën Chanin. *Omissis.* Traduzione dal russo di Massimo Maurizio. Torino: Miraggi, 2017. 144 pages. ISBN 978-88-99815-61-5

Семјон Ханин. *Понешто у вези са координацијом покрета.* Превела Мирјана Петровић Филиповић. Ниш: Нишки културни центар, 2017. 106 pages. ISBN 978-86-6101-141-2

Семјон Ханін. *Вплав.* Переклад Альбіни Позднякової та Льва Грицюка. Львів: Artagea, 2015. 80 pages. ISBN 978-966-97224-7-8

Semjon Chanin. *Nezvládnuté pohyby.* Překlad Lībuše Bēlunkovā. Praha: Akropolis, 2009. 96 pages. ISBN 978-80-86903-98-9





“[...] Strokina also brought his own unique sensibility to the edit, often picking the most stubbornly odd pictures, pictures that it would have been all-too easy to reject as failures. Consequently, there is a strong line of somewhat disturbing deadpan humour running through the book. As a counterpoint to what might be seen as ‘cool’ or ‘weird’ it’s a very effective device. The world of Latvian Soviet-era thus becomes a strange theater of the absurd that, for this Western viewer, breaks every expectation it sets up almost immediately.”

— Jörg Colberg



Andrejs Strokina. *Palladium*

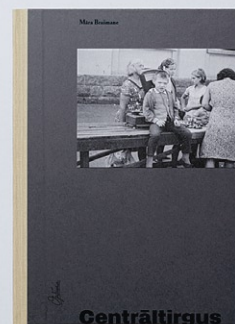
The book consists of photographs from an archive discovered at the site of Palladium cinema theatre by an unknown photographer documenting the years between 1957 and 1963.

Māra Brašmane. *Centrāltirgus*

The book of documentary photographs taken at the Riga central market between 1965 and 2017. In the preface of the book Alise Tifentāle, photography historian, shares her personal memories of the Riga central market and discusses Māra Brašmane’s contribution to Latvian photography.

Vladimir Svetlov. *Rīgas Līcis*

This series of staged photographs examines the ‘golden youth’ of the 1970s Communist elite enjoying themselves in a seaside resort. The shoot took place in 2003, with the participation of the actors from the New Riga Theatre. The book also includes a study by an architecture critic Kristine Budže of how the sociocultural landscape of Jūrmala town has changed since the end of WWII.



## Public Space photobook series

Edited by Vladimir Svetlov  
and Anna Volkova

Books devoted to Soviet Latvia public spaces demonstrate modern photographers various approach to working with idea of the past.

Original titles	Palladium; Centrāltirgus; Rīgas līcis
Languages	Latvian and English
Book size	17 × 24 cm
Page count	96
Binding	Quarter cloth, heavyweight stickers
ISBN	978-9934-8476-7-7; 978-9934-8476-8-4; 978-9934-8476-9-1





“The significant role of sound and music [...] the ability to provide a sharper reaction to history, society, the worlds imagined by communities, realities; more directly (documentary?), self-critically, engagedly, widely—politically, personally and harshly, although not always clearly and unequivocally; rather in a language of paradox and the grotesque [...] everyday inspirations, verse libre (mostly, but not constantly) and a melancholy that takes one back to one’s childhood which for many children of the Seventies/Eighties raised with an unspoken thirst for freedom and in a relative material comfort throughout the former Soviet Union (the generation to which most of the authors belong) turned out, after all, to quote a line from a song, quite cruel.”

— Ilva Skulte



## 12 Poets from Russia. An Anthology

Edited by Sergej Timofejev  
and Alexander Zapol



This bilingual anthology includes poems by twelve emblematic Russian authors. All authors have visited Riga as part of the poetry reading series, Ambassadors of Poetry (2010–2014).

Original title 12 поэтов из России. Антология /  
12 dzejnieki no Krievijas. Antoloģija

Languages Russian and Latvian

Book size 13,3 × 21 cm

Page count 240

Binding Hardcover (raw-cut)

ISBN 978-9934-8476-6-0



“The bewilderment caused by this text can be defined simply: what does Levkin’s writing represent? The question itself arises upon reading, which means we are dealing with a phenomenon that lies outside our literary experience. I suppose there is no answer to this question, which means, having read *Smoke Inside Nature*, we will never be able to escape the book, its influence, or forget it.”

— Guntis Berelis



## Andrey Levkin *Smoke Inside Nature*

Eight recently written short prose pieces by the cult Riga author.

Original titles	Дым внутри погоды / Dūmi miglā
Languages	Russian and Latvian
Book size	12 × 17 cm
Page count	128 + 112
Binding	Paperback in transparent dust jacket
ISBN	978-9934-8476-4-6 / 978-9934-8476-5-3

“For Levkin, the signifier loses its significance. First, the layer of visible signs-images is sacrificed, pointing to additional links and meanings; then, out of the blue, an individual *thing* comes through, a thing one cannot speak of a thing-in-itself—shtuka [...]; then it turns out we are not dealing with signs and meanings, but with forms, symbols, relations, substances, and matters; or perhaps energies, light and ether or something of sorts, where all particles are able to constantly associate and re-associate into infinite strings. [...] In the end, Levkin’s search for a mode of expression rather takes him to losing literature (in its fictional sense), which sounds very contemporary: the story reveals behind itself a matter, a radiation, human suffering, and signs of whose meaning (even more, existence) no one can be sure.”

— Ilva Skulte



“A book that takes you to a point of despair. Is it time or is it space that is shifting? Is it both? Here the authors kick Cartier Bressons’ ass and dismantle photography’s stigma of the ‘best picture’. It shouts out that there shouldn’t be one top image, especially when we are the ones building up the perfect moment. Those instants before, after and around the ‘good’ picture, especially in the photobook, can offer a more interesting narrative than just the best picture to hang on the wall. Very cool.”

— Alejandro Cartagena



“Photographic imaging is used here as a bare, absolutely mechanical process of capturing a glance and nothing more: the pictures neither document an event, nor apparently aestheticize formal receptions—they lack the familiar ‘information’. [...] *Schema* is built on the juxtaposition of two to six images à la ‘find ten differences’. [...] The book has been employed here with extraordinary precision; generally speaking, the book is a technique. It works to a clear end: the linear succession involves a gradual increase in the sophistication of techniques, a rhythm, clues and decoys. A similar effect is apparently impossible with any other arrangement of the images, whether it is in the form of a show, the verticality of scrolling, as opposed to the horizontality of browsing. [...] It is as if *Schema* brings us back to Kant’s schema, which is a method for linking concepts (intellect) and perceived objects (sensation). This *Schema*, generally speaking, is a product of imagination by a subject also known as ‘the viewer.’”

— Olga Danilkina



## Alexander Gronsky Ksenia Babushkina *Schema*

The photobook consists of diptychs and triptychs shot between 2005 and 2015 in different countries across the world, including Russia, Japan and Azerbaijan.

Book size 15.4 × 22 cm

Page count 144

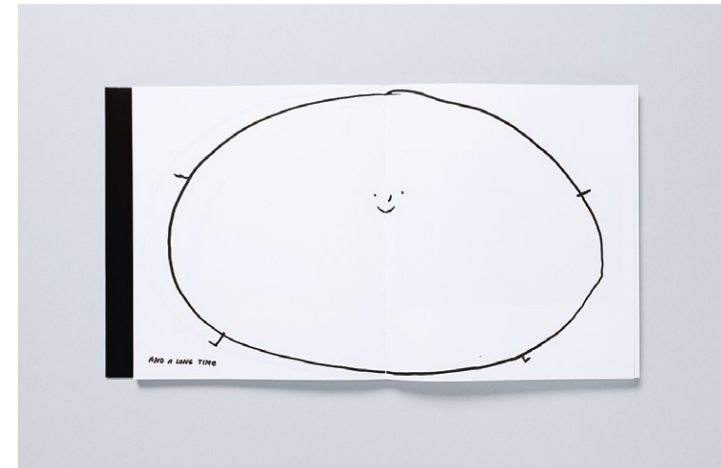
Binding Paperback with lenticular plate

ISBN 978-9934-8476-3-9



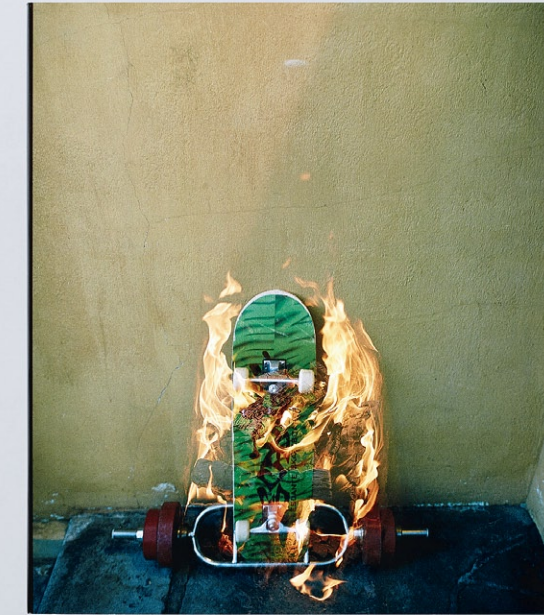
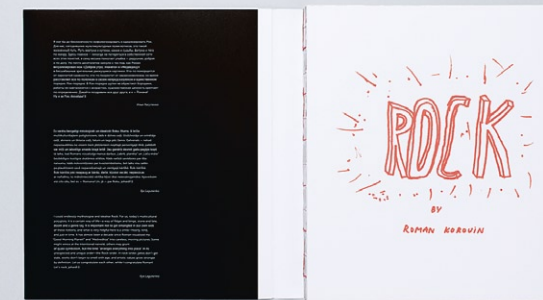
“Korovin’s poetics of the anti-sublime is built upon the ambivalent dialectics of life and art. It ultimately intensifies the resources of art up to an ecstatic spectacle of its demise. At the same time it remains open to the wholeness of life that offers not only an irrepressible joy but also the other side of it—depression, vexation of spirit and moral suffering.”

— Victor Miziano



“The artist’s name is often mentioned in connection with photography or the text-group Orbita, or Vilks Production Studio, as well as the rock band Mumiy Troll whose songs Korovin has visualized spectacularly several times (note the video for Medveditsa, 2003). His works are regularly exhibited in Riga, and he is one of the few Latvian artists often chosen by curators to represent the local contemporary art community abroad.”

— Aiga Dzalbe



## Roman Korovin *Rock*

The book of photographs and drawings by Roman Korovin, entitled *Rock*, includes an essay by a prominent art curator, Victor Miziano, and a foreword by the famous pop musician Ilya Lagutenko.

Languages	Russian, Latvian and English
Book size	21 × 24.5 cm
Page count	270
Binding	Sewn open-spine in dust jacket
ISBN	978-9934-8361-3-8





“Almost all of the stories are about loneliness, about attempts and, at the same time, inability to understand one other; about the fact that a dialogue is essentially impossible and that it always goes back to a monologue. Is there a singularity to this? There is, but it is elusive. Multiculturalism? Yes, to a degree. Perhaps the singularity lies in the fact that it lacks a singularity: purely urban prose like this would organically fit any contemporary literary scene in any other European country. Perhaps. Exemplary by intention, this is a compilation of high standards; not a single weak text, constantly exploding with high-voltage charges in between words and phrases.”

— Maria Galina



“The value of the compilation is the coming-together of the new and the experienced, the local and the faraway, the Russian and the Latvian writers in an assemblage perhaps never seen before.”

— Jūlija Dibovska

“The reader gets thirteen quality examples of Russian prose. In some cases, this is going to be yet another encounter with good acquaintances whose voice cannot be mistaken for anyone else’s [...]. In others, a completely new introduction or (for a very few) a continuation [...]. Some old acquaintances [...] will pleasantly surprise in an unusual role of a prose writer, thus expanding our impression of their creative talent. However, in each case we are presented with unique artistic and linguistic worlds that resist a unified, although flattering, blanket term ‘Russian prose from Riga’ [...]. Perhaps that is why the authors themselves speak ironically about the desire to find and point out unifying themes.”

— Natalya Shrom



## Prose

Edited by Alexander Zapol,  
Artur Punte and  
Sergej Timofejev

A bilingual compilation of short prose by  
writers who reside or have resided in Latvia.

Original title	Проза / Proza
Languages	Russian and Latvian
Book size	14,5 × 21 cm
Page count	256
Binding	Paperback
ISBN	978-9934-8476-0-8

2014





“This Orbita edition is somehow what one could expect – visually captivating while elegantly executed, distantly ironic, intellectual and, one must add, rather masculine. [...] I have managed to find two unifying motifs. Firstly, gentle irony about the format and content of the mainstream media. [...] The second motif emerging through the first Talka edition can be associated with Riga and its people.”

— Daina Tabuna



Talka

Edited by Anna Volkova and Vladimir Svetlov



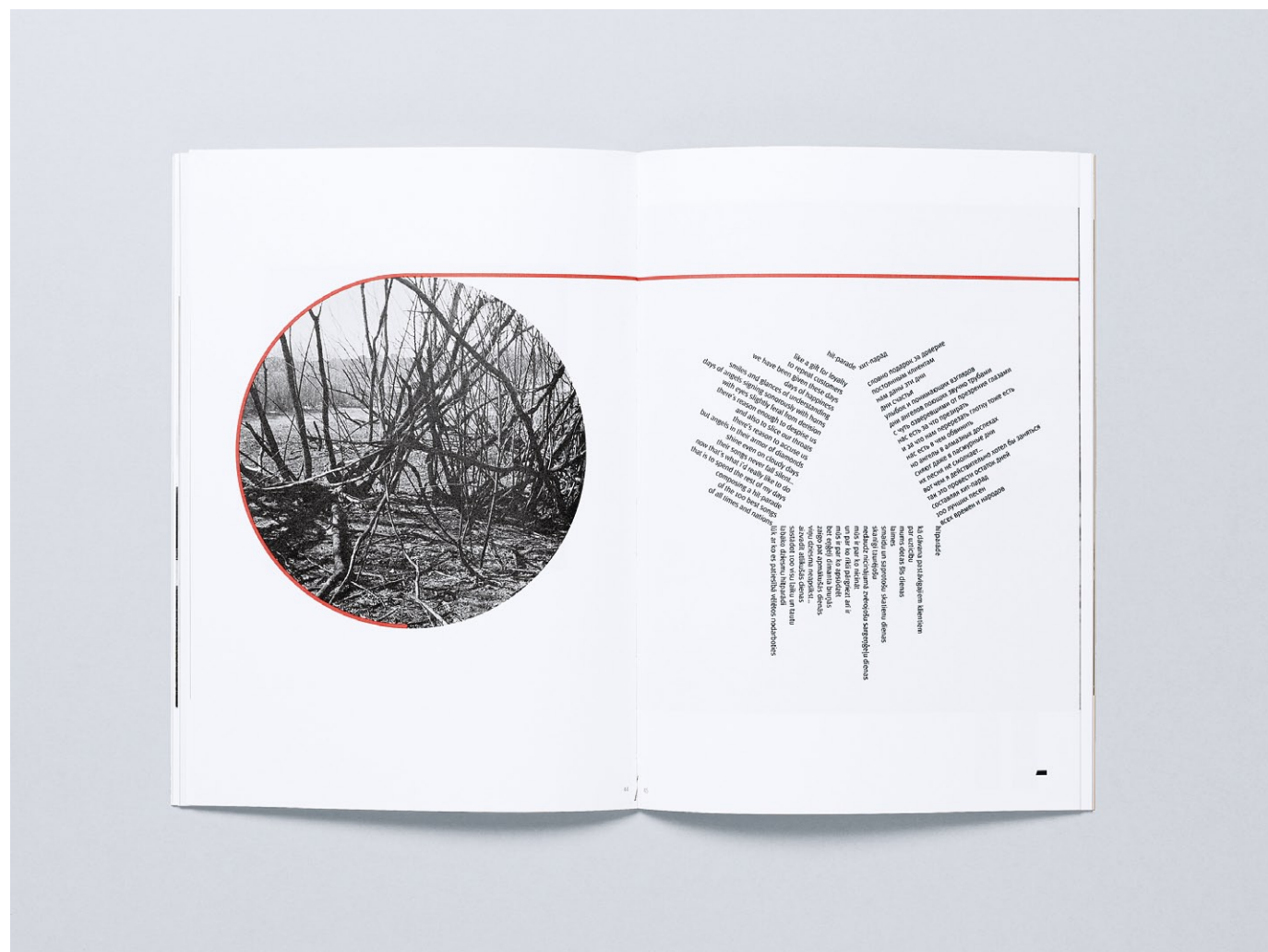
An experimental, visually conceptual collection of photographs, drawings and multi-genre writings from a range of international authors.

Original title	Талка / Talka
Languages	Russian, Latvian and English
Book size	16.4 × 21.6 cm
Page count	176
Binding	Integral binding in dust jacket
ISBN	978-9934-8476-2-2



“We have in front of us writing that is not trying to become a method that negates any cultural (that is, book-related) arbitrariness; like a free rearrangement of old hits, with their rather conventional border between the intimate and the general... This striving to begin everything from a clean slate has in itself something infinitely charming and, unfortunately, inaccessible.”

— Denis Larionov



“This collection of poetry is done with minimalism in mind; it is laconic both in its poetic and visual means of expression. However, this reservation has its roots in the very theme of the collection. The title, *Used*, invites the reader to think about already utilized, read and heard texts and words. [...] To find an opportunity to escape the usual semantics of words, to try something new, ‘refresh’—this is the task of the poet. The arsenal of habitual words and images, which has already become trivial in the sphere of occasional poetry, is given a new meaning, thus transferring the ‘used’ words to a new verbal body. Svetlov’s urban poetry creates a dialogue with the reader, addressing everyday images and motifs, but it is the skill in accentuating, as if with a thin red line, the various shades of words and meanings that makes it poetry; in other words, non-trivial.”

— Svetlana Pogodina



Vladimir Svetlov  
*Used*

The collection of poems and photographs by Vladimir Svetlov.

Original title	Б/У
Languages	Russian, Latvian and English
Book size	17 × 24.3 cm
Page count	64
Binding	Paperback
ISBN	978-9934-8361-7-6



Evgeni Nelesh. *Taken Hold*

The first book of short poems by the little-known Riga poet, previously appearing only in periodicals.

“It seems that Evgeni Nelesh stands out among other Riga authors for the most economical use of poetic language: his peculiar and witty verses rarely take more than a half of the printed page. Initially, they give off an impression of fragments, picked at random and barely processed, of the informational universe, but on closer inspection what emerges is the marking of the discursive frontier between the man and those things that – as in the game of Tetris – push him out. However, the man is not giving up, although it is too early yet to speak of an eventual victory. Maybe here we could use the opportunity to remind ourselves of *The Froth on the Daydream*.”

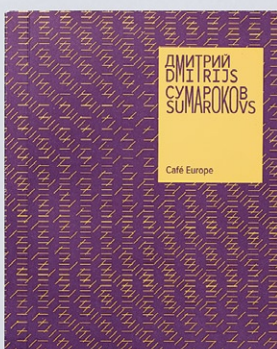
— Denis Larionov

Dmitri Sumarokov. *Café Europe*

Published for the first time in Riga, a volume of Sumarokov’s best poems – from an author formerly an active contributor to journals outside Latvia.

“This book [...] can become one of the most important books of the season. Despite the small volume, the collection presents Sumarokov’s rather substantial body of poetry [...] The chapters ‘Puerto-Riga’ and ‘Café Europe’ include poems that could be digests of bigger texts (for instance, the novels of Julio Cortázar). Attention to detail, unexpected cultural hints and the free form relate the poems of Sumarokov with the early texts by another Riga author, Sergej Timofejev. Yet Sumarokov is more eager to renew his toolkit.”

— Denis Larionov



Elena Glazova. *Transfers*

The first bilingual book of poems by Elena Glazova, also the first in the series.

“The poet mostly leaves the transfer of the world of signs up to the reader; despite its lack of order, sense and system, another hidden world is distinguishable. She herself stays on the edge, where one can create and undermine images, play with associations and ideas, while something sinister breathes down your neck, like a happy scene one cannot return to.”

— Ilva Skulte

Alexander Menshikov. *17 Poems*

The book includes selected poems by the young but already well-known Daugavpils poet, previously appearing in other Orbita publications.

“Like the authors of Orbita, Menshikov is selectively attentive to the urban atmosphere permeated with different kinds of cultural motifs; similarly, he also tries to translate visual images, however sophisticated, into words. The very surface on which Sergej Timofejev and Semyon Khanin’s texts unfold becomes, for Menshikov, that what separates lyrical subjects from the world (yet there is, so to say, nothing wrong with it): like glass or a screen. Also, what distinguishes him from his Orbita colleagues is his striving to make sense, diachronically, of any theme...”

— Denis Larionov

Oleg Lentsoy. *Gets Up Breathes...*

Besides new texts, the collection also includes poems from books previously self-published by the author.

“Oleg Lentsoy belongs to the generation of Oleg Zolotov and Aleksey Ivlev; poets who, in many ways, embodied the Latvian Russian-language poetry prior to Orbita. Like Zolotov and Ivlev, Lentsoy is quite eclectic and cannot be reduced to the sum of his influences. Furthermore, unlike Zolotov and Ivlev, Lentsoy is minimalistic, and the world for him is an infinite chain of insoluble riddles.”

— Denis Larionov



## Poetry series

Edited by Alexander Zapol  
and Artur Punte

Original titles	Трансферы / Transfēri; 17 стихотворений / 17 dzejoļi; Подымается дышит... / Pieceļas ieelpo...; Нашло / Uzņācis; Café Europe
Languages	Russian and Latvian
Book size	11,5 × 14 cm
Page count	80–112
Binding	Paperback
ISBN	978-9934-8361-5-2; 978-9934-8361-8-3; 978-9934-8361-9-0; 978-9934-8476-1-5; 978-9934-8361-6-9





“The main trick of the collection is versatility of the means of poetic expression — sometimes it seems that the poet forces us to think with our skin.”

— Ilva Skulte



“Semyon Khanin prefers not the objectivist description of reality, but a slow approach to it through touch. Once, Dmitri Golyenko-Volfson associated the Orbita praxis with the ‘haptic’ method of visualizing the world: apparently, first and foremost, this also applies to Khanin’s poetic praxis. His protagonists are not able to say anything about an object before they have touched it; similarly, they are not sure of their own identity until they have not tried on every identification at hand, have not read every message from the outside world [...]. Khanin brilliantly creates an impression of the fragility of ties between letters as well as people.”

— Denis Larionov

“Khanin examines ‘the dangerous zones’ of everyday speech in which worn-out and habitual language refuses to serve as a carrier of message and begins to transform reality on its own. It is interesting how the existential absurd that fills these texts turns out to be equally remote from the grim ‘nonsense’ of the avant-gardists like the Russian OBERIU group, or from the surrealist descend into the unconscious: rather, he makes us remember a wide range of Latvian poetry, from Aleksandrs Čaks to Kārlis Vērdiņš, which is sensitive to the absurd of everyday life which does not result in catastrophic consequences, but allows reality to entertain new colours. Khanin’s hero is very elusive, although he does speak in the first person: so his presence can be felt, the poet is forced to alter, in ever more bizarre ways, the surrounding reality, subject it to various metamorphoses, so that a subjectivity appears out of the formless linguistic mass that surrounds the hero.”

— Kirill Korzhagin



## Semyon Khanin *Afloat*

The edition comprises two books — in Russian and Latvian; the books are attached together by a magnet and include drawings that are, in a way, translations of the poems into visual language.

Original title	Вгльавь / Peldus
Languages	Russian and Latvian
Book size	13.5 × 19 cm
Page count	80 + 80
Binding	Two cloth volumes on magnets
ISBN	978-9934-8361-4-5





“The book might be called a piece of printing art: it consists of two parts, identical in terms of layout, design and contents, the only difference being that one is in Russian, the other, in Latvian. Uallik’s poetry, with its open and loose forms, faces primarily the Russian avant-garde: this is the poetry of the restless states and intentionally imprecise words with blurry meanings and ‘sharp’, dissonant sounds. Behind each poem there is a kind of an ecstatic, capturing gesture in which he uses awkward word combinations that serve to bring the entire mass of the poem to an ‘aroused’ state. Uallik flirts with naive poetry and primitivism, balancing on the edge of art brut, coming into contact with the necro-infantile experiments of Yuri Odarchenko and the OBERIU group of Russian avant-gardists. All this brings the author close to the Russian post-avant-garde (the school of Sergei Buryukov) and distinguishes him from other members of Orbita. Somehow similar to the work of Uallik is the praxis of Riga poets Elena Glazova and Henriks Eliass Zegners (whom she also translates), also directed towards gaining an understanding of the place occupied by the world avant-garde within contemporary reality.”

— Kirill Korchagin



## Georges Uallik *See Hear Keep Silent*

The Russian and Latvian counterparts of this colourful book are like Siamese twins. Under the hardcover we find selected poems by Georges Uallik—master of poetic performance and one of Orbita’s core members.

Original title	Вижу слышу молчу / Redsu dzirdu kluseju
Languages	Russian and Latvian
Book size	18.2 × 17.6 cm
Page count	88 + 88
Binding	Two volumes in single hardcover
ISBN	978-9934-8361-2-1



“Reading Punte, it seems the poet speaks following a developmental logic of events, conversations or associations, but then suddenly changes course, remaining under the disguise of language: what comes to the foreground is a linguistic interplay, transfers, breaks, sound repetitions, rhythm and metre. It is as if the poetry emerges from the story and language (or vice versa) in front of our eyes, thanks to its special, textually tangible form, a form that can express itself in tonality...”

— Ilva Skulte



“Punte sets out to describe the everyday, consisting of various parties, jobs, awkward situations and sudden reflections. Overcoming social and age borders, Punte’s hero remains forever young, which, it seems, does not appear as a problem (like it was in the pop culture of the 1970s), but, on the contrary, turns out to be an advantage.”

— Denis Larionov

“Artur Punte writes poems in Russian as well as in Latvian, besides being active in video-poetry. [...] At the centre of the poet’s attention is the state of vulnerable people in the face of the world at large when reduced to an exclusively social role. Punte’s poetry offers no transcendental solution to this state of affairs; however, precisely because of this, social critique becomes especially poignant and sharp.”

— Kirill Korchagin



## Artur Punte *Poetic Dedications*

A comprehensive collection of poems covering a number of years, organized in chronological order.

Original title	Стихотворные посвящения / Poētiskie veltījumi
Languages	Russian and Latvian
Book size	17.3 × 22 cm
Page count	128
Binding	Paperback, gatefold pages
ISBN	978-9934-8361-1-4





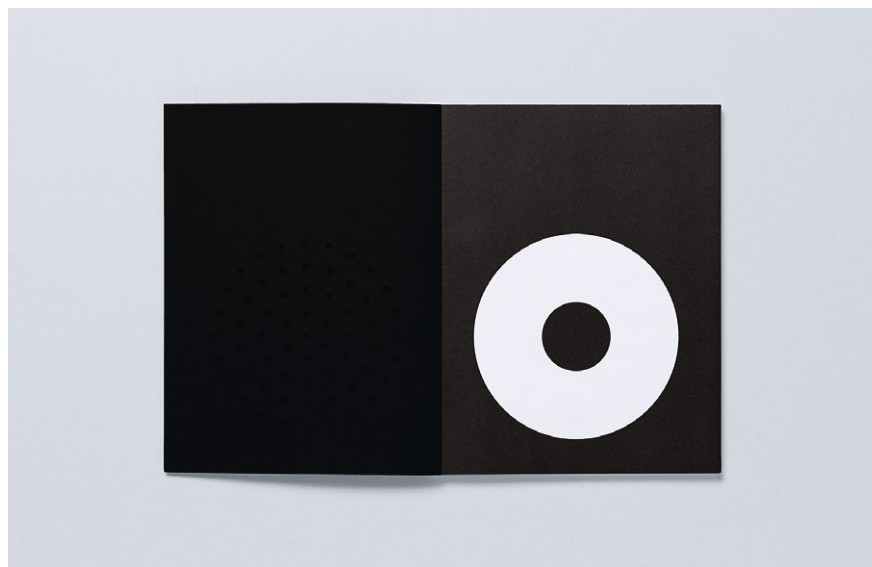
“Timofejev’s intonation is uninhibited yet voluminous; declarative yet unimposing, tranquil yet highly intensive. In similar terms, Vladimir Leibgam’s design seems simple while precise in the way it adds to the metaphor implied in the title. Note that the title itself is especially poignant not just because it plays with the two language/two channel concept but first, because it evokes thoughts on music, which is an important motif in the collection and second, because the non-conjugative suffix emphasizes the universality of poetry – its disassociation from any language in particular.”

— Ivars Steinbergs



“The book includes selected works by the poet: stripped of a timeframe and arranged with no regard for chronology, they demonstrate the singleness of Timofejev’s poetics of remaining true to itself for more than twenty years. One can say the key motif of his poetry is that of experiencing time while contemplating its flow. Numerous everyday events, which literally fill these writings, serve only to accentuate the temporal expansion, the melancholic ‘thrown-in-ness’ of man into being. Perhaps the cosy surrealism that seeps through many of Timofejev’s texts is only one of the ways to rule up a grid of time, fracture its flow by capturing its image hidden behind the infinite rituals of the everyday.”

— Kirill Korchagin



Sergej Timofejev  
*Stereo*

This bilingual collection by one of the most famous Riga poets stands out for its clean, yet innovative design.

Languages	Russian and Latvian
Book size	15 × 19 cm
Page count	96
Binding	Paperback (die-cut)
ISBN	978-9934-8361-0-7

2013



“*To Us* is a considerable, even rare, occasion in the field of poetry translation — nowadays Latvian poetry is rarely translated into Russian. [...] It introduces us to the male roles already known in the Latvian public space who, relatively speaking, belong to the generation of thirty-somethings. What all four have in common is irony. [...] The translator masters the form; it seems he hears the Latvian language with precision and subtly shows the poetic nuances.”

— *Irina Tsigalska*



Pēteris Draguns  
Marts Pujāts  
Māris Salējs  
Kārlis Vērdiņš  
*To Us*

An anthology of four Latvian poets of one generation in the translation by Alexander Zapol and in the original.

Original title	За нас / Par mums
Languages	Russian and Latvian
Book size	15 × 21 cm
Page count	126
Binding	Paperback (two front covers)
ISBN	978-9984-9702-9-5



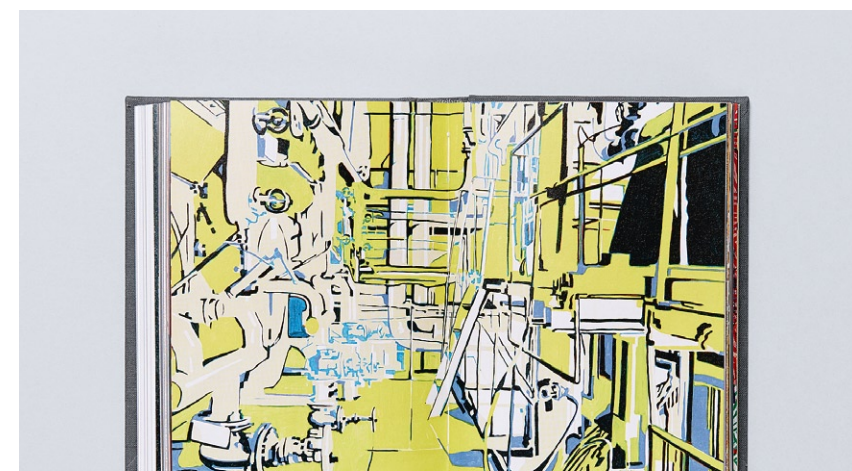


“The collection, bearing the name of the artistic and poetic group, as usual appears featuring a completely new design — this time resembling an elegant notebook or a planner. Along with the regulars (Georges Uallik, Sergej Timofejev, Lena Shakur, Artur Punte, Semyon Khanin, etc.) there are also guests; for example, the outstanding Ukrainian poet Serhiy Zhadan (translated by Evgenia Chuprina). A separate section (which takes up no less than a half of the book) is dedicated to visual works.”

— Danila Davydov



## Orbita 5. Almanac



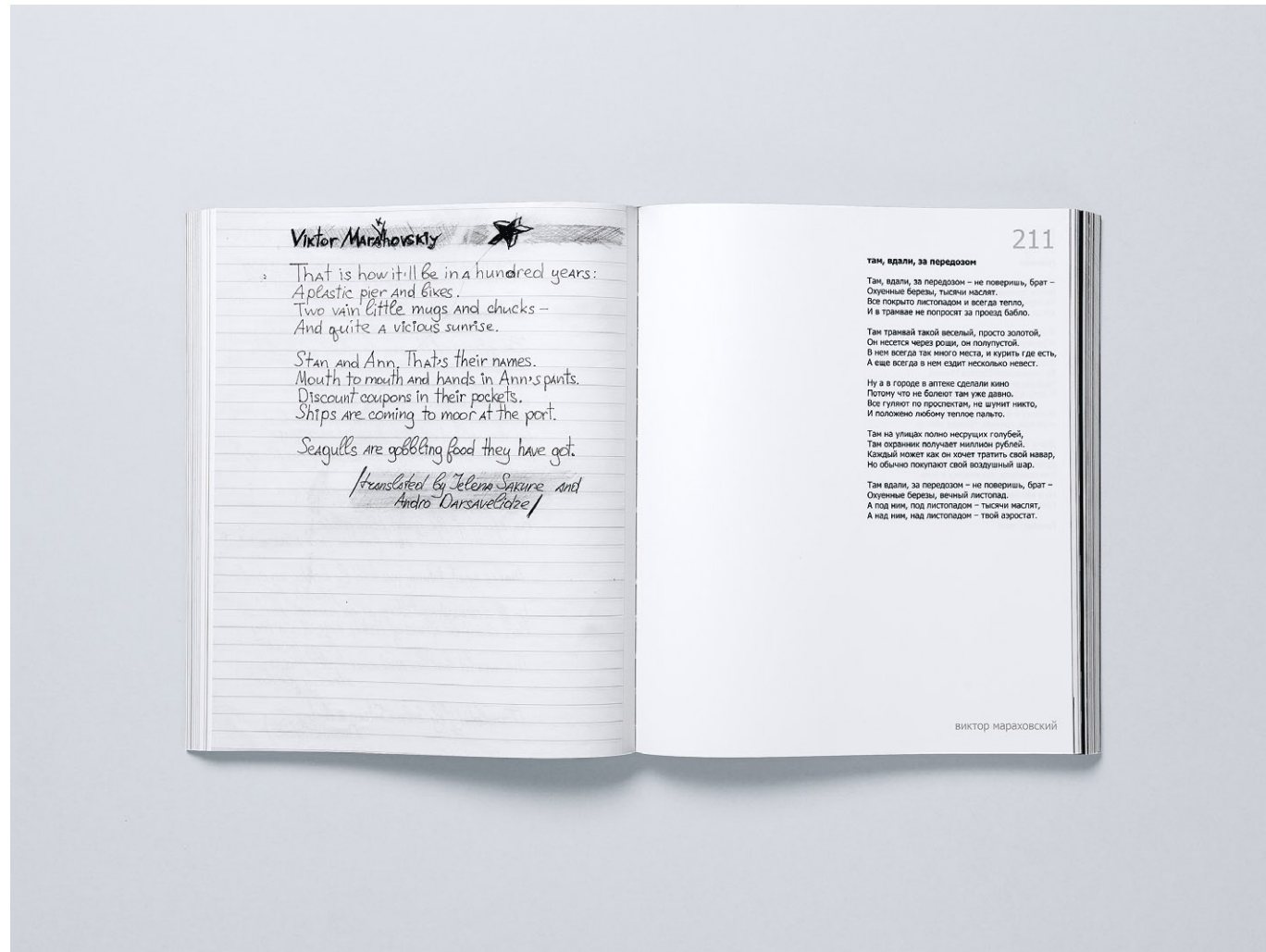
Alongside the works of the Orbita authors, the Almanac offers new translations of Latvian, Lithuanian, Ukrainian and Estonian poetry and prose and the chance to glimpse new trends in contemporary visual arts.

Original title	Орбита 5
Languages	Russian
Book size	13 × 16.5 cm
Page count	400
Binding	Cloth
ISBN	978-9984-9702-8-8









“Visual appearance of the Latvian and English translations are exceptional and in all aspects remarkable — the poems are not set in a typeface, but written longhand, either as if in a registrar’s book or on the page of school notebook; another time it is a pencil note, a plain typewritten text; yet another time it is a printed page with mysterious symbols and digits, so familiar to assiduous computer users. I must confess: some English and Latvian translations prompted me to discover the originals. They are close, even sometimes too close, to the original; on the other hand, there are authors who submit to translation so well as if the existence in several languages was pre-written in the text.”

— Roald Dobrovensky



“The anthology grants us a chance to take a completely new look at Russian poetry and its ways of existence — both in the cultural as well as social landscape. *Contemporary Russian Poetry in Latvia* tells an extraordinary story: about the life of Russian poetry and language outside the metropolis. The chosen time frames give us an opportunity to see how gradual the process of divergence is. If in the times of the *Avots* magazine one could only talk about ‘the existence [of author] in a situation of marginality and plurality of languages’ (Ilya Kukulkin), the overcoming of the crisis in Russian-speaking literature in Latvia (Timofeev details the essence of this crisis in the introductory article), coinciding with the total demolition of the old and the explosive growth of new economic, social, and political establishments, has given rise to the current circumstances. A completely unique situation was born in which Russian poetry in Latvia represents a well-established and alive phenomenon that it is in no way a province of Russia’s poetic metropolis, but maintains a productive and active dialogue with it on equal terms.”

— Stanislav Lvovsky



## Contemporary Russian Poetry in Latvia. 1985–2005

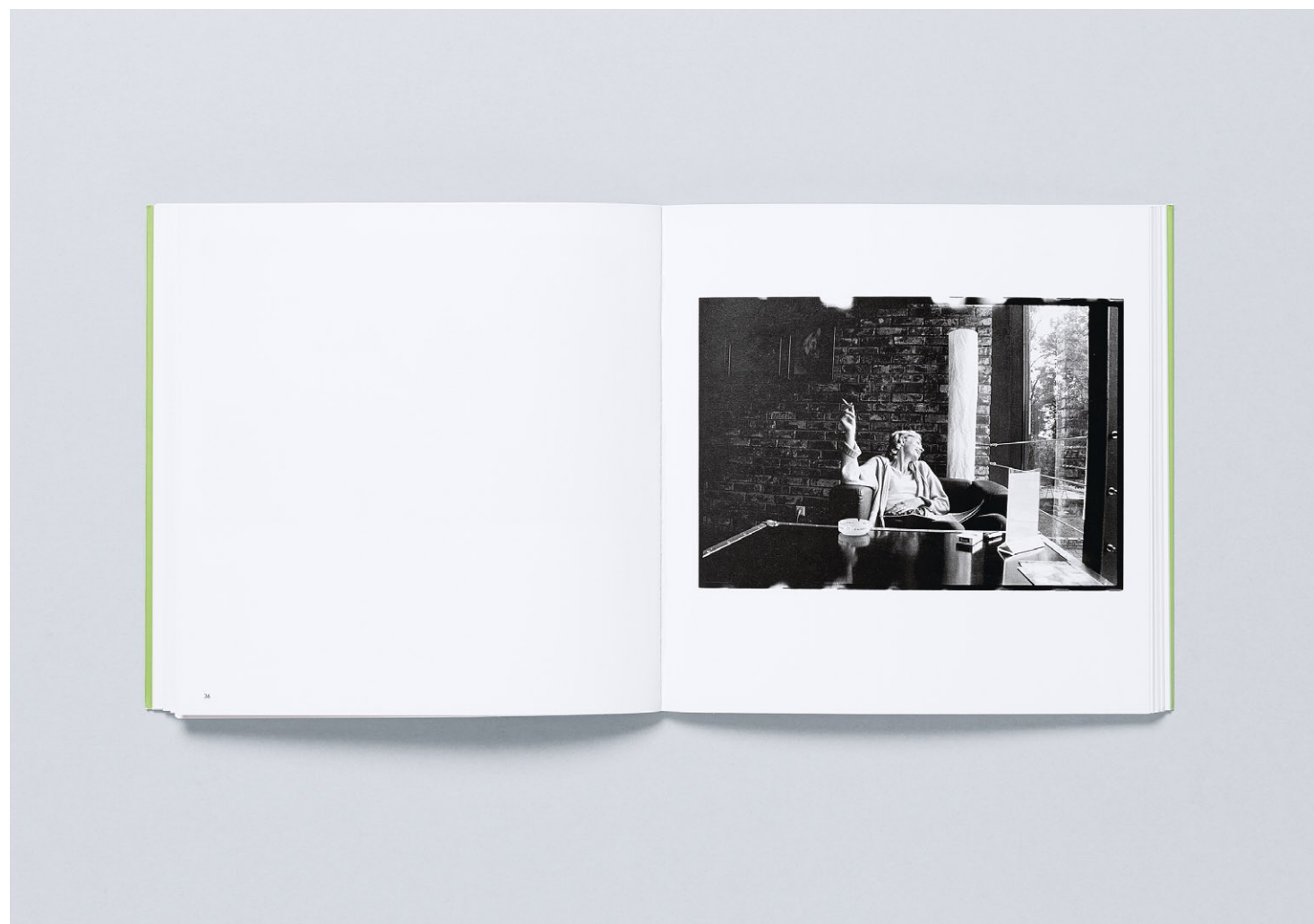
The anthology includes poems by seventeen Russian-speaking poets from Latvia, selected by editors Alexander Zapol and Artur Punte and covering the years from the beginning of Perestroika up until today.

Original title	Современная русская поэзия Латвии. 1985–2005 / Krievu mūsdienu dzeja Latvijā. 1985–2005
Languages	Russian, Latvian and English
Book size	21 × 25 cm
Page count	512
Binding	Integral binding with flexible cover
ISBN	978-9984-9702-4-0



“In Laila Halilova’s works a personal world, subtly and deeply felt, resounds and becomes universal like the beginning of a story dedicated to contemporaries, friends, sensations, the past and spaces crossed.”

— Māra Traumane

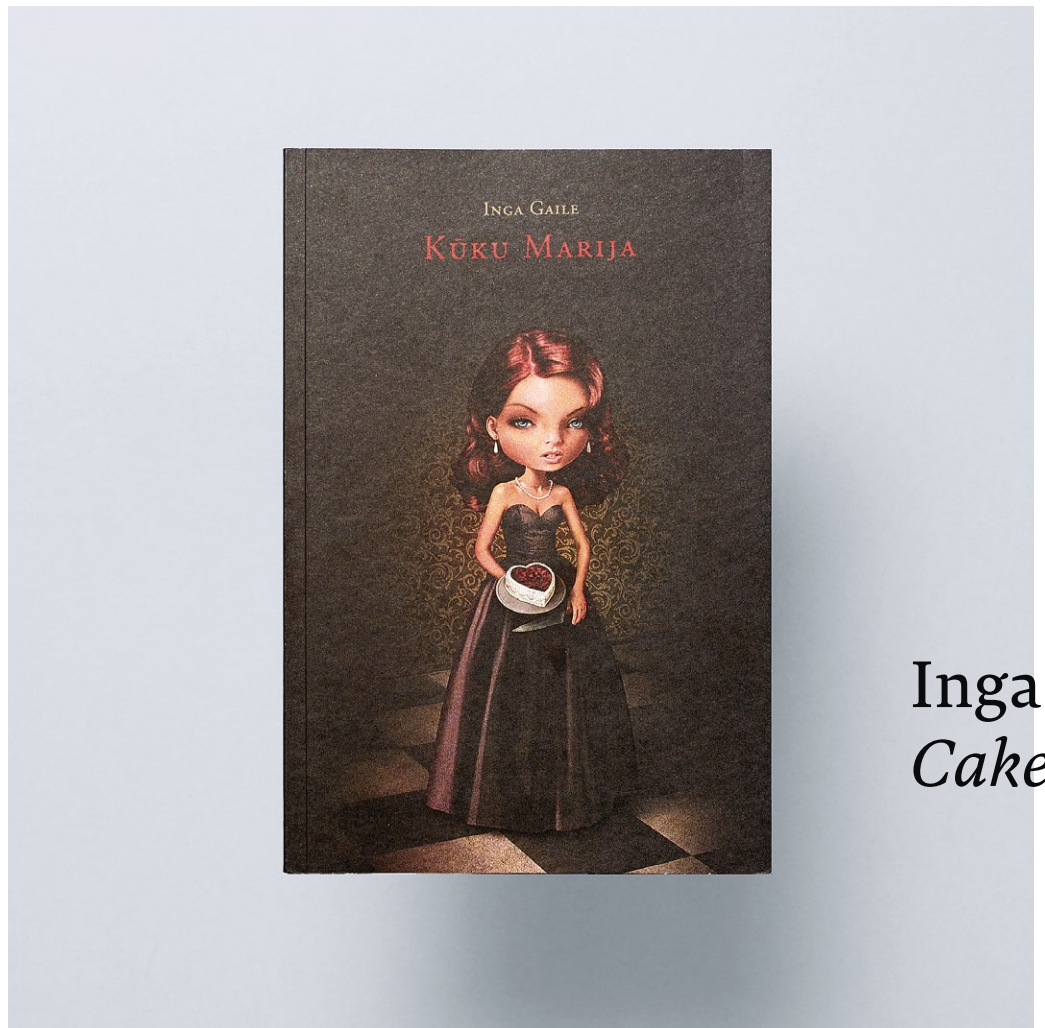


## Laila Halilova *36 exp*

The book comprises 36 distinctively black-and-white photographs by the young artist, student of the renowned photographer, Andrejs Grants.

Languages	Russian, Latvian and English
Book size	16 × 16 cm
Page count	84
Binding	Paperback with flaps in dust jacket
ISBN	9984-9702-3-X





## Inga Gaile *Cake Maria*

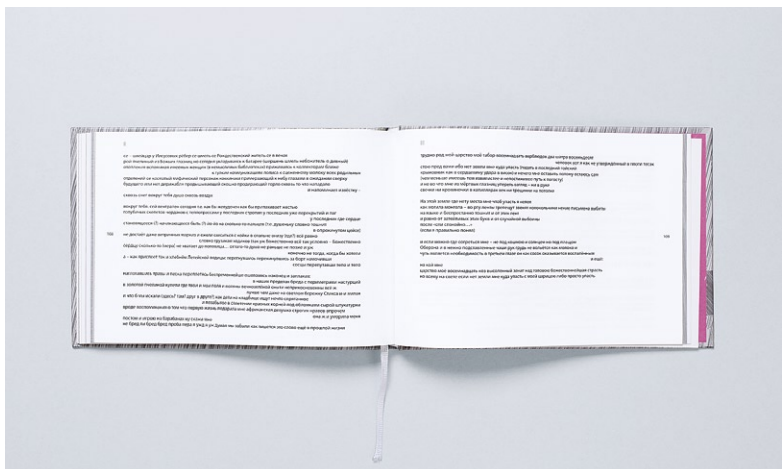
The poetic bestseller by the famous Latvian poet, an author of numerous poetry collections and dramatic works.

“The book is made interesting by its multiplicity — alongside lengthy blocks of words there are also honest little quatrains, one or two tiny poems, as well as some poems written in Russian. She differs from many other poets in her ability not to sink under a pile of beautified associations, cutting, with a harsher note at the right moment, the praises for sentiment and sensitivity which invoke the big questions about life, death and love [...] she is currently the brightest poet of her generation, and her new book is one of the most beautiful poetic events of the year.”

— *Kārlis Vērdiņš*

Original title	Kūku Marija
Languages	Latvian and Russian
Book size	15 × 22 cm
Page count	74
Binding	Paperback
ISBN	978-9984-9702-7-1





“He had to die [...] so that it became apparent what a magnificent poet used to live and suffer among us. There were others, however, who sensed that much earlier. And so it has been on everyone’s lips because it had been sensed by many: Zolotov and his poems have entered the host of Riga legends.”

— *Roald Dobrovensky*

“Oleg Zolotov is considered the greatest poet of his generation. The generation in which some drank themselves to oblivion, others escaped to wealthier ‘provinces at sea’, some gave up the craft of poetry in favour of more earthly endeavours, while others still published several books and are still receiving awards and grants. But even his more successful fellow writers always knew the true worth of Zolotov’s poetry.”

— *Maya Khalturina*

“What makes Zolotov special is his ability to create a poetic texture rather than a mechanism, as is usually the case. At least the thick, overgrown and magnificent field of Zolotov’s poetry is a completely individual, authorial feat of his own.”

— *Danila Davydov*



## Oleg Zolotov October 18th

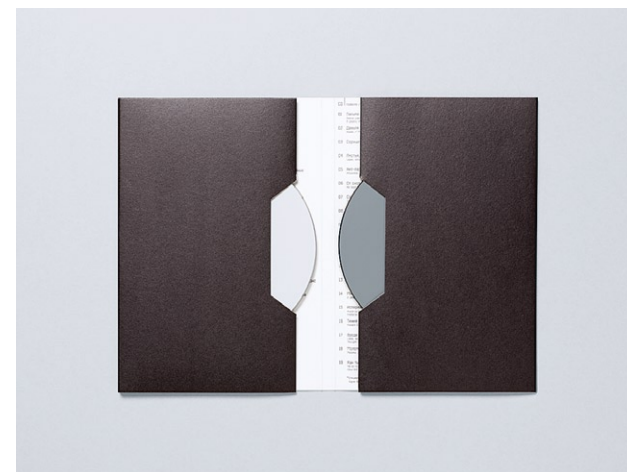
A unique collection — the only book by the legendary Riga poet Oleg Zolotov (1963–2006).

Co-publisher	Pop-front
Original title	18 октября
Language	Russian
Book size	21.5 × 14.5 cm
Page count	128
Binding	Hardcover
ISBN	978-9984-1990-5-4



“The people compiling *Orbita 4* were able to transfer their artistic origins, successfully confirmed by their poetry, to another level of formation and life. In this way, routine is subjected to an assault by ways of searching, risking, being audacious. An attempt to save poetry while imbuing it with a new, synthetic quality is, in itself, risky. But what is far less risky is the descriptive process of how to do it; in the book, the apparent traces of this process smack of child-like desperation. The two discs in a cardboard folder witness both this routine and its assault [...] The music part of the publication, despite its serious acoustic elaboration and creatively nuanced arrangements, still keeps its place of subordination to the spoken word. However, such an applied feature, executed conscientiously and even brilliantly, implies that the very relationship of dominance/subordination (of word and music) creates its own dramatic composition. Its point of departure is an attempt to overcome differentiated perception, while its culmination is the sense of wholeness. The musical and textural components become the basis for a meta-melodic unity in which phonetics, semantics, rhythm and harmony form an elaborated score.”

— *Dmitri Rantsev*



## *Orbita 4. Poetry. Music. Video*

2005

Poems read and put to specially composed music and video, in CD and DVD formats; includes bonuses in the form of sound and text files with full information about the creators and translations into Latvian and English.

Original title	Орбита 4
Languages	Russian, Latvian and English
Size	12.5 × 18 cm
Records	CD (61 min + 25 min), DVD (18 min)



“We witness a process of infinite stratification of the lyrical subject, the separation and fracturing of the ‘I’ into tiny and often even non-anthropomorphic particles [...] Eventually, this infinite disintegration of the ‘I’ turns into an infinite re-duplication: the poet ends up face to face with a multitude of identical images, as if reproducing the same frame or watching a film with himself in the leading, yet very lonely and misunderstood role.”

— *Yulia Ildis*



“Semyon Khanin’s poems open one’s eyes and cast doubt [...] and evoke very subtle, almost intangible melancholy, which, on its own, is a sign of depression [...] the poetry seamlessly creates a powerful feeling of uncertainty that makes the building of comfortable predictability falter. [...] Khanin’s poetic world, with its desirous schizophrenia, is so smotheringly intoxicating that one gets the impression that everything there is enveloped in vacuum, weightlessness. And a question arises: is there something to breathe that is not rarefied air? Is there a sense of weight? [...] Language flows like a human breath – line breaks and continuations resemble inhalations and exhalations. This sad but lucid collection is alive; it will live in daylight, it will live in darkness.”

— *Dens Dimiņš*

“The lexical and syntactic deformations of the poetic language in their own way resemble the structure of a dream in which each new element creates an unthinkable shift from familiar everyday reality.”

— *Māris Salējs*



## Semyon Khanin *Just Now*

Khanin’s first collection, in original and translation; some poems have several translations provided by different poets. Each language has its own volume; together they fill a cardboard slipcase.

Co-publisher	Neputns
Original titles	Только что / Tikko
Languages	Russian and Latvian
Book size	14 × 17 cm
Page count	64 + 64
Binding	Two paperbacks in a slipcase
ISBN	9984-9702-1-3 / 9984-9702-2-1 (9984-9702-0-5)



“Why photographs — all of a sudden? We mustn’t forget that photography is one Orbita’s interests — along with music, video art and texts. There are photographs as lyrics, with no narrative: landscapes, some portrait photography. There are photographs as fictions: stories that have been told, but haven’t been unfolded. Timofejev’s texts are almost like these photographs-fictions. This ‘almost’ contains the evolution made by the author in relation to his earlier texts in which all was happening on surface, here and now, but the third dimension appeared unexpectedly, from some tiny detail that glistened before it disappeared. There are such texts in this book, too; however, here the surface has been pierced by time. [...] In many of the poems the present tense of the first lines becomes the past tense towards the end, and it’s not just because what is happening happens during the length of the text. [...] It seems that Timofejev’s special relationship with time comes from his being in Latvia, where, in my outsider’s opinion, the breakages of time have always been smothering. [...] Photography is, of course, an unchallenged possession of past times. Timofejev is almost the sole representative of lightness in the parliament of Russian poetry. [...] The world in these texts works like it does anywhere else. Somehow, it is possible to negotiate a non-aggression pact which it honours, for some inexplicable reasons. But it also contains an article of force majeure.”

— Stanislav Lvovsky



“This is Timofejev’s surprisingly calm meditation on things which cause others only stress; the most brilliant poems show this world as a little strange, quiet, and fragrant place in which the poet resides in contemporary stylishness.”

— Kārlis Vērdiņš



## Sergej Timofejev *Almost Photographs*

The collection includes poems in Russian and a translation by the well-known Latvian poet Andris Akmentiņš. To choose a language, open the book from one of its sides.

Original title	Почти фотографии / Gandriz fotogrāfijas
Languages	Russian and Latvian
Book size	22 × 22 cm
Page count	120
Binding	Cloth in dust jacket, with two covers
ISBN	9984-1939-7-7





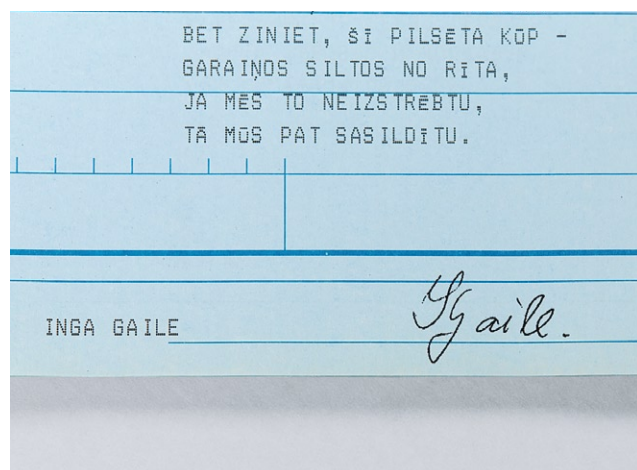
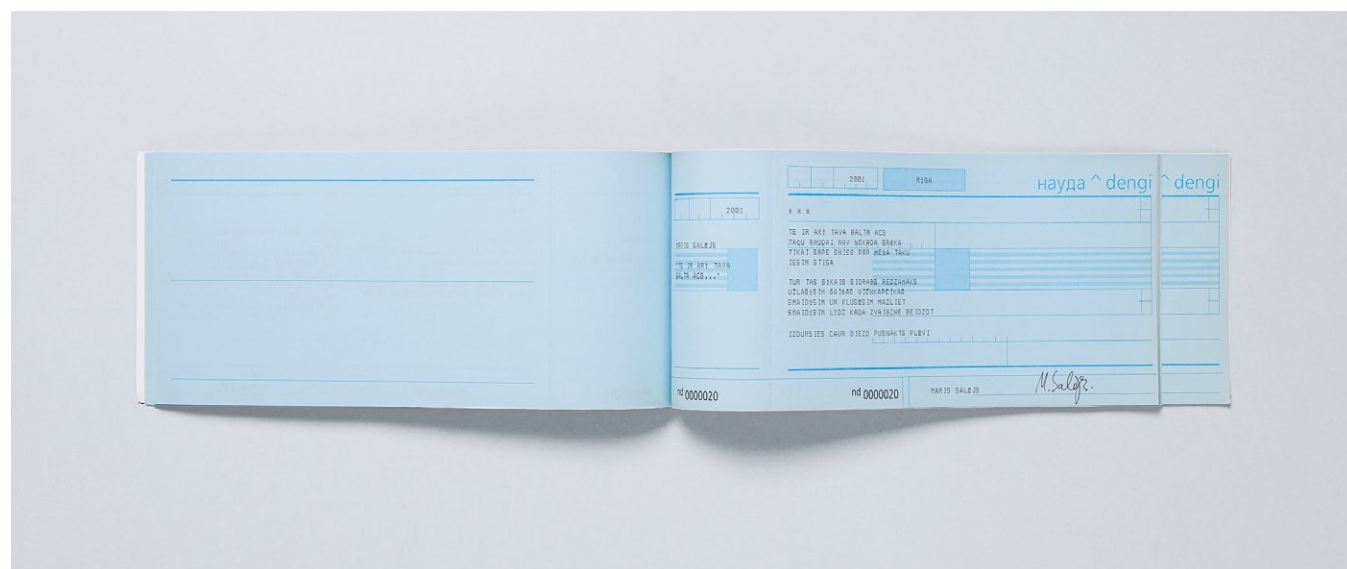
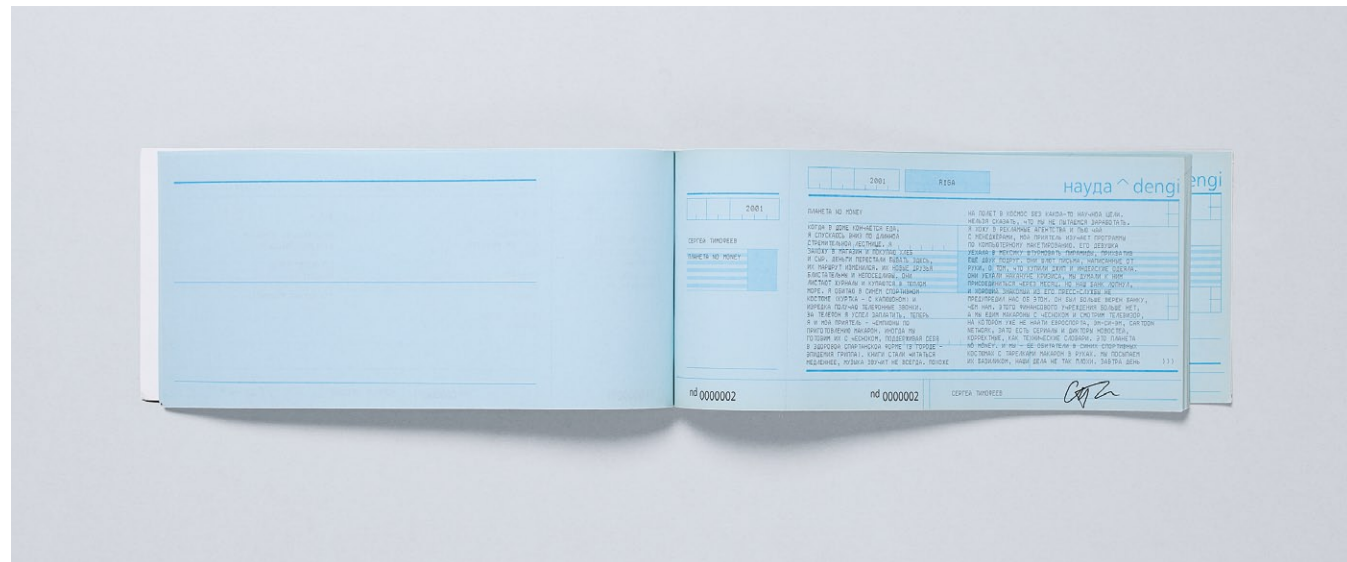


*Word in Motion.  
Poetic Video Festival*

The program of the international video poetry festival that included participants from Latvia, Russia, Belgium, the United States and so on.

Languages	Russian, Latvian and English
Size	12 × 20 cm
Record	VHS (90 min)





## Money. Poetry About Money

A collection of poems by Latvian and Russian poets united under the topic of money; designed in the form of a cheque book.

Co-publisher	RJLA
Original title	Деньги. Стихи о деньгах / Nauda. Dzeja par naudu
Languages	Russian and Latvian
Book size	22 × 10 cm
Page count	60
Binding	Paperback with perforated sheets
ISBN	9984-19-254-7





“The third Orbita is not actually a book in the usual sense of the word. It is more of an object to be touched, examined and, among other things, read. The first impression comes from the extravagant format and form. Each page is cut in the middle, with photographs on the upper half and texts on the lower: poetry, prose, essays, translations. The creators of the almanac have counted 3,136 combinations of text and image (an undertaking in the best traditions of modernism [...]). Of course, it is futile to hope there is going to be someone who would really attempt to rearrange texts with images, but the idea itself is not bad: the medium is also the message. The more provocative the manner it is presented, the more unique it appears. The anonymous, faceless person on the cover (a potential reader), frozen in a monumental posture over Orbita, seems so impersonal that from a distance the almanac resembles a compilation of technical materials (the first Orbita had a similar flaw). [...] All in all, this Orbital thing has something very attractive about it. It would perhaps be too much to call it a sense of mission. Rather, it resembles more some kind of benign adventurism guided by the principle—“who are the movers and shakers if not us”.”

— Guntis Berelis



## Orbita 3. Almanac

An almanac of poetry, prose, translations, essays, and photographs. The unifying theme: the creative strategy of a contemporary artist who interprets the city. The edition is made to resemble a layout board where readers themselves select images for particular texts.

Original title	Орбита 3
Language	Russian
Book size	25 × 28 cm
Page count	62 + 62
Binding	Spiral binding in a jacket
ISSN	1407-8465 15



“The ready-made canons of the ‘poetics of the present’ nudge the poets of Orbita towards the method of synaesthesia, not just by pushing them together, but more by converging the text with visual and acoustic auras that are external to it [...] The experimental ‘poetics of the present’ correspond to the projects of stripping the word of its sacred, providential, referential meaning, withdrawing its rhetoric and symbolic incarnation. First of all, these are the projects of the non-punctuated juncture of paragraphs in the manner of Gertrude Stein; Baudrillard’s project of ‘extermination of the name of God’, a total negation of poetic signified in the form of undermining de Saussure’s law of equivalents and resemblances; a project seeing the transformation of word-image into a machine-programmed corpuscle from Marcel Duchamp to the poems of John Cage and Abraham Gillespie. But if the technological proselytizing of the poetic word, its unrolling on the trajectory of the audio track, relates Orbita to the aspirations of cyber-poetry, then the habit of listening to the ecstatic silence of your hidden identity, also found in the Riga collective, is suddenly in parallel with the ‘humbly nomadic’ linguistic figures of Chinese Misty Poets (Bei Dao, Yang Lian, etc.). They are united by their attempts to catch the signal of the unique topological identity—the identity of mysterious foreignness to oneself.”

— Dmitri Golyenko-Volfson

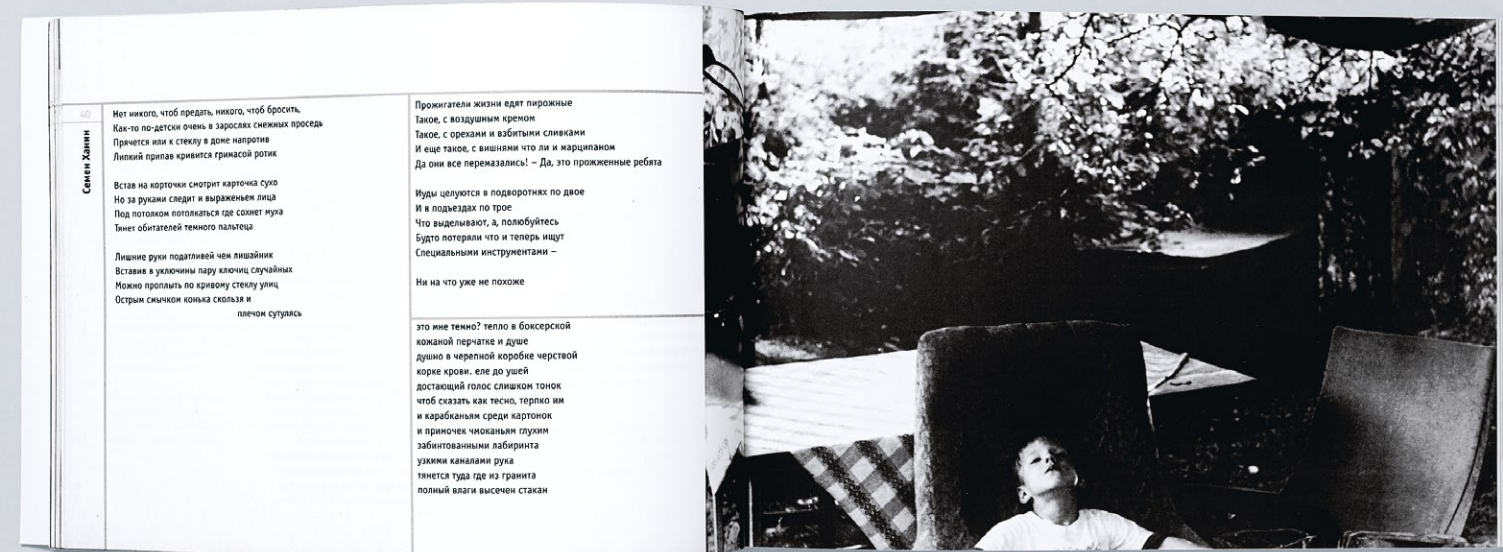


## Orbita 2. A Musically Poetic Collection

The CD includes 18 tracks (not counting hidden ones), created by the Orbita poets in collaboration with Latvian and Russian musicians.

Original title	Орбита 2
Language	Russian
Size	15 × 12 cm
Record	CD (52 min)





“The dense and compact black and white box pleasantly cools my palm. The product is of very high quality, made, thank God, without the provincial, self-indulgent negligence of necessary rituals, such as editing, proofreading, design, print work — a sign of self-respect and respect towards the reader. [...] The first impression is that the book has a very specific Riga touch; the second and the third impressions are similar [...] Here, pastel shades reign, also quiet voices, never shouting, resembling a rustle; a passion for disobliging details, a slightly indifferent attentiveness.”

— Katerina Borschova

“The undeniable achievement of the Orbita poets is the fact that they have repudiated tags and pennons of this identity: the undistinguished and the indistinguishable; the pathos of the confessional and lyrical gesture in a situation of insurmountable impersonality; the plainness of text without synesthetic props or crutches. The reading of the almanac [...] is essentially an ascent into the orbit of an opaque topological identity and, simultaneously, a productive encounter of one of the most successful and promising models of literary politics in the post-Soviet cultural space.”

— Dmitri Golyenko-Volfson



*Orbita. Almanac*

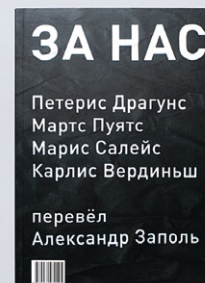
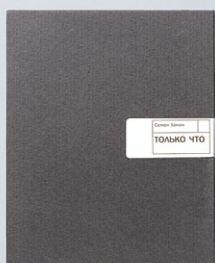
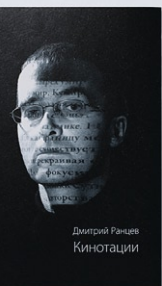
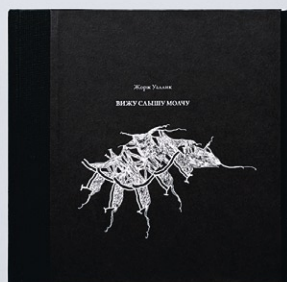
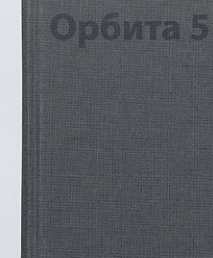
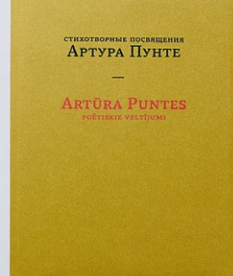
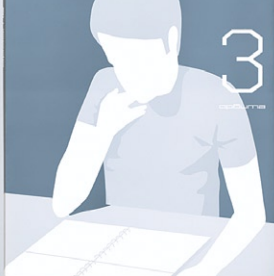
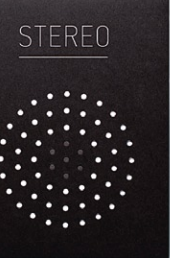
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The first Orbita almanac compiles works of many genres: poetry, prose, translations, essays, and photographs, under the topic of Riga in the nineties.

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