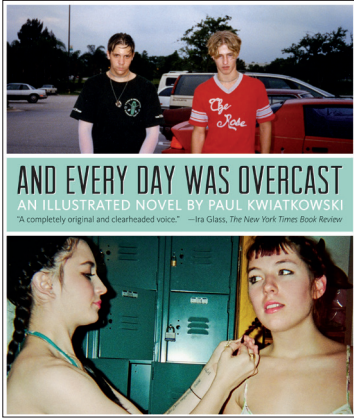


AND EVERY DAY WAS OVERCAST by Paul Kwiatkowski



Out of South Florida's lush and decaying suburban landscape blooms the delinquent magic and chaotic adolescence of *And Every Day Was Overcast*.



And Every Day Was Overcast: An Illustrated Novel

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"A completely original and clearheaded voice." - Ira Glass, host of *This American Life*

"This illustrated novel about growing up poor near the swamps of South Florida has a lurid vibrancy. Its prose is lit from below, like a vaguely scummy in-ground swimming pool." - Dwight Garner, *The New York Times* 2013 Holiday Gift Guide

"We finish *And Every Day Was Overcast* in a delirious state of disassociation... This is, of course, is why we turn to books — or one reason, anyway — to see the world as we have not before. The shabby suburbs of *And Every Day Was Overcast* may not be unknown to us, but Kwiatkowski's ruthless excavation give us a new language by which we hear stories that might otherwise go unheard." - David Ulin, *The Los Angeles Times*

"Kwiatkowski's language is harsh and direct, and his stories are compelling in their sadness and brutality. . . [he] has produced an illustrated novel that shows what the form can do." - *Photo District News*

"Alluringly honest." - *Nylon Guys*

"Offbeat and provocative. . . Kwiatkowski writes in vignettes and verbal tableaux, supplementing the narrative with the photos, and vice versa. Vibrant and original." - *Publishers Weekly*

"I can count on my fingers the number of great books that seamlessly mix photographs and literary text in a compelling way. Paul Kwiatkowski's *And Every Day is Overcast* not only achieves this rare feat, it does so with an artistry that makes the achievement nearly invisible." - Alec Soth, *Broken Manual*

Paul Kwiatkowski's arresting photographs amplify his novel of profound vision and vulnerability. Drugs, teenage cruelty, wonder, and the screen-flickering worlds of *Predator* and *Married* . . . *With Children* shape and warp the narrator's developing sense of self as he navigates adventures and misadventures, from an ill-fated LSD trip on an island of castaway rabbits to the devastating specter of HIV and AIDS. An alchemy of photography and fiction.

Paul Kwiatkowski is a New York-based writer and photographer. This is his first novel, excerpts from which have appeared in numerous outlets, including *Juxtapoz*, *Beautiful Decay*, *American Suburb X*, and *LPV Magazine*. Kwiatkowski grew up in South Florida during the 1990s. Visit paulkmedia.com and follow Paul on Twitter @XOPK.

Black Balloon Publishing Offers Four Unique Editions of *And Every Day Was Overcast*



Trade Paperback

The trade edition features french flaps and is printed on high quality paper with full color photographs positioned within the text throughout the book. Perfect for readers who want to devour the narrative, flip through pages, and place on the coffee table as an inevitable conversation starter. \$29.95, available from all book retailers.



iPad Special Edition Featuring an Original Soundtrack

Each chapter in this iPad-only digital edition contains an original soundtrack, created by the book's author, featuring Florida field recordings, interviews, animal sounds, ambient noise, and electronic music tones. Kwiatkowski's high-resolution images come alive on the iPad's retina display, and some photographs contain hidden interviews with women who grew up in--and out of--Kwiatkowski's acid-soaked Florida parking lots and convenience stores. \$15.99 at the iBookstore.



Cloth-Bound Limited Special Edition and Optional Extras

This limited special edition is bound in a sandy-colored cloth, featuring the *And Every Day Was Overcast* logo on the front cover and foil stamping on the spine. Each copy is signed and numbered by author Paul Kwiatkowski.

Also available with the limited special edition are packaged extras. Optional add-ons include:

- an exclusive vinyl album of the soundtrack in a handsome sleeve and a signed photographic print
- the vinyl and the print, as well as a disposable camera, which the author has used to shoot two photographs, and a thematic surprise.

Starting at \$65, available exclusively from the Black Balloon Publishing online store: www.blackballoonpublishing.com



eReader

Formatted and priced specifically for your black-and-white eReader, this stripped-down edition of *And Every Day Was Overcast* contains just one image per chapter and the full text of the novel. \$6.99, available in all eReader formats.

AND EVERY DAY WAS OVERCAST by Paul Kwiatkowski



A Discussion with Writer & Photographer Paul Kwiatkowski

“Everything about Florida culture is in a constant state of flux, stagnation and contradiction, a geographical pastiche of retreat and fantasy. A place where anyone can easily vanish, commit a crime without punishment, start over or give up. I love that about the place.”



Q: Elsewhere, you’ve described *And Every Day Was Overcast* as “100% in the service of truth.” And inevitably, as one reads the book and encounters the juxtaposition of text and image, the question arises: how much of this narrative is imagined fiction, and how much is remembered personal history? Your reader is never assured of which photographs are staged and which are candid. Why an illustrated novel and not simply a monograph? Where do you see the lines between truth and fiction blurring in this book?

A: I was curious to investigate how the experiences of my adolescence evolved and informed my perceptions. Those years were the first time I revealed myself to the world and even to myself. I wanted to use images and artifacts from that time in tandem with text as a way to transmit my own personal experience as a teenager coming of age during a specific time in American history.

Because of the saturation of images in our day-to-day lives, I think their function and our relationship with them is completely different than in the past. Images are subjective, always depending on their context; it’s like playing a single note on a guitar as opposed to playing five notes at same time to harmonize that sound into a chord. The edit signifies everything.

I don’t believe in the unspoken promise of absolute journalistic truth. Images, sound and text at best can only be an amplification of your own perceived truth. Ultimately, the story I’m telling is my own. Saying anything else does the viewer a disservice. A photographer/writer is not a substitute for an anthropologist or teacher. There’s only the present and the illusory.

Q: There’s a palpable tension between suburban nostalgia and decay in your book that readers of Don DeLillo or Anthony Burgess will recognize. Do you think the experience of being a teenager in south Florida, or suburban Anywhere-America for that matter, has changed since you were a teen in the 1990s? Or is there a timelessness to adolescent angst, cruelty, and experimentation?

A: I think growing up in North America is a totally unique experience. Our perception has always been rooted in novelty. We’re always looking forward because our past is so thin. I also think that the way the newer generations relate to their past and to public/private identity has been altered because of the Internet. I’m happy I had the chance to experience both sides of that technological epoch.

Q: What kinds of film and cameras did you use for the photographs found in the book, and why?

A: I used whatever was cheap and available. Digital didn’t exist at the time so a lot of the photos were done with a disposable camera. Throughout the years whenever I’d return to further document I’d use my phone or a point and shoot. *Discussion Continued on the Next Page. . .*

Discussion Continued Here . . .

Q: Do you think growing up in South Florida has informed your art with a very particular sense of place? Is this an influence you can call upon or disregard at will, or are the humid landscapes of the Everglades a constant subconscious backdrop to your creativity?

A: Even though Florida is a fucked place to grow up, I give partial credit to its topography for developing my imagination. Everything about Florida culture is in a constant state of flux, stagnation and contradiction, a geographical pastiche of retreat and fantasy. A place where anyone can easily vanish, commit a crime without punishment, start over or give up. I love that about the place.

Q: What are some of your favorite images from the book? Why?

A: I don't have any specific favorites but I think the most interesting ones are where the photographer's presence feels anonymous, like a specter. As a shy kid, I remember using the camera as a buffer to ease myself into social situations. It's different now. Everyone has a camera. The weirdos are the ones not taking pictures.

Q: What contemporary photographers, artists and writers are you obsessed with right now? Whose work is blowing your mind?

A: Matthew Stokoe, Chad Kultgen, Grace Krilanovich, Miron Zownir, Peter Bebergal, Harmony Korine, Duncan Trussell and Boris Mikhailov.

And Anthony Karen. I used to work in photojournalism doing multimedia work. I developed a lot of friendships with the photojournalists I was inspired by. When the opportunity arose to join Anthony in Haiti to document a Haitian voodoo pilgrimage, there was no way I could say no.

As a teenager, when I first got interested in writing, William Burroughs was my primary influence. I remember my friend and I would drop acid at Epcot Center then go to all the different themed countries. We'd scribble all of these wild, rambling detective stories as though we were actually fleeing from country to country. It was a fun exercise.

Right now, I'm obsessed with sound design and am very excited for the future of podcasting. I'm also interested to see what new films are going to come out of Australia. I'm a big fan of David Michôd's films.

Q: What are you working on now? Is there another visual narrative on your horizon?

A: I'm working on a new book called *Summer Chills*. It's about being totally adrift during the prime of your life and traveling North and South America on nothing more than unemployment checks. *END.*

