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# Ghost Of Omnidawn Open

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Eye Level

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*Open*

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## **CUEVAS RODGERS**

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**Eye Level** Northwestern University  
Press

"Bervin shows us ways in which we might open up pre- or over-determined uses of past structures without erasing them--making the poems all the more complex by their refusal to dislocate. Her Nets is context responsive and responsible, without the knot of lyric-envy and linguistic guilt of many contemporary poems that pillage the past for strangeness, or worse, for an

energetic imagination that might impersonate the writer's. --Christine Hume, Aufgabe. Process note from Jen Bervin: "I stripped Shakespeare's sonnets bare to the 'nets' to make the space of the poems open, porous, possible--a divergent elsewhere. When we write poems, the history of poetry is with us, pre-inscribed in the white of the page; when we read or write poems, we do it with or against this palimpsest."  
*House A* Bagley Wright Lecture  
Tiny is a poetic retelling of Sophocles' Antigone. Instead of having two brothers who kill each other in a civil war, Tiny has one who kills himself after coming

home from a far-away war. Our heroine mourns her brother, forever, but—with best friend Izzy, boyfriend Hank, and a collective dance night held in an old artificial limb store—she escapes freezing herself in grief, too.

**Good Stock Strange Blood** Omnidawn  
Selected poems 1968-2013 from the esteemed poet, translator, and artist  
**Salvage** Harper Collins

With her latest poetry collection, Gail Mazur once again shows her mastery of the descriptive-meditative narrative, powerfully evoking the past while writing from the firm ground of the present. In *Land's End*, we see Mazur writing with the kind of lyric authority, ever-deepening emotional range, and intellectual and social scope that her readers have come to expect in her

poetry. Beautifully crafted elegies meet with reflections on her own life, her family, and artists who have come and gone. In the title poem, she leads readers through a garden, where new and old growth twists together in an “almanac of inheritances” that conjures the rich memory of poets who have passed on. In this space of remembrance, Mazur also charges us with the responsibility of nurturing art and artists of the future, especially in the face of the disheartening absurdities of contemporary politics. Contemplating the growth and decay so entwined in life, these poems invite us to consider both inevitable brokenness and necessary hope, writing “My work now: to continue learning to absorb the loss, / and live.” Through tidal creeks and the weightless

scenes of ukiyo-e woodcuts, in artists' studios and along the frozen Charles River, Mazur connects passionately with the world around her. Carrying with her the undeniable presence of loss and of time past, she engages deeply with the present, her historic memory informing a deep concern for contemporary life.

Reading Land's End, we find ourselves with the poet: as if here at land's end, here on the coast, urgent, together we'd have energies to do battle forever. As if we could rescue the guttering world....

All The Names Given Graywolf Press

"A book of lectures by Dorothea Lasky, the author of Milk, Rome, Thunderbird, Black Life, and AWE"--

**White Blood** Copper Canyon Press

On a slab that's all Katrina left of her Mississippi home, Tiger tells her story,

and it is as American as Horatio Alger, Schwab's Pharmacy, and a tent revival. She was a stripper, but is she now a performance artist and best-selling author, and it is really Barbara Walters she's narrating this tale to? We're too dazzled to know more than that this is about how a girl ends up in the backwash of decadence and sin and how out of the flotsam and jetsam she might construct a story of herself and the South to carry her to salvation. Serial killers, preachers, and prison flower-arranging classes. Bikers, bad boyfriends, and a stripper who performed as a Trans Am. Tiger has seen it all and as she sits on her slab, identifying anecdotes as they go by, we witness Selah Saterstrom at her greatest—funny, bawdy, and steeped in

the landscape and all the devastation it has created and absorbed. Selah Saterstrom is the author of the novels *The Pink Institution*, *The Meat and Spirit Plan*, and *Slab*, all published by Coffee House Press. She is also the author of *Tiger Goes to the Dogs*, a limited edition letterpress project published by Nor By Press. Her prose, poetry, and interviews can be found in publications such as *The Black Warrior Review*, *Postroad*, *Tarpaulin Sky*, *Fourteen Hills*, and other places. She is the director of the PhD program in creative writing at the University of Denver and teaches and lectures throughout the United States. *Theory of Mind* W. W. Norton & Company "Native Pacific Islander writer Craig Santos Perez has crafted a timely collection of eco-poetry comprised of

free verse, prose, haiku, sonnets, satire, and a form he calls "recycling." *Habitat Threshold* begins with the birth and growth of the author's daughter and captures her childlike awe at the wondrous planet. As the book progresses, however, Perez confronts the impacts of environmental injustice, global capitalism, toxic waste, animal extinctions, water struggles, human violence, mass migration, and climate change. Throughout, Perez mourns lost habitats and species and faces his fears about the world his daughter will inherit. Yet this work does not end at the threshold of elegy; instead, the poet envisions a sustainable future in which our ethics are shaped by the indigenous belief that the earth is sacred and all beings are interconnected--a future in

which we cultivate love and "carry each other towards the horizon of care."--

Borderland Apocrypha Pan Macmillan

The brutality of both public and private experience finds reckoning in these intricate and majestic new poems.

Candy Necklace ushers an intense new voice onto the field of American poetry. Lush and turbulent, the poems collected here expose the violence underlying all acts of union and creation, a violence for which poetry might be a redemptive language but in which language itself is always implicated. Cal Bedient explores a wide range of familiar emotional landscapes — including the constellation of the family, love, and profound loss—and his work is always deeply intimate and verbally original. The brutality of both public and private

experience finds reckoning in these intricate and majestic new poems.

**Seeing the Body: Poems** Omnidawn

An exquisite exploration of motherhood and the elastic nature of time.

*Candy Necklace* Deep Vellum Publishing

*Theory of Mind: New & Selected Poems,*

1978-2008 demonstrates Bin Ramke's

ability to bring a cornucopia of human

knowledge to bear upon the individual's

most intimate experiences and most

compelling encounters with the world.

**The Low Passions: Poems** Harper

Collins

Journey through a Japanese American's

lineage, detailing war, xenophobia, and

racism. These poems ache while

creating hope for the future.

*On Some Hispanoluso Miniaturists*

featherproof books

A chapbook of epistolary and intimate "memo" poems

**Habitat Threshold** Omnidawn

The poems in this highly anticipated second book are elegiac poems, as concerned with honoring our dead as they are with praising the living. Through Aracelis Girmay's lens, everything is animal: the sea, a jukebox, the desert. In these poems, everything possesses a system of desire, hunger, a set of teeth, and language. These are poems about what is both difficult and beautiful about our time here on earth. Aracelis Girmay's debut collection won the Great Lakes Colleges Association New Writers Award. A Cave Canem Fellow, she is on the faculty at Drew University and Hampshire College. She lives in Brooklyn, New York.

**Deaf Republic** W. W. Norton & Company

Winner of the Omnidawn Open Poetry Book Prize

The Tradition University of Chicago Press

Here is a poet's true evocation of time, of the fact that we all are destined to live in the puzzling, enticing tragi-comedy of our cultural and personal origins. David Roderick has imagined that destiny in a memorable new way. --Robert Pinsky.

**Real Life** Omnidawn

Bobbing alongside Margery Kempe—an illiterate medieval mystic who dictated the first autobiography in English—the ragged voice of Cry Baby Mystic finds itself drawn into strange predicaments that are not its own and ferried into abandoned spaces by the gearing of stardom and shame. The revolving



sentences overheard by the reader--a muffled chorus of Brechtian aftershocks--survive only as traces of sorrow now craved by all who have known it: sound gossiping the unsound, the excess of the pilgrim. A person climbs out and never comes home.

*Animal* Wesleyan University Press

The poems in *Boyish* reveal a reconciliation of southern and queer identities, following the poet from a Louisiana Baptist upbringing into transgender liberation. With a sense of rebellion and the revival of the hollered voice, this is an urgent narrative propelled by the necessity of upheaval, imagining what happens when we break through barriers of systemic violence and communal oppression to reconsider what could be. *Boyish* looks back at the

status quo in order to move beyond, into a dream of a nonbinary utopia. A reckoning, this collection brings the reader along for revolution--a deep belief in possibility. Each page builds tension that then shatters, bringing us into the interior of a story. Brody Parrish Craig invites us to carve out a space and to find ourselves carried over the gravel along the creek. Moving through the subconscious and embodied desire, these poems are rich with formal play, twisting language in dense sonnets. Landscapes of the city's dystopia meet the queer pastoral, where conservation often means knowing what must be burned down.

**The Middle** Omnidawn

Bold, formally innovative prose poems that challenge our ideas of race, voice,

bodies, and justice.

**Kingdom Animalia** FSG Originals

Ilya Kaminsky's astonishing parable in poems asks us, What is silence? Deaf Republic opens in an occupied country in a time of political unrest. When soldiers breaking up a protest kill a deaf boy, Petya, the gunshot becomes the last thing the citizens hear—they all have gone deaf, and their dissent becomes coordinated by sign language. The story follows the private lives of townspeople encircled by public violence: a newly married couple, Alfonso and Sonya, expecting a child; the brash Momma Galya, instigating the insurgency from her puppet theater; and Galya's girls, heroically teaching signing by day and by night luring soldiers one by one to their deaths behind the curtain. At once

a love story, an elegy, and an urgent plea, Ilya Kaminsky's long-awaited Deaf Republic confronts our time's vicious atrocities and our collective silence in the face of them.

Isako Isako Omnidawn 1st/2nd Book Contest

"Borderland Apocrypha is centered around the collective histories of Mexican lynchings following the signing of the Treaty of Guadalupe Hidalgo in 1848, and the subsequent erasures, traumas, and state-sanctioned violences committed towards communities of color in the present day. Cody's debut collection responds to the destabilized, hostile landscapes and silenced histories via an experimental poetic that invents and shapeshifts in both form and space across the margin, the page, and the

book's axis in a resistance, a reclamation  
and a re-occupation of what has been  
omitted. Part autohistoria, part  
docupoetic, part visual monument, part

myth-making, Borderland Apocrypha  
exhumes the past in order to work  
toward survival, reckoning, and future-  
building"--