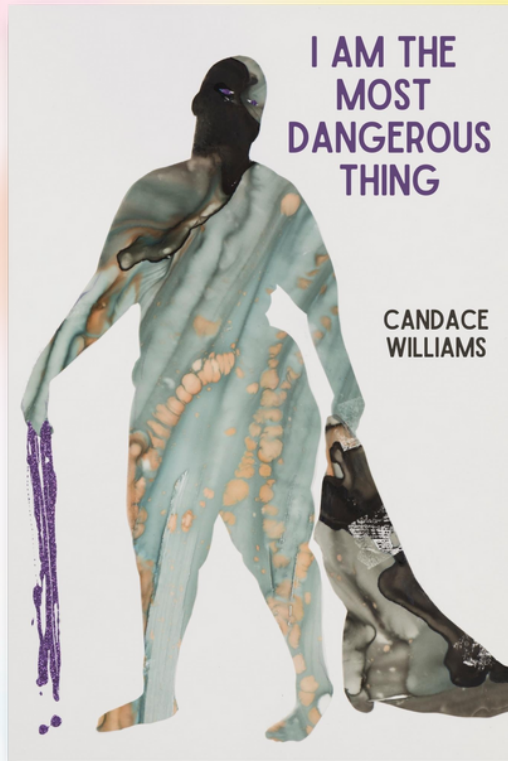


Spring 2023 Catalog



I Am the Most Dangerous Thing

Candace Williams

"Candace Williams' *I Am the Most Dangerous Thing* is a song of deeply felt living cut through with history. By history. 'I must suppress / the savage custom / of eloquence,' they write, though their formal dexterity and sonic virtuosity are everywhere apparent. These poems engage with hundred-year-old newspaper articles, quantum physics, legal documents, epigenetics. Like all great teachers, Williams illuminates, complicates, and provokes. It's impossible for a book this expansive to feel so considered, so whole. And yet here it is, in our hands—Williams made it for us. What a gift, what an occasion for gratitude!"

—Kaveh Akbar

"Candace Williams is a bold new voice in American letters. These poems are a benediction for a lost and fallen world, deeply grounded in the realities of living under white supremacy while keeping a clear eye for the promise of peace on the horizon."

—Kaitlyn Greenidge

May 2023
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Burning Like Her Own Planet

Vandana Khanna

"Vandana Khanna's gorgeously lush book, *Burning Like Her Own Planet*, captures all the senses—incense and sandalwood, tar of oily streets, shades of bleeding—and recasts South Asian myths, with their braids and cloaks and dramas, in new ways. The myths and their Gods and Goddesses are held in lyric containers, flitting and flying around in the contemporary world. Khanna is a palpably skilled poet at the line level and her poems sing."

—Victoria Chang

"*Burning Like Her Own Planet* is a poetic autobiography intertwined with contemporary re-imaginings of the Indian goddesses Parvati and Sita: a series of dramatic monologues that explore female devotion and desire, how a woman's fidelity and creativity can become twisted into demands for her own self-sacrifice. Khanna's sonnets—gorgeous, emotionally complex, always dazzling—seduce as much as they startle, speaking back to these ancient South Asian stories to critique and finally redefine what it means to be a girl and goddess."

—Paisley Rekdal



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Standing in the Forest of Being Alive

Katie Farris

"Katie Farris is brilliant in her imagining of survival and depends on the music of language as proof: 'a language I can read/this scene has a door/I cannot close I stand/within its wedge/I stand within its shield.' *Standing In the Forest of Being Alive* is an enchanting book of poems that question and praise the body even as it deteriorates. You are holding in your hands words that come across as chants, as spells, as prayer."

—Jericho Brown, author *The Tradition*

"The language fresh as a peach, honest, precise, imaginative full of life: in the midst of shock and pain, this book rings with love of language."

—Rae Armantrout, author of *Versed*

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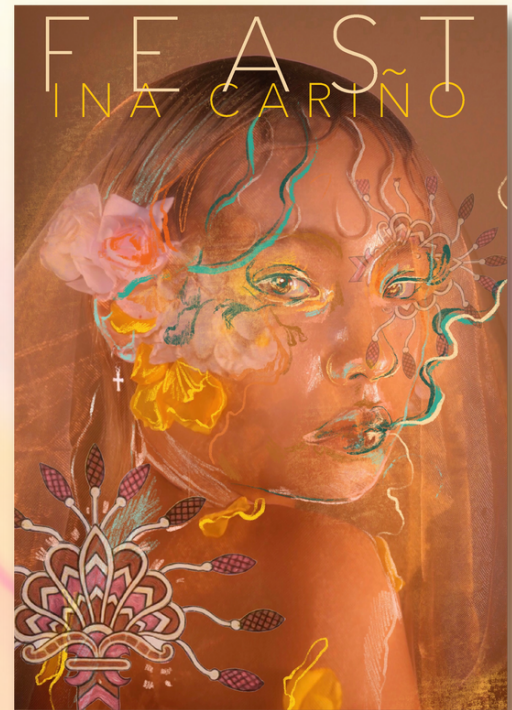
Feast Ina Cariño

"To be other is to read badly-/drawn maps,' writes Ina Cariño, 'to hum / with a revolutionary's love song.' I love the vividness of these poems, the language of the senses that's so alive on each page of *FEAST*. But these poems aren't just beautiful, sensual lyrics. There is more at stake here. Cariño is a kind of poet who claims family and identity with style that's akin to spell-making. 'I dream in a tongue not my own' the poet says—and we see it instantly: Here, even a simple act of cooking rice can become a ceremony, a rhapsody of liberation. All of this is done not with literary pretension but with vulnerability and honesty. If Ina Cariño says 'names are spells,' it is because this poet aims to write actual spells, and not just with the pen, but with breath: 'I am the last spell, the only song left. deliberate utterance of bone'. Here, we are in presence of something special, I think. Bravo."

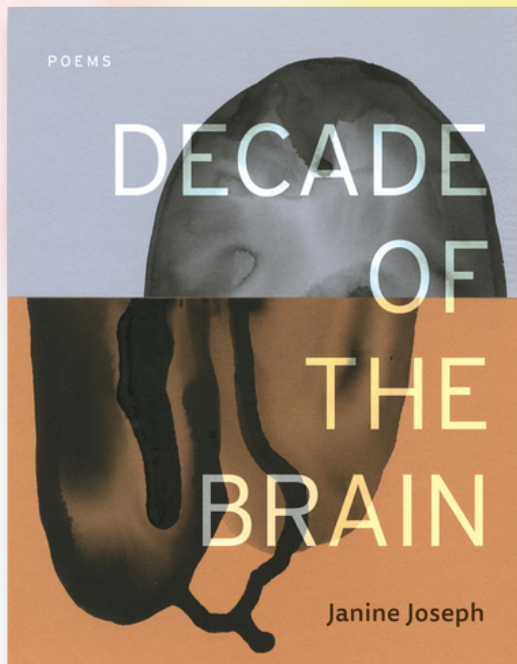
—Ilya Kaminsky, author of *Deaf Republic* and *Dancing in Odessa*

"This book is not just a sensory feast, it's a whole literary event—each poem full of candor and heart. It arrives dressed and dripping for a stunning, most spectacular debut!"

—Aimee Nezhukumatathil



March 2023
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January 2023
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Decade of the Brain: Poems

Janine Joseph

"Along the stunningly crafted and radiant syntax of *Decade of the Brain*, I edge the edges of languages, bodies, selfhood, and estrangement, into experiences of disorientation. Joseph's speakers articulate the strangeness of living in relation to other past and simultaneous selves changed by injury, intimacy, notions of citizenship, and nation. Each line is a shock of words, then an unraveling. Dense with expansive, precise sound, this book is a stunning grappling with the possibility and powers of an irreconcilable self."

—Aracelis Girmay

"Janine Joseph is a virtuoso of refraction and reflection, resisting metaphor in favor of immediate and vivid description in this remarkable account of a life-changing injury and the effort to recover memory, language, self. Formally inventive, these poems stay awake to the complexities of the human mind even in the midst of recovery from trauma, the way words are always slippery and elusive when we need them most to be solid objects. A fascinating, moving collection."

—D.A. Powell

American Treasure

Jill McDonough

"What does it mean to be free, especially when one's personal freedoms have come at another's expense? Jill McDonough's newest book takes on this question and others, examining what fantasies we engage when we declare ourselves free from pain, free from want, free from prison, free from fear, or free from history, when none of us are ever free from such things. But it's this shared fantasies of self-governance, McDonough's biting poems suggest, that are too precious for us to abandon, becoming the real "American Treasure" we each hoard for ourselves. In poems both hilarious and deeply personal, McDonough examines how our refusal to be held accountable for anything finally shackles us to a vision of America that is anything but free. The funniest jokes are, in reality, deadly serious; *American Treasure* is a wildly funny book."

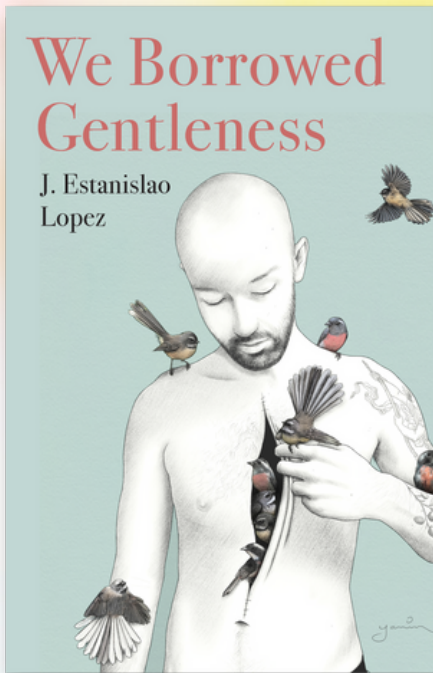
—Paisley Rekdal

"What I love about Jill McDonough's poems are the way that they capture the complexity and expansiveness of what it means to be human—how our time on this earth is beautiful and frustrating and often full of contradictions. Reading *American Treasure* feels like getting a beer with an old friend who is equal parts earnest and hilarious, someone who is full of empathy but who also calls it like they see it. *American Treasure* reminds me why McDonough is one of my favorite poets."

—Clint Smith



November 2022
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October 2022
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We Borrowed Gentleness

J. Estanislao Lopez

"In these beautiful, deceptively complex poems, J. Estanislao Lopez meditates on anger and love, on the intricacies of metaphor and its failure to address our most urgent concerns. Here, the drama of individual experience—of the everyday, of parents and daughters, of race and nationality—plays against the vast backdrop of history. Here, Lopez considers the forces of injustice and truth, in which beauty and danger co-exist inextricably, over generations. This is a profound and important first book from a poet who is here to stay."

—Kevin Prufer

"The speaker in 'Theodicy Written in the Occupied Sands' directs our attention toward 'an old historian pointing to a wound/convicted it spills not blood, but light.' Throughout his stunning debut, *We Borrowed Gentleness*, Lopez writes in the ink of that spilled light, examining lineage—be it historical, political, familial, religious—in order to mediate conflicts between public record and personal memory. With each poem, another hierarchy is destabilized, but with such instability, there is always a grounding force—the natural world. Along with the various emotional registers of this collection, there are also compelling formal properties, as well as an enormous care for language. Ultimately, this is a collection of finding the divine where you would think there would be none."

—Iliana Rocha

Brother Sleep

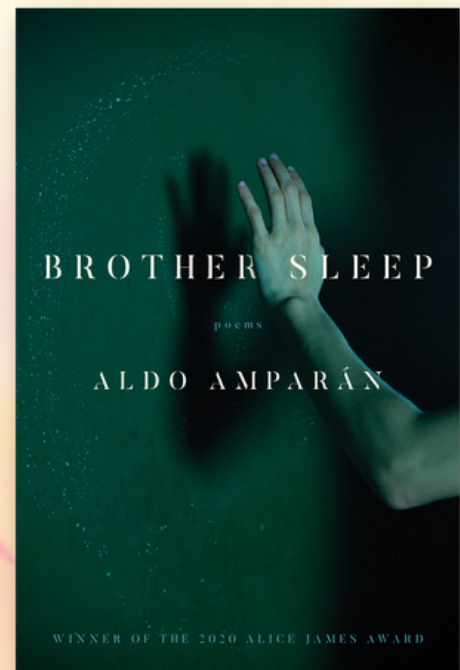
Aldo Amparán

"This book is a beautiful haunting. Formally inventive and alive, Aldo Amparán's first collection *Brother Sleep* is essential reading for anyone who's ever made it through night. The poems again and again seek definition for what can never be defined, living in the liminal space between the poet and memory. Amparán gifts us with a clear and important voice in this queer reckoning with landscape, desire, illness, and touch."

—sam sax

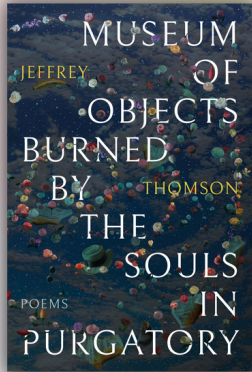
"Aldo Amparán's *Brother Sleep* is a wild ride of litanies, odes, elegies, and love poems. Each poem is an example of a poet who's mastered his craft well enough to retrace steps back to the place where family, nationhood, and exile meet, 'I know Death/Is as fat, tall,/ & white/As the edge/Of this page.' This is a beautiful debut."

—Jericho Brown



September 2022
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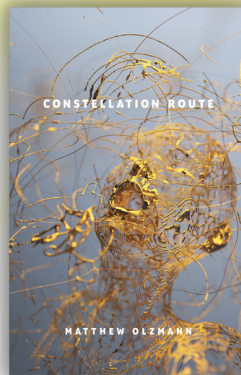
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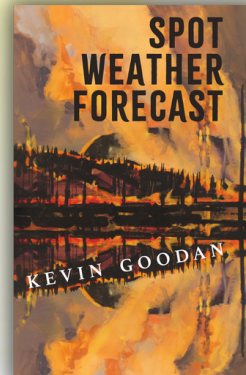
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by the Souls in Purgatory**
Jeffrey Thomson



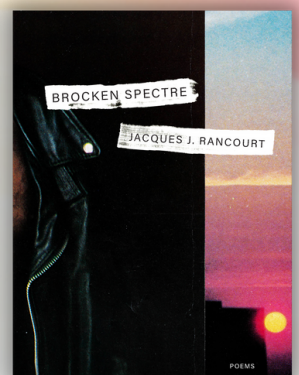
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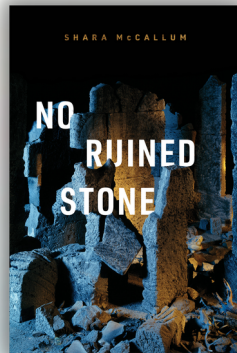
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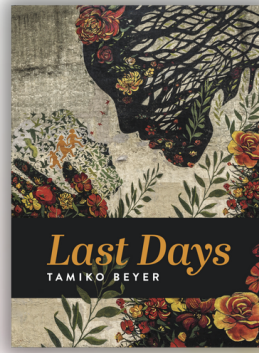
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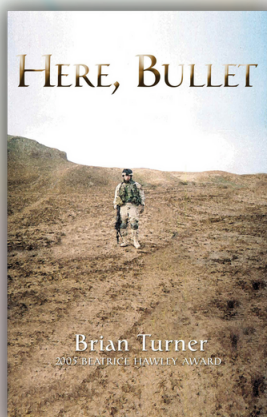


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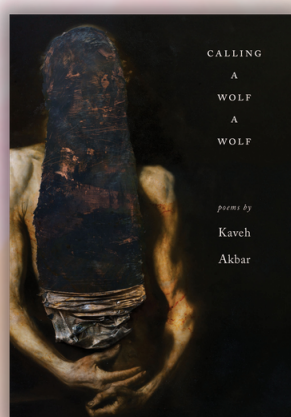


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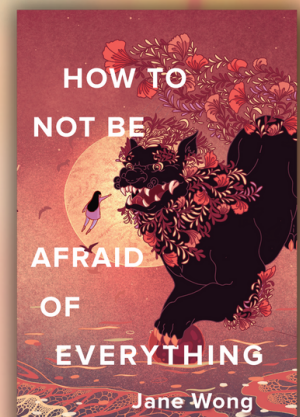
Here, Bullet
Brian Turner



Calling a Wolf a Wolf
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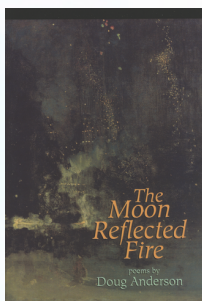
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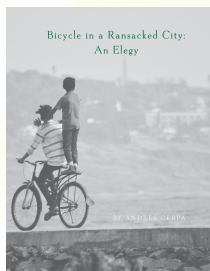
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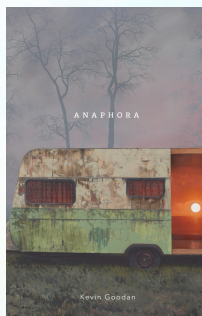
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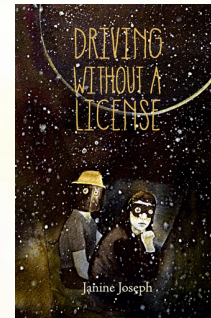
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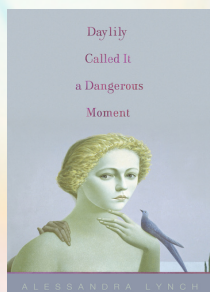
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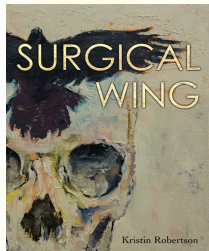
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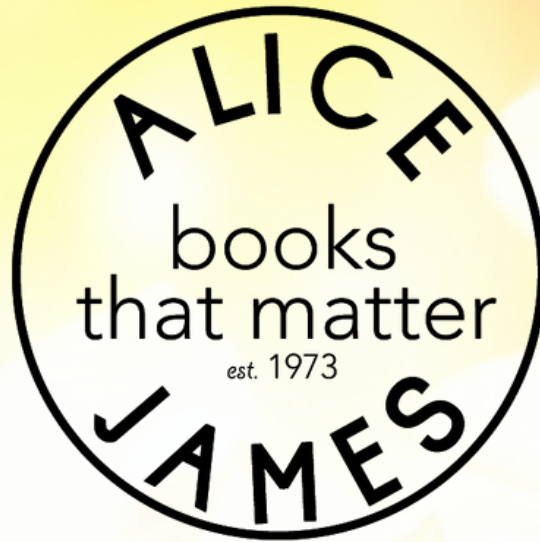
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