Settler
Poems by Maggie Queeney

These fourteen-line poems give voice to the individual and collective experiences of women. They are windows into a stark otherworld, one filled with the raw materials of experience: sex, birth, cloth, pain. Spare and strange beauty marks the lives and worlds of these women, defined by their struggle for survival in the physical and psychological captivity of the domestic realm. The speaker moves between the singular and plural, sounding out the overlapping experiences of women as both subject and object of the domination inherent in settler colonialism.

Maggie Queeney is a writer, visual artist, and educator. Recipient of the 2019 Stanley Kunitz Memorial Prize, The Ruth Stone Scholarship, and a 2019 Individual Artists Program Grant from the City of Chicago, her recent work can be found in Hayden’s Ferry Review, Colorado Review, and American Poetry Review, among others. She reads and writes in Chicago, where she was born.

Tension : Rupture
Poems by Cutter Streeby, Paintings by Michael Haight

“In Tension : Rupture, Cutter Streeby navigates desire and poesis with language as a taut and slippery lifeline in poems complemented and complicated by Michael Haight’s hallucinatory vignettes veering from bacchanal to disaster and back again. Though tonally elegiac, Streeby’s poems trouble easy divisions between past and present, asking what memories still keep making us in their wakes and our awakenings. Streeby traverses time and tongues, eschewing a monolithic origin story and crafting a dazzling mosaic of originary moments instead.” —Dora Malech

Michael Haight was raised in the towns of Perris and Hemet, California. He received a BA in Creative Writing from the University of California–Riverside, and an MFA in Visual Art from Claremont Graduate University in Claremont, California. The major themes of Haight’s practice include the paths and failures of enlightenment, and the creation and return of karmic energy. The artist has exhibited in solo and group exhibitions in Los Angeles, New York, and Seoul.

Cutter Streeby holds an MFA from the University of East Anglia and an MA in Literature from King’s College, London. He has delivered many lectures on poetics, translation, and translation theory, including “Navigating Lèse-Majesté: Translating the Poetry of Zakariya Amataya” at universities across Thailand and Malaysia while teaching at the graduate and undergraduate levels. Publications, translations, and anthologies include The White Review, Anthology of South East Asian Poets (Vagabond Press), Chicago Quarterly Review, Chestnut Review, Hayden’s Ferry Review, Cincinnati Review and World Literature Today among others. He successfully exited his first marketing startup, GraylingAgency.com, in 2020.

Love Letter to Who Owns the Heavens
Poems by Corey Van Landoningham

Love Letter to Who Owns the Heavens considers the way that the absence of touch—in acts of war via the drone, in acts of love via the sext, in aesthetics itself—abstracts the human body, transforming it into a proxy for the real.

“What love poem / could be written when men can no longer / look up?” this book asks, always in a state of flux between doubt and belief—in wars, in gods, in fathers, in love. Through epistolary addresses to these figures of power and others, these poems attempt to make bodies concrete and dangerous, immediate and addressable, once again.

Corey Van Landoningham is the author of Antidote, winner of the Ohio State University Press/The Journal Award in Poetry. A recipient of a National Endowment for the Arts Fellowship and a Wallace Stegner Fellowship from Stanford University, she teaches in the MFA program at the University of Illinois.

The Lantern Room
Poems by Chloe Honum

“In The Lantern Room, her exquisite new collection, Chloe Honum moves, as her poems do, with range, precision, and astonishing beauty. Honum’s speaker travels across Arkansas motel to motel, missing a beloved, and in the book’s crown jewel, ‘The Common Room,’ chronicles an out-patient hospitalization in a psychiatric ward. The collection closes with sublime meditations on the speaker’s mother’s death: ‘How will I live without her?’ How, indeed. This book is that survival, and more than that, an extraordinary mind pressing through language to speak so deeply, so startlingly, the reader is made larger to receive its enormous gift: ‘But I have rain in my hair. This much is true. Let me bring it to you.’” —Allison Benis White

Chloe Honum is the author of The Tulip-Flame, selected by Tracy K. Smith for the Cleveland State University Poetry Center First Book Prize and named a finalist for the PEN Center USA Literary Award, and the chapbook Then Winter. She is the recipient of Pushcart Prize, a Ruth Lilly Fellowship, and a Grimshaw Sargeson Fellowship. Raised in Auckland, Aotearoa New Zealand, she is currently an Assistant Professor of Creative Writing at Baylor University.
The Many Deaths of Inocencio Rodriguez
Poems by Iliana Rocha

The Many Deaths of Inocencio Rodriguez chronicles an obsession with the 1971 unsolved murder of Rocha’s grandfather while interrogating the true crime genre, tabloid culture, immigrant identity, the phenomena of missing and murdered women, troubled relationships with law enforcement, and the intersection of prose and poetry. Because the details of his death were (and are) terribly unclear, part of how the family reconstructed him was to share the different accounts heard over the decades, and this collection attempts to pin down these shifts and contours through destabilizing form and genre. Each speaker reconfigures a past mysterious and tenuous, clouded by distance, language, and time in order to demonstrate how Inocencio Rodriguez defies a single narrative.

Iliana Rocha is the 2019 winner of the Berkshire Prize for a First or Second Book of Poetry for her newest collection, The Many Deaths of Inocencio Rodriguez, forthcoming from Tupelo Press. Karankawa, her debut, won the 2014 AWP Donald Hall Prize for Poetry (University of Pittsburgh Press, 2015). The recipient of a 2020 CantoMundo fellowship and 2019 MacDowell Colony fellowship, she has had work featured in the Best New Poets 2014 anthology, as well as Oxford American, The Nation, Virginia Quarterly Review, Latin American Literature Today, RHINO, Blackbird, and West Branch, among others, and she serves as Poetry Co-Editor for Waxwing Literary Journal. She earned her PhD in Literature and Creative Writing from Western Michigan University and is an Assistant Professor at the University of Tennessee-Knoxville. Her three chihuahuas Nilla, Beans, and Migo are the loves of her life.

City Scattered
Poems by Tyler Mills

“In a tone reminiscent of the era’s radio plays, City Scattered offers a range of spliced voices that construct a multi-perspectival musing on ‘the new woman’ as she emerged in the labor and consumer culture of Germany between the wars. As so often happens through the slightly off-set lens of history, this work evokes contemporary issues of gender and social positioning while also creating a rich atmosphere that takes us to an intriguing elsewhere. In this case, this is achieved through the immediacy of characters that are specific enough to make us care about them and, at the same time, sufficiently open to allow our own imaginations to participate in the work.

“We also participate in the city itself as it becomes a kaleidoscope of rapidly shifting images, making quick, expert cuts into each other, juxtaposing an arousing, energized youth, dancing, drinking, and punching time-clocks, with black-and-white, grainy newsreel imagery of unemployment lines and laundry drying in coal-polluted air. Tyler Mills keeps her language sharp and flat, vivid and yet frank, augmenting the sense of documentary accuracy that the series’ source text, an ethnographic study of labor in Germany in 1930, lends to the work. City Scattered is also a study, we are told, and we in turn, study these voices, compare them to our own and those around us and are reminded that despite ‘mechanical tasks, / interchangeable . . . I (is) / no less a person.’” —Judge’s Citation by Cole Swensen

Tyler Mills is the author of City Scattered (winner of the Snowbound Chapbook Award), as well as Hawk Parable (winner of the Akron Poetry Prize) and Tongue Lyre (winner of the Crab Orchard Series in Poetry First Book Award). Her poems have appeared in The New Yorker, The Guardian, The New Republic, The Believer, and Poetry, and her essays in AGNI, Brevity, Copper Nickel, and The Rumpus. She teaches for Sarah Lawrence College’s Writing Institute and the Provincetown Fine Arts Work Center’s 24PearlStreet, edits The Account, and lives in Brooklyn.

April at the Ruins
Poems by Lawrence Raab

Every poem in April at the Ruins is a powerhouse: rich, quietly essential, profoundly lucid. Many have flavors of the best parables or folk tales, bringing us into intimate relation with mysteries and transformations abounding around and inside us. The book’s title accurately encapsulates Raab’s role as negative capability ninja, evoking both spring’s beginnings and the flotsam and jetsam of endings. Opposite possibilities and alternative scenarios thrive side by side within the marvelous, snow-globe-like worlds of his poems: what did happen or what might have, the questionable nature of revelation, the slipperiness of the stories we tell ourselves, how we live suspended between death and utter loveliness. Raab’s sense of irony is unerring. These poems prove that one of the only true forms of consolation is giving darkness its due. —Amy Gerstler

Lawrence Raab is the author of nine books of poems, including Mistaking Each Other for Ghosts (Tupelo, 2015), which was longlisted for the National Book Award, and named one of the Ten Best Poetry Books of 2015 by The New York Times. An earlier collection, What We Don’t Know About Each Other (Penguin, 1993) was a winner of the National Poetry Series and a finalist for the National Book Award. His most recent book of poems is The Life Beside This One (Tupelo 2017). He is also the co-author (with Stephen Dunn) of a chapbook of collaborative poems, Winter at the Caspian Sea. In 2016 Tupelo published his collected essays, Why Don’t We Say What We Mean? A new collection of poems, April at the Ruins, will appear (also from Tupelo) in March 2022. He is the Harry C. Payne Professor of Poetry Emeritus at Williams College, where he taught for forty-two years.