

## INTRODUCTION

My goal in gathering poems for this anthology began as a relatively modest one: to cite a constellation of what is being written today by poets whose work I love. Anybody familiar with poetry is readily stunned by the sheer number of poets currently writing and publishing. But for those unfamiliar with poetry, finding a place to start can be intimidating to say the least. I work at a large public university, so I encounter the curious-yet-uninitiated by the dozens: who to read, where to begin, what websites and journals to follow—let alone what to value and why to value it—all become very tricky questions indeed. It's hardly a failing of theirs, or ours, as educators; whether you think of it as glut or a golden age of poetry, it's pretty cacophonous out there. Named for *The Volta*—an online journal and archive for poetry and poetics I continue to run—this anthology aims, in part, to embrace that cacophony and aid anyone looking to get acquainted with an unusual mix of poets writing today.

In the pages that follow, you will find poets of disparate backgrounds and traditions working in contrasting styles, utilizing forms inassimilable as a group or school. Poetry in its dissimilar pleasures, methods, and weirdnesses. Poets whose writing disarms and bewilders me. Poems that expand what a poem can say and do. Poetry that “resists the intelligence / Almost successfully,” as Wallace Stevens famously said, or, as Tomaž Šalamun put it somewhere, “poems that impassionate me.” And, in fact, some writers in this book blur the boundaries of what even gets called poetry.

The curious problem I encountered in curating this anthology was narrowing it down to just fifty poets, which had sounded like plenty for a compact, teachable book that wouldn't just become a doorstep. I still barely scratched the surface of what I believe should be read urgently. Consider this just some of the poets whose work I think anyone interested in poetry should get hooked on.

For Cole Swensen, reflecting on *American Hybrid: A Norton Anthology of New Poetry*, which she edited with David St. John, and responding elegantly to its myriad critics, “To ask an anthology to be inclusive of an entire moment in a culture as large and varied as that of the U.S. is, I think, unrealistic and unwise. For one, it's an impossible task.” And Ron Silliman, discussing the latest edition of *Postmodern American Poetry: A Norton Anthology*, edited by Paul Hoover, takes this a little further: “It is no longer possible—not even plausible really—for the codex format to represent American or English language poetry in any depth whatsoever.”

With so many anthologies defined by likeness (and I can think of many I love), I wondered whether showcasing difference would be a meaningful approach to this impossibility. As Mark Wallace has

pointed out, “even if there were poetry anthologies that highlighted, rather than attempting to minimize or avoid, differences across groups, those anthologies would create not a new center but just another way of thinking.” Indeed, this anthology represents an attempt to do just that: to present difference as a means for inspiring a new way to think about poetry, and to inspire new readership not just for the poets included, but for the myriad poetry communities and presses that embrace and publish them.

It’s been a gift to work with Sidebrow Books—Jason, Kris, and John—on this project. The aesthetics of their first anthology, the range of their printed works are singular to me—because they produce the kinds of muddy, overlapping, and dissonant engagements as publishers that I’ve loved for a long while now. I remain their biggest fan and thank them for all their help and patience and brains. I’m grateful to all the poets included; I thank them for their diligence, their poems, their poetics, their wisdom and advice, and for helping me work with their myriad small and big presses to make this an affordable and doable endeavor.

Now, to the presses and publishers and editors and staff and assistants and permissions mavens and interns who helped us out: I am in your eternal debt. Your generosity and help and kindnesses in this process were totally stupefying and I thank you all. Really, it heartened me like nothing else. As a small press poet, as a small press editor and publisher myself, I was floored, nonetheless, that every single press we contacted was kind enough to work with us on this project, including: 1913 Press; Action Books; Ahsahta Press; Apogee Press; Birds, LLC; Black Lawrence Press; Black Ocean; Black Square Editions; City Lights Publishing; Cleveland State University Poetry Center; Counterpath Press; Dalkey Archive; Dorothy, a Publishing Project; Edge Books; Farfalla Press / McMillan; Fence Books; Flood Editions; Four Way Books; Futurepoem Books; Kenning Editions; Letter Machine Editions; Litmus Press; Noemi Press; Octopus Books; Omnidawn Publishing; Owl Press; W.W. Norton; and Wave Books. For my money, this list, in and of itself, is a pretty good starter map—radiating out to poets, books, journals, reading series, nonprofits, and other organizations—of what’s happening in American poetry communities right now. To all of you: thank you.

—JMW, Tucson, Ariz.

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ROSA ALCALÁ is the author of two books of poetry, *Undocumentaries* (Shearsman Books, 2010) and *The Lust of Unsentimental Waters* (Shearsman Books, 2012). *Spit Temple: The Selected Performances of Cecilia Vicuña* (Ugly Duckling Presse, 2012), which she edited, translated, and transcribed, was runner-up for the 2013 PEN Award for Poetry in Translation. She has also translated the work of Lila Zemborain, Lourdes Vázquez, and other poets, with translations included in *The Oxford Book of Latin American Poetry*. She is an associate professor in the Department of Creative Writing and Bilingual MFA at the University of Texas at El Paso.

ERIC BAUS is the author of *The To Sound* (Wave Books / Verse Press, 2004), *Tuned Doves* (Octopus Books, 2008), *Scared Text* (Colorado State University Press, 2011), and *The Tranquilized Tongue* (City Lights Publishing, 2014). His series of commentaries on poetry audio recordings, *Notes on PennSound*, was recently published in *Jacket2*. He lives in Denver.

ANSELM BERRIGAN's publications include *Notes from Irrelevance* (Wave Books, 2011); *Free Cell* (City Lights Publishing, 2009); *Skasers*, with John Coletti (Flowers & Cream Press, 2012); *Loading*, with artist Jonathan Allen (Brooklyn Arts Press, 2013); *Sure Shot* (Overpass Books, 2013); and *Zero Star Hotel* (Edge Books, 2002). A book-length poem, *Primitive State*, is due out in 2014 from Edge Books. He is a gratis editor and publisher, a part-time teacher and tutor, and a more or less protean fuckup of a kind.

EDMUND BERRIGAN is the author of two books of poetry, *Disarming Matter* (The Owl Press, 1999) and *Glad Stone Children* (Farfalla Press, 2008); and a quasi-memoir, *Can It!* (Letter Machine Editions, 2013). He is editor of *The Selected Poems of Steve Carey* (Subpress, 2009), and is co-editor with Anselm Berrigan and Alice Notley of *The Collected Poems of Ted Berrigan* (University of California Press, 2007) and *The Selected Poems of Ted Berrigan* (University of California Press, 2011). He is an editor for poetry magazines *Vlak* and *Brawling Pigeon*, and is on the editorial board of *Lungfull!* He lives in Brooklyn.

SUSAN BRIANTE is the author of *Pioneers in the Study of Motion* (Ahsahta Press, 2007) and *Utopia Minus* (Ahsahta Press, 2011). She is an associate professor of creative writing at the University of Arizona.

SOMMER BROWNING is the author of *Either Way I'm Celebrating* (Birds, LLC; 2011), a collection of poetry and comics, and a few chapbooks, most recently *The Presidents (and Other Jokes)* (Future Tense Books, 2013). She works as a librarian and lives with poet Noah Eli Gordon and their daughter.

JULIE CARR is the author of five books of poetry, including *100 Notes on Violence* (Ahsahta Press, 2010), *Sarah – Of Fragments and Lines* (Coffee House Press, 2010), and *RAG* (Omnidawn, 2014). *Surface Tension: Ruptural Time and the Poetics of Desire in Late Victorian Poetry*, was published by Dalkey Archive in 2013. She teaches at the University of Colorado in Boulder and is the co-publisher of Counterpath Press.

DON MEE CHOI is the author of *The Morning News Is Exciting* (Action Books, 2010) and the recipient of a 2011 Whiting Writers' Award. She is also a translator of contemporary Korean writing, including, most recently, Kim Hyesoon's *Princess Abandoned* (Tinfish Press, 2012) and *All the Garbage of the World Unite!* (Action Books, 2011), winner of the 2012 Lucien Stryk Asian Translation Prize.

ARDA COLLINS is the author of a collection of poems, *It Is Daylight* (Yale University Press, 2009), which was awarded the Yale Series of Younger Poets Prize. She is a recipient of the May Sarton Award from the American Academy of Arts and Sciences and holds a Ph.D. from the University of Denver. She has taught at the University of Iowa Writers' Workshop; the University of Massachusetts, Amherst; and most recently at NYU.

DOT DEVOTA is from a family of ranchers and rodeo stars. She is the author of *The Eternal Wall* (Cannibal Books, 2011; Canadian edition from BookThug, 2013), *MW: A Midwest Field Guide* (Editions19, 2012), and *And the Girls Worried Terribly* (Noemi Press, 2014). She currently writes prose about the Midwest and travels full time.

TSERING WANGMO DHOMPA is the author of three collections of poetry: *My rice tastes like the lake* (Apogee Press, 2011), *In the Absent Everyday* (Apogee Press, 2005), and *Rules of the House* (Apogee Press, 2002). Her most recent work is a nonfiction book, *A Home in Tibet* (Penguin Books India, 2013). Dhompa was raised in the exiled Tibetan communities in India and Nepal. She lives in San Francisco and is pursuing a Ph.D. in literature at the University of California, Santa Cruz.

GRAHAM FOUST is the author of five books of poems, including *To Anacreon in Heaven and Other Poems* (Flood Editions, 2013). With Samuel Frederick, he is the translator of Ernst Meister's *In Time's Rift* (Wave Books, 2012). He teaches at the University of Denver.

C.S. GISCOMBE was born in Dayton, Ohio. His poetry books include *Prairie Style* (Dalkey Archive, 2008) and *Giscome Road* (Dalkey Archive, 1998); his prose books are *Into and Out of Dislocation* (North Point Press, 2000), *Ohio Railroads* (Omnidawn, 2014), and *Back Burner* (Dalkey Archive, 2015). He lives in Berkeley and teaches English at the University of California, Berkeley.

RENEE GLADMAN's writings and drawings explore language and narration as gestures of thought. Her most

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recent publication is *Ana Patova Crosses a Bridge* (Dorothy Publishing, 2013), the third installment of the Ravicka novella series. She lives and teaches in Providence, R.I., and runs Leon Works, an independent press for fiction, poetry, and the thinking text.

NOAH ELI GORDON is an assistant professor in the MFA program in creative writing at the University of Colorado-Boulder, where he currently directs Subito Press. His recent books include *The Year of the Rooster* (Ahsahta Press, 2013), *The Source* (Futurepoem Books, 2011), and *Novel Pictorial Noise* (Harper Perennial, 2007).

YONA HARVEY is a literary artist residing in Pittsburgh. She is the author of the poetry collection *Hemming the Water* (Four Way Books, 2013).

MATTHEW HENRIKSEN is the author of *Ordinary Sun* (Black Ocean, 2011) and the chapbooks *Another Word* (DoubleCrossed Press, 2009) and *Is Holy* (horse less press, 2006). He co-edits the online poetry journal *Typo*; sporadically publishes *Cannibal*, a hand-bound literary journal; and runs The Burning Chair Readings. He lives in the Arkansas Ozarks and works at Dickson Street Bookshop.

HARMONY HOLIDAY is a writer/archivist/choreographer/antiquefuturist living in New York. She is the author of *Negro League Baseball* (Fence Books, 2011) and *Go Find Your Father / A Famous Blues* (Gold Line Press, 2014). She is the founder of Afrosonics, a growing archive of rare jazz and poetry LPs.

CATHY PARK HONG's books of poetry include *Translating Mo'um* (Hanging Loose Press, 2002); *Dance Dance Revolution* (W.W. Norton, 2007), winner of the Barnard Women Poets Prize; and *Engine Empire* (W.W. Norton, 2012). Hong is also the recipient of a Fulbright Fellowship and a National Endowment for the Arts Fellowship. She is an associate professor at Sarah Lawrence College.

BHANU KAPIL teaches through the monster, memory, and experimental prose at Naropa University's Jack Kerouac School of Disembodied Poetics in Boulder, Colo. She is the author of five staged works, with accompanying performances in various parts of the world. Her most recent book is *Ban en Banlieue* (Nightboat Books, 2014).

JOHN KEENE is the author of *Annotations* (New Directions, 1995) and, with artist Christopher Stackhouse, of *Seismosis* (1913 Press, 2006). He is the translator of Brazilian author Hilda Hilst's *Letters from a Seducer* (Nightboat Books / A Bolha Editor, 2014). He has published fiction, poetry, essays, and translations widely, and his honors include a 2005 Whiting Foundation Fellowship in poetry and fiction. He teaches at Rutgers University in Newark, N.J.

AARON KUNIN is the author of two books of poems, *Folding Ruler Star* (Fence Books, 2005) and *The Sore Throat & Other Poems* (Fence Books, 2010). He has also written a novel, *The Mandarin* (Fence Books, 2008), and a book of aphorisms, sketches, and fragments, *Grace Period: Notebooks, 1998-2007* (Letter Machine Editions, 2013). An associate professor of English at Pomona College, he studies poetics, specializing in Renaissance literature. He lives in Los Angeles.

DOROTHEA LASKY is the author of *Thunderbird* (Wave Books, 2012), *Black Life* (Wave Books, 2010), and *AWE* (Wave Books, 2007). She is co-editor of *Open the Door: How To Excite Young People About Poetry* (McSweeney's Books, 2013). She is an assistant professor of poetry at Columbia University's School of the Arts and lives in New York City.

JULIANA LESLIE is the author of two books, *More Radiant Signal* (Letter Machine Editions, 2010) and *Green Is for World* (Coffee House Press, 2012), which was a 2011 National Poetry Series selection. She currently lives in Santa Cruz, Calif.

RACHEL LEVITSKY began writing poetry at age 31 after a short first life of activism. She went to get an MFA at Naropa University for help with the new system. Starting Belladonna Series helped her pull her two half-lives together. Her latest publication is the novel *The Story of My Accident Is Ours* (Futurepoem Books, 2013).

TAN LIN is the author of more than ten books, most recently, *Heath Course Pak* (Counterpath Press, 2012), *Bib. Rev. Ed* (Westphalie Verlag, 2011), *Insomnia and the Aunt* (Kenning Editions, 2011), and *7 Controlled Vocabularies and Obituary 2004 The Joy of Cooking* (Wesleyan, 2010). He is the recipient of a 2012 Foundation for Contemporary Arts Grant, a Getty Distinguished Scholar Grant, and a Warhol Foundation / Creative Capital Arts Writing Grant to complete a book on the writings of Andy Warhol. He is working on a sampled novel, *Our Feelings Were Made By Hand*. He is a professor of English and creative writing at New Jersey City University.

DAWN LUNDY MARTIN is the author of *A Gathering of Matter / A Matter of Gathering* (University of Georgia Press, 2007), winner of the Cave Canem Prize; *DISCIPLINE* (Nightboat Books, 2011), selected by Fanny Howe for the Nightbook Books Poetry Prize; *Candy*, a limited-edition chapbook (Albion Books, 2011); and *The Morning Hour* (Poetry Society of America, 2003). Her most recent book is *Life in a Box Is a Pretty Life* (Nightboat Books, 2014). She is a member of the experimental black poetry and performance group Black Took Collective and is an associate professor of English at the University of Pittsburgh.

J. MICHAEL MARTINEZ's first book, *Heredities* (LSU Press, 2010), won the Walt Whitman Award from The Academy of American Poets. His second book is *In The Garden of the Bridehouse* (University of Arizona Press, 2014).

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FARID MATUK is the author of *This Isa Nice Neighborhood* (Letter Machine Editions, 2010) and *My Daughter La Chola* (Ahsahta Press, 2013). He serves as contributing editor for *The Volta*, poetry editor for *Fence*, and teaches in the MFA program at the University of Arizona.

SHANE McCRAE is the author of *Mule* (Cleveland State University Poetry Center, 2010), *Blood* (Noemi Press, 2013), and three chapbooks—most recently, *Nonfiction* (Black Lawrence Press, 2014), winner of the Black River Chapbook Competition. He has received a Whiting Writers' Award and a fellowship from the National Endowment for the Arts. He teaches in the brief-residency MFA program at Spalding University.

ANNA MOSCHOVAKIS's recent books are *You and Three Others Are Approaching a Lake* (Coffee House Press, 2011) and a translation of *The Jokers* by Egyptian-French novelist Albert Cossery (New York Review Books Classics, 2010). She teaches at Pratt Institute and Milton Avery Graduate School of the Arts at Bard, and is a member of Brooklyn-based publishing collective Ugly Duckling Presse.

FRED MOTEN is author of *In the Break: The Aesthetics of the Black Radical Tradition* (University of Minnesota Press, 2003); *Hughson's Tavern* (Leon Works, 2008); *B. Jenkins* (Duke University Press, 2010); *The Undercommons: Fugitive Planning and Black Study*, with Stefano Harney (Autonomedia, 2013); *The Feel Trio* (Letter Machine Editions, 2014); and *consent not to be a single being* (Duke University Press, forthcoming). He lives in Los Angeles and teaches at the University of California, Riverside.

SAWAKO NAKAYASU writes and translates poetry, and her recent book, *Mouth: Eats Color—Sagawa Chika Translations, Anti-Translations, & Originals* (Rogue Factorial, 2011) does both in one work. Other recent books include *Texture Notes* (Letter Machine Editions, 2010) and *Hurry Home Honey* (Burning Deck, 2009), and books of translation include Ayane Kawata's *Time of Sky & Castles in the Air* (Litmus Press, 2010) and Takashi Hiraide's *For the Fighting Spirit of the Walnut* (New Directions, 2008), which received the Best Translated Book Award in 2009.

CHRIS NEALON teaches in the English Department at Johns Hopkins University. He is the author of two books of poetry, *The Joyous Age* (Black Square Editions, 2004), and *Plummet* (Edge Books, 2009), as well as a chapbook, *The Dial* (The Song Cave, 2012). He has also written two books of literary criticism: *Foundlings: Lesbian and Gay Historical Emotion Before Stonewall* (Duke University Press, 2001), and *The Matter of Capital: Poetry and Crisis in the American Century* (Harvard University Press, 2011). He lives in Washington, D.C.

HOA NGUYEN is the author of eight books and chapbooks. She currently lives in Toronto where she teaches poetics in a private workshop and at Ryerson University. Her latest full-length collection of poems is *As Long As Trees Last* (Wave Books, 2012).

KHADIJAH QUEEN is the author of *Conduit* (Black Goat / Akashic Books, 2008) and *Black Peculiar* (Noemi Press, 2011), winner of the 2010 Noemi Press Book Award. Four times nominated for the Pushcart Prize, her poetry has appeared in the anthologies *Villanelles* (Random House, 2012), *Best American Nonrequired Reading* (Houghton Mifflin, 2010), and *Powder: Writing by Women in the Ranks from Vietnam to Iraq* (Kore Press, 2008). She is a Cave Canem fellow and visual artist and is currently working on an illustrated mixed-genre project.

ANDREA REXILIUS is the author of *Half of What They Carried Flew Away* (Letter Machine, 2012) and *To Be Human Is To Be a Conversation* (Rescue Press, 2011). She teaches at Naropa University's Jack Kerouac School of Disembodied Poetics, where she also coordinates the JKS Summer Writing Program. She is a member of the Poets' Theater group GASP (Girls Assembling Something Perpetual).

ZACHARY SCHOMBURG is the author of four books of poems, including most recently, *The Book of Joshua* (Black Ocean, 2014). He co-edits Octopus Books and co-curates the Bad Blood Reading Series in Portland, Ore.

BRANDON SHIMODA is the author of four books of poetry—*Portuguese* (Tin House Books, 2013), *O Bon* (Litmus Press, 2011), *The Girl Without Arms* (Black Ocean, 2011), and *The Alps* (Flim Forum Press, 2008)—as well as numerous limited editions of collaborations, drawings, writings, and songs. Born in California, he has lived since in eleven states and six countries, most recently Maine, Taiwan, and Tucson, Ariz.

EVIE SHOCKLEY is the author of four poetry collections—the *new black* (Wesleyan Press, 2012), winner of the 2012 Hurston/Wright Legacy Award in Poetry; *a half-red sea* (Carolina Wren Press, 2006); and two chapbooks—and a book of criticism, *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry* (University of Iowa Press, 2011). Her honors include the 2012 Holmes National Poetry Prize; fellowships from MacDowell, Millay Colony for the Arts, American Council of Learned Societies, and Schomburg Center for Research in Black Culture. She serves as creative editor on the editorial collective of *Feminist Studies*; from 2007-2011, she co-edited the journal *jubilat*. Shockley is associate professor of English at Rutgers University.

CEDAR SIGO was raised on the Suquamish Reservation in Washington state. He studied writing and poetics at Jack Kerouac School of Disembodied Poetics at Naropa University. His books include *Selected Writings* (Ugly Duckling Presse, 2003), *Stranger In Town* (City Lights Publishing, 2010), and *Language Arts* (Wave Books, 2014). He lives in San Francisco.

ABRAHAM SMITH hails from northwestern Wisconsin. His poetry collections are *Only Jesus Could Icefish in Summer* (Action Books, 2014); *Hank* (Action Books, 2010); and *Whim Man Mammon* (Action Books, 2007). His reading highlights include stints at the Academy of American Poets' Rooftop Reading Series and *Opium Magazine's*

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Literary Death Match. He is the recipient of fellowships from the Fine Arts Work Center and the Alabama State Council on the Arts. Presently, he is co-editing (with poet Shelly Taylor) *Hick Poetics* (Lost Roads Press, 2014), an anthology of countrified poet types. Smith is an instructor of English at University of Alabama.

CHRISTOPHER STACKHOUSE wrote the volume of poetry *Plural* (Counterpath Press, 2012). *Seismosis* (1913 Press, 2006) features Stackhouse's drawings in dialogue with text by John Keene. He is a visiting critic at Maryland Institute College of Art, Hoffberger School of Painting; guest lecturer at New York Center for Art & Media Studies; and visiting faculty at Naropa University's Summer Writing Program. With artists Jomar Statkun and Jared Friedman, he is founder of art and residency project This Red Door. Stackhouse is an advisory board member at *Fence*, contributing editor at *BOMB*, and contributing editor at *Vanitas*.

MATHIAS SVALINA is the author of four books, most recently *Wastoid* (Big Lucks, 2014) and *The Depression*, a collaboration with the photographer Jon Pack (Civil Coping Mechanisms, 2015). With Alisa Heinzman, Hajara Quinn, and Zachary Schomburg, he co-edits Octopus Books.

ROBERTO TEJADA is author of the poetry collections *Mirrors for Gold* (Krupskaya, 2006), *Exposition Park* (Wesleyan Press, 2010), and *Full Foreground* (University of Arizona Press, 2012). Founding editor of the journal *Mandorla: New Writing from the Americas*, he has translated work by poets José Lezama Lima, Eduardo Milán, María Baranda, and Alfonso D'Aquino. An art historian, Tejada's publications include *National Camera: Photography and Mexico's Image Environment* (University of Minnesota Press, 2009), *A Ver: Celia Alvarez Muñoz* (University of Minnesota Press, 2009), and the co-edited volume *Modern Art in Africa, Asia and Latin America: An Introduction to Global Modernisms* (Wiley-Blackwell, 2012). His work has earned awards from the Creative Capital / Warhol Foundation and the National Endowment for the Arts.

TC TOLBERT is a genderqueer, feminist poet, and teacher. Assistant director of Casa Libre en la Solana, instructor at University of Arizona and Pima Community College, and wilderness instructor at Outward Bound, s/he is the author of *Gephyromania* (Ahsahta Press, 2014) and chapbooks *spirare* (Belladonna\*, 2012), and *territories of folding* (Kore Press, 2011). Tolbert is co-editor, along with Tim Trace Peterson, of *Troubling the Line: Trans and Genderqueer Poetry and Poetics* (Nightboat Books, 2013).

CATHERINE WAGNER's collections of poems include *Nervous Device* (City Lights Publishing, 2012) and three previous collections from Fence Books. She teaches in the MA program in creative writing at Miami University and lives in Oxford, Ohio, with her son.

DANA WARD is the author of *Some Other Deaths of Bas Jan Ader* (Flowers & Cream, 2013), *The Crisis of Infinite*

*Worlds* (Futurepoem Books, 2013), and *This Can't Be Life* (Edge Books, 2012). He lives in Cincinnati, Ohio, where he hosts the Cy Press Poetry @ Thunder Sky Reading Series, and edits, with Paul Coors, Perfect Lovers Press.

RONALDO V. WILSON is the author of *Narrative of the Life of the Brown Boy and the White Man* (University of Pittsburgh Press, 2008) and *Poems of the Black Object* (Futurepoem Books, 2009). He is currently an assistant professor of Literature at University of California, Santa Cruz.

LYNN XU is the author of *Debts & Lessons* (Omnidawn, 2013) and the chapbook *June* (Corollary Press, 2006). She is currently a Ph.D. candidate in Comparative Literature at University of California, Berkeley, and she co-edits Canarium Books. With her husband, poet Joshua Edwards, she lives in Marfa, Texas.