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2019 HIGHLIGHTS

SPACE STRUCK
Paige Lewis | Poems

“[A] vibrant debut collection, an exquisite feast of the brutal and the irreverent presented by a modern voice. . . . Lewis’s poems are sincere, strange and vulnerable, a combination that makes this work both fragile and vital.” —PUBLISHERS WEEKLY, STARRED REVIEW

AMERICAN FAITH
Maya C. Popa | Poems

“These carefully tuned poems dramatize a classical sensibility shaken awake by the ceaseless shock waves of Trump’s America. . . . Popa’s questing and questioning lyric poems are kind company amid the uncertainty of the modern world.” —PUBLISHERS WEEKLY, STARRED REVIEW

ALL THE FIERCE TETHERS
Lia Purpura | Essays

“The author uses her eyes to create rather than steal, as demonstrated by her rich descriptions of items such as a three-legged branch, detritus on a city street, freshly picked cotton, a moose in a meadow, and a flowering tree stump.” —LIBRARY JOURNAL, STARRED REVIEW
YOUR NEW FEELING IS THE ARTIFACT OF A BYGONE ERA
Chad Bennett | Poems | January
Winner of the Kathryn A. Morton Prize in Poetry

“It is rare for a book of poems to be both rooted in a consistent thematics while also existing, and therefore thriving, as a place where these themes can live and think on the page and in the world.”
—Ocean Vuong, Judge

“Disarmingly frank, sensual, experimental, and approachable, this is a glorious homage to queer culture as well as a moving personal account of living through the era of change.”
—D. A. Powell

Shirley Temple tap dancing at the Kiwanis Club, Stevie Nicks glaring at Lindsey Buckingham during a live version of “Silver Springs,” Frank Ocean lyrics staking new territory on the page: this is a taste of the cultural landscape sampled in Chad Bennett’s debut. All at once cerebral, physical, personal, and communal, Your New Feeling Is the Artifact of a Bygone Era constructs a future worth celebrating.

Chad Bennett’s poems have appeared in Colorado Review, Denver Quarterly, Fence, Gulf Coast, jubilat, The Offing, and elsewhere. He is the author of Word of Mouth: Gossip and American Poetry, a study of twentieth century poetry and the queer art of gossip. He is an associate professor of English at the University of Texas at Austin.

ISBN 978-1-946448-48-4
paperback; 5.5 x 8.5; 96 pages; $15.95
“Flinty, grieving, angry, expressive. The four women central to these four novellas are dealing with losses, all of them, in different ways, and their voices tremble with rage and sorrow. They are also, line after line, brimming with a brisk freshness.” —AIMEE BENDER, Judge

“Joan Frank has an uncanny ability to go deeply into character and with the lightest touch show us how divided we humans are in the most complicated matters of the heart. Where You’re All Going is a marvel.” —ANN PACKER

“I felt alive and awake in the very best sense as I read these novellas—I loved every moment.” —CHRISTINE SNEED

Witty and humane, Frank taps the riches of the novella form as she writes of loneliness, friendship, loss, and the filaments of intimacy that connect us through time.

JOAN FRANK is the author of eight books of literary fiction and two books of collected essays. Her books have won such prizes as the Juniper Prize for Fiction and the River Teeth Nonfiction Prize. A MacDowell Colony Fellow and recipient of many honors, she lives with her husband, playwright Bob Duxbury, in the North Bay Area of California.

paperback; 6 x 9; 234 pages; $16.95
ALL HEATHENS
Marianne Chan | Poems | March

“Eagle-eyed, soulful, and irreverent, All Heathens is a collection of gems.” —MIA ALVAR

“Marianne Chan is part of a thrilling new generation of poets for whom the stories and histories we know no longer suffice. Here are bold accounts of how home and belonging are in variance with each other, and how the distance between the old world and the new world thrums.” —RICK BAROT

“Alive on every page, this book is a song that refuses to sing of anything less than the true, the piercing and true.” —CHEN CHEN

All Heathens is a declaration of ownership—of bodies, of histories, of time. Revisiting Magellan’s voyage around the world, Marianne Chan navigates her Filipino heritage by grappling with notions of diaspora, circumnavigation, and discovery.

MARIANNE CHAN grew up in Stuttgart, Germany, and Lansing, Michigan. Her poems have appeared in West Branch, The Journal, Poetry Northwest, Denver Quarterly, Indiana Review, Carve Magazine, and elsewhere. She holds an MFA in Creative Writing from the University of Nevada, Las Vegas. She is a PhD candidate at the University of Cincinnati.

ISBN 978-1-946448-52-1
paperback; 5.5 x 8.5; 96 pages; $15.95
"Kiki Petrosino has been perfecting a form of weaponized valentine, a love poem armed with play and appraisal, ever since her amazing debut. It’s further evidence of Kiki Petrosino’s limitless, inimitable talent.” —TERRENCE HAYES

"Fueled by what it means to identify your own blood, White Blood is a masterful book of poems that excavates, resurrects, and stares clear-eyed into history. Petrosino’s intricate attention to sound and the muscularity of the poetic line make these poems explode in both the ear and the heart. Here is a poet at her best.” —ADA LIMON

In her fourth full-length book Kiki Petrosino turns her gaze to Virginia, where she digs into her genealogical and intellectual roots, while contemplating the knotty legacies of slavery and discrimination in the Upper South.

KIKI PETROSINO is the author of four books of poetry. Her work has appeared in Poetry, Best American Poetry, The Nation, The New York Times, Tin House, and Ploughshares. Petrosino is the recipient of a Pushcart Prize, a Fellowship in Creative Writing from the National Endowment for the Arts, and an Al Smith Fellowship Award from the Kentucky Arts Council. She lives in Charlottesville where she teaches at the University of Virginia as a Professor of Poetry.

paperback; 5.5 x 8.5; 112 pages; $15.95
“Ryan Ridge’s verbal prestidigitation suggest a more rueful Mark Leyner, and he can make you both laugh and wince, but he can also kick up your pulse with a storytelling urgency that thrums under the attractively fragmented surfaces.” —JONATHAN LETHEM

“One of the most remarkable things about this collection is Ryan Ridge’s ability to carve a lot into a very small space, which is what makes his work so unusual, so funny, and so smart. I loved this book.” —BRANDON HOBSON

In *New Bad News*, the frenetic, fractured, and far-out worlds of fading celebrities, festival promoters, underemployed adjuncts, and overly aware chatbots collide.

**RYAN RIDGE** is the author of four books. His work has appeared in *American Book Review, The Collagist, DIAGRAM, Los Angeles Review, Lumina, Passages North, Salt Hill, Santa Monica Review*, and elsewhere. In 2016, he received the Italo Calvino Prize in Fabulist Fiction judged by Jonathan Lethem. He is an assistant professor at Weber State University in Ogden, Utah, co-directs the Creative Writing Program, and edits the literary magazine, *Juked*. He lives in Salt Lake City with writer Ashley Farmer.

paperback; 5.25 x 7.75; 180 pages; $16.95
Without ever fully abandoning his human skin, Komunyakaa inhabits both the outer and inner lives of various beasts, from cricket to leopard to snowy owl. Scattered throughout the collection are paintings of dark, surreal hybrid animals by Rachel Bliss. The rich and disturbing poems of Night Animals further extends Komunyakaa’s remarkable oeuvre.

YUSEF KOMUNYAKAA was born in Bogalusa, Louisiana, where he was raised during the beginning of the Civil Rights movement. His first book of poetry, Dedications & Other Dark Horses, appeared in 1977. He now has fourteen volumes to his name, the most recent ones being The Emperor of Water Clocks (2015) and Chameleon Couch (2011). He is a recipient of the Pulitzer Prize, the Kingsley Tufts Poetry Award, the Wallace Stevens Award, the Ruth Lilly Poetry Prize, the William Faulkner Prize, and a Bronze Star for his early work during the Vietnam War. He lives in New York City.

RACHEL BLISS is a Philadelphia-based artist whose work depicts a visual innuendo that is as surreal as the environment she is a part of. Exhibitions, collections, and commissions include The Philadelphia Museum of Art, The New York Times and Penguin Books.

paperback; 6 x 9; 48 pages; $15.00
“The resolute heart and keen human insights found everywhere in After the Body renew the claim many readers of contemporary American poetry have made for decades, that Cleopatra Mathis is one of our most important and essential poets.” —MICHAEL COLLIERT

After the Body charts the depredations of an illness that seems intent on removing the body, piece by piece. Through close and relentless observation of her own physical being, Mathis shows us how miniscule ambition, planning, and a sense of control over our own bodies are. This expansive new book is the culmination of a brilliant career, and a necessary addition to any collection.

CLEOPATRA MATHIS has published seven previous books of poems. Her many awards and prizes include a Guggenheim Fellowship, two fellowships from the National Endowment for the Arts, and two Pushcart Prizes. Her poems have appeared widely, including The New Yorker, Three Penny Review, The Georgia Review, Best American Poetry, and The Extraordinary Tide: Poetry by American Women. She is the founder of the creative writing program at Dartmouth College in 1982.

ISBN 978-1-946448-60-6
paperback; 6 x 9; 160 pages; $17.95
“Sallie Bingham binds her collection together with sheer talent.” —JAMES R. FRAKES, NYTBR

“Nearly every one of these flinty stories is a tiny masterpiece.” —ENTERTAINMENT WEEKLY

This rich and accomplished collection showcases the range of a writer at the height of her powers. From the complex stories of artistic influence and the exhilaration/fright of solitude, to the incendiary rage of a betrayed young wife who sacrifices everything for revenge, to the struggles for independence of the three women who surrounded Ezra Pound like subservient stars, these fictions seize the reader’s attention while slashing stereotypes.

SALLIE BINGHAM is the author of fifteen titles. Her books have been honored with a Gold Medal in Fiction from Foreword Magazine in 2012 and a PEN/O. Henry Prize. Her nine plays have all been produced, including the titular play, Treason, directed by Martin Platt at the Perry Street Theater in New York City. Bingham is founder of the Kentucky Foundation for Women and The Sallie Bingham Center for Women’s History at Duke University. She has received fellowships from Yaddo, MacDowell, and Virginia Center for the Creative Arts, along with many other honors.

paperback; 5.5 x 8.5; 232 pages; $16.95
“Absolutely marvelous.” —MARY RUEFLE

Visually arresting and utterly one-of-a-kind, Sarah J. Sloat’s *Hotel Almighty* is a book-length erasure of *Misery* by Stephen King, a reimagining of the novel’s themes of constraint and possibility in elliptical, enigmatic poems. Here “joy would crawl over broken glass, if that was the way.” Here, sleep is a “circle whose diameter might be small,” a circle “pitifully small,” a “wrecked and empty hypothetical circle.” Paired with Sloat’s stunning mixed-media collage, each poem is a miniature canvas, a brief associative profile of the psyche—its foibles, obsessions, and delights.

**SARAH J. SLOAT** splits her time between Frankfurt, Germany and Barcelona, Spain, where she works as a news editor. Her poetry, collage, and prose have appeared in *The Offing, West Branch, Sixth Finch, The Journal,* and *Diagram.* Sloat is the author of five poetry chapbooks, including *Heiress to a Small Ruin* and *Excuse me while I wring this long swim out of my hair* (Dancing Girl Press).

**ISBN 978-1-946448-64-4**

paperback; 6 x 9; 98 pages; $17.95
“Time and again I was pulled in, kept close to the collisions between the self and the passage of time which populate the poems. The beauty of the language engenders intimacy. The reader easily steps into the text. The wonderful imagination of this poet reminds us the mind—lyric space—is an astonishing nexus.”

—EDUARDO C. CORRAL

“The reader finds herself in America’s afterlife, with Ma Bell’s pre-automation telephone operators. This is the elegant lyricism of ‘too late,’ calling ‘Ladies please wake up. I want to try again.’”

—RAE ARMANTROUT

This is a book of ghost stories, and for the most part they never appear overtly here, yet we gradually become aware of their presence the way spirits in haunted houses trod over creaky floors, slam doors, and issue sudden gusts of wind. Index of Haunted Houses is spooky and sad—a stunning debut, one that will surprise, convince, and most of all, delight.

ADAM O. DAVIS is the recipient of the 2016 George Bogin Award from the Poetry Society of America. His work can be found in The Believer, Boston Review, Gulf Coast, The Paris Review, The Southern Review, and ZYZZYVA. A graduate of the University of California, Riverside and Columbia University, he lives in San Diego, California where he teaches English literature at The Bishop’s School.


paperback; 5.5 x 8.5; 72 pages; $15.95
2021 PREVIEW

STAY SAFE
Emma Hine | Poems | January
Kathryn A. Morton Prize in Poetry

THE WITCH OF EYE
Kathryn Nuernberger | Essays | February

BIG BAD
Whitney Collins | Stories | March
Mary McCarthy Prize in Short Fiction

EVEN SHORN
Isabel Duarte-Gray | Poems | April
Linda Bruckheimer Series in KY Literature

THE BOOK OF OTTO & LIAM
Paul Griner | Novel | May

JULY
Kathleen Ossip | Poems | June

I KNEW SOME OF THEM
Amy Wright | Essays | August
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