LETTER FROM THE DIRECTORS

This is an exciting letter to write, but one we must keep short due to the plethora of events barely contained within this newsletter. Possibly the most anticipated of these is *Then as Now: Woodland Pattern 1980–2022*—a 40th anniversary art retrospective with related programming at the Milwaukee Institute of Art and Design (MIAD). Postponed in 2020 due to the pandemic, *Then as Now* will feature over 100 artists who have shown in our gallery over the past four decades. If you are in the vicinity, you will not want to miss this remarkable exhibition.

On the same note, we invite you to gather with us on Gallery Night for a *Hidden Gem Art Party* at the studio of the retrospective’s lead curator—and the first visual artist to ever exhibit in Woodland Pattern’s gallery—Jill Sebastian. Given the event’s proximity to Halloween, we are embracing a costume theme which we hope will bring out your inner weirdo and/or botanophile (see our plant-themed fashion prompt).

We also have two big announcements to make. Antonio Vargas-Nieto will be joining us over the next ten months as a Poetry Coalition fellow, during which time he will play a major role in helping us coordinate the very first cycle of the Milwaukee Youth Poet Laureate program (more news on that program in our next newsletter!). We are extremely grateful to the Academy of American Poets and the Mellon Foundation for making this opportunity possible for both Antonio and us.

Secondly, we are also happy to announce the first-ever Milwaukee Emerging Poet Fellow—Bre Legan—who will be working with mentoring poet Brenda Cárdenas through next spring both on their own poetry and on a multi-pronged project that brings poetry into public spaces.

Finally, we would be remiss not to mention that registration for the Poetry Marathon opens this year on October 1st, a month earlier than usual. Registration closes earlier too, on November 15th. As always, we are looking forward to taking that deep, delirious plunge with you that starts off every new year right.

Jenny & Laura
SPECIAL EVENTS

HIDDEN GEM ART PARTY

Fri. Oct. 21 | 7–10 pm CDT
$Give What You Can ($25–$250)
*IN–PERSON* at 516 W. National Ave.

On Gallery Night, put on a glam pair of plants and join us for a verdant after-party fundraiser in honor and support of Then as Now: Woodland Pattern 1980–2022 and the many visual, performing, and interdisciplinary artists who have collaborated with us. Hidden Gem Art Party will raise a glass to forty–two years of gallery exhibitions and underground culture at Woodland Pattern with pop–up dance and improvisational music performances, live–painting, a houseplant auction, poems on demand by Anja Notanja Sieger, vinyl spins from DJ Gramma Matrix, catering by Pedro’s South American, a cash bar, and a plant–themed fashion prompt. (Daring costumes that nod to—or liberally incorporate—flora and greenery are not required but highly encouraged. Bring your joy!)

This event is hosted by Woodland Pattern Board of Advocates members Jill Sebastian and Jake Fuller, to whom we are very grateful!

Attendance is limited to 75 guests, and tickets will be available for purchase on a first come, first serve basis, through September 30th (or until we sell out). A minimum ticket donation of $25 is required for entry and suggested tiers range upward to $250. Your generosity is appreciated!

Upon ticket purchase, attendees will receive a keepsake postcard in the mail designed by 2022 Mary L. Nohl Emerging Fellow Molly Hassler. For more information, please visit our site.

29TH ANNUAL POETRY MARATHON & BENEFIT—SAVE THE DATE!

Sat. & Sun., Jan. 28 & 29 | 10 am–10 pm CST
($Give What You Can) *ONLINE*

Registration for poets opens Saturday, October 1, 2022!

Woodland Pattern’s most highly anticipated annual event, the Poetry Marathon is a two–day, 24–hour lyrical extravaganza with performances from more than 300 individual poets, musicians, and moving image artists.

In addition to being an extraordinary event and a beloved tradition for poets of all ages, the Poetry Marathon serves as a community–driven fundraiser. Participating poets are asked to raise a small amount of funds among family, friends, neighbors, co–workers, etc., and/or via social media, with a goal of $50 in pledges on each reader’s behalf. Those contributions are then matched by a sponsor for the hour and supplemented by major sponsorships. Thanks to our community, funds raised through the Marathon each January have kept Woodland Pattern going strong for decades, providing fuel for all our programmatic activities in the year ahead.

REGISTER TO READ: To learn more or to sign up as a poet, register on our website or give us a call. Registration opens Saturday, October 1, 2022. Deadline to register is Tuesday, November 15, 2022. Deadline for materials submission is Thursday, December 1, 2022.

SPONSOR A POET: Visit our website or give us a call to sponsor a reader. You can make your donation on the behalf of a particular poet, or if you’re unsure who to sponsor, consider a “Pledge a Reader” donation. Money
received through these donations will go directly to a poet who is unable to meet the $50 pledge goal.

**SPONSOR AN HOUR:** Each hour of the Marathon is matched by a sponsor for that hour. To underwrite an hour of the Poetry Marathon, contact Programming Director Michael Wendt at michaelw@woodlandpattern.org or call the center’s main line.

**MAJOR SPONSORSHIPS:** In addition to hour sponsorships, the Poetry Marathon is supported by major sponsors at the presenting, premier, and supporting levels. To learn more, visit our website to download our 2023 sponsorship flyer or call the center and ask for Executive Directors Jenny Gropp and Laura Solomon.

**EXHIBITIONS & ARTIST TALKS**

**Land of Plenty: An Appeal to Heaven**

by EMILY BELKNAP

Sept. 1–Dec. 16 (Free and open to the public) *IN PERSON* at Woodland Pattern

Reception: Sat. Nov. 19 | 5–8 PM CST

The subtitle of this series refers to a flag used by the continental army in 1775 depicting a pine tree. White pine was used for the masts of colonial warships. In this way, the first American flag exposed the nation’s founding motive: mass extraction of abundant resources.

The flags in this series are sewn, hand-embroidered, and displayed on poles topped with hand carved wooden finials. Each flag is designed for a distinct “natural remnant,” a landscape that has been diminished but still exists as an example of what was once vast.

These landscapes are increasingly detached from our everyday lives. City trees die without being replaced, new housing developments are erected without due consideration to their effect on groundwater, soil best suited for farming is buried under fulfillment center parking lots, and the very color of Lake Michigan changes with the filtration of mussels. All of this goes on as the background to a political battle of who belongs in America. As we further abstract ourselves from the environment, I wonder: what are we protecting with our exclusionary rules of land ownership and citizenship?

There is a paradox embedded in each flag, as they at once confront pride in scarcity while affirming actual abundance. I celebrate the remnants as full of potential for new life. I honor abundant nature, while I critique the borders that restrict its access and sequester its growth. I create flags to criticize flags and represent abundance through threatened remnants.

**EMILY BELKNAP** is a sculptor with experience in a broad range of craft techniques. She carves wood, sews fabric, models clay, welds metal, and all these processes contribute to her love for the material of the natural world. She holds a BFA from the Milwaukee Institute of Art and Design (2007) and an MFA from the University of Wisconsin–Madison (2013). She was the recipient of the Chazen Prize at University of Wisconsin–Madison and received the Mary Nohl Fellowship in the emerging category in 2015. She currently teaches at the University of Wisconsin–Milwaukee.

**Then as Now: Woodland Pattern: 1980–2022**

Oct. 14–Dec. 3 (Free and open to the public) *IN PERSON* at the Milwaukee Institute of Art and Design, 273 E. Erie St.

Opening reception: Fri. Oct. 14 | 5–8 PM CDT in the Layton Gallery at MIAD
A visual history of Woodland Pattern featuring more than 100 artists who have exhibited with us, *Then as Now* traces four decades of gallery curation that has consistently emphasized interdisciplinary practices, the permeable and ubiquitous nature of language, and the fluidity between poetry and other forms of art.

The culmination of four years of research by a team of seven curators, this major retrospective includes contributions from book arts, printmaking, fiber arts, collage, photography, film, sound art, performance art, painting, and sculpture—with a particular focus on works that incorporate text. Also central to the exhibition are various examples of visual poetry; works pertaining to the language of music such as visual scores and hand-made instruments; and pieces that reflect a DIY aesthetic, a fondness for found texts, objects, or sounds, and/or a delight in traditional crafts.

Thematically diverse, the exhibition pursues intergenerational and interregional lineages and affinities, with domestic, ecological, and social justice issues often predominating.

For a full list of participating artists and other details, please visit our website.

**Thurs. Nov. 3 | 6 PM CDT** ($Give What You Can)  
*HYBRID* In person at the Milwaukee Institute of Art and Design’s Community Auditorium & Gallery (Room 160), 273 E. Erie St., and livestreaming via Crowdcast

**Performance and Artist Talk** featuring DOUGLAS EWART, in conjunction with *Then as Now: Woodland Pattern 1980–2022*

DOUGLAS EWART has long been honored for his work as a composer, improvising multi-instrumentalist, conceptual artist, sculptor, and maker of instruments and masks. Ewart was born in Kingston, Jamaica in 1946, and immigrated to Chicago in 1963. There he studied with the master musicians of the Association for the Advancement of Creative Musicians—an organization he later served as chairman, at different intervals from 1979–87 and into the millennium. He is the founder of Arawak Records and is the leader of ensembles such as the Nyahbingi Drum Choir, Quasar, Clarinet Choir, and Douglas R. Ewart & Inventions.

Ewart's work as a designer and creator of instruments and kinetic sonic sculptures has been exhibited in venues such as Houston’s Contemporary Arts Museum and the Museum of Science and Industry Chicago. He has also performed at venues around the world and across the US, and his many accolades include a US–Japan Creative Arts Fellowship, a Bush Artists Fellowship, and multiple Minnesota Composers Forum/McKnight Foundation fellowships and Jerome Foundation grants. He now resides in Minneapolis and is an emeritus professor at the School of the Art Institute of Chicago, where he has taught since 1990.
OLIVER BAEZ BENDORF

Everyone Wants Some of My Prairie

Breath, unbound from desire for it.

Pollen across a field. Me
going quiet for it like
owls do, the only sound at all their quiet nothing—
how heavy it is. Everyone wants a ride in my combine.

The streets
are numerals and “he”
is taking place in a future he has.

The day imparts several
visual patterns which I understand as likeness
until someone says “correspondences.” I like
the part where I look up and the stars
don’t look back at me and
the coyotes don’t howl back and years
of dark shapes in the corners of the field come back like
wind does, like
breath that has blown through everyone.

ARThouse, which combines a community studio, a large
garden, an outdoor theatre, and an artist residency.

german has been awarded the 2015 Louis Comfort Tiffany
Foundation Grant, the 2017 Jacob Lawrence Award from
the American Academy of Arts and Letters, the 2018
United States Artist Grant and, most recently, the 2018
Don Tyson Prize from Crystal Bridges Museum of American
Art. Her work has been exhibited widely and is held in
private and public collections including the Nelson–Atkins
Museum of Art, the West Virginia University Museum,
Everson Museum of Art, Figge Art Museum, Flint Institute
of Arts, Spelman College Museum of Fine Art, Crystal
Bridges Museum of American Art, David C. Driskell Center,
Snite Museum of Art, Wadsworth Atheneum Museum of
Art and Wellin Museum of Art at Hamilton College.

Thurs. Nov. 17 | 6 PM CST ($Give What You Can)
*IN PERSON* at the Milwaukee Institute of Art & Design

A Book Arts Tour with MAX YELA, in conjunction with
Then as Now: Woodland Pattern 1980–2022

Max Yela, one of the curators of Then as Now and the
Head of Special Collections at UW–Milwaukee, will lead a
tour of the Book Arts portion of the exhibition. Woodland
Pattern staff will meet members of the public at the MIAD
main entrance at 273 E. Erie St. and guide them to the
gallery from there.

In addition to acting as the Head of Special Collections
at the University of Wisconsin–Milwaukee Libraries since
1994, YELA was the public services librarian for Special
Collections at the University of Delaware from 1985–94. Yela also taught book arts concepts and practice in the
UWM Department of Art & Design from 2004–15 and now
additional servers as an adjunct instructor in the UW–
Milwaukee School of Information Studies. Yela has been
active in the Wisconsin arts community for over twenty
years, and was honored for his contributions with a 2017
Wisconsin Visual Art Achievement Award.

Additional programs related to Then as Now: Woodland
Pattern 1980–2022, including a panel discussion with
curators, are anticipated. Please check our website or
sign up for our e-newsletter to stay informed.
HANNAH LENZO’S poems have been published in Untold Stories Magazine and online on her Patreon Page. She received her JD from the University of Wisconsin Law School, where she developed a passion for restorative and transformative justice.

Thurs. Sept. 29 | 7 pm CDT ($Give What You Can) *HYBRID* In person at Woodland Pattern and livestreaming via Crowdcast
Fiction Reading featuring G ARIN CYCHOLL, author of Rx (Atmosphere Press, 2022), and MEGHAN LAMB, author of COWARD (2022).

GARIN CYCHOLL’S 2022 novel, Rx, is a play on The Confidence-Man, a man practicing medicine without a license in a Dis–united States. His recent work has appeared in The Typescript, ACM, and The Dead Mule of Southern Literature.

MEGHAN LAMB is the author of COWARD (2022), Failure to Thrive (2021) All of Your Most Private Places (2020), and Silk Flowers (2017). She recently served as the Philip Roth Writer-in-Residence at Bucknell University, and teaches writing through the University of Chicago, Story Studio, and GrubStreet. Her work has appeared in Quarterly West, DIAGRAM, Redivider, and Passages North, among other publications. She runs the shadow text reading series Significant Others, and serves as the fiction editor of Bridge—a Chicago magazine of literature, art criticism, and cultural reporting—and the nonfiction editor of Nat. Brut, a Whiting Award–winning journal of art and literature dedicated to advancing inclusivity in all creative fields. She is also the front woman of Kill Scenes, an 80s horror-themed, dark wave band.

Thurs. Oct. 27 | 6 PM ($Give What You Can) *HYBRID* In person at the Milwaukee Institute of Art and Design’s Community Auditorium & Gallery (Room 160), 273 E. Erie St., and livestreaming via Crowdcast
Reading and Q&A featuring DIANE GLANCY, in conjunction with Then as Now: Woodland Pattern 1980–2022 and part of Native American Writers in the 21st Century, an ongoing series supported by the National Endowment for the Arts.

Proficient in numerous genres—fiction, nonfiction, poetry, and playwriting—DIANE GLANCY often creates work that reflects her Native American heritage. Born in Kansas
City, Missouri, to parents of Cherokee and German
descent, Glancy has served as artist-in-residence for
the Oklahoma State Arts Council (traveling around the
state to teach poetry to Native American students), and
she taught Native American literature and creative writing
at Macalester College in St. Paul, Minnesota, for almost
twenty years. She is the recipient of many accolades,
including the 2016 Arrell Gibson Lifetime Achievement
Award from the Oklahoma Center for the Book, the 2014
Lifetime Achievement Award from the Native Writers’
Circle of the Americas, and two fellowships from the
National Endowment for the Arts. Her most recent book, A
Line of Driftwood: The Ada Blackjack Story (Turtle Point
Press, 2021), features Woodland Pattern co-founder Anne
Kingsbury’s beadwork on the cover.

Sat. Nov. 5 | 2 pm CDT ($Give What You Can)
*HYBRID* In person at Woodland Pattern and
livestreaming via Crowdcast

Poetry Reading featuring CARLOS CUMPIÁN, author
of Human Cicada (Prickly Pear Publishing, 2022), and
ANGIE TRUDELL VASQUEZ, author of My People Redux
(Finishing Line Press, 2022)

CARLOS CUMPIÁN is a Chicagoan originally from Texas.
The author of Human Cicada (Prickly Pear Publishing),
Coyote Sun (March Abrazo Press), Latino Rainbow
(Children’s Press/Scholastic Books), Armadillo Charm
(Tia Chucha Press), and 14 Abriles: Poems, he has been
included in more than thirty poetry anthologies, including
the Norton Anthology Telling Stories. Cumpián has taught
creative writing and poetry at Columbia College Chicago,
in the Chicago Public Schools, and through community
arts organizations including the National Museum of
Mexican Art and Urban Gateways, and has also served as

ANGIE TRUDELL VASQUEZ is a poet, writer, editor,
publisher, and activist. A former Ruth Lilly Fellow, she
serves as the current Madison Poet Laureate (2020–24)
and is the first Latina to hold the position. Her books
include My People Redux (Finishing Line Press, 2022), In
Light, Always Light, and The Force Your Face Carries. In
2019, she guest-edited an issue of Yellow Medicine Review
with Millissa Kingbird and in 2020 co-edited with then
Wisconsin Poet Laureate Margaret Rozga the anthology
Through This Door, which was released through her small
press Art Night Books. Active nationally too, Angie has

Fri. Nov. 11 | 7 pm CST ($Give What You Can)
*ONLINE* on Zoom

Poetry Reading with OLIVER BAEZ BENDORF, author
of Advantages of Being Evergreen. This program is made
possible with support from Arts Midwest.

OLIVER BAEZ BENDORF is the author of two books of
poetry: The Spectral Wilderness and Advantages of Being
Evergreen. He has received a National Endowment for the
Arts Literature fellowship, The Publishing Triangle’s Betty
Berzon Emerging Writer Award, and poetry fellowships
from CantoMundo, Vermont Studio Center, and the
Wisconsin Institute for Creative Writing. Bendorf’s poems
have been anthologized in Best American Poetry 2022 and
Troubling the Line: Trans and Genderqueer Poetry and
Poetics, and he has taught creative writing at institutions
including University of Wisconsin–Madison, Kalamazoo
College, 826DC, the Queens Center for Gay Seniors, and
Bread Loaf Environmental Writers’ Workshop. Born and
raised in Iowa, he now teaches in the low-residency MFA
Program for Writers at Warren Wilson College, and lives in
Olympia, Washington.
Blue Flame Ring, author of Poetry Reading featuring Tinker Greene, author of Blue Flame Ring, and Tonen O’Connor, author, with Shohaku Okumura, of Ryōkan Interpreted.

Tinker Greene grew up in Vermont, son of a magazine illustrator. He spent the sixties on the Lower East Side of New York, beginning his self-education and starting to write poetry. In the 1970s he moved back to Burlington to complete his degree at UVM and got involved in the poetry scene there. After moving to San Francisco in 1980, he participated in the early years of the New College Poetics Program with Robert Duncan, Joanne Kyger, Diane di Prima, and others, remaining an interested participant in the Bay Area literary scene for over thirty-five years. He now lives in Chicago where he gardens and owns a canoe.

Tonen O’Connor is Resident Priest Emerita at the Milwaukee Zen Center, was ordained by Tozen Akiyama in 1994 and received dharma transmission in 1999. She has led the MZC’s prison program since 1998 and served as resident priest from 2001–2011. Tonen has practiced at Shogoji, Hosshinji, and Hokyoji in Japan and attended numerous American sesshins, including nine summers as co-leader of the Great Sky Sesshin. She edited Buddhas Behind Bars, translated Kodo Sawaki’s Commentary on the Song of Awakening, and published essays and articles in The Hidden Lamp and Ancient Way. A former President of the Soto Zen Buddhist Association, Tonen is a member of the Wisconsin Department of Corrections Religious Practices Advisory Committee.

Ruben Quesada is editor of Latinx Poetics: Essays on the Art of Poetry (University of New Mexico Press, 2022), author of Revelations (2018) and Next Extinct Mammal (2011), and translator of Selected Translations of Luis Cernuda (2008). Quesada has served as an editor for The Rumpus, Chicago Review of Books, AGNI, Pleiades, and The Kenyon Review. His writing appears in Best American Poetry, Ploughshares, Guernica, American Poetry Review, and Harvard Review. He has been honored by the Department of Cultural Affairs and Special Events in the City of Chicago, Canto Mundo, Lambda Literary Writers’ Retreat, Community of Writers, Napa Valley Writers Conference, and Vermont Studio Center. Quesada has taught courses on poetry and poetics for Vermont College of Fine Arts, Northwestern University, Chicago High School for the Arts, School of the Art Institute, Columbia College Chicago, and the University of California, Riverside. He is an Associate Teaching Fellow at The Attic Institute and teaches for the UCLA Writers’ Program. He currently serves on the National Book Critics Circle (NBCC) board.

Daniel Borzutzky is a poet and translator who lives in Chicago. His most recent book is Written After a Massacre in the Year 2018 (2021). His 2016 collection, The Performance of Becoming Human won the National Book Award. Lake Michigan (2018) was a finalist for the Griffin International Poetry Prize. His other books include In the Murmurs of the Rotten Carcass Economy (2015); Memories of my Overdevelopment (2015); and The Book of Interfering Bodies (2011). His translation of Galo Ghiglotti’s Valdivia won the 2017 National Translation Award, and he has also translated collections by Raúl Zurita and Jaime Luis Huenún. He teaches in the English and Latin American and Latino Studies Departments at the University of Illinois at Chicago.

Brenda Cárdenas is the author of Trace (forthcoming, Red Hen Press), Boomerang (Bilingual Press), and the
chapbooks Bread of the Earth / The Last Colors with Roberto Harrison; Achiote Seeds / Semillas de Achiote with Cristina Garcia, Emmy Pérez, and Gabriela Erandi Rico; and From the Tongues of Brick and Stone. She also co-edited Resist Much/Obey Little: Inaugural Poems to the Resistance and Between the Heart and the Land: Latina Poets in the Midwest. Cárdenas’ poems have appeared in many anthologies and journals, including Kinship: Belonging in a World of Relations; Grabbed: Poets and Writers on Sexual Assault, Empowerment, and Healing; Ghost Fishing: An Eco-Justice Anthology; POETRY; and The Wind Shifts: New Latino Poetry. Cárdenas served as faculty for the 2021 CantoMundo writers’ retreat and as the 2010–12 Milwaukee Poet Laureate. She currently teaches Creative Writing and U.S. Latinx Literature at the University of Wisconsin–Milwaukee.

LAURIE ANN GUERRERO, born and raised in the Southside of San Antonio, is the author of four collections: Babies under the Skin (Panhandler, 2008), A Tongue in the Mouth of the Dying (University of Notre Dame Press, 2013), A Crown for Gumecindo, a collaboration with visual artist Maceo Montoya (Aztlan Libre Press, 2015), and I Have Eaten the Rattlesnake: New & Selected (TCU Press, 2021). Guerrero was appointed Poet Laureate of San Antonio (2014–16) and of Texas (2016–17); holds degrees from Smith College and Drew University; and is the Writer-in-Residence at Texas A&M University–San Antonio, where she teaches writing and gender studies. She is currently at work on her fifth collection, a mix of traditional and visual poems and essays.

Wed. Dec. 14 | 7 pm CST ($Give What You Can)
*ONLINE* on Zoom

#LetsPlay—Obsidian’s Playground Issue Launch

A Reading and Conversation made possible with support from the National Endowment for the Arts and part of our ongoing series Visions in Publishing (aka Small Press Appreciation).

Obsidian: Literature & Arts in the African Diaspora has partnered with Woodland Pattern to celebrate the launch of Obsidian’s LGBTQIA+ Gender Queer / Genre Queer Playground Special Issue, volume 48.2, guest edited by poet, performer, and multi-disciplinary artist RONALDO V. WILSON. This special issue of Obsidian features work that moves between terror and isolation to joy as possibility, necessity, and form. Emerging and established writers and artists seek to make possible different experiences of ourselves and our world through queering form, content, and genre.

The event will include sharings by contributors to the issue, and a talk moderated by Editor DURIEL E. HARRIS. Obsidian: Literature & Arts in the African Diaspora is a peer-reviewed publishing platform (journal + website) published by the Publications Unit, Department of English, Illinois State University, a body corporate and politic of the State of Illinois and a 501(c)(3) recognized charitable and non-profit organization.

WORKSHOPS

A limited number of scholarships are available for each of our workshops. Writers who are low-income and/or of marginalized identities are particularly encouraged to apply.

Thurs. Oct. 27 | 8:30–11 AM CDT
($50 General / $45 Members)
*IN PERSON* at the Milwaukee Institute of Art & Design

In Over One’s Head, a hybrid-genre workshop with DIANE GLANCY

This workshop will bring together students from MIAD and Woodland Pattern, and will take place at MIAD. Woodland Pattern enrollment is limited to 5 participants. Our staff will meet you at the main MIAD entrance at 273 E. Erie St. and guide you to the workshop site. More details will be offered upon sign-up.

Sometimes when I’m overcome by a writing project, it is a signal to keep going. This happened with my 2021 hybrid collection, A Line of Driftwood, the Ada Blackjack Story. Years ago, I encountered Ada’s diary in the Rauner Collections at Dartmouth College. Ada was a young Inupiat woman who from 1921–23 traveled with four explorers to Wrangel Island in the Arctic Sea to work as a cook and seamstress. She emerged as the only survivor. Imagination took hold and I wrote a poetic narrative from her words. Then I wrote a short nonfiction piece on ventriloquism, and another on a trip to Alaska. And then another on a poetic dialogue between a polar bear and a ptarmigan. All in the same book. What I had was two genres that stayed side by side to become something more. I had discovered a hybrid work through which to guide my own expedition
into risk-taking with a book. We will explore the same ocean currents and travel north in this creative writing workshop. A new territory is ahead.

Woodland Pattern co-founder Anne Kingsbury’s beadwork is featured on the cover of Glancy’s A Line of Driftwood, the Ada Blackjack Story (left). Workshop participants will have the opportunity to view Kingsbury’s beadwork, which will be on display at Then as Now: Woodland Pattern 1980–2022.

Sat. Nov. 12 | 1–3 pm CST
($50 General / $45 Members)
*IN PERSON* at the Milwaukee Institute of Art and Design’s Frederick Layton Gallery, 273 E. Erie St.

The Unthinking Mind—Writing from Art, an ekphrastic workshop with MARJORIE ROBERTSON

Drawing inspiration from Then as Now: Woodland Pattern 1980–2022, participants will produce new writing in the genre of their choice by way of ekphrastic prompts and timed, generative writing sessions. This interactive workshop will explore how other writers have incorporated ekphrasis within their practice while highlighting various Milwaukee artists in the exhibition. Participants need only bring their own creative juices and share in the experience of celebrating Milwaukee’s artistic community.

MARJORIE ROBERTSON is a storyteller, teacher, and multilingualist. Her novel, Bitters in the Honey, was a semifinalist in the 2014 Faulkner Society’s William Wisdom Writing Competition. Her fiction and creative nonfiction have appeared in Grain Magazine, The Ekphrastic Review, and The Santa Fe Writers Project, among others. For several years, she taught writing and English--as--Second Language at colleges in Virginia and California. Born and raised in Milwaukee, attending Milwaukee Public Schools, she has recently returned to Wisconsin to be closer to family.

CONCERTS

Thurs. Oct. 13 | 7 PM CDT ($10)
*HYBRID* in-person at Woodland Pattern and live streaming via Crowdcast

Formations Series for New and Improvised Music featuring JOHN MCCOY & WILL CHARLES MITCHELL duo and another set to be announced.

JOHN MCCOY & WILL CHARLES MITCHELL will play a duo set focusing on modular synth and cello improvisations.

Sun. Oct. 23 | 2 pm CDT |
($15 General / $13 Members)
*IN PERSON* at Woodland Pattern

Alternating Currents Live presents JAAP BLONK & DAMON SMITH DUO, in conjunction with Then as Now: Woodland Pattern 1980–2022

For the first set Damon Smith will perform Ben Patterson’s Variations for Double Bass 1961, and Jaap Blonk will perform Kurt Schwitters’ Ursonate. The second set will be Blonk and Smith’s duo version of Hugo Ball’s Six Sound Poems, 1916

JAAP BLONK is a self-taught composer, performer, and poet best known as a vocal performer in improvised settings as well as in the presentation of the classic repertoire of sound poetry—e.g. the works of dada poets Hugo Ball and Kurt Schwitters. Jaap Blonk’s powerful stage presence and almost childlike freedom in improvisation, combined with his keen grasp of structure, results in a unique sonic experience. He has visited Woodland Pattern on numerous occasions, but this will be the first time in Milwaukee that he will perform Kurt Schwitters’ Die Ursonatte in its complete form. Blonk is a featured artist in Woodland Pattern’s art retrospective, Then as Now.
DAMON SMITH is a virtuoso double bassist, improvisor, and teacher currently residing in St. Louis who has studied with Lisle Ellis, Bertram Turezky, Joëlle Leandre, John Lindberg, Mark Dresser, and others. His explorations into the sonic palette of the double bass have resulted in a personal, flexible improvisational language based in the American jazz avant-garde movement and European non-idiomatic free improvisation. Damon has collaborated with a wide range of musicians, including Cecil Taylor, Marshall Allen (of Sun Ra’s Arkestra), Henry Kaiser, Keith Rowe, Jaap Blok, Roscoe Mitchell, Michael Pisaro, Wadada Leo Smith, Weasel Walter, Marco Eneidi, Wolfgang Fuchs, Peter Brötzmann, and Peter Kowald.

THE BRIDGE is a transatlantic network for jazz and creative music that brings together improvising musicians from France and Chicago. Support for the Bridge comes from Adami, Institut Français, Le Ministère de la Culture, Centre National de la Musique, SACEM, SPEDIDAM, Adami, The University of Chicago, and other sponsors.

Sun. Nov. 6 | 7 pm CST
($15 General | $13 Members)
*IN PERSON* at Woodland Pattern

Alternating Currents Live presents Temple of Enthusiasm (The Bridge 2.3)

featuring
MARVIN TATE—voice, poetry
ERWAN KERAVEC—bagpipes
GERRIT HATCHER—tenor saxophone
LIA KOHL—cello
GASPAR CLAUS—cello

They started to think of it this way: as the creation of a magnetic field in music. Four Aces and a Queen, of course, and all combinations of the unimaginable, all balances, all imbalances. First between a poet with a wide-open conscience (Marvin Tate), a hallucinating bagpiper (Erwan Keravec), a devilish saxophonist (Gerrit Hatcher), and two cellists in ambush (Gaspar Claus and Lia Kohl), in a racket. Each one of them having taken care to be rooted in a territory or a history (from the frankness of Chicago to all the winds of Brittany, from jazz to pop to improvisation), while remaining free of its movements to start again from scratch and to infinity. Each sees or hears things only in their own generous way, sonically tugging in their own direction while being attracted by the directions that the other four discover. Pentacle.

Thurs. Dec. 15 | 7 PM CST ($10)
*HYBRID* In-person at Woodland Pattern and live streaming via Crowdcast

Formations Series for New and Improvised Music

Set 1: TRENCH — STEVE NELSON-RANEY (soprano saxophone), JAY MOLLERSKOV (electric guitar), and PAUL WESTFAHL (drums)

Set 2: TONTINE ENSEMBLE — ALLEN RUSSELL (violin), MOLLY LIEBERMAN (viola), PATRICK REINHOLZ (cello), and BARRY PAUL CLARK (bass)

SCREENINGS

Fri. Sept. 2 | 7 pm CDT ($Give What You Can)
*IN PERSON* at Woodland Pattern

aCinema presents a curated group program featuring film and video works by MARIANNE HOFFMEISTER, DUNCAN MARQUISS, and others.

Fri. Oct. 7 | 7 pm CDT ($Give What You Can)
*IN PERSON* at Woodland Pattern

aCinema presents a curated group program featuring film and video works by ALISA VOSTIKLAP, LAURA HOULBERG, and others.

Tue. Nov. 15 | 7 pm CST ($Give What You Can)
*HYBRID* In person at the Milwaukee Institute of Art and Design’s Community Auditorium & Gallery (Room 160), 273 E. Erie St., and livestreaming via Crowdcast

aCinema presents a curated group program featuring film and video works in conjunction with Then as Now: Woodland Pattern 1980–2022.
Fri. Dec. 2 | 7 pm CST ($Give What You Can)  
*IN PERSON* at Woodland Pattern  
aCinema presents a curated group program featuring film and video works by HEEHYUN CHOI, JESSICA MCGOFF, and others.

**COMMUNITY**

For more details or to join a community group, please contact Programming Director Mike Wendt (michaelw@woodlandpattern.org). All community sessions are free and open to the public.

Sept. 24 & 25 | 12–7 pm CDT | Open to the public  
*IN PERSON* at Woodland Pattern  
Doors Open Milwaukee  
Join us for Doors Open Milwaukee! Visitors to Woodland Pattern will be able to enjoy Emily Belknap’s *Land of Plenty: An Appeal to Heaven* on view in our gallery, as well as the book center’s carefully curated and nationally recognized collection of poetry, small-press literature, and ephemera, including limited-run broadsides, chapbooks, zines, and other hand-made items.

Sat. Sept. 3 & 17; Oct. 1, 15, & 29; Nov. 12; and Dec. 10 | 12:15–1:30 pm CDT  
*ONLINE* on Zoom  
Reading Group: Readshops  
Led by poet and Woodland Pattern co-founder KARL GARTUNG, Readshops are community sessions dedicated to exploring poetry texts from the 20th century that are often labeled "difficult." Participants take turns reading the poetry aloud, discussing it as questions arise—on the spot, as deeply as needed. No preparation is needed; the only prerequisite is curiosity.

Tues. Sept. 13 & 27; Oct. 11 & 25;  
Nov. 8 | 6–7 pm CDT  
*IN PERSON* at Woodland Pattern  
Reading Group: Ping Pong Book Club  
The Ping Pong Book Club invites AAPI people to read together in an environment of solace and nourishment—to connect and share in conversation through literature, especially during times of distress. Our goal is to exchange thoughts, experiences, and feelings among one another, a back-and-forth, like table tennis, or simply ping pong. The reading material will focus on fiction and nonfiction literature specifically by female, BIPOC, and LGBTQIA+ writers, with a focus on art and artists writings. The Ping Pong Book Club is led by artist NOMKA ENKHEE, who lives and works in Milwaukee. The group is currently reading *Disability Visibility: First Person Stories from the Twenty First Century* by Alice Wong.

The group is currently reading *Genoa* by Paul Metcalf. First published in 1965, *Genoa* is Metcalf’s purging of the burden of his relationship to his great-grandfather Herman Melville. In his signature polyphonic style, the life of Melville, Melville’s use and conversion of the Columbus myth, and the story of the Mills brothers—one, an M.D. who refuses to practice, the other an executed murderer—vibrate and sing a quintessentially American song.
Lake Michigan, Scene #1112 (available)

Uptown the body forms from a hidden form. Where flesh meets hunger. Where time meets earth. Where earth meets history. Where water meets the image of how we see ourselves in relation to how we are seen by the broken bodies on Beach #1112.

The waves howl and hiss. They disappear the way the dead sand disappears. Breath by breath we groan about the disappearing fish but all the authoritative bodies hear are songs sung sweetly by immigrant children whose cuteness breaks their hearts. They hear what they want to hear. Hallelujah. They beat us a bit. Hallelujah. They throw us a few coins and when we thank them they ask us to relieve them of the burden of having to see our pain. You can weep, they say, but only if it looks like you are laughing. You can grieve, they say, if you do it without words or sounds or tears or music or life or death or feeling. They say: you can leave, but only if you do it the right way, the proper way, the way that is kind and just.

We try to leave the beach as quietly as we can. But we don’t know how to leave the right way. Who can tell us how to leave the right way? An authoritative body assesses our value in relation to the animals they beat or kill with infection. And they tell us if we want to leave we must be like the dead. You must die again and again. Hallelujah. And when they make the tide disappear we can see bones at the bottom of the lake. Do you recognize these bones, they ask us. We don’t recognize the bones but we recognize the shrieks. We recognize the tortured water. We recognize our diseased friends who in death have become indistinguishable from the earth and the bank.

Beach #1112.

Lake Michigan or a barrel of oil.
And Those Ashen Heaps That Cantilevered Vase of Moonlight by Lynn Xu (Wave Books, 2022): Part protest against reality, part metaphysical reckoning, part internationale for the world-historical surrealist insurgency, and part arte povera for the wretched of the earth, Lynn Xu’s book-length poem holds fast to our fragile utopias. Ecstatic, melancholy, and defiant, the voices of the poem flicker between life and death, gorgeous and gruesome, visionary and intimate. [Laura]

SELENA DIDN’T KNOW SPANISH EITHER by Marisa Tirado (Texas Review Press, 2022): Selena Didn’t Know Spanish Either is a debut poetry collection which seeks Tejano pop star Selena Quintanilla as a means of reconnecting to the speaker’s cultural identity. As Spanish language and culture becomes more accessible to non-Latinx populations, the speaker grapples with her own complex story of assimilation. Modern marginalization, appropriation, tokenizing, and fetishizing are examined in this multi-generational memoir tracking a Latinx family’s journey to assimilation. This dynamic collection is far-reaching, exploring BIPOC experiences in predominantly white cultures. [Alexa]

Latitude by Natasha Rao (The American Poetry Review, 2021): Chosen as the winner of the 2021 APR / Honickman First Book Prize by Guggenheim Fellow Ada Limón, Natasha Rao’s debut collection Latitude abounds with sensory delights, rich in colors, flavors, and sounds. These poems explore the complexities of family, cultural identity, and coming of age. By turns vulnerable and bold, Latitude indulges in desire: “In my next life let me be a tomato / lusting and unafraid,” Rao writes, “…knowing I’ll end up in an eager mouth.” [Peter]

Boat by Lisa Robertson (Coach House Books, 2022): In 2004, boldly original poet Lisa Robertson published a chapbook, Rousseau’s Boat, poems culled from years of notebooks that are, nevertheless, by no means autobiographical. In 2010, she expanded the work into a full-length book, R’s Boat. During the pandemic, she was drawn back into decades of journals to shape Boat. These poems bring fresh vehemence to Robertson’s ongoing examination of the changing shape of feminism, the male-dominated philosophical tradition, the daily forms of discourse, and the possibilities of language itself. [Jenny]

Moments Biennale: Sensing Nature (Momenta / Kerber Verlag, 2021): MOMENTA Biennale: Sensing Nature urges us to consider environmental justice and its intersections with social justice as a matter of sensing and feeling as much as of analysis and grassroots activism. Although science is critically needed—not least to tackle the climate emergency—our planetary assembly of multiplicities also craves forms of knowing, feeling, and doing that create different arrangements of coexistence. A longing for togetherness—for love—echoes insistently in the exhibitions and in this book, asking us to fathom other possible forms of worldmaking. [Marla]
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THANK YOU!

ABOUT WOODLAND PATTERN

OUR MISSION

Woodland Pattern Book Center is dedicated to the discovery, cultivation, and presentation of poetry, independent literature, and the arts. Our goals are to promote a lifetime practice of reading and writing, to serve as a forum and resource center for poets and other artists in our region, to increase the audience for poetry through programs that encourage exchange across the visual, performing, and literary arts, and to act as a bridge between local and national communities of poets and other artists.

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