

LETTER FROM THE DIRECTORS

my letter to you is no frame—we exceed it already—
—Siwar Masannat, from *cue*

As the year roars along, and as we anticipate an increased need for community gatherings in the coming months, we are excited to share this newsletter with you. The size of our gallery prevents us from hosting large in-person audiences, but this fall and winter we have several programs scheduled that will allow us to come together on a greater scale—“exceeding the frame” with you in new, imaginative ways.

In January 2025 we will usher in **the third era of the Poetry Marathon**—a hybrid version, one inspired by your requests. Allowing as many people to be involved as possible, the coming Marathon will combine the particular intimacies of the virtual run with the beloved in-person packed galleries of the past. To accomplish this, we knew we needed a larger space, and we are thrilled to announce that the Marathon will be held at Saint Kate, the Arts Hotel in downtown Milwaukee. Registration opens on October 1; a panoply of other details—including hotel room discounts if you’re joining us from afar—awaits you in the following pages.

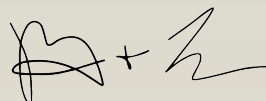
Before we reach the Marathon, fall cascades through, carrying with it some excellent programs in partnership with **the American Literary Translators Association**, which will hold its annual conference in Milwaukee during the last weekend of October. As a main off-site venue, we’ll be hosting a workshop with award-winning translator **Kareem James Abu-Zeid** and a Translation Party featuring readers from **Action Books**, **Eulalia Books**, and **World Poetry Books**, and we’ll also be serving on-site as the conference’s lead bookseller.

Also in October are **two readings in celebration of the Milwaukee edition of the Oxeye Reader**, printed by Jordan Dunn’s Oxeye Press (and edited, with much gratitude, by yours truly). Each night will feature a dozen poets, with the first event at Carthage College and the second back home at Woodland Pattern.

Beyond these more expansive, multi-venue collaborations, much else awaits you. So please, read on, and join in!

And if you enjoy our quarterly book recommendations in this newsletter, we implore you to check out our fledgling **small-press subscription program**, which has been received so far with great enthusiasm. Subscribers receive three small-press titles on a monthly basis, which allows us to support small-press publishers on a greater scale—quite an important duty, we feel, in the wake of Small Press Distribution’s closure in the spring. Details are on our website, or you can, as always, contact us by phone or email at the book center.

With thanks for your support, your visions, and your company,



Jenny Gropp & Laura Solomon
Executive Directors

ON THE COVER



From *As I Fall Asleep to My Great Aunt's Fable of a Herder Boy*, work by Nomka Enkhee

SPECIAL EVENTS

31st Annual Poetry Marathon & Benefit—Save The Date!

Sat. & Sun., Jan. 25 & 26 | 10 am–10 pm CST

HYBRID In person and livestreaming via Crowdcast

Saint Kate—The Arts Hotel

139 E. Kilbourn Ave., Milwaukee

Registration for poets opens Tuesday, October 1, 2024!

After four years of unforgettable online Marathons, we are overjoyed to announce our first-ever hybrid Poetry Marathon. As implied, this year's Marathon will combine the best aspects of previous in-person and virtual iterations, bringing back the (figurative) electricity of live, in-person performances while continuing to hold space for poets from the far reaches of our national and international communities.

The event will take place in Milwaukee—at Saint Kate, the Arts Hotel—over the course of two days and 24 hours, and will feature not only hundreds of poets from our city, region, and beyond, but also live musical performances, screenings of moving-image works, and various surprises. Performances will take place before a live audience, and will also be livestreamed via Crowdcast.

And while there won't be the potlucks of yore, there will indeed be refreshments courtesy of Saint Kate. What's more, **the hotel has generously offered a block of discounted rooms for those traveling from out of town!** Visit our website for details and to book a room.

Poets—be sure to register early, not only to ensure your spot but also the time you prefer! While a majority of time slots will be held for in-person participants, there will also be opportunities to take part virtually for immuno-compromised and disabled poets, as well as for those too distant to join us at Saint Kate.

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. All participating poets are asked to attempt to raise funds among family, friends, neighbors, co-workers, etc., and/or via social media, with a goal of \$50 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: Registration opens for all poets on **Tuesday, October 1, 2024**. The deadline to register to join us in person is **Sunday, December 15, 2024**. Virtual participants must register by **Friday, November 22**, with submissions materials—5 minute video of your reading, along with text of what you've presented for captioning—**due Sunday, December 1, 2024**.

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 fundraising 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 sponsorship flyer, or call the center and ask for Executive Directors Jenny Gropp and Laura Solomon.

American Literary Translators Association in Milwaukee!

We're thrilled to partner with ALTA for events taking place during their 2024 conference in Milwaukee from Friday, October 25–Monday, October 28. In addition to a reading and workshop at Woodland Pattern, we'll also be tabling at the conference with books by keynote speaker

Kaiama L. Glover, as well as books that have been short- and long-listed for translation prizes through the ALTA Awards Program. More about this year's conference can be found at <https://www.literarytranslators.org/conference/alta47>

Fri. Oct. 25 | 8 pm CDT (\$Give What You Can)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Join **Action Books**, **Eulalia Books**, and **World Poetry Books** for an ALTA off-site Translation Party with readings from **JESSE AMAR**, **ALEX BRASLAVSKY**, **GABRIEL GUDDING**, **KIRA JOSEFSSON**, **M.L. MARTIN**, **MATT REEK**, and more! Reception to follow.



Sat. Oct. 26 | 1–3 PM

(\$75 | \$67 for members)

IN PERSON at Woodland Pattern

Translating Culture and Image in Poetry, a workshop with **KAREEM JAMES ABU-ZEID**

A limited number of scholarships are available for each workshop we

offer. Writers who are of a low-income and/or of marginalized identities are particularly encouraged to apply.

In this hands-on two-hour workshop, we will hone in on two of the thorniest challenges that translators face: translating cultural context, and translating on the level of the image (rather than the level of the word). Using “trots” (i.e., a thick translation) of selections from arguably the first and most famous poem in the Arabic literary tradition, the 6th-century poet Imru al-Qays’ Mu’allaqa or “Hanging Poem,” we’ll work together as a group and explore some strategies for producing poetic texts that sing—and make sense—to contemporary English-language readers, even when the source text is far removed from our contemporary context. Although we will be focusing on a classical poem for expediency’s sake, the issues we will be examining are

equally relevant to contemporary texts, both poetry and prose. Translators and aspiring translators from any languages and of any and all levels are welcome: no prior experience is required, though a passion for poetry is a plus.

KAREEM JAMES ABU-ZEID, Ph.D., is an award-winning translator of poets and novelists from across the Arab world who translates from Arabic, French, and German. His book-length translations include work by Najwan Darwish (Palestine), Adonis (Syria), Dunya Mikhail (Iraq), and Rabee Jaber (Lebanon). He has received the Sarah Maguire Prize, PEN Center USA’s translation prize, *Poetry Magazine*’s translation prize, a Fulbright Fellowship, and an NEA translation grant, among other honors, and has twice been a finalist for the PEN America Translation Prize (once in poetry and once in prose). His translation of Najwan Darwish’s *No One Will Know You Tomorrow: Selected Poems 2014–2024* is forthcoming from Yale Margellos (November 2024). He is also the author of the book *The Poetics of Adonis and Yves Bonnefoy: Poetry as Spiritual Practice*.

READINGS + CONVERSATIONS

Fri. Oct. 11 | 7 PM (Open to the public)

IN PERSON at Woodland Pattern

United We Read is the UW–Milwaukee Graduate Creative Writing Program’s student-faculty reading series that takes place in venues throughout the community. Student and faculty readers to be announced. Stay tuned!

Wed. Oct. 23 | 7 pm CDT (\$Give What You Can)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Join us for *Interiors*, featuring **StarWound**, an alternative band based in Athens, Greece, and featuring members **KONSTANTINA STAVROPOULOU** (vocals, synthesizer), **PETROS BOURAS** (piano, synthesizer), and **DIMITRIS AZORAKOS** (drums).

The trio will provide accompaniment to the poetry of **BRENDA CÁRDENAS**, along with poems by participants in her August 24 workshop at Woodland Pattern. They will also play songs from their three studio albums.



About *Interiors*:

The recent COVID pandemic, with its long quarantines and repeated lockdowns, led to prolonged periods of isolation, creating major social disruptions. People were forced to stay behind closed doors and maintain personal contact mainly through computers and cellphones. We frequently heard stories of psychological and emotional distress, such as increased depression and anxiety, as well as domestic violence and prolonged forays into social media. For some, the isolation also created opportunities for profound reflection. The *Interiors* project invites poets to interpret their own experiences based on the theme of “interiors” in poems that will be accompanied by music composed by StarWound. For this *Interiors* tour, StarWound received poems from professors **AMY ASH, CARMELLA BRANINGER, BRENDA CÁRDENAS, CHRIS FORHAN, JENNIFER MOORE, and NYNKE PASSI**, as well as poets in the communities of each city on their tour.

About StarWound:

STARWOUND is a sophisti-pop trio based in Athens, Greece. Their music fuses a cabaret ambience with elements of EDM and synth rock genres. They have released three albums: *Miles to Walk* (2015), *So Wrong* (2018) and *What Do You See?* (2024).

Their lyrics, which arise from contemporary philosophical and social concerns, are characterized both by realism and poetry. They have participated in many popular festivals, including Eurosonic (Netherlands), CLAE

Festival (Luxembourg), Colora (Belgium), Culturescapes (Switzerland), “River Party” and “Aisxyleia” (Greece), and they have performed concerts in Switzerland, UK, Belgium, the Netherlands, North Macedonia, and Luxembourg. They have also collaborated with the Greek National Opera composing *Dancing Cloud*, a work dedicated to the memory of the principal dancer Sasha Neskov. Their last project, *Interiors*, brought them to the US, where they collaborated with contemporary poets and performed in distinguished US universities in four different states. For fall 2024, they have scheduled a new *Interiors* tour around Illinois, Indiana, Ohio, Missouri, and Wisconsin.



Oxeye Press

Join us for two nights of readings in celebration of Issue 2 of the ***Oxeye Reader***, featuring poets from the Milwaukee area. Each night will feature a unique lineup of poets, so we hope you can get to both readings!

Tues. Oct. 29 | 6 PM

IN PERSON at Carthage College

Featuring readings from **PETER BURZYNSKI, BRENDA CÁRDENAS, BRYON CHERRY, LEWIS FREEDMAN, ANNIE GRIZZLE, ROBERTO HARRISON, MAURICIO KILWEIN GUEVARA, AE HEE LEE, RICHARD MEIER, SAM PEKARSKE, and ANTONIO VARGAS-NIETO.**

Wed. Oct. 30 | 7 PM

IN PERSON at Woodland Pattern

Featuring readings from **STACY BLINT, VIDA CROSS, SUSAN FIRER, LISA FISHMAN, REGGIE FINLAYSON, KARL GARTUNG, MIKE HAUSER, ANNE KINGSBURY, JOHN KOETHE, ALEA SAMONE, ELIAS SEPULVEDA, CHUCK STEBELTON, CHELSEA TADEYESKE, and ANGELA VORAS-HILLS.**

Based in Madison, WI, **Oxeye Press** publishes limited editions of handmade chapbooks, artists' books, and related ephemera. We focus on experimental writing, letterpress printing, and friendship. Oxeye Press publications are printed and edited by **JORDAN DUNN.**

ALEA SAMONE

Shrinky-Dink

I have this bad habit of shrinky-dinking
the world and saying it's for you.
Bake it. Make it shrivel. Watch
it contract and crack as it smokes.
Sometimes I boil it down or steam
it fresh – Reduce the world to a hot
stone, dense. Place it on the small
of your back while I whisper a hymn
Over you. Ask you to stand-- dare you
To run. Call this worship. Call this un-
Conditional love. Ask if you notice
my selfishness. Ask if you quietly resent
Me. Tell you burdens like this
are never easy to get rid of. We
Cling. We linger. Like the bedrock of
Childhood religion-- full of idols and
Contradictions-- like liquor and cigar smoke--
Full bodied, thick and toxic--
Like glitter, we turn men like you into
gleaming spectacles adorned by shrunken
earths approaching armageddon.

from *Oxeye Reader, Issue 2: Milwaukee, Wisconsin*
(Oxeye Press, 2024, eds. Gropp & Solomon)

Oxeye Reader is a journal of writing, art, and community. Each issue features work from writers and artists living in a distinct region or city. *Oxeye Reader* is modeled after the beautifully myriad, often evanescent, and companionable little magazines that have supported the literary arts for decades.

Presented as part of our *Visions in Publishing / Small Press Appreciation* series with support from the NEA.



Sat. Nov. 9 | 7 pm CST

(\$Give What You Can)

HYBRID In person at
Woodland Pattern and
livestreaming via Crowdcast

Join us for a reading and
conversation with **ISAAC
JARNOT** to celebrate **Four
Lectures** (Wave Books,
2024). *Four Lectures* is

the seventh book in the Bagley Wright Lecture Series, comprising autobiographical essays that form an intimate, uncompromising, and generous glimpse into a remarkable life in poetry.

Across the lectures, or talks, given between October of 2020 and December of 2021, Jarnot examines what it means to be a woman in a male-centered experimental tradition, to have white privilege, and to write poetry. With colloquial ease and wit, Jarnot investigates the generative tensions at the intersections of traditional and experimental forms, develops relationships between 'deep gossip' and ecstatic connectedness, and considers the prophetic tradition in American poetry as inflected through counter-cultural spirituality. Ultimately, Jarnot presents poetry as a calling, asking us to consider the means by which poets can envision a new heaven and a new earth.

LISA JARNOT (now ISAAC JARNOT) was born in Buffalo, NY, and educated at the State University of New York at Buffalo. He is the author of several collections of poetry, including *Some Other Kind of Mission* (1996), *Ring of Fire* (2001), *Black Dog Songs* (2003), *Night Scenes* (2008), *Joie De Vivre: Selected Poems 1992-2012* (2013) and *A Princess Magic Presto Spell* (2019). He co-edited

An Anthology of New (American) Poets (1997), and his biography of San Francisco poet Robert Duncan, *The Ambassador from Venus*, was published by the University of California Press in 2012. He has been a visiting professor at Naropa University, Brooklyn College, and the University of Colorado, Boulder. He lives in Jackson Heights, Queens, holds a Masters of Divinity degree from New York Theological Seminary, is a Ph.D student in theology at Drew University, and is a minister at Safe Haven United Church of Christ.



Sun. Nov. 10 | 5 pm CST

ONLINE on Zoom

Niedecker's Binoculars: A Virtual Talk with Patrick Morrissey

presented by **Friends of Lorine Niedecker**

Friends of Lorine Niedecker (FoLN) are delighted to host poet and essayist Patrick Morrissey for a virtual talk that will consider the significance of double vision, shifting scales, and embarrassment in the poetry of Lorine Niedecker. Through close consideration of a few favorite poems and some speculation about the value of poetry, I'll hope to open up a conversation about Niedecker's ways of seeing and some ways we might "carry our clarity with us."

Patrick Morrissey's third book of poems, *Light Box*, was published by Verge Books in 2023. His essays have appeared recently in *Annulet: A Journal of Poetics*, *Chicago Review*, and *Textual Practice*. He teaches at the University of Chicago.

Fri. Nov. 15 | 7 PM (Open to the public)

IN PERSON at Woodland Pattern

United We Read is the UW–Milwaukee Graduate Creative Writing Program's student–faculty reading series that takes place in venues throughout the community. Student and faculty readers to be announced. Stay tuned!



Sat. Dec. 14 | 7 pm CST

(\$Give What You Can)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Join us for a performance with composer and poet **TANNER MENARD**, author of the longform multimedia work, *The Poet* (book from Post-Asemic Press, and

album from Full Spectrum Records, 2024).

TANNER MENARD is a composer, poet, and Kundalini yoga teacher from Lafayette, LA. They are the founder and lead teacher at UBU Kundalini Yoga. Tanner holds an MFA from Northern Arizona University, where he studied with Sherwin Bitsui. Menard also studied privately with Ariana Reines through her Invisible College, developing a technique for combining meditation and poetry. He is working on a Ph.D. at the University of Louisiana at Lafayette.

WORKSHOPS

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

Sat. Dec. 14 | 1–4 PM (\$75 | \$67 for members)

IN PERSON at Woodland Pattern

Telepathic Poetics, a workshop with **Tanner Menard**

Encounter *Telepathic Poetics* with Tanner Menard in our transformative poetry and meditation workshop. Contemplate and engage with the intricate ties among ancient ecstatic poetries, the pioneering American poetries at the dawn of the Naropa Institute, and today's so-called occult poetries. Engage with methods that allow poets and artists of all types to channel from the source of consciousness directly onto the page, fostering a connection that transcends conventional writing. Using the potent technology of Kundalini yoga—innovatively

adapted to the writing process using a method Menard developed while studying with Ariana Reines—participants will uncover writing methods with their minds and their entire being.

In this session, open to enthusiasts of all ages, body types, and writing proficiencies, you will work with simple yet profound techniques. These are exercises and gateways to developing your unique ecstatic processes, aiming for telepathic clarity in poetic production. Whether you're an aspiring poet, seasoned poet, or artist, 'Telepathic Poetics' offers a rare opportunity to converge nervous system development and expand the artistic psyche. Join us as we pave the path to a more intuitive and spiritually aligned form of creative expression.

Tanner Menard is a composer, poet, and Kundalini yoga teacher from Lafayette, LA. They are the founder and lead teacher at UBU Kundalini Yoga. Tanner holds an MFA from Northern Arizona University, where he studied with Sherwin Bitsui. Menard also studied privately with Ariana Reines through her Invisible College, developing a technique for combining meditation and poetry. He is working on a Ph.D. at the University of Louisiana at Lafayette.

CONCERTS

Thurs. Oct. 17 | 7 pm CDT (\$10)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Formations Series for New and Improvised Music presents solo sets of electronic music by **Grant Richter**, **Michael Forman**, **Adam Murphy**, and **Jay Mollerskov**.

Formations is a monthly music series curated by Jay Mollerskov, and dedicated to fostering the growth of new and improvised music in Milwaukee.

Sun. Nov. 17 | 7 pm CST

(\$15 General | \$13 Members)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Alternating Currents Live presents **The Bridge #2.11**

Featuring **Greg Ward** (alto saxophone), **Nicolas Peoc'h** (alto saxophone), **Hélène Labarrière** (double bass), **Isaiah Spencer** (drums)



Improvising musicians meet in the world, in real life, to really be together—human beings on Earth—to feel and propagate vibrations, to plunge into the same cosmic flow, and then send it back out into the universe, at the very least. Hélène Labarrière remembers witnessing this for the first time at the Café de l'Univers: "I was 15 when I discovered jazz. It wasn't by listening to a record, nor by going to a concert in a beautiful hall, no, it was in a tiny restaurant in the center of Paris. There, I saw and heard young musicians playing all night long. There were about ten of them, packed around an upright piano, double bass and drums, and from evening to morning they played. Some of them already knew each other, others not. That evening was a revelation for the teenager I was then, and from that day on, the desire for new encounters and unknown adventures has never left me. In a world where human beings are disappearing a little more every day in the name of profit, where freedom is

OCTOBER 2024

S	M	T	W	T	F	S
		1 Marathon Opens	2	3	4	5
6	7	8	9 Readshop	10	11 United We Read	12
13	14	15	16	17 Formations	18 resound return	19
20 <i>Lemon Balm Closes</i>	21	22	23 <i>Interiors with Star- Wound</i>	24 <i>As I Fall Asleep to My Great Aunt's Fable of a Herder Boy Opens</i>	25 ALTA Party	26 Workshop with Abu- Zeid
27	28	29 Oxeye Press (off-site)	30 Oxeye Press	31		

NOVEMBER

S	M	T	W	T	F	S
					1 Emerging Poet Submis- sions Open	2 Reception <i>As I Fall Asleep to My Great Aunt's Fable of a Herder Boy</i>
3	4	5	6 Readshop	7	8	9 Isaac Jarnot
10 <i>Niedecker's Binoculars</i>	11	12	13	14	15 United We Read	16
17 Alternating Currents Live The Bridge #2.11	18	19	20 Readshop	21 Formations	22 Marathon Deadline resound return	23
24	25	26	27	28 CLOSED	29 CLOSED	30

DECEMBER

S	M	T	W	T	F	S
1 Marathon Deadline	2	3	4 Readshop	5	6	7
8	9	10	11	12	13	14 Workshop with Menard Tanner Menard
15 Marathon Deadline	16	17	18 Readshop	19 Formations	20 resound return	21
22	23	24 CLOSED	25 CLOSED	26 CLOSED	27 CLOSED	28 CLOSED
29 CLOSED	30 CLOSED	31 CLOSED	1 (2025!) CLOSED			

REGGIE FINLAYSON

Reflective View

One man wants
but can't.
Another man can
but won't,
and they look at each other
like a dog at a phone.
What's a man gonna do
'ceptin' laugh
and push on through,
'ceptin' laugh and push on through?

from *Oxeye Reader, Issue 2: Milwaukee, Wisconsin*
(Oxeye Press, 2024, eds. Gropp & Solomon)

being taken away from us in the name of war or health security, playing, laughing and singing seem to me more necessary than ever.”

We can't say it often enough, so we'll say it again: creative music creates singularity by recreating space-time. By bringing together approximate bodies, in the same place and on the same backdrop, at the same time, and from past to future, from present to future, and back again. From Chicago: Greg Ward, one of the most agile and zesty saxophonists of his generation, a distant descendant of Johnny Hodges and a close partner of Mike Reed, a worthy disciple of Von Freeman or Fred Anderson, i.e. unique in his genre (free funk, swing, or otherwise), whom nothing frightens, in a flash or a plume of smoke. Isaiah Spencer has also proven himself on the Chicago stage or belvedere, since his apprenticeship with Ernest Khabeer Dawkins: his (hypersensitive) drumming is obviously propulsive, is naturally ardent; he feigns a certain nervousness to adhere to everything going on around him and more. From France and Brittany: double bassist H el ene Labarri ere sails and capsizes freely over the equator, the tropics and even the meridians, thanks to the submarine of the most liberated (unsubdued) jazz, but also on the sailboats of so-called traditional music or the steamships of so-called contemporary music. Nicolas Peoc'h frequents the same casino, the same roulette table between aesthetics that are as many numbers for his ball or his saxophone, within truth the same love for the game, for playing: he maneuvers and spins, this time with the mercury of jazz, from garage to Latin American to West African music. No one can predict the outcome of their story, except that it began as a story and will end as a story. At least this one, to begin with, to play with: improvising musicians meet—human beings on Earth—to melt backgrounds. To sift through the “here and now” in search of ephemeral or eternal nuggets of gold. 22 black odd and lacking.

The Bridge is supported by Minist ere de la Culture, Sacem, Centre National de la Musique, Spedidam, Adami, Institut Fran ais, Experimental Sound Studio & the University of Chicago, with the support of the France Chicago Center, the University of Chicago Department of Music, the Julie and Parker Hall Endowment for Jazz and American Music, and the Reva & David Logan Center for the Arts.

The Bridge #2.11 has been made possible through Jazz & New Music, a program of Villa Albertine and FACE Foundation, in partnership with the French Embassy in the United States with support from the French Ministry of Culture, Institut fran ais, SACEM, and the CNM.

Thurs. Nov. 21 | 7 PM CST (\$10)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Formations Series for New and Improvised Music

Set 1—**Voices & Verses**—Karel Sucky and friends

Set 2—**Felsteg**

Felsteg is a project for instrumental experimental music with influences from jazz, krautrock, and ambient. **Dave Schoepke** (drums, loops) and **Matt Meixner** (keyboards, loops) focus on improvisation as the central approach to music creation. They build sound worlds that may evoke science fiction-like images in the listener, but on the other hand achieve the filigree of jazz or classical music.

Thurs. Dec. 19 | 7 PM CST (\$10)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Formations Series for New and Improvised Music

Join us for our traditional end-of-year concert featuring **Tontine Ensemble & Trench.**



Set 1—**Tontine Ensemble: Allen Russell** (violin), **Molly Lieberman** (viola), **Pat Reinholz** (cello), **Barry Paul Clark** (bass)

Set 2—**Trench: Jay Mollerskov** (guitar/electronics), **Steve Nelson-Raney** (saxophone), **Paul Westfall** (drums/percussion)

ELIAS SEPULVEDA

Guadalupe

Carried through Centinela Avenue
“aparición” dripped from labored garments

A brief city swollen with bone
pressed into colony light

The after-stone hallucinated,
a pollution from color:

Apparition

Marigolds fell from limbs
like mine.

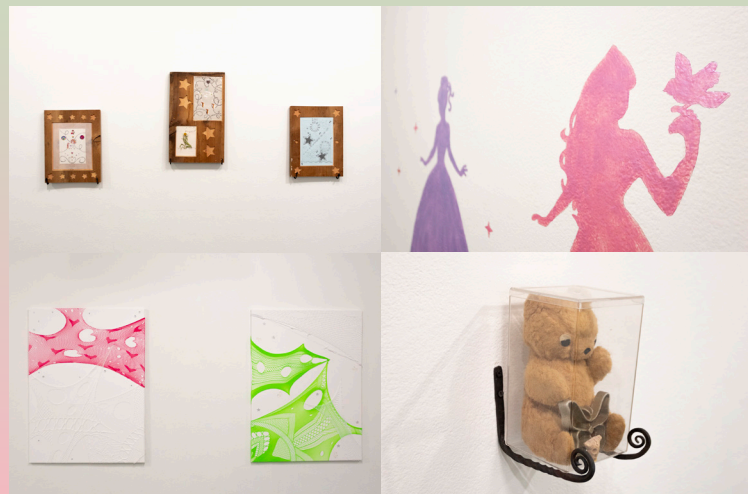
We gathered fever, arranged veladoras
in the young weather
before mind.

Wrapped in Saints, Romans, Angels, Catrinas;
the exhibition of glass began
Our containment unable to join
the wax’s passage to water.

“In-between new suns we will not name barricades”
but seek faceless soils for masks

from *Oxeye Reader, Issue 2: Milwaukee, Wisconsin*
(Oxeye Press, 2024, eds. Gropp & Solomon)

EXHIBITIONS



Lemon Balm

work by Marissa Jezak and Jackie Valadez

On view through October 20

Lemon Balm is a multimedia exhibition featuring works by Marissa Jezak and Jackie Valadez. Their artworks combine traditional and contemporary techniques to create an environment that reflects their complementary perspectives in the exploration of themes such as adolescence, transformation, and the role of kitsch and pop culture in the feminine identity. The visceral essence of the installation mentally transports the viewer to a previous time—somewhere in the melancholy, dystopian, suburban prairies of America.

Marissa Jezak (b. 1992) is an artist from Detroit. She explores themes of personal nostalgia and gender politics through a versatile studio practice that incorporates a wide range of materials, including many found objects and fabrics. In her work, she creates visceral forms and experiences that seek to investigate social constructions of femininity, intricacies of violence, and the use of art as a coping mechanism. Jezak earned a BFA with honors in photography, with a minor in critical theory, from the College for Creative Studies. She has completed residencies at Mother’s Milk and Nave Proyecto, and her art has been exhibited throughout the United States and internationally. She currently lives and works in Detroit.

Jackie Valadez (b. 1994) is an artist based in Milwaukee. She primarily works with 2-D works on paper and

mixed-media sculpture, focusing on objects of play and the exploration of self in a quest for transfiguration. Valadez earned her BFA in New Studio Practice from the Milwaukee Institute of Art and Design in 2019. Her work has been exhibited both nationally and internationally, including at Meow Moon (2021) at Rudimento (Quito, Ecuador), Perrita (2021) at Antes de Cristo (Hermosillo, México), Sower of Thistles (2021) at Dungeon (Detroit), Lábilmente (2022) at Biquini Wax EPS (Mexico City, Mexico), and Lux (2023) at Charm School Projects (New York, NY).

As I Fall Asleep to My Great Aunt's Fable of a Herder Boy

work by Nomka Enkhee | October 25–February 9

Reception & Artist Talk: Sat. Nov. 2 | 5–8 PM

IN PERSON at Woodland Pattern

What is a memory? What is a gesture? What is a tale? What is remembering? What is drawing? What is a line? What is a stick? What is a pause? What is listening? What is a faraway drift? What is forgetting? What is comfort? What is discomfort? What is never forgetting? These are a few thoughts and questions cemented in the artist Nomka Enkhee's mind, whether asleep or awake or neither. Divulging secrets and memories in this exhibition, she reveals tales, gossip, dreams, and stagnancies revolving memory. Drawing from her childhood in Mongolia, she seeks redemption and freedom, with an obsessive recounting of oral history racing through her mind, especially at night. Through drawing and painting, she excavates memory into translated artifacts on paper. Closing her eyes she sees the bluest sky and the vastest mountains, and listening closely, she can hear the stories again.

Nomka Enkhee is an artist working in sculpture, drawing, text, and performance. She explores structures of migration through material, repetition, and language. Her practice involves collecting domestic artifacts and reconfiguring them into sculptures that speak to themes of loss and gain, heartbreak, and luck. Drawing and text serve the artist as an anchor for language and an interrogation of translation rooted in ancestral oral traditions. In 2022, she founded Pferde Books, further exploring drawing, text, and translation through the form of publishing and distribution.

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.



Fri. Oct. 18 (CDT), Nov. 22, & Dec. 20 | 7 PM

(\$Give What You Can)

IN PERSON at Woodland Pattern

Open Mic: resound return

The frenzied heat has subsided. Day and night and moods and leaves give way to equilibrium—only pumpkin-flavored promises remain. How has this tactility shifted your writing? Leave behind the comfort of your haunts. resound return is hosted the last Friday of every month. Register upon arrival; reading begins at 7:10 pm.

Wed. Oct. 9 (CDT); Nov. 6 & 20; and Dec. 4 & 18 | 6–7:15 pm CST (Open to the public)

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.

The group is reading from Robin Blaser's *The Holy Forest*, which, spanning five decades, is Blaser's highly acclaimed lifelong serial poem. “Blaser plays his poems like an

instrument. The glorious phrases that come forth ring with the memory of fairy tale, myth, gospel, but hang hard on to the modern world in his variety of measure and stress. Blaser is moving us all forward to a less certain result through a forest that has few resting places where the sun stays for longer than a minute.” —Fanny Howe

Tuesday evenings TBD | 6–7 PM (Open to AAPI)
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 Ping Pong Book Club recognizes the term AAPI as a huge umbrella that covers many global diasporic communities including different languages, religions, and cultures. We understand this term, designed to encompass such a vast and multifaceted group, has its limitations, and we want to create a community that is diverse and truly representative. Therefore we welcome everyone whose identities are tied in location to South Asia, Southeast Asia, Central Asia, West Asia, the Pacific Islands, and East Asia.

OPPORTUNITIES

Milwaukee Emerging Poet Fellowships

Woodland Pattern is accepting applications for the third year of its Milwaukee Emerging Poet Fellowship program. We are excited to offer awards in two categories this year. Each will run from January 2025 through August 2025. **Applications for both categories will open on November 1, 2024.** Apply or learn more by visiting woodlandpattern.org/opportunities

Eligibility: Open to Milwaukee poets between the ages of 20 and 35, who are not currently enrolled in an MFA or Ph.D program.

Practice Fellowship: The Practice Fellowship category seeks to support an emerging poet in their writing practice through an 8-month long mentorship with an established poet. Mentor and fellow will meet monthly one-on-one to workshop writing, discuss poetry and poetics, and explore publication opportunities. Meetings will take place in person and virtually. During the fellowship period, the recipient will also receive a \$500 book allowance, may attend any Woodland Pattern workshop free of cost, and will be invited to give a culminating reading. Poets with existing manuscript projects are particularly encouraged to apply in this category. This year’s mentoring poet will be announced soon on our website and social media, and via email.

Project Fellowship: The Project Fellowship category seeks to support an emerging poet in need of financial and administrative support for an ambitious literary project such as a reading series, small press, literary journal, or interdisciplinary exhibition. Both new and existing projects are eligible for consideration. The recipient will receive ongoing support from our staff, along with a \$1,500 project budget. Poets with a track record in DIY literary publishing and programming are particularly encouraged to apply in this category.

Drawing inspiration from the Mary L. Nohl Fund Emerging Artist Fellowship and the Poetry Project’s Emerge Surface Be program, Woodland Pattern established the **Milwaukee Emerging Poet Fellowship** in 2022 to

bring greater visibility and much-needed early support to Milwaukee poets through mentorships, access to opportunities that encourage a poet's practice and development, and investment in literary projects for which younger poets frequently lack resources. The Milwaukee Emerging Poet Fellowship program also seeks to make available alternative avenues of support for emerging poets outside traditional academic-track poetry programs and environments.

2024–25 Milwaukee Youth Poet Laureate Competition

The search for Milwaukee's next Youth Poet Laureate will begin on December 1, 2024, with the opening of submissions!

Eligibility: Applicants must be a Milwaukee County resident or enrolled in a Milwaukee County High School, in either their freshman, sophomore, or junior year.

Application process: Submit 5 poems + a CV outlining extracurricular activities, volunteer work, and/or academic honors by April 30, 2025. Finalists will be selected to compete at a juried event in May.

The Milwaukee Youth Poet Laureate (MYPL) program was established in 2022 to identify and mentor powerful youth poets with a history of civic and community engagement. The program is equally invested in supporting Milwaukee students and educators through free workshops and curricula that combine critical thinking and creative writing. This program is made possible in part with support from the Amazon Literary Partnership, the Brandon Gelzer Memorial Fund at the Greater Milwaukee Foundation, the Milwaukee Public Library, and the MPS Foundation for the Arts & Humanities. Learn more by visiting woodlandpattern.org/youthpoetlaureate

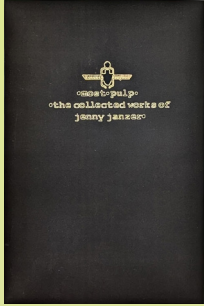
SUSAN FIRER

In Skunked Winds

the rising sun moves north
across Danger Thin Ice
signs, and returning
lake surfers with wetsuits
full of alphanumerical identities
and boards that tongue out
back car windows. Low
clouds obfuscate lake, and, if not
auto-given, are our alphanumerical
identities our true biographies?
The snowpack is melting, and the
100-year-old Harbor Seagull tug,
that took on water, has been Lazarus
raised from the harbor floor and
is in for repairs. The pentimento of living
in one place a long time. (The funeral
parlor where my parents were laid out in
is a Dunkin' Donuts. There I order
one jelly-filled and one with sprinkles.)
There is a oneness to learn in
aloneness. Last summer, a brain was
found on a Racine beach, wrapped
in tin foil! Am I sounding old,
like the word petroleum does?
It all happens in lake air. Lake winds
change color. Do you know that
arctic reindeer's eyes change colors,
depending on the season? That
we all might be part reindeer?

from *Oxeye Reader, Issue 2: Milwaukee, Wisconsin*
(Oxeye Press, 2024, eds. Gropp & Solomon)

STAFF RECS

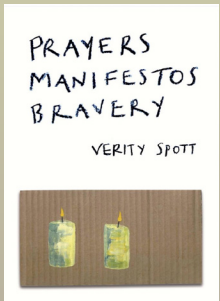


Most Pulp: The Collected Works of Jenny Janzer (VA Press, 2024)—In her time, poet and zinester Jenny Janzer was a powerhouse within the Milwaukee poetry scene. Her infectious spirit and swirling, ethereal poetry affected not only many in our local community, but also those living with pulmonary hypertension around the world. After her passing in 2023, the Janzer family and VA Press worked to bring together for publication the entire collection of Jenny’s zines, previously published under her label of The Most Pulp Press. Visceral, honest, and hefty, Janzer’s poems speak fearlessly of pain and suffering while sparkling with wit and an unmistakable awe for life. [Laura]



Two Signatures by Sara Ellen Fowler (University of Utah Press, 2024)—In *Two Signatures*, poet and visual artist Sara Ellen Fowler initiates her readers into a synesthetic contract of close attention and deep feeling. The wood floor of an art museum buckling with Lake Michigan moisture. The mud-packed hooves of the

horse of childhood. An art student’s spit on a pane of mirrored glass. These poems invite readers to explore the vulnerability and insistence that mark one’s devotion to any creative practice. [Chuck]



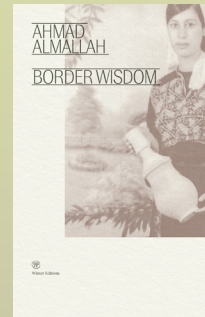
Prayers Manifestos Bravery by Verity Spott (Pilot Press, 2018)—First published in 2018, *Prayers Manifestos Bravery* is a collection of Verity Spott’s “Trans* Manifestos”. Written from 2011 and originally published on her blog, the book’s content ranges from concrete poetry to long-form

dispatches, confessions, and manifestos touching on questions of identity, gender, justice, and society. [Molly]

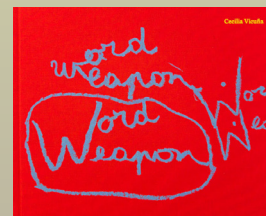


In the Glittering Maw: Selected Poems by Joyce Mansour (World Poetry, 2024)—The first English-language collection focused on the later works of Joyce Mansour, an Arab-Jewish Surrealist poet who was exiled from Egypt in the 1950s and settled in Paris.

Mansour’s late poems chart constellations of desire, femininity, and dream. Considered by Andre Bréton to be the preeminent Surrealist of the post-war period, Mansour brings this masculine movement into a feminine realm never-before imagined. She insists on a forgotten or perhaps vehemently denied eventuality of women’s equality: their ability to do harm, to be violent: “Why tear fire from the impalpable sky / When it already grows and smolders in me / Why throw your glove into the crowd / Tomorrow is a livid stump.” *In the Glittering Maw* is poet C. Francis Fisher’s first published translation and includes a preface by eminent Surrealism scholar Mary Ann Caws. [Antonio]



Border Wisdom by Ahmad Almallah (Winter Editions, 2023)—In his second book of poems, Ahmad Almallah seeks a language that captures the afterlives of the mother tongue. This collection blurs the borders between languages, between the living and the dead, between presence and absence. [Alexa]



Word Weapons by Cecilia Vicuña (CCA Wattis Institute for Contemporary Arts and RITE Editions, 2023)—This beautifully designed clothbound book brings together the *Palabramas* series

by the Chilean-born artist, poet, and activist Cecilia Vicuña (born 1948). Images of these works—each a powerful juxtaposition of color, poetry, and politics—appear alongside new essays and historical references chosen with the artist. *Palabramas*, a neologism that translates to “word weapons” or “word arms,” imagine new ways of seeing language. Taking the form of collages, silkscreens, drawings, poems, fabric banners, cutouts, mixed-media installations, and street actions, Vicuña’s

Palabarmas bring together her work in poetry, activism, and visual art. Each one unpacks and deconstructs single words to reveal other words hiding within them, allowing new meanings to emerge. [Mike]



***She Follows No Progression: A Theresa Hak Kyung Cha Reader*, edited by Juwon Jun and Rachel Valinsky (Wendy's Subway, 2024)**—*She Follows No Progression* reflects on the plurality of Theresa Hak Kyung Cha (1951–1982)'s work and legacy, collecting essays, personal narratives, poems, conversations, letters, and

the extratextual in a reader that attests to Cha's genre-bending vision and political imagination. The writers, artists, scholars, organizers, and educators collected here, each unique in their voice and method, multiply approaches to language, colonial history, migration, and time in dialogue with Cha's unequivocally interdisciplinary practice. Their contributions traverse subjects from Asian American studies to literary history, translation, film theory, and experimental poetics, while attending to the gaps between these fields and the intractable entanglements of race, class, and gender that underlie them. *She Follows No Progression* echoes Cha's appeal for a liberatory horizon emergent from all that we are affixed to in the present. [Marla]

EECCHHOOEESS

***EECCHHOOEES* by N.H. Pritchard (DABA, 2021)**—American poet

Norman H. Pritchard's second and final book, *EECCHHOOEESS* was originally published in 1971 by New York University Press. Pritchard's writing is visually and typographically unconventional. His methodical arrangements of letters and words

disrupt optical flows and lexical cohesion, modulating the speeds of reading and looking by splitting, spacing, and splicing linguistic objects. His manipulation of text and codex resembles that of concrete poetry and conceptual writing, traditions from which literary history has mostly excluded him. Pritchard also worked with sound, and his dynamic readings—documented, among few other places, on the album *New Jazz Poets* (Folkways Records, 1967)—make themselves heard on the page.

EECCHHOOEESS exemplifies Pritchard's formal and conceptual sensibilities, and provides an entryway into the work of a poet whose scant writings have only recently achieved wider recognition. DABA's publication of *EECCHHOOEESS* is unabridged and closely reproduces the design of the original 1971 volume. [Lewis]



***The Colour* by André du Bouchet and *Duets* by Iliassa Sequin (Distance No Object, 2023)**—

Iliassa Sequin met André du Bouchet in Paris in the later 1960s, and the two poets exchanged letters, poems, and translations for more than thirty years. *The Colour*

(*La Couleur*) was composed in 1973–74 for a catalog of Bram van Velde lithographs. Sequin began translating it soon after the initial publication, and worked on her version intermittently until her death in 2019. Appearing here in English for the first time, it is joined by three poems from du Bouchet's *Laissez* (1979), which she began translating in the 1980s.

Sequin began assembling *Duets* after du Bouchet's death in 2001. It consists of 25 letters to the French poet—some unsent, some fragments of drafts—providing a commentary on the process of translation, and on Sequin's memories of the circle of poets around *L'Éphémère* journal, including Paul Celan. Part 'hide and seek', part 'souvenir of poetry', part 'eruption of grief', this is a singular defense of poetry and testament to poetic friendship. [Jenny]

ABOUT WOODLAND PATTERN

THE BOOK CENTER

In addition to visiting us in person, please also visit our online book center at www.woodlandpatternbookcenter.com to browse New Arrivals, Staff Picks, a selection of Rare and Limited Edition items, and more from our catalog. We are also always happy to field special orders. If a small-press title beckons you, please be in touch! Stop by, give us a call, or check in with our Book Center Manager Lewis Freedman at bookcenter@woodlandpattern.org to place a special order. Gift certificates are also available. Thank you for your ongoing support!

OUR MISSION

Woodland Pattern is dedicated to the discovery, cultivation, and presentation of poetry 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 encourage exchange across the visual, sonic, and literary arts; and to act as a bridge between local and national communities of poets and other artists.

CONTACT US:

(414) 263-5001

www.woodlandpattern.org

[f](https://www.facebook.com/woodlandpattern) [@woodlandpattern](https://www.instagram.com/woodlandpattern)

CENTER HOURS:

Tue-Sun. 12-7 PM

Please consult our website for updates.

Woodland Pattern is made possible through support from the following foundations and entities:

Academy of American Poets (with funds from the Mellon Foundation), Amazon Literary Partnership, Martin Braun Fund, Brico Fund, Greater Milwaukee Foundation, Brandon Gelzer Memorial Fund, Marvin W. Haesle Fund for the Arts, Hawthornden Foundation, Herzfeld Foundation, Camille A. Lonstorff Trust, Meyer & Norma L. Ragir Foundation, Ruth Foundation for the Arts, Lucy & Jack Rosenberg Fund, William & Alicia Schoenreich Arts & Culture Fund, Christine A. Symchych & James P. McNulty Charitable Fund, Milwaukee Arts Board, Milwaukee County CAMPAC, Milwaukee City Community Development Block Grant, MPS Partnership for the Arts & Humanities, National Endowment for the Arts, Wisconsin Arts Board, Wisconsin Department of Public Instruction, and gifts from many generous donors. **THANK YOU!**



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