

APRIL -

JUNE

2025

)dysfluency
dysfluent speech

LETTER FROM THE DIRECTORS

I'm off to build a church bell out of a bank window.

—Tongo Eisen-Martin

Dear friends,

You are on our minds. Days for us here have been changing quickly, oscillating through joys and stresses, and each pinch has budded toward the beauty of a longer flowering tale.

To begin at the end of a recent chapter, this past weekend (March 22nd) we welcomed the interdisciplinary blk stuttering artist JJJJJerome Ellis to the gallery for a performance and exhibition opening, a visit we'd been planning for over three years; the gallery was full, and the audience rapt. During their performance, JJJJJerome stated that "The art of the stutter / is to utter in time / not on time." Then, just before departing from vocal speech and as they lifted their saxophone, they said, "The saxophone is the color of honey."

To follow JJJJJerome into spring: What sort of bees are we? From what hives do we derive our honey? Human hives are strangely circular in that they are interdependent with all other hives; and so here we'll take a moment to honor a few with which we have found ourselves in recent resonance.

Nearly a month ago, in the middle of our inventory count, the plumbing broke in Woodland Pattern's basement. The next day, a trusted plumber showed up to fix the pipes. Minutes later, poet and artist julie ezelle patton—who has long tended the legendary Let It Bee Ark Hive brownstone in Cleveland, and who performed and exhibited with us in March 2019—walked in along with Arcey Harton, her longtime collaborator (within this visit hides a longer story, but for now we'll carry on). Together, we watched the plumber drop a camera into the pipes, tracing the movement of the lens as it located the problem. Some tree roots had pried their way in from above, reaching deep down for water, here at the outset of spring. The plumber extracted them, and the pipes are now fixed, for the moment—with a reliable estimate of years ahead of us. In the spirit of old buildings

everywhere, we all agreed—much art can be made from the extraction and examination of roots, especially when we do it together.

At the end of that same week of plumbing and inventory, we drove south to the Ruth Foundation for the Arts gallery space to welcome the poet and movement worker Tongo Eisen-Martin, who came in from Detroit on short notice to present as a keynote poet for the closure of Ruth Arts' phenomenal Benny Andrews art exhibition. When Tongo presents his poems, he does so from memory, falling into an improvised poetic flow until the allotted time runs out. After the event, he said to a few of us, "I don't know the whole poem. I just know what line comes next." We laughed, and hugged, gratefully pocketing his words as a proverb for our moment.

The following day took us to Milwaukee's Walker's Point Center for the Arts, where we celebrated the *Notes of Native Daughters* exhibition curated by board member Ck Ledesma, and featuring art and poetry by another board member, Nakeysha Roberts Washington. Former board member Portia Cobb's work was also on display, as was the work of many other artists and poets who have collaborated—and still do—with Woodland Pattern. Board members Howard Leu and Brenda Cárdenas were there as well. Every person we have just mentioned is an extraordinary human. Friends abound. We all talked about events to come. About events that need to happen. We cackled. We grieved. We schemed. We felt good, in good company.

The secret is that "the building" is everywhere, and you, all of you, are what makes it survive. Architecture runs through our dreams; it holds space for people; it has the ability to store and then serve honey to, from, and for the hive. So, let's show up for one another—whether here at one of Woodland Pattern's many events, at the many tenacious and visionary venues in Milwaukee, or in any city where you reside. Whatever and wherever you do, do it with others.

With love, gratitude, and fortitude,



Jenny Gropp & Laura Solomon
Executive Directors

EMERGING POET FELLOW ANNOUNCEMENT

Join us in welcoming our next cohort of Milwaukee Emerging Poet Fellows: **Moki Ruminski** in the Practice Category and **Diya Gitanjali Mark** in the Project Category!

MEET MOKI



Moki Ruminski's work shares intimate blinks of time between the land, urban space, and human touch. He is healing and growing through awareness of daily commonalities with his poetry and photography, reflecting his Bachelor of Science in Conservation and

Environmental Science from UW–Milwaukee. Moki gives his energy mostly to Rockhound Press and Kusanone Design—respectively, his independent press and his garden business based on ecological values.

Moki will receive ongoing support this year for his writing practice from mentor **Chuck Stebelton**, who is the author most recently of *One Hundred Patterns & Three Heuristics* (Green Gallery Press, 2023). Stebelton's previous poetry collections include *An Apostle Island* (Oxeye Press, 2021), *The Platformist* (Cultural Society, 2012), and *Circulation Flowers* (Tougher Disguises, 2005).

Moki's fellowship also includes a \$500 book allowance and free admission to all Woodland Pattern workshops.

MEET DIYA



Diya Gitanjali Mark (they/them) is a multidisciplinary artist, filmmaker, and writer. In their creative practice, they are interested in crafting evocative narratives that explore the human experience of love and connection in tandem with

identity and culture, and in using genres like horror and sci-fi to explore the experiences of marginalized communities.

In their Practice project, *real and not reel*, Diya will work with the Milwaukee community to find unexpected connections between seemingly disparate themes—like queer love stories and Midwest gothic—revealing the depths of these contrasts in the everyday. *real and not reel* will bring together poets and visual artists across disciplines to explore how different mediums, genres, and identities can coexist side by side. Through this interplay, *real and not reel* will create a space where creatives from different backgrounds can meet, collaborate, and expand their artistic communities. At a time of uncertainty, Diya believes that it is more urgent than ever to amplify the voices of those facing systemic oppression.

Poetry will serve as the “glue” at the core of this project, binding poets and artists in a shared verbal and/or textual exploration of how beauty and joy often intertwine with fear and horror—even within the same moment or story.

Diya will receive administrative support from our staff, along with a \$1,500 project budget to carry out their vision.

About the Milwaukee Emerging Poet Fellowship

program: Drawing inspiration from both 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 program 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. This initiative is open to Milwaukee poets between the ages of 20 and 35, who are not currently enrolled in an MFA or PhD program.

SPECIAL EVENTS

Milwaukee Zine Fest

Sat. Apr. 19 | 10:30 am–4:30 pm CDT

IN PERSON at the Central Branch of the Milwaukee Public Library (814 W. Wisconsin Ave., Milwaukee, WI 53233)

Milwaukee Zine Fest celebrates and promotes zine culture, DIY creative literary work, small-press publishing, and other independent, self-created publications in magazine-like format.

Founded in 2008, MZF is an annual explosion of zine-focused wonder in the form of a boisterous festival featuring over 100 vendors from across the country. It's always free to attend, and always super fun.

The single-day event is held at the Central Branch of Milwaukee Public Library, and packed with opportunities to explore and purchase various forms of DIY and independent publishing presented by diverse artists, writers, illustrators, photographers, poets—and more!

The festival also features hands-on experiences and workshops throughout the day. Stop by to test a typewriter, make a letterpress print, construct a flipbook, or learn about zine culture, history, and social impact.

MZF is a program of The Bindery in partnership with the Milwaukee Public Library. The Bindery runs additional year-round zine programming including a collective zine publishing house and communal retail for zinesters.

Poetry Camp

**Week one (Waitlist Only): Mon.–Fri. Jun. 23–27
8:30 am–3:30 pm CDT**

**Week two (Open Enrollment): Mon.–Fri. July 7–11
8:30 am–3:30 pm CDT**

Woodland Pattern's Poetry Camp is a free-of-cost, five-day, inter-arts camp aimed at helping young people embrace their own stories and feel confident about telling them! Each day includes a light breakfast, two hours of focused writing, a workshop with a guest artist, lunch, and a field trip.



Throughout the week, students write and participate in a range of creative activities, working not only with poets and spoken word artists, but also with actors, performance coaches, musicians, and visual artists. By the end of the week, students have produced various art works, and created a body of new writing that is performed before the community and commemorated in print. At the end of camp, each student also receives a \$100 Woodland Pattern gift card to purchase books of their choosing to help build their personal libraries.

Poetry Camp is open to Milwaukee youth entering grades 6–12.

To register or for more information, please visit woodlandpattern.org/youth

Teen Poetry Fest

Mon. Apr. 28 | TIME TBD (Most likely 5–7:30 pm CDT; check our website for updates)

IN PERSON at Mitchell Street Library (906 W. Historic Mitchell Street)

Cap off Poetry Month with MPL's annual Teen Poetry Fest showcasing some of Milwaukee's brightest young poets! Hosted by **2024–25 Milwaukee Youth Poet Laureate Aleena Ahmed**.

Lyrical Sanctuary Student Showcase Featuring Milwaukee Youth Poet Laureate Aleena Ahmed

Wed. May 7 | 7 pm CDT (Open to the public)

IN PERSON UWM Student Union Fireside Lounge (2200 E. Kenwood Blvd.)

Lyrical Sanctuary, one of Milwaukee's longest-running open mic series, wraps up the season with its 13th Annual

Student Showcase! Featuring **Aleena Ahmed** and UW–Milwaukee student artists, this event celebrates Aleena’s impactful year as Laureate in a wonderful display of Milwaukee talent.

Aleena Ahmed is a Bengali–American poet and student at Nicolet High School serving as the 2024–25 Milwaukee Youth Poet Laureate. As a writer, her multicultural upbringing has greatly influenced her perspective. She hopes to demonstrate the power of language as a tool to challenge conventional thought and reflect cultural identity.

Milwaukee Youth Poet Laureate Finals

Sat. May 10 | 2–3:30 pm CDT

IN PERSON at the Centennial Hall of Milwaukee Central Library (733 N. Eighth St.)

Join us as we name Milwaukee’s third Youth Poet Laureate! Emceed by **Angie Trudell Vasquez**, the program will feature performances by our three finalists, along with an appearance and reading by the current Milwaukee Youth Poet Laureate, **Aleena Ahmed**.

Judges for this year’s competition include poet and Founder and Artistic Director of My Sista’s KeepHer **Tina Nixon**, poet and 2023–24 Milwaukee Emerging Poet Fellow **Tasneem Jassar**, and Poetry Editor of *Cream City Review* and PhD candidate in Creative Writing at UW–Milwaukee **Cass Bruner**.

National Youth Poet Laureate Finals & News!

Date TBD (Either Fri. May 2 or Sat. May 3)

Time TBD *VIRTUAL* at venue TBD in New York City and livestreamed on YouTube; check our website for updated details

Join us in cheering on Milwaukee’s own **Emily Igwike**, our city’s first Youth Poet Laureate, as she takes the national stage! This past fall, Emily competed in the Midwest Regional Youth Poet Laureate competition and came out as the winner, alongside Milwaukee’s second youth poet laureate, **Aleena Ahmed**. The Midwest region includes Illinois, Indiana, Iowa, Michigan, Missouri, Minnesota, Ohio, and Wisconsin. We are so proud of these two young poets, and so grateful to have worked with them

through our Youth Poet Laureate program.

This incredible event will feature our nation’s top youth poets and leaders, featuring performances from National Youth Poet Laureate Finalists: **Emily Igwike** (Milwaukee, WI), **Evan Wang** (Montgomery County, PA), **Jovina Zion Pradeep** (Alameda County, CA), and **Tara Prakash** (Maryland). At the conclusion of the performances, the 2025 National Youth Poet Laureate will be announced!

READINGS + CONVERSATIONS



Thurs. Apr. 3 | 7 pm CDT (\$Give What You Can)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Join us for a poetry reading featuring **Kai Ihns**, author of *Of* (The Elephants, 2024), and **Sara Larsen**, author of *Detonated Mirror* (The Elephants, 2023).

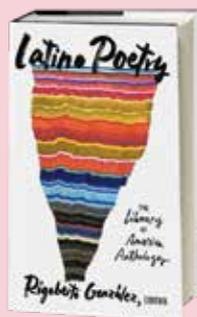
Kai Ihns is a poet and filmmaker based in Chicago. She’s the author of a number of pamphlets, a dissertation called *Aspect Choreography*, and two books of poems, most recently *Of* (The Elephants, 2024). She works as an editor, and also curates for The Year, a chapbook press, and WIHSH projects, a visual arts space.

Sara Larsen is a poet and writer. Her latest book, *Detonated Mirror*, was released by The Elephants in September 2023. Her three previous books are *The Riot Grrrl Thing* (Roof Books), *Merry Hell* (Atelos Press), and *All Revolutions Will Be Fabulous* (Printing Press). She is the author of several chapbooks, most recently *Starved*

Crew (Eyelet Press). Poems have appeared in the *Brooklyn Rail*, *Castle Grayskull*, *Elderly*, *NEW: The Journal of American Poetry*, and *Nouvelle poésie des États-Unis : Nioques*, as well as others.



Sun. Apr. 13 | 2 pm CDT (\$Give What You Can)
HYBRID In person at Woodland Pattern and
livestreaming via Crowdcast



Join us for a reading and panel discussion celebrating *Latino Poetry: The Library of America Anthology*, edited by Rigoberto González. The event features anthology contributors **Francisco Aragón, Brenda Cárdenas, Mauricio Kilwein Guevara, Roberto Harrison, and Raina J.**

León, along with host and moderator **Michael Dowdy**. Each will give a short reading, including poems of their own as well as a poem by an anthology contributor who isn't present. After these readings, Michael Dowdy will pose questions to the panelists regarding their own work, as well as topics related to contemporary Latinx poetry and poetics.

Please also join us for a related workshop with Brenda Cárdenas taking place on Sat. Apr. 12 from 2–5 pm. See WORKSHOPS for more information.

Both programs are presented in partnership with **Letras Latinas**, the literary initiative of the Institute for Latino Studies at the University of Notre Dame, which strives to enhance the visibility, appreciation, and study of Latinx literature with an emphasis on programs that support newer voices, foster a sense of community among writers, and place Latinx writers in community spaces.

Both are also part of ***Latino Poetry: Places We Call Home***, a major public humanities initiative taking place across the nation in 2024 and 2025, directed by Library of America and funded with generous support from the National Endowment for the Humanities and Emerson Collective.



Library of America is a nonprofit organization that champions our nation's cultural heritage by publishing America's greatest writing in authoritative new editions and providing resources for readers to explore this rich, living legacy.

Francisco Aragón is the son of Nicaraguan immigrants. His books include, *After Rubén* (2020), *Glow of Our Sweat* (2010), and *Puerta de Sol* (2005). He's also the editor of, *The Wind Shifts: New Latino Poetry* (2007). A native of San Francisco, he is on the faculty of the University of Notre Dame's Institute for Latino Studies, where he directs their literary initiative, Letras Latinas and teaches courses on Latinx poetry and creative writing. His work has appeared in over twenty anthologies, and he has read his work widely, including at universities, bookstores, art galleries, the Dodge Poetry Festival and the Split This Rock Poetry Festival. For more information, visit: <http://franciscoaragon.net>

Current Wisconsin Poet Laureate **Brenda Cárdenas** has authored *Trace* (Red Hen Press), winner of the 2023 Society of Midland Authors Award for Poetry and silver winner of Foreword Review's Indie Poetry Prize; *Boomerang* (Bilingual Press); and three chapbooks. 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*. Her poems have been published in such venues as *Poetry*, *Prairie Schooner*, *Braving the Body*, and *Ghost Fishing: An Eco-Justice Anthology*, and *Kinship: in a World of Relations*. Cárdenas has served as Milwaukee's Poet Laureate and is Professor Emerita of English at UW–Milwaukee.

Michael Dowdy's books include *Tell Me about Your Bad Guys* (University of Nebraska Press, 2025), *Poetics of Social Engagement* (Wesleyan University Press, 2018, coedited with Claudia Rankine), *Urbilly* (Main Street Rag

Poetry Book Award, 2017), and *Broken Souths* (University of Arizona Press, 2013). He teaches Latinx literature at Villanova University.

Mauricio Kilwein Guevara writes in multiple genres: poetry, fiction, nonfiction, and drama. Of Ecuadorian and European descent, he was born in Boyacá, Colombia, and raised in the largest city in Appalachia: Pittsburgh, Pennsylvania. He is the author of a collection of micro-fictions and prose poems entitled *Autobiography of So-and-So*, three collections of poetry, and a book of translations published in Madrid, Spain. He has won regional, national, and international awards for his writing, including the Contemporary Poetry Series Competition (*Postmortem*, U of Georgia Press) and an International Latino Book Award (*POEMA*, U of Arizona Press). His comic play, *The Last Bridge/El último puente*, received a staged reading off-Broadway with Urban Stages. His collaborative, inter-artistic dramatic work, *Autobiography of So-and-so*, received a full production at Indiana University of Pennsylvania. He is Professor Emeritus of English at UW–Milwaukee.

Roberto Harrison is a Panamanian American poet and artist living in Milwaukee since 1991. He published his ninth book, *Isthmus to Abya Yala*, through City Lights in 2024. He has served as editor and publisher and most recently coedited the *Resist Much/Obey Little: Inaugural Poems to the Resistance* in 2017. He was Milwaukee Poet Laureate from 2017–19.

Raina J. León, PhD, is Black, Afro-Boricua, and from Philadelphia (Lenni Lenape ancestral lands). She is the author of *black god mother this body*, *Canticle of Idols*, *Boogeyman Dawn*, *sombra : (dis)locate*, and the chapbooks *profeta without refuge* and *Areyto to Atabey: Essays on the Mother(ing) Self*. She publishes across forms in visual art, poetry, nonfiction, fiction, and scholarly work. She has received fellowships and residencies and attended retreats with The Watering Hole, the Obsidian Foundation, Community of Writers, Montana Artists Refuge, MacDowell, Kimmel Harding Nelson Center for the Arts, Vermont Studio Center, the Tyrone Guthrie Center in Annamaghkerrig, Ireland, and Ragdale, among others. She is a founding editor of the *Acentos Review*, an online quarterly and international journal devoted to the promotion and publication of Latinx arts. She is a recipient of a National Association of

Latino Arts and Cultures Grant. She currently supports poets and writers at the Stonecoast MFA.



Tues. Apr. 15 | 7 pm CDT

(\$10 | free for UWM students)

IN PERSON at the Wisconsin Room in the Student Union of the UW–Milwaukee campus (2200 E. Kenwood Blvd.)

UWM’s Distinguished Lecture Series presents **Ada Limón**, 24th Poet Laureate of the United States. This is a ticketed event. More information is available here: <https://uwm.edu/studentinvolvement/get-involved/distinguished-lecture-series/>.

Ada Limón the author of six books of poetry, including *The Carrying*, which won the National Book Critics Circle Award. Her book *Bright Dead Things* was nominated for the National Book Award, the National Book Critics Circle Award, and the Kingsley Tufts Poetry Award. Her most recent book of poetry, *The Hurting Kind*, was shortlisted for the Griffin Poetry Prize. She is also the author of two children’s books: *In Praise of Mystery*, with illustrations by Peter Sis; and *And, Too, The Fox*, released in 2025.

In October of 2023 she was awarded a MacArthur “Genius” Fellowship, and she was named a *TIME* magazine woman of the year in 2024. She is the recipient of a Guggenheim fellowship and wrote a poem that was engraved on NASA’s Europa Clipper Spacecraft that was launched to the second moon of Jupiter in October 2024. As the 24th Poet Laureate of The United States, her signature project is called *You Are Here* and focuses on how poetry can help connect us to the natural world. She will serve as Poet Laureate until the spring of 2025. Sponsored by Student Involvement, Women’s Resource Center, Women’s and Gender Studies, English

Department, Honors College, and ColorLit.

In partnership with the Center for Latin American & Caribbean Studies, 21st Century Studies, & Roberto Hernandez Center.



Thurs. Apr. 24 | 5:30 pm CDT

HYBRID In person at UWM in Curtin Hall, Room 175 (3243 N. Downer Ave.) This event will also be livestreamed here: tinyurl.com/uwmpavlic25

Join our friends at the UWM Creative Writing Program for *At the Mercy of the Light: Color, Culture and the Shades of History*, a reading and conversation with **Ed Pavlić**. Sponsored by The Boudreaux Foundation, UWM English Department, and Woodland Pattern.

During the 21st century **Ed Pavlić** has authored thirteen books written across and between genres, and has published pieces in nearly seventy magazines. Recent works include: the poetry collections *Let It Be Broke* (2020) and *Call It In the Air* (2022); the novel *Another Kind of Madness* (2019); and critical studies such as *Outward: Adrienne Rich's Expanding Solitudes* (2021) and *Who Can Afford to Improvise?: James Baldwin and Black Music, the Lyric and the Listeners* (2016). He is presently working on multiple projects: a memoir tracing a racially transverse life, his, titled *At the Mercy of the Light: An Autobiography in Colors and Shades*; an on-going, decade-long archival project documenting the life and work of James Baldwin; and a biography titled *No Time to Rest: James Baldwin's Several Lives*. Pavlić is Distinguished Research Professor of English, African American Studies, and Creative Writing at the University of Georgia.

ULTRAVIOLET OF THE GENUINE

HANNAH BROOKS-MOTL

This is a story about phrasing
Being told on two levels

It has good bones, no bones—a minimum
Of advantages

It's got a garden path
At the height of summer, a little after

Pyramids of flowing pain
A window opens

Its latent layer
The songbook leaked

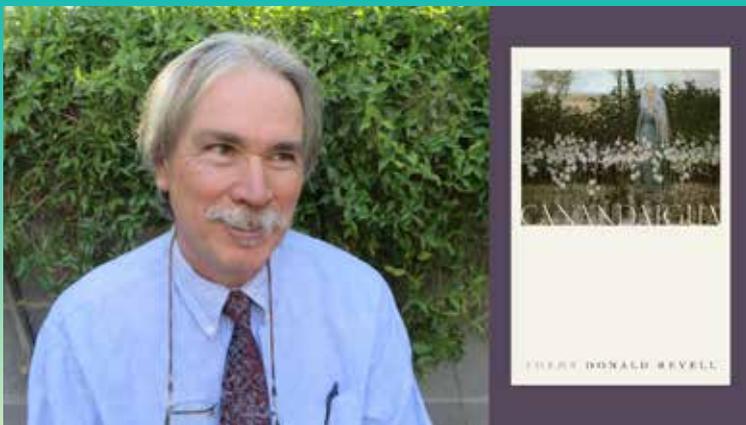
I still think it's powerful
A theory peaked

I think I was free there
Holding a goblet

One mutating afternoon
That's not personal, anecdotal

It just contributes
Whatever I say intentionally

That's about rhythm
I'll begin again



Sun. Apr. 27 | 2 pm CDT (\$Give What You Can)
HYBRID In person at Woodland Pattern and
livestreaming via Crowdcast

Join us for a poetry reading featuring **Donald Revell**, in celebration of his recent collection, *Canandaigua* (Alice James Books, 2024).

Donald Revell is the author of fifteen collections of poetry, including *Canandaigua* (Alice James Books, 2024), *The English Boat* (2018), and *Drought-Adapted Vine* (2015), all from Alice James Books. Revell has also published six volumes of translations from the French, including Apollinaire's *Alcools*, Rimbaud's *A Season in Hell*, Laforgue's *Last Verses*, and Verlaine's *Songs without Words*. His critical writings have been collected as: *Essay: A Critical Memoir*; *The Art of Attention*; and *Invisible Green: Selected Prose*. Donald Revell is currently a Professor of English at UNLV and faculty affiliate of the Black Mountain Institute.

PLATES OF FRUIT, CUT AND PEELED

DAVID SEUNG

Persimmons on a leafless tree:
unlaid eggs in a butchered hen.

The old woman picks from the sagging
branch. The grandson skips a stone.

It rejects the pond three times, as if
it belonged on that far shore.



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

Poetry Reading featuring **Sam Wright Fairbanks**, author of *Manhole for the New Millennium* (Discount Guillotine, 2025), **Rena Medow**, and **Léon Pradeau**, author of *This is it* (Antiphony, 2025),

Sam Wright Fairbanks was born in a bog and raised on the internet. They write poetry in Brooklyn. Their first full-length book of poems, *Manhole for the New Millennium*, will be released on May 1 by Discount Guillotine.

Rena Medow's poems, essays, articles and illustrations can be found in a variety of places, including VA Press, *Vancouver Sun*, *VICE*, and *LunaLuna Magazine*, among others. She loves painting, process ontology, and phytochemistry.

Léon Pradeau is a poet and translator based in Chicago. His recent publications include *This is it* (Antiphony, 2025) and 'vaisseau instantané/instant shipping' (Les murmurations, 2024). He is the founding editor of *Transat*, a journal of poetry and poetics in French and English.

Thurs. May 8 | 7 pm CDT (\$Give What You Can)
HYBRID In person at Woodland Pattern and
livestreaming via Crowdcast

A reading featuring **Dana Maya**, **Oscar Mireles**, **Carmen Murguía**, and **Roberto Rivera** in celebration of the forthcoming anthology, *I Didn't Know There Were Latinos in Wisconsin*, the fourth volume in a series now spanning more than 3 decades. This is a series of anthologies, edited by Oscar Mireles, that demonstrates "the breadth

and depth of Wisconsin's Latino/a population. Not strangers, not new arrivals, these authors represent an important part of the region's cultural and social fabric."



Tues. May 13 | 7 pm CDT

(Free and open to the public)

IN PERSON at Boswell Book Company (2559 N. Downer Ave. | 414-332-1181)

Boswell hosts an evening with Madison's Poet Laureate, **Steven Espada Dawson**, who appears with *Late to the Search Party*, a bold, vivid, and beautiful poetry collection that explores family, addiction, and loss. We're thrilled to cohost this event along with Boswell.

Steven Espada Dawson's first full length poetry collection is a crystalline debut exploring themes of family, addiction, belonging, and loss—a searching elegy of the fissures that have come to define contemporary American life.

From Boswellian Chris Lee: "As far as debut collections go, this one's a kick right in the chest. This is the raw, urgent howl of a young poet who's bleeding onto the page, yet it's written with the lyrical sophistication and control of a master stylist, one who's lived more than a few lives. It is a marvel of love and pain."

This is a free event. Advanced registration is encouraged: [stevenespadaawsonmke.eventbrite.com](https://www.stevenespadaawsonmke.eventbrite.com)

Steven Espada Dawson is a former Ruth Lilly Fellow and Wisconsin Institute for Creative Writing Fellow. His poems appear in many journals and have been anthologized in *Best New Poets*, *Pushcart Prize*, and *Sarabande's Another Last Call: Poems on Addiction & Deliverance*. He has taught creative writing at universities, libraries, and

prisons across the country. He lives in Madison, where he serves as poet laureate.



Sat. May 17 | 7 pm CDT (\$Give What You Can)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast (This event will not be recorded for future viewing.)

Join us for a reading and conversation featuring The Song Cave authors, **Hannah Brooks-Motl** and **David Seung**, with The Song Cave Editor and Co-Publisher, **Alan Felsenthal**, who will host and moderate the event.

Hannah Brooks-Motl was born and raised in Wisconsin. She is author of the poetry collections *The New Years* (2014), *M* (2015), *Earth* (2019), and *Ultraviolet of the Genuine* (2025), as well as chapbooks from the Song Cave, *arrow as arow*, and *The Year*. She lives in western Massachusetts.

David Seung, author of *Silkworm's Pansori* (The Song Cave, 2025), is a second-generation Korean-American writer and stand-up comedian, championing his hometown of Portland, Oregon through his tour company, Side Dish Mafia Food Tours. He holds an MFA in Creative Writing from Portland State University, where he now in turn teaches as an adjunct. His work has been featured in Harper's Magazine.

Alan Felsenthal is the author of *Hereafter* (The Song Cave, 2024) and *Lowly* (Ugly Duckling Presse, 2017). His writing has appeared in *BOMB*, *The Brooklyn Rail*, *Harper's*, *The New York Review of Books*, and *The New York Times Magazine*. He is the editor of *Bookworm: Conversations with Michael Silverblatt* (The Song Cave, 2023) and the co-editor of *A Dark Dreambox of Another Kind: The Poems of Alfred Starr Hamilton* (The Song

APRIL 2025

S	M	T	W	T	F	S
		1	2 Readshop	3 Ihns Larsen	4 Alternating Currents Live: Trio Blonk, Smith, & Zerang	5
6	7	8	9	10	11	12 Workshop: <i>Places We Call Home</i>
13 <i>Latino Poetry</i>	14	15 Ada Limón @ UWM	16 Readshop	17 Formations Series	18	19 MKE Zine Fest
20	21	22	23	24 Ed Pavlić @ UWM	25 Open Mic: resound return	26
27 Donald Revell	28 Teen Poetry Fest	29	30 Readshop			

MAY

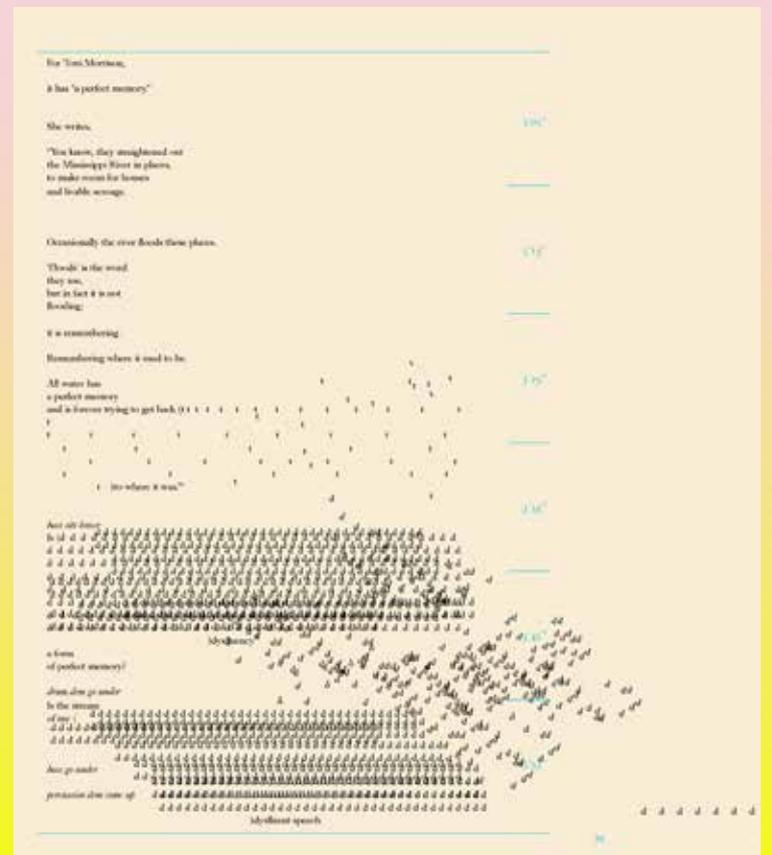
S	M	T	W	T	F	S
				1	2 Wright Fairbanks Meadow Pradeau	3
4	5	6	7 Lyrical Sanctuary Student Showcase	8 Maya Mireles Murguia Rivera	9	10 Milwaukee Youth Poet Laureate Finals
11	12	13 Steven Espada Dawson @ Boswell	14 Readshop	15 Formations Series	16	17 Song Cave: Brooks-Motl Seung Felsenthal
18	19	20	21	22 Russell Hoffman	23	24 Workshop: <i>Poetics of Relation</i>
25	26	27	28 Readshop	29	30 resound return	31 <i>Poetics of Relation</i>

JUNE

S	M	T	W	T	F	S
1	2	3	4	5	6	7 Workshop: <i>Poetics of Relation</i>
8	9	10 Poetry in the Park	11 Readshop	12	13	14
15	16	17	18	19 Formations Series	20	21
22	23 Poetry Camp	24 Poetry Camp	25 Poetry Camp	26 Poetry Camp	27 Poetry Camp	28
			Readshop		Open Mic: resound return	
29	30					

ON THE COVER

From "Dysfluent Waters" from *The Clearing* by JJJJerome Ellis.
On display in *This Rhythm That's Mine*.



Cave, 2013). He currently teaches poetry at NYU Tandon School of Engineering.

The Song Cave is dedicated to recovering a lost sensibility and creating a new one by publishing books of poetry, translations, art criticism, and making art prints and other related materials.

Presented as part of our series Visions in Publishing with support from the NEA



Thurs. May 22 | 7 pm CDT (\$Give What You Can)
HYBRID In person at Woodland Pattern and
livestreaming via Crowdcast

Poetry Reading featuring **Lauren Russell**, author of *A Window That Can Neither Open nor Close* (Milkweed Editions, 2024), and **Cynthia Marie Hoffman**, author of *Exploding Head* (Persea Books, 2024)

Lauren Russell is the author of three books, including *A Window That Can Neither Open nor Close* (Milkweed Editions, 2024) and *Descent* (Tarpaulin Sky Press, 2020), winner of the Poetry Society of America's 2021 Anna Rabinowitz Award. An NEA and Cave Canem fellow, she teaches in the Writing Seminars at Johns Hopkins University.

Cynthia Marie Hoffman is the author of four collections of poetry, most recently *Exploding Head*, an OCD memoir in prose poems. Her essays are in *TIME*, *The Sun*, *Lit Hub*, and elsewhere, and her poems have been published in *Electric Literature*, *The Believer*, the *Indianapolis Review*, and other venues. Cynthia lives in Madison, WI. www.cynthiamariehoffman.com.

SEVEN DARKNESSES

CYNTHIA MARIE HOFFMAN

No one knows how dark the darkness is. A bat flaps from the hay barn dressed in a shawl of webs. Call to the night. It answers with a thud against the neighbor's house. It screams like a fox at the gate. The black spots on your heart grow blacker. You might never cast off your darkneses. One trots beside you like a black hole on a leash, barking. No one was meant to live at absolute zero, absolute dark. The earth itself cannot imagine it. Its oceans are strung with lanternfish like fairy lights. Tonight, this spongy cloud blotting copies of the moon across the sky. The warmth of your body emits a single photon detectable by the most sensitive machinery. And then another. And then this fog slipping into your pocket like a ghostly hand, seeking comfort.

Tue. Jun. 10 | 6:30 pm CDT (\$Give What You Can)

Rain date: Wed. Jun. 11

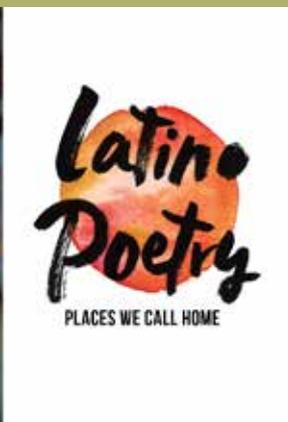
This event will take place in person at Juneau Park (900 N. Prospect Ave.)

Poetry in the Park featuring readings from **Margot Armbruster, John Contreras, Freesia McKee, and Ed Werstein.**

Bring your blankets and chairs, snacks and drinks, and friends, and join us at the Solomon Juneau statue for this beloved summer reading series, now entering its ninth year. Poetry in the Park takes place in Juneau Park on the second Tuesday of June, July, August, and September, with rain dates scheduled on the second Wednesday of each month. This season's events are made possible with support from Juneau Park Friends.

WORKSHOPS

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



Sat. Apr. 12 | 2–5 pm CDT

IN PERSON at Woodland Pattern

Places We Call Home, a poetry workshop with **Brenda Cárdenas**

This workshop is free to attend, but space is limited. Please register in advance at woodlandpattern.org to ensure a spot.

Besides the house you live in now, what places, people, other beings, or objects have felt like home to you? A river, forest, mountain, garden, lake, desert, or park? A mother, father, loving partner, community? A dog, cat, birds that visit your backyard, the neighborhood fox? A shelter, barn, old cabin? A language? A painting? A book? A city, town, country, continent? Your own body? In this free workshop, after reading and discussing example poems from the new Library of America Latino Poetry anthology and engaging in an exercise that helps us find the most specific language possible to animate our work, we will write poems regarding or riffing off of these alternative notions of home. If you are able, please bring photographs of some of the places, people, or other beings that are the places you call home.

Current Wisconsin Poet Laureate **Brenda Cárdenas** has authored *Trace* (Red Hen Press), winner of the 2023 Society of Midland Authors Award for Poetry and silver winner of Foreword Review's Indie Poetry Prize; *Boomerang* (Bilingual Press); and three chapbooks. 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*. Her poems have been published in such venues as *Poetry*, *Prairie Schooner*, *Braving the Body*, and *Ghost Fishing: An Eco-Justice Anthology*, and *Kinship: in a World of Relations*. Cárdenas has served as Milwaukee's Poet Laureate and is Professor Emerita of English at UW–Milwaukee.

Please also join us for a related poetry reading and panel discussion taking place on Sun. Apr. 13 at 2 pm, and featuring poets whose work is published in *Latino Poetry: The Library of America Anthology*.

Both programs are presented in partnership with **Letras Latinas**, the literary initiative of the Institute for Latino Studies at the University of Notre Dame, which strives to enhance the visibility, appreciation, and study of Latinx literature with an emphasis on programs that support newer voices, foster a sense of community among writers, and place Latinx writers in community spaces.

Both are also part of **Latino Poetry: Places We Call Home**, a major public humanities initiative taking place across the nation in 2024 and 2025, directed by Library of America and funded with generous support from the National Endowment for the Humanities and Emerson Collective.

Library of America is a nonprofit organization that champions our nation's cultural heritage by publishing America's greatest writing in authoritative new editions and providing resources for readers to explore this rich, living legacy.



Sat. May 24, 31, & June 7 | 3–4:30 pm CDT

(\$100 | \$90 for members)

IN PERSON at Woodland Pattern

Poetics of Relation: Oracle & Guide, a reading and writing workshop with **Liat Tzvi Mayer**

Join Liat Tzvi Mayer in a generative writing workshop reading Édouard Glissant's seminal book *Poetics of Relation*. An important work in postcolonial literature and criticism, this book offers a rich network of ideas such as opacity, errantry, creolization, relation and the poetry of "Each and every identity extended through a relationship with the Other." Those thinking and writing, in prose or poetry, about the geographic, historical, and cultural registers of identity will find this workshop valuable. With Glissant we will open new pathways to sense, new postures from which to connect, and new memories with which we may be transformed. The workshop will invite participants into a reading and writing practice using experimental, collaborative, and somatic approaches to bring the ideas to life, using *Poetics of Relation* as oracle and guide.

Liat Tzvi Mayer is a writer with quiet intensity. Born and now based in the land of many mounds on the shores of Lake Michigan, Mayer studied continental philosophy with the spirits of many great thinkers in exile at the New School, and somatics by the foot of a grandmother pine tree in the Wet Mountains in southern Colorado. Her

work has appeared in the classic street art book, *Stencil Pirates* (2004), *Keep This Bag Away From Children* (2012), *The Bloomsbury Anthology of Contemporary Jewish American Poetry* (2013), *Hitting A Wall: Jewish Narratives Confronting the Occupation* (2017), and in her 2019 hybrid cultural anthropology Master's thesis on youth involved in the sex trade, which integrates poetry with ethnography. She creates workshops and readshops on narrative cartography and collaborative survival, as well as community spaces for metabolizing and integrating life's tough terrain. She has traveled widely often using only a thumb for a vehicle.

CONCERTS



Fri. Apr. 4 | 7 pm CDT (\$15 General | \$13 Members)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Alternating Currents Live presents **Trio Blonk, Smith, & Zerang**.

Jaap Blonk—voice, electronics

Damon Smith—double bass

Michael Zerang—percussion

From Jaap Blonk, February 2025:

This trio has been a long-standing wish of both Damon and me. Michael Zerang and I go back to the mid-1990's, when we started playing together in the U.S. and the Netherlands, and recorded trio CDs with Mats Gustafsson and Fred Lonberg-Holm. With Damon, I first played in 1998 at a festival in Sicily. Then, from 2012 on, we performed together regularly and released 6 CDs and a couple of cassettes together. We're all seasoned and

full-blown improvisers. So I am hugely looking forward to finally performing as a trio.

Jaap Blonk (born 1953 in Woerden, Netherlands) is a self-taught composer, vocalist, poet, and visual artist. His unfinished studies in mathematics and musicology mainly created a penchant for activities in a Dada vein, as did several unsuccessful jobs in offices and other well-organized systems. In the early 1980s he discovered the power and flexibility of his voice, and set out on a long-term research of phonetics and the possibilities of the human voice. At present, he has developed into a specialist in the creation and performance of sound poetry and a unique vocal improviser, supported by a powerful and uninhibited stage presence. He performs and gives workshops worldwide on a regular basis. Over the years, with live electronics he developed a similar agility as with his voice. To this date Blonk's music has appeared on 30 CDs with his own Kontrans label; many other recordings as well as about a dozen books with his visual work have been published in several countries.

Damon Smith studied double bass with Lisle Ellis and has had lessons with Bertram Turetzky, Joëlle Léandr, John Lindberg, Mark Dresser, and others. Damon's 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. Visual art, film, and dance heavily influence his music, as evidenced by his CAMH performance of Ben Patterson's *Variations for Double Bass*, collaborations with director Werner Herzog on soundtracks for *Grizzly Man* and *Encounters at the End of the World*, and an early performance with the Merce Cunningham Dance Company. Damon has collaborated with a wide range of musicians, including: Cecil Taylor, Marshall Allen (of Sun Ra's Arkestra), Henry Kaiser, Roscoe Mitchell, Michael Pisaro, Wadada Leo Smith, Marco Eneidi, Wolfgang Fuchs, Peter Brötzmann, and Peter Kowald. After many years in the San Francisco Bay Area, and six great years in Houston, Texas, working regularly with Alvin Fielder, Sandy Ewen, David Dove, and Chris Cogburn. Damon moved to the Boston area in the fall of 2016 and began working with Jeb Bishop, Joe McPhee, Ra-Kalam Bob Moses, and many others. Damon has run Balance Point Acoustics record label since 2001, releasing music focusing on transatlantic collaborations between U.S. and European musicians.

Michael Zerang was born in Chicago, Illinois, and is a first generation American of Assyrian decent. He has been an active musician, composer, and producer since 1976, focusing extensively on improvised music, free jazz, contemporary composition, puppet theater, experimental theater, and international musical forms. He has been a long-standing member of The Peter Brötzmann Chicago Tentet, Friction Brothers, Brötzmann/McPhee/Kessler/Zerang Quartet, KARKHANA, and Survival Unit III with Joe McPhee and Fred Lonberg-Holm. He has collaborated extensively with contemporary theater, dance, and other multidisciplinary forms and has received three Joseph Jefferson Awards for Original Music Composition in Theater, in 1996, 1998, and 2000. He has over one-hundred-and-twenty titles in his discography and has toured nationally and internationally to 40 countries since 1981 with an ever-widening pool of collaborators. He was the artistic director of the Link's Hall Performance Series from 1985–1989 where he produced over 300 concerts of jazz, traditional ethnic folk music, electronic music, and other forms of forward thinking music. He continued to produce concerts at Cafe Urbus Orbis from 1994–1996, and at his own space, The Candlestick Maker in Chicago's Albany Park neighborhood, from 2001–2005.

Thurs. Apr. 17 | 7 PM CDT (\$10)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Formations Series for New and Improvised Music featuring

Set 1—**Hal Rammel**

Set 2—**Timothy Russell Trio**

Thurs. May 15 | 7 PM CDT (\$10)

HYBRID In person at Woodland Pattern and livestreaming via Crowdcast

Formations Series for New and Improvised Music featuring

Set 1—**Nicholas Elert/Jay Mollerskov Duo**

Set 2—**Steve Nelson-Raney**

Thurs. June 19 | 7 PM CDT (\$10)

HYBRID In person at Woodland Pattern and
livestreaming via Crowdcast

Formations Series for New and Improvised Music with
performers to be announced.

EXHIBITIONS



This Rhythm That's Mine

On view: Fri. Mar. 14–Sun. Jun. 29

This Rhythm That's Mine features works by **Intisar Abioto**, **Willemijn Bolks**, **Aaaalexandra Martins**, **Wendy Ronaldson**, and **Olivia Simmons** (plus work by **JJJJerome Ellis**). The exhibition's title comes from a poem (featured in the show) written by Simmons. With abundant humor, imagination, and skill, these artists—all of whom identify as people who stutter—consider how stuttering intersects with identity, family, politics, nature, and more. *This Rhythm That's Mine* was co-curated by **JJJJerome Ellis**, and **Julia Leone** and **Aidan Sank** from **SPACE**.

Intisar Abioto (b. Memphis, TN, 1986) is an artist working across photography, dance, and writing. Moving from the visionary and embodied root of Blackgirl Southern cross-temporal cross-modal storytelling ways, her works refer to the living breath and breadth of people of African descent against the expanse of their storied, imaginative, and geographic landscapes. Working in long-form

projects encompassing the visual, folkloric, documentary, and performing arts, she has produced *The People Could Fly Project*, *The Black Portlanders*, and *The Black*. With the five women artists in her family, she is the co-founder of Studio Abioto, a multivalent creative arts studio.



Willemijn Bolks (b. 1999) is an artist and a person who stutters from the Netherlands. She has found that creating art about stuttering and connecting with the community has greatly helped her on her journey toward acceptance and

joy. By sharing her work and helping to organize activities and events, she hopes to give back to the community and support others on their journey.

Aaaalexandra Martins is a non-binary artist who stutters. She lives in Brazil. Aaaalexandra manages the profile *Vozes Gagas* (Stuttering Voices), where she produces informative content about stuttering. She is the Communications Director for the Disability Pride Parade Brazil.

Wendy Ronaldson: I was born on March 27, 1964, in N.E. Lincolnshire. I am a British artist working in various media—mixed media, drawing, film, installation art, sculpture, and painting, using and reflecting on my own personal experiences in private and social spaces, which inform my behaviours as a person who stammers.

My practice explores speech, a communication method and the 'in-between,' in relation to stammering and private and public spaces, and how this affects thoughts and human behaviour. I initially like to work spontaneously, without a plan; this spontaneous action springboards me into developing a bigger project; this is driven by 'It has to feel right.' My work is sometimes considered 'confessional' and 'Beauty in the Eye of the Beholder.'

Olivia Simmons is a 16-year-old native New Yorker who is living with a stutter. Olivia has been stuttering since the tender age of 5, and all of her experiences, good and bad, have molded her into the person she is today.

Olivia has interest in fashion, writing, traveling and listening to music, however her favorite one is writing poetry. She is extremely passionate about equal and fair treatment for all, as one of her goals is to become a better listener, especially to people in the stuttering community. This past summer, she was fortunate to be a part of SPACE's exhibit at the Whitney Museum on stuttering, where she recited her personal poetry. That wonderful moment she will never forget. Olivia is honored to be a part of the SPACE community, to share information, resources, advocate and mentor, and to be a voice for those who may feel they have none. Olivia's stutter has become her friend.



JJJJerome Ellis (any pronoun) is a disabled Grenadian-Jamaican-American artist, surfer, and person who stutters. The artist works across music, performance, writing, video, and photography. JJJJerome has the great privilege of being married to poet-ecologist Luísa Black Ellis. They live in a monastery on a creek in traditional Chesapeake and Nansemond territory. JJJJerome dreams of building a sonic bath house!

SPACE (Stuttering, People, Arts, Community, Education) is a nonprofit organization working to create more space for stuttering and change the way the world listens. SPACE creates a more inclusive and accessible world for people who stutter through arts, education, and advocacy. We specialize in facilitating professional listening workshops for businesses and schools to teach better listening to all through the lens of stuttering, offering unique online community and arts programs for people ages 7–23 who stutter, and carrying out advocacy initiatives to reduce stigma and increase stuttering representation in media. Learn more about SPACE at www.spacetostutter.org.

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. Apr. 25, May 30, and June 27 | 7 pm CDT
(\$Give What You Can)

IN PERSON at Woodland Pattern

Open Mic: resound return

Who's more temperamental—you or the weather? Gather your wares and worries, open your windows, air out your notebooks, and organize your notes app. Let roots push past the septic tank, reaching for the earth's vernal core. resound return is hosted the last Friday of the month. Register upon arrival; reading begins at 7:10 pm.

Wed. Apr. 2, 16, & 30; May 14 & 28; June 11 & 25 | 6–7:15 pm CDT (Open to the public)

ONLINE on Zoom

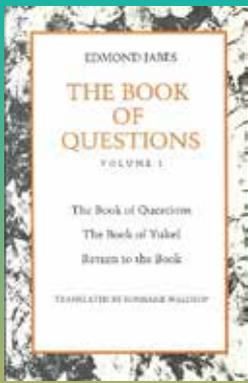
Reading Group: Readshops

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 currently reading both *Gap Gardening: Selected Poems* by Rosmarie Waldrop, and Waldrop's translation of *The Book of Questions* by Edmond Jabès. *Gap Gardening* “traces Waldrop's growing sense of writing as an exploration of what happens in between. Between words, sentences, people, cultures.

Between fragment and flow, thinking and feeling, mind and body. For the first time, we have a complete and clear view of the work of a great and inquiring, brave and indispensable poet.”



The Book of Questions by Edmond Jabès is “a meditative narrative of Jewish Experience, and, more generally, man’s relation to the world... Even though words imply ambiguity and lies, they are the home of the exile. A book becomes the Book, fragments of the law that are in some way unified, where past and present, the visionary, and the

common place, encounter each other. For Jabès every word is a question in the book of being. Man defines himself in the world against all that threatens his existence— death, the infinite, silence, that is, God, his primal opponent. How can one speak what cannot be spoken?”

Meets Tuesday evenings, with dates TBD

6–7 pm CDT (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 group is currently reading *The Essential June Jordan* (ed. Jan Heller Levi and Christoph Keller) and *Look* by Solmaz Sharif.

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.

STAFF RECOMMEND— ATIONS



***Flag* by Imani Elizabeth Jackson (Futurepoem, 2024)**

—“You might hold native soil in the form of a stone thrown at a border tower, but how do you hold the tidewaters of Black diaspora and vitality? *Flag* moves with remembering’s phase shifts: a flood that’s also its watercycle’s “intensity of rain,” and

a river that’s sand, mud, and silt at its mouth. In *Flag*, the recursive bend gets all the precision of language normally reserved for something linear and unrelenting. Not all defiance looks the same. *Flag* gives me so much hope for poetry.” —Kimberly Alidio [Mike]



***Now that things are changing* by Kate Greenstreet (arrow as aarow, 2024)**

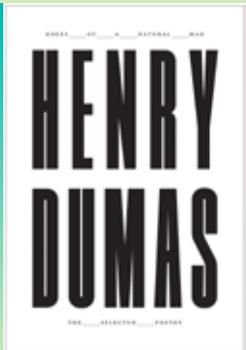
—Hand-sewn and published in a limited edition of 125, this full-sized chapbook is the first release from Kate Greenstreet in nearly a decade. As Rob McLennan notes, *Now that things are changing* is similar in structure and tone to

Greenstreet’s prior published poetry: “self-contained lyric first-person sections of meditative commentary and speculation [that are] less a narrative trajectory than a game of poem-fragment solitaire, each new piece reacting to all that came prior [. . .] a kind of ongoing field notes on life on earth, silence, interiority, and the body,” all building toward something larger. “You can’t deny plot,” she writes. “The way it moves. The way it pulls down dirt and trees from / both sides of the river.” [Jenny]



Lorine Niedecker's Short Fiction by Jenny Penberthy, Kate Colby, Flora Coker, & Karl Gartung (Friends of Lorine Niedecker & Woodland Pattern, 2024)—“I sent University of Wisconsin–Milwaukee Library a copy of *T&G* way back in Sept. A few days ago I wrote: Did

you fail to receive? They answer they’ve placed it with regional materials. I should ask: What Region—London, Wisconsin, New York?” —Lorine Niedecker, in her December 7, 1969 letter to Cid Corman. This latest installment in the Friends of Lorine Niedecker’s ‘*What Region?*’ monograph series is meant to give the three short fictions in Niedecker’s *Collected Works* (University of California Press, 2003) the respect they deserve. Jenny Penberthy’s essay explores the first two of these fictions, ‘Uncle’ and ‘Switchboard Girl.’ Kate Colby examines Niedecker’s poetics regarding ‘The evening’s automobiles.’ Woodland Pattern’s own Karl Gartung provides a preface, and actor Flora Coker performs supplemental recordings of all three Niedecker fictions. [Chuck]



Knees of a Natural Man: The Selected Poetry of Henry Dumas edited by Eugene B. Redmond (Flood Editions, 2021)—Henry Dumas was born on July 20, 1934, in Sweet Home, Arkansas, and moved to Harlem at the age of ten. He graduated from Commerce High School and studied at City College in New York before a stint in the

U.S. Air Force. He was stationed on the Arabian Peninsula (which piqued his abiding interest in Arabic culture) and in San Antonio, Texas. Following discharge, Dumas attended Rutgers University, worked for a year at IBM, and taught at Southern Illinois University’s Experiment in Higher Education in East St. Louis from 1967 to 1968. An editor of, supporter of, and contributor to numerous small magazines, Dumas was also active in the Civil Rights Movement and a seminal force in the Black Arts Movement. On May 23, 1968, Dumas was shot and killed by a New York City Transit policeman in the subway. [Antonio]



The Telaraña Circuit by Lucía Hinojosa Gaxiola (Tender Buttons Press, 2023)—*The Telaraña Circuit* is Lucía Hinojosa Gaxiola’s first book of poems, a deeply felt and sustained investigative thought-web of material and immaterial memory. Through different sectional lenses, she constructs a poetic portrait of her aunt who was, aptly, an

archeologist. In this, she creates a series of visual and sonic poem-glyphs that score archaeologies of personal and cultural memory, where each cycle spins and sings new registers of connective depth. This bilingual text blossoms into a mesh of charged, fractal elements: each line or “fragment” imbued with the full presence of the whole. [Marla]



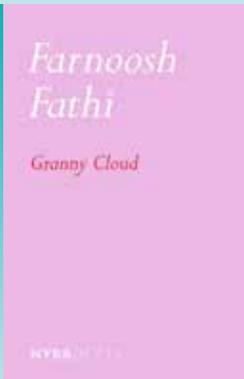
Lies and Sorcery by Elsa Morante (NYRB, 2023)—Elsa Morante is one of the titans of twentieth-century literature—Natalia Ginzburg said she was the writer of her own generation that she most admired—and yet her work remains little known in the United States. Written during World War II, Morante’s celebrated first novel, *Lies and Sorcery*, is in the grand tradition

of Stendhal, Tolstoy, and Proust, spanning the lives of three generations of wildly eccentric women. Ruinously translated when originally released in the United States (entire sections of the novel were discarded), Jenny McPhee’s new translation restores the integrity of the original work and of Morante’s vision of a society sick with preening and power-seeking, where fascism looms quotidian within interpersonal dynamics. As Jess Bergman writes for the *New Yorker*: “The novel is animated by Morante’s hatred of the selfishness and superficiality that she saw in her countrymen. In their masochistic worship of hierarchy, tendency toward idolatry, and susceptibility to kitsch, its characters embody the traits that she believed had enabled Mussolini’s rise.” [Laura]



***Chaos, Crossing* by Olivia Elias**
(World Poetry Books, 2022)—
Chaos, Crossing—translated by
award-winning translator Kareem
James Abu-Zeid—is a powerful
chronicle of uprootedness, of times
marked by inequality, injustice, and
disconnection. These poems—
presented here in a bilingual
edition—seek the calm at the

center of the storm, the still point amidst the chaos.
[Alexa]



***Granny Cloud* by Farnoosh Fathi**
(NYRB, 2024)—Farnoosh Fathi’s
poetry has been admired for its
“riot of associations and sonic
improvisations” (Christine Hume,
Boston Review); its commitment to
fathoming language as what it is—an
unfathomable depth. *Granny Cloud*,
Fathi’s second book of poems,
showcases her gifts both in short

works of prodigious concentration and in a long poem,
“Anyone’s Don’tanelle,” composed of the drafts and
do-overs that led to “Fontanelle”—a wild reimagining of
the dispirited court tumbler said to have inspired St.
Francis’s “Jugglers of God.” *Granny Cloud* is a portrait of
ecstatic decisions and revisions, constantly reversed,
constantly renewed. [Lewis]

SUPERVOLCANO IN A GOD-HONORING WAY

SAM WRIGHT FAIRBANKS

Oops! all information breaches Your gender
is important to us; please hold Complex

multisystem collapse How to make a raft
from data breaking as the new tradition Place

high value on unauthorized regretting
How to find the secret motion of inertness

dipped in warming baskets of Antarctic flowers
Supervolcano in a god-honoring way swallows

christian girl autumn cottage counterrevolution
Heat-seeking heat seeks a credit bureau harmony

of incidental anguish adjusters Carrion field intensities
of putrid sky—unbearable wriggling fills it all up

The power grid is older than any of us

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. Symchysh & James P. McNulty Charitable Fund, Milwaukee Arts Board, Milwaukee County CAMPAAC, 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!**



720 E. Locust St.

Milwaukee, WI 53212

(Address Service Requested)

NON-PROFIT

U.S. Postage PAID

Milwaukee, WI

Permit No. 5687