



2026



**APRIL**  
**- JUNE**

# LETTER FROM THE DIRECTORS

Dear friends,

We write from the chrysalis of Woodland Pattern's upcoming move, and from the outskirts of our final season of programming on Locust Street.

All things being liminal, we are grounding ourselves in community and in the inexhaustible dark matter of human creativity. Already assisting us is a freshly installed exhibition of works by Anne Kingsbury. On view through May 28th, *Art That Keeps on Singing* meditates on time, labor, process, repetition, and evolution—the stuff of art and life, over the course of a life—with a firm refusal to ossify.

As sun and green return to Milwaukee in fits and starts, so too will a superbloom of old friends. This spring, we welcome back Takahiro Suzuki and Janelle VanderKelen for *aCinema's* tenth season of screenings. We're also thrilled that both of our concert series this season will feature local and returning musicians with deep ties to Woodland Pattern. And as we head into May, we are preparing for a full-on family reunion of poets who will bless the gallery with their readings one last time.

That said, new faces, too, abound. In April, Lily Lalios, the 2026 Milwaukee Emerging Poet Fellow in Projects, will commence a year-long series of free community workshops entitled *Over the Prairie//Under the Prairie*. On May 9th, we will welcome a new Milwaukee Youth Poet Laureate. And as always, several musicians and poets will join us for the very first time, including Kendra Sullivan, whose poem "Sugar," included in this newsletter, speaks to the perpetual flux and transmogrification that the conditions for life require:

the compost whispers please  
add some molasses

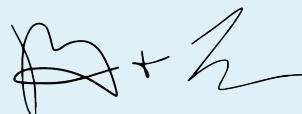
to the pile, let's accelerate  
my transformation into loamy soil. Soil says

birth is air  
eating earth to feed  
the world.

In this season of metamorphosis, we are taking cues from Kendra and Anne. While we will soon leave behind a beloved home and neighborhood, we recognize Woodland Pattern not as something immutable or fixed, but as a dynamic, living soil whose time has come to turn.

Woodland Pattern will remain open on Locust Street until the end of June. If you haven't stopped by in a while, please be sure to see us before we close to the public—and then prepare to celebrate with us again later this year when we re-emerge in Bay View.

With gratitude,



Jenny Gropp & Laura Solomon  
Executive Directors

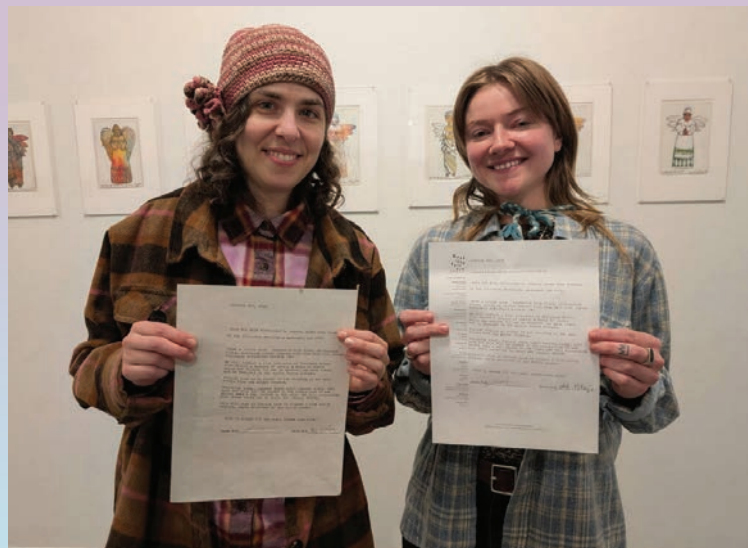
## ON THE COVER



Anne Kingsbury, *Fairy Beaver Cope*, ceramic, leather, 36 x 40", 1980-1983

# 2026 EMERGING POET FELLOW ANNOUNCEMENT

Join us in welcoming our next cohort of Milwaukee Emerging Poet Fellows: **Luna Sachse–Abresch** in the Practice Category and **Lily Lalios** in the Project Category!



## MEET LUNA

**Luna Sachse–Abresch**, endearingly Lu, is an ecological restorationist who oftentimes finds a poem in her head while working in an open field. She is a proud vessel of the earth’s influence. Lu vows to use it for good. Shifting clouds, strange morphologies, and sidewalk ephemera speak to her. Writing poems to remember her place in the allness of it, living, and loving in the Milwaukee River basin.

Lu will receive ongoing support this year for her writing practice from mentor **Anja Notanja Sieger**. Lu’s fellowship also includes a \$500 book allowance and free admission to all Woodland Pattern workshops.

Anja has been typewriting custom poems for 15 years. Ben Tinterstices recently published her broadside “Bottle Me the Stench of Rugged Camel.” Her book *Healers and Dealers of the Ultimate Truth* was published by

VA Press (2017). V.A.P. also included her in their *Return to the Gathering Place of the Waters* anthology. She produces “Anja Asks Anybody” and “The Subtle Forces” for Riverwest Radio. Previous venues for her work include Artmaking: Grove Gallery; The Pfister Hotel; QWERTYFEST MKE; O, Miami Poetry Festival; Milwaukee Opera Theatre; Fringe Fest Milwaukee; Renaissance Theaterworks; Saint Kate Arts Hotel; the Museum of Wisconsin Art; and the Walker’s Point Center for the Arts. She is a 2026 JOY Grant recipient.



## MEET LILY

**Lily Lalios** is a writer based in Milwaukee who has been published by *#EnbyLife* journal, Pitymilk Press, and VA Press. They also produced *Apagimeni Literary Magazine*, a compilation of poetry, essays, and visual art by and about the queer Greek American experience. Lily’s work made the long list for the 2024 *SmokeLong Quarterly* Award for Flash Fiction, and they were a finalist for the 2025 *Genrepunk* Haunting Award. Currently, Lily is also a member of the writing team for Cabaret Milwaukee, a theatre troupe that performs radio dramas about Wisconsin history.

Lily's project *Over the Prairie//Under the Prairie* is a yearlong series of free community poetry workshops, culminating in a print anthology. These generative workshops, designed for Milwaukee residents and writers of all experience levels, will explore one or more of the project's four major themes; Grief and Death practices, Local Eco-Writing, Interfaith/Intercultural Memory-Keeping, and Ekphrastic Poetry. Workshops will be held at various locations around the city in order to offer site-specific inspiration related to the theme, as well as to allow participants to explore their city and meet neighbors they might not otherwise encounter.

Workshops are free and open to the public; first come, first serve. Participants are welcome to come to as many or as few as they like. While these themes are sure to inspire highly personal and vulnerable work, participants are welcome to submit their generated works to the community anthology, which will commemorate the project and serve as a testament to the importance of collective grieving and the cathartic power of poetry.

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

**Save the dates (and see our [WORKSHOPS section for more details](#)):**

Wed. Apr. 8, 6–8 pm CDT @ Woodland Pattern  
Wed. May 6, 6–8 pm CDT @ Woodland Pattern  
Sat. Jun. 6, 2–4 pm CDT @ Charles Allis Art Museum  
Sat. Jun. 20, 2–4 pm CDT @ Charles Allis Art Museum  
Sat. July 18, 2–4 CDT @ Lynden Sculpture Garden  
HOME Family Workshop Day  
Sat. Sept. 19, 2–4 pm CDT @ Lynden Sculpture Garden

### **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. 18 | 10:30 am–4:30 pm CDT**

(Open to the public)

**\*IN PERSON\*** at the Central Branch of the Milwaukee Public Library (814 W. Wisconsin Ave.)

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 produced by The Milwaukee Zine Consortium in partnership with The Milwaukee Public Library.



## Milwaukee Youth Poet Laureate Finals

**Sat. May 9 | 2–3:30 pm CDT** (Open to the public)

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

Join us as we name Milwaukee's fourth Youth Poet Laureate! Emceed by Milwaukee Poet Laureate **Shelly Conley**, the program will feature performances by our three finalists, along with an appearance and reading by the current Milwaukee Youth Poet Laureate, **Angela Wang**.

Judges for this year's competition include poet and Founder and Project Manager of In Community **Alea McHatten**, visual artist and poet and Woodland Pattern Teaching Artist **Jackie Valadez**, and typewriter poet and Manager for Sociocultural Programming at UW–Milwaukee **John Contreras**.



## A Homecoming Farewell—A Weekend of Readings and Reunions in Riverwest

**Fri. May 22 | 7 pm CDT** (\$Give What You Can)

**\*HYBRID\*** In person at Woodland Pattern and livestreaming via Crowdcast

We kick off our final weekend of programs on Locust Street with a celebration of **Soham Patel's** *The Daughter Industry* (Nightboat Books), alongside readings from **Mauricio Kilwein Guevara** and Wisconsin Poet Laureate, **Brenda Cárdenas**.

A former Woodland Pattern volunteer and reading series curator, **Soham Patel** is the author of *The Daughter Industry* (Nightboat, 2026), as well as *all one in the end/water—* (2022), *ever really hear it* (2018), winner of the Subito Prize, and *to afar from afar* (2018).

Current Wisconsin Poet Laureate and former Milwaukee 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 as well as editing two anthologies. Her poems have also been published in literary magazines and anthologies such as *Poetry*, *American Poetry Review*, *Prairie Schooner*, and the Library of America's Latino Poetry anthology among many others. Cárdenas is Professor Emerita of English at UW—

# KENDRA SULLIVAN

## Sugar

The spring leaves say sugar.  
Sugar structures cell walls.  
The summer leaves say sun  
light converted into sugar.  
Sugar structures cell walls.

The autumn leaves say de-  
composition is extra-  
cellular digestion, a process  
by which the world outside  
becomes the world  
inside the body  
mind: the way sense

becomes flesh, the way  
plants take air and water to make  
structural carbohydrates, the way

decomposition is the simplification  
of complex carbohydrates  
into sugar.  
Sugar structures cell walls.

The acorn says the squirrels'  
esophagus or bile duct or pancreas—a soup  
of enzymes, the squirrel says

continuous activity of recovering, no—  
no, continuous activity of recovering.

While squirrel colonizes future airspace  
with ample shade cast by sugar maples,

the compost whispers please  
add some molasses

to the pile, let's accelerate  
my transformation  
into loamy soil. Soil says

birth is air  
eating earth to feed  
the world.

Milwaukee and currently serves on the Board of Directors of Woodland Pattern in Milwaukee where she lives with her husband, the poet Roberto Harrison, and their dog, Maya.

**Mauricio Kilwein Guevara** was born in Boyacá, Colombia, and raised in Pittsburgh, PA. He retired as Professor of English at UW–Milwaukee, where he taught creative writing and contemporary literature for many years. He had the privilege of directing Soham Patel's doctoral dissertation, titled *The Daughter Industry*. A longtime friend of Woodland Pattern, Mauricio is the author of four poetry collections, a book of translations published in Spain, and a play performed Off-Broadway. His novel, *The Thieves of Guevara*, a road novel set mostly in Ecuador, is forthcoming.

**Sat. May 23** (\$Give What You Can)

**\*HYBRID\*** In person at Woodland Pattern and livestreaming via Crowdcast

**1 pm CDT: Bryon Cherry, Siwar Masannat, and Bethany Price**—We begin a tremendous final day of programs on Locust Street with three inimitable poets, each of whom have been steady fixtures of Woodland Pattern's programming and community for many years.

**3 pm CDT: Small-Press Appreciation: pitymilk press**—For our final installment of *Small-Press Appreciation* on Locust Street, we could not be happier to feature the fearless and homegrown-in-Riverwest **pitymilk press**. Join us for readings and conversations with TBA pitymilk authors curated by editors **edie roberts** and **Chelsea Tadeyeske**. *Small-Press Appreciation* is an ongoing series celebrating publishers doing passionate and exemplary cultural work outside the mainstream.

**5 pm CDT: Old School "Poetry Marathon" Potluck**—Bring a dish, share a dish. We'll provide utensils, bowls, and plates, and we'll have some beverages on hand. Crockpots galore and Locust Street lore, in memory of so many Marathons past.

**7 pm CDT: Native Writers in the 21st Century**—Befittingly, Woodland Pattern's longest-running reading series will close out this special weekend and represent our final curated program on Locust Street. Please join

us for readings by **Sherwin Bitsui**, **Kimberly Blaeser**, **Franklin K.R. Cline**, and **Jake Skeets**—all returning writers of this series, which has featured more than 100 Indigenous writers—both emerging and established—since 2007.

**Sherwin Bitsui** is the author of three collections of poetry, *Dissolve*, *Flood Song*, and *Shapeshift*. He is the recipient of a Whiting Award, an American Book Award, and the PEN Book Award. His poems have appeared in *Narrative*, *Black Renaissance Noir*, *American Poet*, the *Iowa Review*, *LIT*, and *elsewhere*. He is Diné of the Todich'ii'nii (Bitter Water Clan), born for the Tliziilaani (Many Goats Clan), and has received fellowships from the Lannan Foundation and the Native Arts & Culture Foundation.

**Kimberly Blaeser**—founding director of Indigenous Nations Poets, a past Wisconsin Poet Laureate, and a longtime collaborator with Woodland Pattern—is the author of six poetry collections including *Ancient Light*, *Copper Yearning*, and *Résister en dansant/Ikwe-niimi: Dancing Resistance*. Blaeser's honors include the 2026 Science and Literature Award from the National Book Foundation, 2025 *Poets & Writers'* Writer for Writers Award, *Hayden's Ferry Review's* Indigenous Poets Prize, the *Masters Review* Short Story Award, and a Lifetime Achievement Award from Native Writers' Circle of the Americas. An enrolled member of the White Earth Nation, Blaeser is an Anishinaabe activist and environmentalist, a Professor Emerita at UW–Milwaukee, and an MFA faculty member at Institute of American Indian Arts. She lives in the woods and wetlands of Wisconsin and, for part of each year, in a water-access cabin near the Boundary Water Canoe Area Wilderness where she follows poems, photos, stories, and river otters—sometimes all at once. Her debut collection of fiction, *Red Ants*, is forthcoming from Counterpoint Press in October 2026.

**Bryon Cherry** is a poet and musician. He is the author of two chapbooks of poetry, *death moan* (Aquarius Press/Willow Books, 2023) and *Funeral Journey* (The Quail Press, 2019), and a full-length collection of poems, *Ruins, Ruminations, and Rituals* (Anarcho Welfare Press, 2019). His work was also featured in *Return to the Gathering Place of the Waters* (VA Press) and *South Florida Poetry Journal*. Born and raised in Milwaukee, he is of and shaped by his evolving home city. He is guided by what he considers the magical forces of listening and love.

**Franklin K.R. Cline**, a former member of Woodland Pattern's Board of Directors, is the author of *So What* and *The Beatles' Second Album*, both published by VA Press. An enrolled member of the Cherokee Nation, he is a graduate of UW–Milwaukee's Creative Writing Program. He is based in Kansas City, Missouri, where he lives with Six and Olivia.

**Jake Skeets** is the author of two books of poetry, *Eyes Bottle Dark with a Mouthful of Flowers* (Milkweed Editions, 2019)—winner of the National Poetry Series, an American Book Award, the Kate Tufts Discovery Award, and a Whiting Award—and his highly anticipated second collection, *Horses* (Milkweed Editions, 2026). His work has appeared in journals and magazines such as *Poetry*, the *New York Times Magazine*, and the *Paris Review*. Other honors include an NEA Grant for Arts Projects, a Mellon Projecting All Voices Fellowship, and the 2023–24 Grisham Writer in Residence at the University of Mississippi. He is the third Navajo Nation Poet Laureate and teaches at the University of Oklahoma.

Jordanian writer **Siwar Masannat** is the author of *cue* (Georgia Review Books, 2024) and *50 Water Dreams* (Cleveland State University Poetry Center, 2015). A former Woodland Pattern volunteer, Masannat holds a PhD in English from UW–Milwaukee, where she was a Distinguished Dissertation R1 Fellow and a Distinguished Graduate Student Fellow. Masannat now lives in Providence, Rhode Island, where she works as Managing Editor of the Caribbean Poetry Book Series: Calabash and Assistant Director of the African Poetry Book Fund. She teaches Literary Arts at Brown University.

**Bethany Price** is a woman of many hats, just like everyone. She is from Wisconsin, but currently lives in upstate NY. Find her work through the small publishers Papeachu Press, VA Press, and pitymilk press. She feels most at home around palm trees.

**edie roberts** is a poet and facilitator living in Detroit. They are a bookmaker who has been editing and publishing since 2009 under the umbrellas of Plumberries Press, pitymilk press, and Bathmatics. They earned a Masters in Creative Writing from Miami University, where they taught writing and composition courses and helped curate a reading series. They have hosted readings and other events across the Midwest and are currently

hosting a monthly series at 27th Letter Books in Detroit. Their own books include *Thank You, Ain't Life Grand* (pitymilk press, 2020), *Everywhere You Go* (Bathmatics, 2019), and others.

**Chelsea Tadeyeske** lives, works, and plays in Milwaukee, where she co-edits pitymilk press and curates poetry readings in her apartment, The Bell Tower. She is the author of several chapbooks including *If You Bend It Backwards Nothing Really Happens* (Rabbit Catastrophe Press, 2017), *Princess Diana* (Bathmatics, 2019), and *The Floor of a Cage Floating Above the Floor of a House* (Bathmatics, 2020). In the spring of 2022, she completed a month-long artist residency at Gamli Skoli on Hrisey Island, Iceland, where she finished two poetry projects, *What If Loving You Wasn't About Me?* (with edie roberts, Bathmatics, 2022), and *Island Weather* (pitymilk press, 2023). She is a Virgo sun, Libra rising, and Aquarius Moon, born in the Year of the Snake.



## Poetry Camp

**Mon.–Fri. Jun. 22–26 | 8:30 am–3:30 pm CDT**

(Week 1)

**Mon.–Fri. July 6–10 | 8:30 am–3:30 pm CDT**

(Week 2)

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](http://woodlandpattern.org/youth)



**Sun. May 24 | 2–5 pm CDT** (Open to the public)

### **Art That Keeps on Singing: Work by Anne Kingsbury Closing Reception**

An open house and toast to Anne and her art, and to all the Woodland Patterning that has been done on Locust Street over the years. See you there!

# JANET JENNERJOHN

## Synesthesia

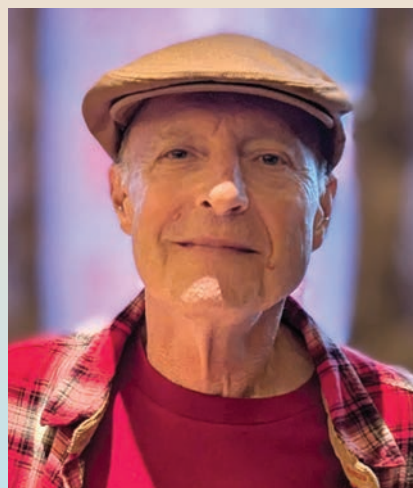
My husband often dreams of flying  
through the lithe hills of Pittsburgh.  
Real wings attached through a spiderweb  
of nerves, bloodstream fluid as scherzo.

I dream of falling, falling through time—  
A ventriloquist of choring air. When  
I fall, it's into water—rivers, lakes, sounds  
florid with sea life waiting for me.

Once on a visit to Big Sur, the crepe paper  
air was ablaze with yerba, wild fennel,  
eucalyptus carouseling a sensual path  
to the shoreline where three tongues of  
water made centos of mountain streams.

Had I the faith of 100 hallelujahs, I would have  
jumped, flung this nobody of bodies to the coral  
and starfish, made of myself a meal for the elephant  
seals and blue crabs. How lovely to be a piece  
of flesh on a tusk, scent of me on the wind.

# READINGS + CONVERSATIONS



**Sat. Apr. 11 | 7 pm  
CDT** (\$Give What  
You Can)

**\*IN PERSON\*** at  
Woodland Pattern

Join us for a reading  
with **Ed Werstein**,  
followed by an open  
mic for those who  
took part in Ed's  
**Writing Political  
Poetry** workshop

(see **WORKSHOPS**). All are welcome to participate in this  
open mic, and to share a political poem or two as time  
allows, with priority given to workshop participants. Sign-  
ups for those who weren't part of the workshop will open  
15 minutes before the reading, and space will be limited.



**Thurs. Apr. 23 | 5:30 pm CDT** (Open to the public)

**Off-site at UWM in Curtin Hall, Room 175** (3243 N.  
Downer Ave.)

Join **Cynthia Marie Hoffman** as she reads from  
*Exploding Head*, a memoir in prose poems about her  
lifelong journey with OCD.

**Cynthia Marie Hoffman** is the author of four collections

of poetry: *Exploding Head*, *Call Me When You Want to Talk about the Tombstones*, *Paper Doll Fetus*, and *Sightseer*, all from Persea Books. She is the recipient of fellowships from the Wisconsin Institute for Creative Writing, Civitella Ranieri Foundation, and the Wisconsin Arts Board. Essays have appeared in *TIME*, *The Sun*, *Lit Hub*, and elsewhere. Poems have appeared in *Electric Literature*, *The Believer*, *the Los Angeles Review*, and elsewhere. [www.cynthiamariehoffman.com](http://www.cynthiamariehoffman.com).

Sponsored by the Boudreaux Foundation, the UWM English Department, and Woodland Pattern.



**Thurs. Apr. 30 | 7 pm CDT** (\$Give What You Can)

**\*HYBRID\*** In person at Woodland Pattern and livestreaming via Crowdcast

Join us for a reading featuring **Abraham Smith**, author of *Surgencies* (Baobab Press, 2026); and **Steve Timm**, author of *Rule of Composition: Poems Written to the Cecil Taylor Feel Trio's 2 Ts for a Lovely T*.

**Abraham Smith** was raised around Ladysmith, WI, and lives in Ogden, Utah, where he is associate professor of English and co-director of Creative Writing at Weber State University. His recent poetry collections include *Surgencies* (Baobab Press, 2026), *One Warm Morning* (Stubborn Mule Press, 2025), *Insomniac Sentinel* (Baobab Press, 2023), and *Dear Weirdo* (Propeller Books, 2022). Away from his desk, Smith improvises poems inside songs with the Snarlin' Yarns: [thesnarlinyarnsut.bandcamp.com](http://thesnarlinyarnsut.bandcamp.com).

**Steve Timm** is a poet and sound poet in Madison, WI. He is the author of four books of poetry, the most recent of

which is *Rule of Composition: Poems Written to the Cecil Taylor Feel Trio's 2 Ts for a Lovely T*, as well as several chapbooks.



**Thurs. May 7 | 7 pm CDT** (\$Give What You Can)

**\*HYBRID\*** In person at Woodland Pattern and livestreaming via Crowdcast

Join us for a reading featuring poet and editor for The Song Cave, **Alan Felsenthal**, with poet, public artist, and activist scholar, **Dr. Kendra Sullivan**.

**Alan Felsenthal** is the author of *Lowly* (Ugly Duckling Presse, 2017) and *Hereafter* (The Song Cave, 2024). 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 co-editor of *A Dark Dreambox of Another Kind: The Poems of Alfred Starr Hamilton* (The Song Cave, 2013) and the editor of *Bookworm: Conversations with Michael Silverblatt* (The Song Cave, 2023). He teaches poetry at NYU Tandon School of Engineering.

**Dr. Kendra Sullivan** is a poet, a public artist, and an activist scholar. She is Director of the Center for the Humanities at the CUNY Graduate Center. Her leadership portfolio currently includes the NYC Climate Justice Hub, the CUNY Climate Assembly Project, the CUNY Adjunct Incubator, *Lost & Found: The CUNY Poetics Document Initiative*, and *Women's Studies Quarterly*. She directed the Mellon Seminar on Public Engagement and Collaborative Research from 2014-2024. Sullivan has taught at NYU, Columbia, and the CUNY

Graduate Center. She is the co-founder of the Sunview Luncheonette, a cooperative arts venue in Greenpoint, Brooklyn, and a member of Mare Liberum, an eco-art collective. A recipient of the Pushcart Prize (2026), her poetry books include *Zero Point Dream Poems* (DoubleCross Press, 2023) and *Reps* (Ugly Duckling Presse, 2024).



**Thurs. May 28 | 7 pm CDT** (\$Give What You Can)

**\*HYBRID\*** In person at Woodland Pattern and livestreaming via Crowdcast

Join us for a reading in celebration of **Janet Jennerjohn's** chapbook, *The Moment Before* (Woodland Pattern, 2026), featuring readings from Janet along with **Michele Kotler**

**Janet Jennerjohn**, an alum of the UWM creative writing graduate program, recently retired from MATC after 30+ years of teaching College English. She divides her time between Milwaukee and Door County with her husband Mauricio and their dog Django. She is the author of a bilingual chapbook, *Cara dividida/Divided Face* and the forthcoming chapbook, *The Moment Before*. Her poems have appeared in *American Poetry Review*, *SWWIM Every Day*, *Sheltering with Poems*, and the Wisconsin Poets' Calendar, among others.

**Michele Kotler** is a poet living in New York City, the city that birthed and raised her. She received her MFA in Poetry from the University of Michigan after receiving her BA in Creative Writing from Sarah Lawrence College. She is the founding director of the Community-Word

Project, a teaching artist training and artist in the schools organization. Her poetry has appeared in *American Poetry Review*, *Washington Square Review*, *Spinning Jenny*, *Painted Bride Quarterly*, and *SWWIM Everyday*.



**Tue. Jun. 9 | 6:30 pm CDT** (\$Give What You Can)

**\*IN PERSON\*** at Juneau Park (900 N. Prospect Ave.)

**Poetry in the Park** featuring readings from **Blue Lotus**, **Gina Cornejo**, **Nick Demske**, and **Kati Katchever**

*Bring your blankets and chairs, snacks and drinks, and friends, and join us at the Solomon Juneau statue for this beloved summer reading series. 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.*

Shana Wilson, who goes by the name **Blue Lotus**, is a lover of words, good music, and creativity. She is a poet, spoken-word artist, photographer, and massage therapist, who uses her voice and sound to encourage healing, reflection, and hope. The healing power of poetry was introduced to her around age 7; she's been an active listener, reader, and writer of it ever since. When the weather allows, she can usually be found near a body of water playing one or more of her singing bowls or her Djembe named Ocean.

**Gina Cornejo** is a Milwaukee-born, raised, and reunited autobiographical writer, immersive storyteller, solo performer, actor, and self-proclaimed professional

# APRIL 2026

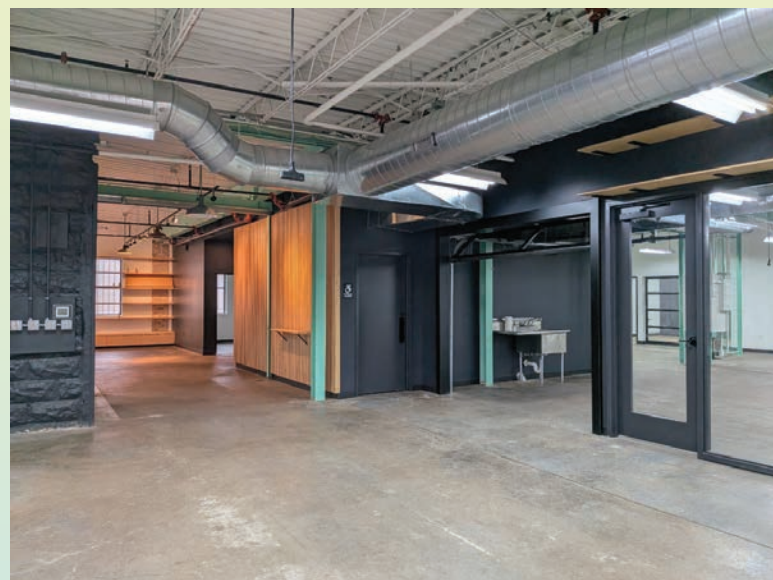
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8 <i>Over the Prairie// Under the Prairie</i>	9	10	11 <i>Writing Political Poetry Workshop</i>
						<i>Political Poetry Reading &amp; Open Mic</i>
12	13	14 Ping Pong Book Club	15 Readshop	16 Formations	17 Gallery Night	18 Milwaukee Zine Fest
						Gallery Day
19	20	21	22	23 Cynthia Marie Hoffman at UWM	24 resound return	25 Artist Conversation with Debra Brehmer
26 Alternating Currents Live: Emily Rach Beisel	27	28 Ping Pong Book Club	29 Readshop	30 Abraham Smith Steve Timm		

# MAY

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					1	2
3 Alternating Currents Live: Mai Sugimoto Trio	4	5	6 <i>Over the Prairie// Under the Prairie</i>	7 Alan Felsenthal Dr. Kendra Sullivan	8	9 Milwaukee Youth Poet Laureate Finals
10	11	12 Ping Pong	13 Readshop	14	15 aCinema	16 aCinema
17 aCinema	18	19	20	21 Formations: Improvising Orchestra	22 A Homecoming Farewell: Reading	23 A Homecoming Farewell: Reading and Potluck
24 A Homecoming Farewell: Exhibition Reception	25	26 Ping Pong Book Club	27 Readshop	28 Janet Jennerjohn Michele Kotler	29 resound return	30
31 Locust St. Festival						

# JUNE

S	M	T	W	T	F	S
	1	2	3	4	5	6 <i>Over the Prairie// Under the Prairie</i>
7	8	9 Poetry in the Park	10 Readshop	11	12	13
14	15	16	17	18	19	20 <i>Over the Prairie// Under the Prairie</i>
21	22 Poetry Camp	23 Poetry Camp	24 Poetry Camp	25 Poetry Camp	26 Poetry Camp	27
			Readshop			
28	29	30				



Woodland Pattern's future home at 347 E. Ward St. in Milwaukee's Bay View neighborhood.

feelings—haver. The daughter of a Peruvian mariachi singer and a professional jazz dancer from Chicago, Gina’s captivation with the arts began in her bloodline. She believes our distinct path of artistic expression is based on the risk of venturing out to seek within.

**Nick Demske** is the author of *Nick Demske* (Fence Books, 2010). A librarian at the Racine Public Library and County Supervisor for Racine County’s First District, Demske is the co-founder of the BONK! Poetry and Music series and co-founder of the Joshua Glover Justice Fund, a bail fund for people incarcerated pretrial in Racine County.

**Kati Katchever** (b.1977, she/they) is a songpoet in hues of high blue and deep amber, a flute-throated loon catching light between dusk and dawn. A deep lover of the natural world who explores the spaces where light and body meet and co-create, Kati performs an intimate mix of poems and genre-defying songpoems, imbuing each with her soulful, intuitive approach to expanding hearts and minds. She is a visual artist, musician, and small-gauge filmmaker who also fosters analog film culture via 16mm film processing, archival work, and teaching film and video production at UW–Milwaukee.

## WORKSHOPS

To sign up for a workshop, visit our [www.woodlandpattern.org](http://www.woodlandpattern.org), contact Programming Director Mike Wendt ([michaelw@woodlandpattern.org](mailto:michaelw@woodlandpattern.org)), or give us a call.

### Sat. Apr. 11 | 1–5 pm CDT

(Sliding Scale fee of \$20–\$150. Please give what you can; all donations will go directly to the instructor)

**\*IN PERSON\*** at Woodland Pattern

#### **Writing Political Poetry with Ed Werstein**

Writing poetry is a political act, but some poems are more political than others. They can address a news story, respond to a crisis like climate change, advocate for peace, or inspire the reader to action. In this workshop participants will discuss an article by Marilyn Taylor titled “Twelve Pitfalls of Writing Protest Poetry,”

then read and discuss several examples of political poetry that will be provided in advance. After taking time for writing our own poems, we will read and discuss the poems of those willing to share their work. Participants will be encouraged (but not required) to choose a news headline from the week prior to the workshop, and draft a poem in response to bring to the workshop.

**Ed Werstein**, Milwaukee, WI, spent over forty years working in manufacturing and workforce development. He was active in the labor movement, and held several union positions during his working career. He began writing poetry in his late fifties when his muse awoke and dragged herself out of bed. Since then he has published over two hundred poems in various journals and anthologies, and is working on his fifth collection of poetry. A lifetime member of the Wisconsin Fellowship of Poets, Ed meets regularly with a critique group called The Hartford Avenue Poets, and is grateful for the improvement to his poetry resulting from those meetings. In 2018 he won the Lorine Niedecker Poetry Prize awarded by the Council for Wisconsin Writers, and judged by Nickole Brown. A lifelong peace activist, Ed still regularly attends rallies and protests against wars, and more recently against the threats to our democracy. Email him at [wersted@gmail.com](mailto:wersted@gmail.com).

#### **Over the Prairie//Under the Prairie**

An **\*IN PERSON\*** series with **2026 Milwaukee Emerging Poet Practice Fellow Lily Laliou** (Free and open to the public, but registration is required.)

Workshops are *a la carte*. Participants are welcome to come to as many or as few as they like.

*Over the Prairie//Under the Prairie* is a **yearlong series of free community poetry workshops, culminating in a print anthology**. These generative workshops, designed for Milwaukee residents and writers of all experience levels, will explore one or more of the project’s four major themes: Grief and Death practices, Local Eco-Writing, Interfaith/Intercultural Memory-Keeping, and Ekphrastic Poetry.

(continues on next page)

**Wed. Apr. 8 | 6–8 pm CDT at Woodland Pattern**

### ***Write It True***

Workshop participants are invited to transform grief for the present into optimism and action for the future. Engaging with the Radical Imaginary, we'll write "Autobioracle" Poetry (autobiography + oracle) to remember that it is possible to see ourselves in a better world. Let's practice thinking about the people we will grow into and the community we could grow into.

**Wed. May 6 | 6–8 pm CDT at Woodland Pattern**

### ***The Paved Prairie***

In this ecology-focused workshop, we'll observe the plants around the Woodland Pattern building for ideas about character, categorization, and conflict, casting the plants that poke up through the sidewalks as heroes against seemingly insurmountable odds. Is a Prairie still a Prairie if there's a City on top of it? Who decided the difference between "flowers" and "weeds"? Participants will peek beneath the Urban Overlay for inspiration. We'll write poems that consider the relationship between the land and those that walk on it, discussing things like city planning and landscaping, the prioritization of roads and cars, and sources of noise, air, and soil pollution.

**Sat. Jun. 6 | 2–4 pm CDT at Charles Allis Art Museum** (1801 N. Prospect Ave., Milwaukee)

### ***A Thousand Words***

Ekphrastic poetry is any poetry responding to a visual work of art, such as painting, sculpture or photography. In this workshop, we will explore ekphrasis in relation to a family photograph or heirloom. We invite participants (and family members if possible) to bring memory objects to the Charles Allis Art Museum to write poems inspired by these objects and the stories they tell.

**Sat. Jun. 20 | 2–4 pm CDT at Charles Allis Art Museum** (1801 N. Prospect Ave., Milwaukee)

### ***The Good Death***

If you could choose all the details, how would you want to experience the end of your life? These conversations are often emotional and intimidating, but using poetry as a tool to meet death in the abstract, participants will be able to contemplate, verbalize, and advocate for their ideal end-of-life care. Workshop participants will take inspiration from the historic Charles Allis Art Museum to contemplate the Victorian concept of The Good Death and the changes in American practices around death in the last 150 years. Additional resources from Greater Milwaukee Death Doulas will also be provided.

**Sat. July 18 | 2–4 pm CDT for the HOME Family Workshop Day at Lynden Sculpture Garden** (2145 W. Brown Deer Rd., River Hills, WI 53217)

### ***Move Your (Poetic) Feet***

Milwaukee is a city defined by its cultural heritages and multiple waves of ethnic migration. In a non-exhaustive list, this includes Potawatami, Anishinaabe, Ho-Chunk, Menominee, Oneida, and Mohican nations, German, Scottish, Irish, Polish, African-American, Italian, Jewish, Slovak, Latine, Greek, Hmong, Rohingya, Yemeni, and many more. The music, rhythms, and melodies of these lineages remain deeply encoded into the artistic instincts of those to whom they belong. What music do you think of as "yours" and what rhythm does it possess? Come take the rhythm of the music you love and let it guide the meter of your poetry! Hosted at Lynden Sculpture Garden as part of their HOME Family Workshop Day.

**Sat. Sept. 19 | 2–4 pm CDT at Lynden Sculpture Garden** (2145 W. Brown Deer Rd., River Hills, WI 53217)

### ***Tell Me Again***

In this sixth and final *Over the Prairie//Under the Prairie* workshop, participants will write down a family story or legend they've heard repeated throughout their lives, then rework the critical elements of that family story into their chosen poetic form (haiku, black-out poem, pantoum, prose poem). In an especially short form like a

haiku, what words evoke the tale as a whole rather than literally relaying the facts? How does a black-out poem or its original prose reveal familial stylistics? How does the pantoum reflect the way stories are passed down and down again? We will begin our exploration of these forms by walking Lynden artist-in-residence Jenna Knapp's labyrinth installation.

## CONCERTS

**Thurs. Apr. 16 | 7 pm CDT** (\$10)

**\*HYBRID\*** In person at Woodland Pattern and livestreaming via Crowdcast

**Formations Series for New and Improvised Music** presents

**PaVda** (Hal Rammel & Linda Binder)

**LowGain** and **DawnSK**



**Sun. Apr. 26 | 7 pm CDT** (\$15 General | \$13 Members)

**\*HYBRID\*** In person at Woodland Pattern and livestreaming via Crowdcast

**Alternating Currents Live** presents **Emily Rach Beisel** celebrating their new album, *Sumptuous Branching*.

**Emily Rach Beisel** is a Chicago-based improviser, composer, educator, curator, and woodwind specialist whose work is celebrated for its visceral intensity and innovative blend of techniques. Beisel's 2023 solo album,

## STEVE TIMM

**hub**

the affermented

wrote thanks on a dollar signed

plungy sachem dotaler dottin tees

just this unnerbell' uh the misery zippa

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mark yr assonontals with lichen scleritude

dimonishing nocturnes of seraphidy

snails in escargot's the time

dyscrimina mucho's the chaim

if ya had to pick a language

if serendeputized was an anthem in a fiction

if the powers who arm caughtcha bellow

n simbas pranced the light bombastic

baby i'd still hafta love ya the way i do

*Particle of Organs*, has been described as “heavy stuff, sounds retrieved from the deeper places—the underworlds, the lightless subterranea . . . a raw, abrasive, oppressive, and thrilling journey.” (aJazzNoise)

Beisel’s music centers on the bass clarinet and incorporates voice, electronics, extended techniques, and other wind instruments creating a complex and nuanced soundscape in which the origins of sounds are often obscured.



**Sun. May 3 | 7 pm CDT** (\$Give What You Can)

**\*HYBRID\*** In person at Woodland Pattern and livestreaming via Crowdcast

**Alternating Currents Live** presents **Mai Sugimoto Trio** featuring

**Mai Sugimoto**—alto saxophone and flute

**Joshua Abrams**—bass

**Isaiah Spencer**—drums

“The trio manages to channel something ineffable in the recording situation, letting feel and groove take over. This is community music that is more about connection than virtuosity—which is surely present, but never ostentatiously so. . . . It conveys that singular joy of good improvised music, when it’s not about ripping solos but group unity. Naturally, I’m advising you all to pay close attention to Sugimoto from here on out.”

—from Peter Margasak, a long-time music journalist who has also programmed the weekly *Frequency Series* at Constellation in Chicago since 2013, on the trio’s *Sunlight Filtering Through Leaves* (Asian Improv Records, 2024)

**Mai Sugimoto** is a saxophonist, composer, and active member of Chicago’s jazz and creative music scene. *Born/Raised*, her debut album (Asian Improv Records, 2018), explores this cultural and musical binary, juxtaposing her Japanese upbringing with the American jazz idiom. Her first solo album, *monologue* (Asian Improv Records, 2021), was reviewed by Brad Rose of Foxy Digitalis, who writes, “Sugimoto’s skill is boundless as she can jump between different ideas while stitching them together with a common material thread. It’s music that demands attention and must be felt to be heard.”

**Joshua Abrams** is a composer, bassist, and improviser. His early formative musical experiences include performing in a chamber group conducted by Earle Brown, and busking in Philadelphia as an original member of The Roots. Since the mid-1990s, Abrams has been a key figure in Chicago’s creative music communities and has toured with artists across genres. In 2010, he formed the project Natural Information Society (NIS), a group that creates long-form psychedelic environments. He has toured North America and Europe extensively with NIS, and recorded four albums with them on the eremite label, and one with Delmark.

Abrams has released *Excavations*, a solo acoustic bass album (Feeding Tube Records, 2018), and he has appeared on over 100 recordings, including those by Bonnie “Prince” Billy, David Boykin, Hamid Drake, Nicole Mitchell, Roscoe Mitchell, Mike Reed, Matana Roberts, and Town and Country. His performances include work with The Fred Anderson Trio, Peter Brötzmann, Rhys Chatham, Toumani Diabaté, Jandek, Joe McPhee, Evan Parker, Jeff Parker, William Parker, Ballaké Sissoko, and Damo Suzuki.

**Isaiah Spencer** was born in Chicago, and with his edgy style and innovative beats, jazz and blues drumming he has carved out a unique reputation in Chicago and beyond. Critics have called his sound propulsive, fiery, and incendiary. Since 1998, Isaiah has been an active figure in the Chicago scene, while being recognized as one of the young lions like his counterparts and childhood friends Maurice Brown, Corey Wilkes, and Kevin Nabors. His musical prowess and versatility has led him to musicians such as Fred Anderson, William Parker, Ernest Dawkins, and David Murray, as well as more traditional figures including Clark Terry, Von Freeman,

Curtis Fuller, and George Freeman. Isaiah now leads the Isaiah Spencer sextet, which has become a local favorite at the Velvet Lounge where they have been performing every Sunday since the re-opening in 2006.

**Thurs. May 21 | 7 pm CDT** (\$10)

**\*HYBRID\*** In person at Woodland Pattern and livestreaming via Crowdcast

**Formations Series for New and Improvised Music** presents an **Improvising Orchestra**

The final Formations concert in Woodland Pattern's Locust Street gallery will feature a large group improvisation with many of the regulars from over the years.

## SCREENINGS



**Fri. May 15, Sat. May 16, & Sun. May 17**

(\$Give What You Can)

**Screenings will take place at 5 pm and 7 pm each day**

**\*IN PERSON\*** at Woodland Pattern

Join us for **aCinema's Annual Screening Series**, featuring a weekend of six programs curated by **Takahiro Suzuki** and **Janelle VanderKelen**! We are thrilled to welcome them back to the gallery for this special, condensed presentation, which comprises aCinema's Season 10.

The first two screenings will feature works selected from the aDifferent Program open call held this winter, which received over 300 submissions from around the globe. The weekend will then progress to four curated screenings featuring works by **Curtis Chin**, **Clara Jost**, **Chester Toye**, and many more!

## BRENDA CÁRDENAS

### Deportation

We were all once citizens of snow  
born beneath the stretched skins—  
taut tarps—of our sisters and brothers.  
Stateless citizens of desert doorways  
so low, our kin had to bow to greet us  
as we entered the arc of this world. We each  
held a bowl of slate blue sky, and wherever  
we carried it welcomed us home. See,  
there are no nations, no papers, no passports.  
There are no quotients in this genius heritage,  
only jungles of bougainvillea that reach  
like bodies to the morning sun, iguana tails  
smacking still air, only ladders to other levels  
of love.

(Originally published in *The American Poetry Review*,  
Vol. 54, No. 5, Sept./Oct. 2025, p. 34.)

# EXHIBITION



## **Art That Keeps on Singing: Work by Anne Kingsbury**

**On view: Mar. 13–May 28, 2026**

### **Events:**

**Fri. Apr. 17 & Sat. Apr. 18 | 4–7 pm CDT**

**Gallery Night MKE:** Join us on Fri. from 4–7 pm for light refreshments and a chance to speak with Anne. On Sat., the gallery will be open for Gallery Day from 12–7 pm.

**Sat. Apr. 25 | 2–5 pm CDT**

### **Reception and Artist Conversation with Debra**

**Brehmer:** Anne will be in conversation with Debra, the owner and director of Portrait Society Gallery of Contemporary Art in Milwaukee (her storied, full bio is below). Come early to get a seat and a snack; the conversation will begin at 2:30 pm.

**Sun. May 24 | 2–5 pm CDT**

**Closing Reception:** A toast to Anne and her art! And to singing on and on.

## **Anne Kingsbury Artist Statement**

For more than sixty years, I have been a working/exhibiting artist, using my hands as primary tools. Rather than seeing a totally finished piece in my mind, each creation unfolds during the process of making. I have worked with woodcuts, clay, leather, beads, and deer hides, sometimes combining them. Process, concept, and materials are equally important, becoming a form of slow improvisation.

During times when it was difficult to make art, journal pages became a lifeline for documenting what I could and did do. These were small activities to start a day. Things that were short, defined by a timer set for five minutes. Get dressed. Brush fangs. Comb hairs. Do dishes. Take out trash. Tasks that could stop when the timer went off. This was not a series of ‘to-dos’ or a record of exciting events, but rather a testament of ordinary things.

I retired from Woodland Pattern in early 2018, but I still keep the journals, which of course have evolved. Pages show recorded time as well as the actual time taken to make a piece and reflect other daily activities around it. It was years before I realized these pages of trivial activities had become an art practice—even during the times I mourned not making any art. They are repetitive, and yet each day is different; the handwriting and color of pens used varies. They are an homage to unimportant things that make up a life.

In my years at Woodland Pattern, I also took on multi-year projects that were explorations of materials and methods dependent on time to find solutions, rather than a preconceived road map giving me directions on how to get there. The evolution that happened during this process was always integral to the finished piece—even if the pace meant years instead of months.

The *Three Roles of the Fairy Beaver* wall-hanging on display—which takes on the traditional form of the cope, a stole-like garment worn by medieval priests—documents my early years at Woodland Pattern: *Fairy Beaver as Happy Home Maker*, *Fairy Beaver as Artist*, and *Fairy Beaver as Arts Administrator*. Each are surrounded by the necessary tools used on a day-to-day basis. The artist beaver wears a shaman’s headdress; the

administrator is dressed in a pin-striped business suit. All use a toilet brush. Around the edge are sixty-nine small ceramic tiles with scientific and intuitive “beaver” facts.

I now surround *Three Roles of the Fairy Beaver* with dozens of smaller-scale projects. Some works on display are unfinished pieces in various stages. Several were started over fifty years ago and all are still in progress.

My art has evolved from individual images to depicting relationships with time itself, and beaded deer hides have become works of conceptual art—not just word art, not just craft or beading—with each celebrating the steps towards unknown endings.

## Biography

Where I grew up in the small town of Turtle Lake, Wisconsin—population 600—there were no art classes in public school. The first drawing I remember making was a cannibal with a strategically placed palm leaf in first grade. Until attending the University of Wisconsin—River Falls as an undergraduate, I wasn’t aware of specific living artists. Four years later, after graduation, I was accepted by Claremont Graduate School in California in printmaking and ceramics and attended Scripps College.

After graduating with an MFA, I taught for several years, first in Hastings, Nebraska—where I met my husband, Karl Gartung—followed by a stint at Genesee Community College in Flint, Michigan, and finally at the University of Wisconsin—Milwaukee.

In 1979, Karl and I co-founded Woodland Pattern, introducing hundreds of writers, artists, and musicians to Riverwest, a working-class neighborhood. As with drawing the cannibal in first grade, I had little idea what was really underneath the running of a nonprofit organization. We learned many things on the job, often the hard way, and coming to believe in the crawl of faith—the importance of the journey in relationship to reaching a destination.

Having the opportunity to be part of Woodland Pattern since its inception, having unlimited access to the dizzying array of small-press books on site, and meeting, hosting, and presenting thousands of writers, artists, and musicians has been exhilarating and greatly contributed to my continuing education and inspiration.

For years, many of the visiting artists stayed with us and getting to know them informally was an incredible privilege. Breakfast in bathrobes, casual meals as well as more formal gatherings, and treating visitors as guests led to friendships as well as unforeseen opportunities.

During my four decades at Woodland Pattern, like many artists, I led a double life: arts administrator by day and artist by night. My ongoing personal work became informed by professional experiences, and trivial activities became an art practice, revealing hidden narratives. Journal pages became a limited-edition suite; one journal page was entirely translated as beadwork on leather (taking four hours per square inch and requiring three years to finish). A beaded *Pataphysical Alphabet* was purchased by the Beinecke Library at Yale in 2018. In May 2023, a deer hide covered with journal entries, drawings, and situational beadwork was completed after 27 years, and delivered to Executive Director Laurel Reuter at the North Dakota Museum of Art for their collection.

In 2014, I was awarded a Mary L. Nohl Fellowship as an Established Artist. This made it possible to first think about and then commit to building a studio addition to the back of our house, which was completed in mid-2017. Since retiring from Woodland Pattern, I have received the Wisconsin Visual Art Achievement Legacy Award (2020) and the Milwaukee Arts Board Artist of the Year Award (2021), and had an exhibition—*Slow Improvisation; a Frame of Mind*—at the North Dakota Museum of Art in 2025.

I am currently working on a new major piece, *Invite Your Demons to Dinner*, exploring life experiences as an artist through beaded text (a three-course menu), appliquéd drawings, and letters, and celebrating the steps toward unknown endings. Day by day becomes ever after.



**Debra Brehmer** is the owner and director of Portrait Society Gallery of Contemporary Art in Milwaukee, WI, founded in 2008. Since its inception, the gallery has supported artists in all stages

of their careers with a spirited and diverse program. Brehmer is also the founder and administrator of a related project called On the Wing, which, through nonprofit fiscal receivership, organized a major exhibition of Wisconsin prison art called *Art Against the Odds*, which is currently traveling. Brehmer is an art historian (MA, UW–Milwaukee) who has curated numerous exhibitions and has written many exhibition catalog essays for institutions including the Milwaukee Art Museum, the Wisconsin Museum of Quilts and Fiber Arts, Museum of Wisconsin Art, the estate of Vivian Maier, and the John Michael Kohler Arts Center. She is currently a regular contributor to *Hyperallergic*, an international online art publication based in Brooklyn. Her essays have been published in several anthologies, including *Fierce: Essays by and about Dauntless Women* (Nauset Press, Brooklyn, 2018), and *Write It: A Process Approach to College Essays* (Kendall Hunt, 2020). She was a co-founder, publisher, and editor of *Art Muscle Magazine* (1986–96) and taught art history and critical writing at the Milwaukee Institute of Art and Design. Brehmer serves on exhibition committees for the Jewish Museum Milwaukee and the Museum of Wisconsin Art. She was awarded the Wisconsin Achievement Award in Critical Writing in 2022 and was given a Mayoral Proclamation for service to the art community by the City of Milwaukee in 2023.

## COMMUNITY

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

**Fri. Apr. 24 & May 29 | 7 pm CDT**

(\$Give What You Can)

**\*IN PERSON\*** at Woodland Pattern

### Open Mic: resound return

No poetic forecast this spring—just pure gratitude for everyone who has sat in the audience or signed up for the dice roll. What started as a seedling has grown to a perennial bloom. Opening our podium to the wider community each month has been one of the highlights of our programming. As we prepare to move into a new

space, we're thankful for the voices that have filled this building.

resound return is hosted on Fridays near the end of the month. Register upon arrival; reading begins at 7:10 pm.

Rest assured: resound return will continue in our new space.

**Wed. Apr. 1, 15, & 29; May 13 & 27; Jun. 10 & 24  
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 Readshop group is currently reading *The Crystal Text* by Clark Coolidge. In the summer of 1982, Clark Coolidge received an unexpected gift of a crystal; small, clear, entirely unexceptional, the crystal nonetheless provoked the poet into writing what has long been considered his masterpiece. A durational poem composed over the

course of 10 months, in daybook-like entries of varying length, *The Crystal Text* is multifaceted and elusive, constantly interrogating itself. Is it a meditation on its titular object like Keats's “Urn” or a radical investigation of the limits of language as a signifying system? Is the poet channeling the crystal to access its message or is the crystal channeling the poet, drawing language from him to fill its colorless emptiness? Is it dictation or improvisation? Is the poem a record of its own crystalline growth or does it capture the process of consciousness

itself? *The Crystal Text* refuses to resolve the questions it raises but rather inhabits its various possibilities simultaneously, resulting in one of the major works of late 20th century American avant-garde poetry.

**Tues. Apr. 14 & 28 and May 12 & 26 | 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 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 RECOMMENDATIONS



***Now That You've Found It* by Aaron Turner & Jon Mueller (American Dreams Records, 2022)**—*Now That You've Found It* marks the first full-length collaboration between Aaron Turner and Jon Mueller, and their second after last year's *In The*

*Falls*, released by Turner's record label SIGE. The pair are iconoclastic musicians who have carved singular paths for decades, plying their trades in experimental, metal, and rock and pursuing countless collaborations in many disciplines. Amidst Turner and Mueller's extensive bodies of work, *Now That You've Found It* is a delightfully weird standout, pushing the envelope of their practices in manners wild, untapped, and hitherto unexplored. The album's genesis was a dream in which the pair gave a concert in which they hardly played a note. "Yet the energy of the performance was very intense," Mueller explains, "like something could blow at any moment. I woke up wanting to recreate that, and somehow I think we did." Recreating it started at Turner's House of Low Culture studio, reprising their past effort's collaborations with recording engineer Matt Bayles (Keiji Haino + SUMAC, Mono) and mixing/mastering engineer James Plotkin (Merzbow, Jack Rose). "Once we were in the room recording," says Mueller, "it all felt much more real, for better or worse. Reality became something to both work from and against." [Mike]



***Study of Sorrow: Translations by Shangyang Fang* (Copper Canyon Press (2025))**—

Woodland Pattern's stellar volunteer Yuchen Zhao turned me on to this anthology of Song Dynasty poets, and the ways *Ci* poetry of this period more closely resembles written folk music. In *Study of Sorrow*, poet and translator Shangyang

Fang breathes contemporary life into the poems of twenty-nine Song Dynasty *Ci* poets. For many years, Song Dynasty *Ci* poetry has seemed eclipsed by the incandescence of Tang Poetry in the English-speaking world. Shangyang Fang aims to bridge this gap. I treasure these translations as a close companion to Wong May's indispensable *In the Same Light: 200 Tang Poems for our Century from the Migrants & Exiles of the Tang Dynasty* (The Song Cave, 2022). [Chuck]



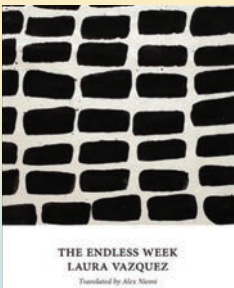
***The Sri Lankan Loxodrome* by Will Alexander (New Directions, 2009)**—In navigation a loxodrome, or rhumb line, is a line that crosses all meridians at the same angle, maintaining a constant compass direction, a path of constant bearing. *The Sri Lankan Loxodrome* threads this theme through a series

of ecstatic monologues filled with the poet’s vast imaginary and intellectual wanderings, and touched by the sufferings of his battle with cancer. The book culminates in the title poem, which follows a lone Sri Lankan sailor who beheads sea snakes as an ongoing meditation while sailing the expanse of the Indian Ocean. Along the way the traveler meets various African communities as he journeys eastward from Madagascar to Sri Lanka. In lush, mesmeric language filled with the spirit of Aimé Césaire and Sun Ra, Will Alexander maps an epic voyage unlike any other in contemporary American poetry. [Antonio]



***Ends: 'selected poems'* by Lotte L.S. (Auric Press, 2025)**—“There are poems that witness and document the ruinous toll of empire on living worlds, and there are poems that actively disrupt the systems they interrogate. Lotte L.S.’s *Ends: 'selected poems'* belongs to the

latter category. This disruption requires, as a starting point, a language infused with vitality—to fight the notion that language (or poetry itself) is dead.” [from Stacy Szymaszek’s “Preface”] [Lewis]



***The Endless Week* by Laura Vazquez, trans. by Alex Niemi (Dorothy, 2025)**—Translated from the French by our own Alex Niemi (who has volunteered with Woodland Pattern for years), Laura Vasquez’s debut novel is unlike any other, a lyrical anti-epic about the

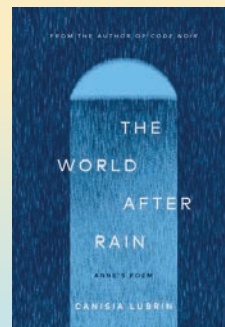
beauty, violence, trauma, and absurdity of the internet age. Like Beckett’s novels or Kafka’s stranger tales, *The Endless Week* is a work outside of time, as if novels had never existed and Vazquez has suddenly invented them. And yet it could not be more contemporary, as

startling and constantly new as the scrolling hyper-mediated reality it chronicles. Its characters are Salim, a young poet, and his sister Sara, who rarely leave home except virtually; their father, who is falling apart; and their grandmother, who is dying. To save their grandmother, Salim and Sara set out in search of their long-lost mother, accompanied by Salim’s online friend Jonathan, though their real quest is through the landscape of language and suffering that saturates both the real world and the virtual. *The Endless Week* is sharp and ever-shifting, at turns hilarious, tender, satirical, and terrifying. Not much happens, yet every moment is compulsively engaging. It is a major work by one of the most fearlessly original writers of our time. [Laura]



***She Will Last as Long as Stones* by kathy wu (Wendy’s Subway, 2025)**—Weaving together the matter of geology, migration, and computation, kathy wu’s debut book *She Will Last as Long as Stones* mines data from the United States Geological Survey, pairing it with (mis)translations of conversations with the author’s

mother, narratives of racialized and gendered labor, and elegies on end-of-life care. Through text, photo-collage, and diagrammatic circuitry, wu mobilizes language toward the edges of things, where glitch and failure meet grief, outpour. [Molly]



***The World After Rain: Anne’s Poem* by Canisia Lubrin (Soft Skull, 2025)**—Canisia Lubrin’s signature epic vision, in this book, is distilled into an elegy to her mother that, as Dionne Brand writes, “emits light through the membrane of time and anticipated grief. The work has a rigorousness, the poet

pushing through the ache of experience from the first to the last word.” Grief, tender and searing, is the channel through which Lubrin refracts the realm of contemporary existence to reveal the blistering paradox of its private and public entanglement.

Her lucid attention is drawn from the searing gravity and resonance of the modern poet’s decisive, interior, and inexpressible meditation on love, time, and loss in the excesses of life’s ambitions. [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](http://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](mailto: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:

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## CENTER HOURS:

Tue-Sun. 12-7 PM

Please consult our website for updates.

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