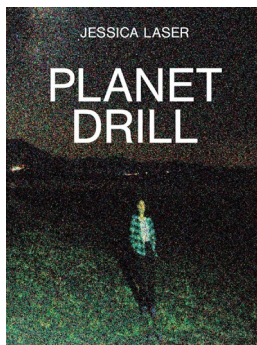

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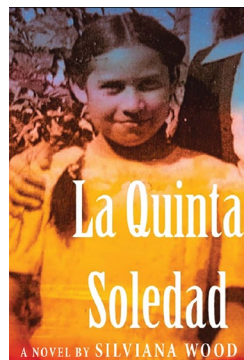
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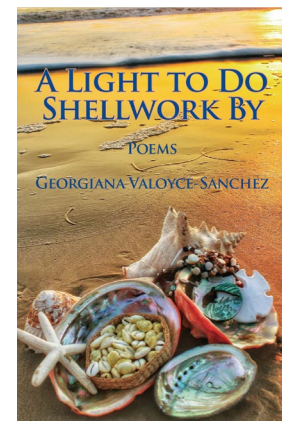
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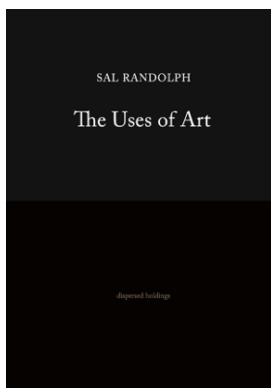
DRILL, using our signature bodily function: language. In Jessica Laser's Planet Drill, human language is like the slime-mold quietly recreating the subway map of Tokyo: deft, resourceful, pliant, responsive, and finally, collectively, wise." — Joyelle McSweeney
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and humor. Part fiction and part memoir, the novel is narrated by 62-year-old Quinta Soledad, a neighborhood typist and scribe from Barrio Anita in Tucson, Arizona. She tells a multigenerational Mexicana/Chicana family story of "oro molido" memories that center on her strict and unforgiving abuela, Nana Conchita; her single mother, Lola, who loves to sing and dance; and her four older blossom sisters: Dalia (la Dolly, the frustrated artist who looks like Joan Baez), Magnolia (la Maggie, who loves animals and speaks in her own peculiar language), Orquídea (la Orky, the incessant liar and beautiful wannabe actress who is the best cook in the family), and Azucena (la Susie Mae, the lover of Gabriel García Márquez and expert on plants and saints' birthdays).

"Georgiana Valoyce-Sanchez's poems hold out their hands and welcome me home. Home to a father's lined face, hands patting dark soil, salt wind off the ocean, scent of mountains. Home to dogs living under the porch, holy starlight, and fires tended on the far shore of our dreaming, waiting for us to make that long swim to the other side. These are poems in the voice of a contemporary Chumash woman whose songs rise above genocide and reach back in time to the strength of ancestors; her vision urges us toward an inland sea filled with blossoms and seashells. Georgiana Valoyce-Sanchez's work is a quiet beacon of tenderness and hope for us to follow in difficult times." —Deborah A. Miranda (Ohlone-Costanoan Esselen and Chumash), author of Bad Indians: A Tribal Memoir

After a barrio shoot-out, Lola convinces her great granddaughter and daughters to take her to the fiesta del milagroso San Francisco the following day in Magdalena de Kino, Sonora, México, where she and her mother, Nana Conchita, were born. Thus, plans are made for what turns out to be a rowdy female family road trip where la Quinta Soledad not only ends up confessing her "sins" and indiscretions with her divino tormento, Chevo, to el milagroso San Francisco, but also reconciling her difficult past and the sordid espantos that have haunted her dreams.
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"This long-awaited book of poetry by Georgiana Valoyce-Sanchez is a beautiful masterwork on how to take care of the light of knowledge given to her by family, by the lands and the waters. Each poem is as delicate and precise as a carved shell. Each shell-poem reminds us of the original purpose of poetry, to function as blessing songs, as memory holders, or observations for what is humbly important but might go unseen unless given a place to live in a poem. These poems will take you to the ocean's edge and allow you to listen deeply to the blue deep. They will take you to the desert and sing into you the shimmer of rain feeding the generous expanse of sunlight. With this collection of poetry, you will make it home." —Joy Harjo (Muscogee Creek Nation), 23rd U.S. Poet Laureate
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[The Uses of Art](#)

Sal Randolph

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Essays. Art. Artist Sal Randolph's THE USES OF ART is a memoir of transformative encounters with works of art, inviting readers into new methods of looking that are both liberating and emboldening.

Foreword by Paul Soulellis;
afterword conversation with Adam Moss.

THE USES OF ART is a memoir of transformative encounters with art, asking what it would mean to make use of art in the way we make free and personal use of music and literature. Artist and writer Sal Randolph answers with stories of sitting eye-to-eye with Marina Abramović, making the pilgrimage to Walter de Maria's The Lightning Field, and returning again and again to a Tiepolo painting at the Met. The Uses of Art invites readers into new methods of looking, engaging with both the classic museum visit and with contemporary art, including the work of Lygia Clark, Ann Hamilton, Eva Hesse, Roni Horn, David Horvitz, Juliana Huxtable, Donald Judd, Ragnar Kjartansson, Agnes Martin, Bernadette Mayer, Aki Sasamoto, and Tino Sehgal. Liberating and emboldening, this book will change the way you experience art.

"Sal Randolph's The Uses of Art is a dazzlingly original, ferociously intelligent and—I'll say it—profound examination of the relationships between human beings and art, with the understanding that there's often no clear boundary between the two. It's rigorous, wide-ranging, and full of the emotion and humor often missing from books about art. It altered and expanded my own awareness, which is not something I say often, or lightly, about any book of any kind." — Michael Cunningham

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"If 'a turn in the path or the crossroads is the intersection between the ancestors and the living,' then BRILLIANT CORNERS, riffing on Monk's ornate, inventive austerity and braiding it with many other voices, is a meeting of not only with human lineage but also with elemental and material lineage, likewise both ancestral and living.

An ocean of language ebbs and floods in wide swaths of print as the pages turn here like waves, though the ocean's history with land is presumably far vaster than human language's history in the world. The language of the ocean, of Earth's formation, permeates this volume that begins over and over again, as its human language revels in its own shortcomings. 'My freedom is so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles.' Here is a glorious wading tour of the infinite, the natural, and their relationship to human art-making on multiple registers: musical, linguistic, textilic/material. Tricks of perception turn landscapes and city vistas into painted surfaces, playing with scale and illusions of 'mastery.' Text melts into texture and sound then morphs back again.

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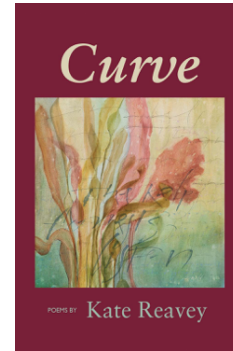
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Kazim Ali
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“The poems in Kate Reavey's *Curve* tenderly follow the contours of a fully embodied life—the lush hums of desire, the hard swerves of grief. Her steadfast attention to the way light defines the places and people she loves evokes the solace of timeless wonder.” —H.K. Hummel, author of *Lessons in Breathing Underwater*
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[Figurations and Dedications: Selected Plays of Jay Wright, Volume Two](#)

Jay Wright

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Janet Trull

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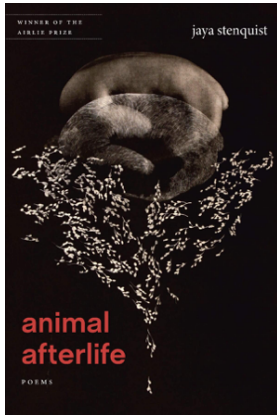
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Fiction. Following on the heels of her critically acclaimed first collection Hot Town and Other Stories, an examination of relationships within communities continues in this new collection of short fiction, SOMETHING’S BURNING. The twenty-first century speeds ahead with fast-changing ideas about culture and identity, and a new choir of voices are telling their long-suppressed stories. Outdated belief systems are challenged. Society norms and hierarchies crumble. But fresh ideas cause tension between generations, sexes, races and neighbours. The population is at odds about the revised script. Is it the end of misogyny, or the end of men? Is it the end of social injustice or the end of loyalty? Is it the end of discrimination or the end of common sense? Some characters in these stories are oblivious to social change. Some are committed to stopping it. Some are invested in promoting their agendas at all cost. The bumper stickers on pick up trucks in the Foodland parking lot warn you that conflict awaits in the cereal aisle. The spacious landscapes where these stories take place are big enough for many opinions, but small enough to fall back on nostalgic principles. They represent the spectrum of joy and loss, and the author’s enduring love for those who can find a balance between them.

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intimacy.” —Randy James
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Jaya Stenquist
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Poetry. The voices of near-extinct animals create troubled echoes in Jaya Stenquist’s debut collection>

The voices of near-extinct animals create troubled echoes in Jaya Stenquist’s debut collection, *Animal Afterlife*. In fragmented reincarnations, these poems reach for the limits of humanity, the boundaries of species, and the laws of embodiment. Here, sensations become the mechanism for insight. With lithe lyric power, Stenquist builds a world of impossibilities, a language for the binturong, the eyeless spider, the siren of Canosa, and wild ponies of England; communications and intermingling with the human that can never be preserved, only imagined. As the Earth continues to change during its Sixth Great Extinction, *Animal Afterlife* creates an archive of spellbinding ghosts.

“Without eyes / we are the only ones who really know beauty,” says the wolf spider in Jaya Stenquist’s inspired new collection, *Animal Afterlife*. Here are poems littered with the wisdom of all god’s creatures, both animal and mythic, the ones born in their mothers’ mouths, and the human ones driven to search for what can never be lost.

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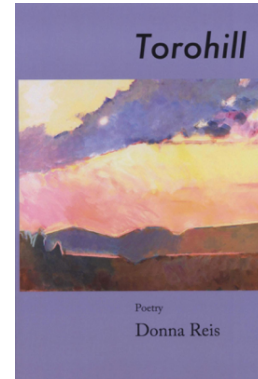
[I Have Her Memories Now](#)

Carrie Grinstead
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HOWLING BIRD PRESS

Fiction. Women’s Studies. Debut story collection explores the intersections of medicine, treatment, and human behavior.

I HAVE HER MEMORIES NOW is a collection of short stories that touch on the topic of misguided hope and frustrated desire. Some dreams evaporate on contact for the characters in this volume, while others explode, and the dreamers try to live on inside the blast radius. A child makes history as the first recipient of a double-organ transplant. A young woman’s progress toward adulthood stalls following the loss of a beloved relative. An old man finds an unexpected connection at his sibling’s wake. Author Carrie Grinstead states, “I wanted to build a collection of stories that all touch, at least loosely, on health and medicine, death and the body.” Provocative and original, these stories explore our vulnerability and fallibility.

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[Torohill](#)

Donna Reis
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“Donna Reis’ gift for mapping the irony, hurt, love and loss of her geography is given its best expression in *TOROHILL*. Firmly rooted in the real, the collection is ever mindful of the unseen, the super real presiding over human frailty, knowing [we could be taken] at any moment, and . . . the stars wouldn’t say a word. And while deer, fox, owls, and coyotes inhabit the woods and fields of the ancestral farm that lends the book its title, they are out-numbered by ghosts that walk in soft swales of lawn where No one notices you let yourself in—[as you follow] the sound of a radio broadcasting in an office—FDR? Even the poet’s ghost is here—hit by a car at the base of the driveway at seventeen. Is the location of Reis’ life-defining auto accident at the foot of the drive to her future husband’s home unimaginable coincidence or illusion? It is Real! as is the brilliance of the words on the page, imbued with Reis’ characteristic wit, that give order in *Torohill* to life’s seemingly unassuageable tragedy.” —Janet Hamill

'O Great Remover of Innocence /
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