

In This Issue



Jillian Weise on her cyborg identity and what to wear at poetry readings



Dinah Cox wins the 4th annual BOA Short Fiction Prize



BOA's 17th annual *Dine & Rhyme*: September 21, 2014



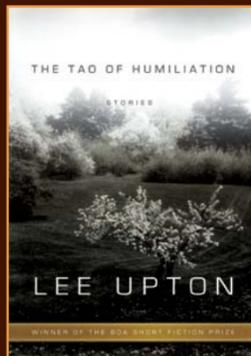
the BOAhemian

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BOA's Featured Titles

The Tao of Humiliation

Stories by Lee Upton
Winner of the BOA Short Fiction Prize

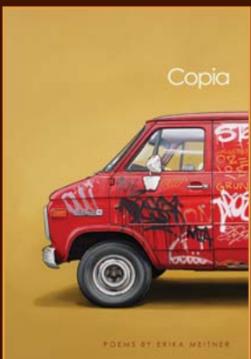


The New York Times Book Review recently featured Lee Upton's book *The Tao of Humiliation* on its Sunday Shortlist, calling the collection's stories "long, erudite, warmhearted and capable, brimming with scholarship and knowledge." According to the review, "Readers will want

to live inside this wonderful book—not just in its parties and wrecked gatherings and sophisticated conversations but in the sentences themselves, which are genuine shelters ... each sentence is a container filled with something revelatory."

Copia

Poems by Erika Meitner

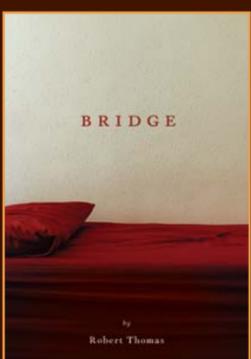


A new *Publishers Weekly* *starred* review is calling Erika Meitner's poetry book *Copia* "a collection that bursts with American abundance while simultaneously describing its decline." With poems inspired by the exploration and crumbling cityscapes of Detroit, *Copia* is praised

as "[Meitner] turns these scenes inward, transforming them into a reflection of her own body." They are rendered in "rich language" and with "an eye for the texture of common objects." *Copia* has also been honored as the September selection for *The Rumpus* Poetry Book Club. *The Rumpus* will host a month-long online discussion of the book as members read it together. Meitner will also be invited into this discussion with her readers.

Bridge

Fiction by Robert Thomas

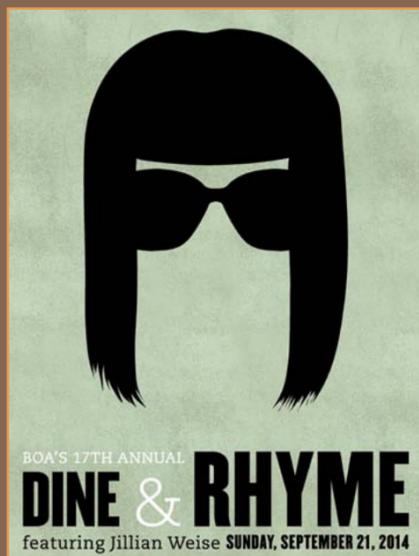


Robert Thomas' new fiction collection *Bridge* gets high praise from *Kirkus* review for its "tight and vivid prose," "innovative structure," and "emotional resonance." According to the review, "Thomas crafts a book that's greater than the sum of its parts." The book also earned a new

Publishers Weekly *starred* review, which calls it a series of "linguistic tours de force" full of "crisp, concise, emotionally explosive riffs... that together form an unsettling character study." *PW* says, "poet Thomas has a gift for using a minimum of words with maximum effect."

Performing Poetry:

Words from Jillian Weise, featured poet for Dine & Rhyme 2014



We are thrilled to welcome Jillian Weise as the featured poet to our highly-anticipated 17th annual Dine & Rhyme event on September 21, where she will read from her Isabella Gardner and James Laughlin Award-winning collection *The Book of Goodbyes*.

Jillian Weise is well-known as a thrilling performance poet, one who dons wigs at readings and performs poetry that *Library Journal* calls "edgy" and "in-your-face." Also a writer of plays and a former *Laura Wingfield* in *The Glass Menagerie*, Weise brings her theater background to the page. Her poetic performances express identity, while simultaneously questioning the performance itself. In other words, every performance continues from page to stage.

Jillian Weise pioneers new approaches to embodiment, difference, and sexuality in fiction, nonfiction, and poetry.

The *L.A. Times* described her debut poetry collection, *The Amputee's Guide to Sex*, as "a fearless dissection of the taboo and the hidden." PBS and the Poetry Foundation selected a poem from the collection for the film series *Poetry Everywhere*. Her novel, *The Colony*, features Charles Darwin, Peter Singer, and James Watson as characters. *The Book of Goodbyes*, Weise's latest collection, details an affair with a figure named Big Logos, who is part Johnny Depp, part Juan Ruiz, and metonymically *The Word*. The poems speak to a certain deranged love that throws into question sex, law, identity, sentiment, and power.

Here are some words from the poet, as she prepares to meet you at Dine & Rhyme...



I write to you from Provincetown, Mass., where I am sitting on the deck of a barn. The sun is out. The leaves are green and shaking. In the gallery below, several people are installing art. "You wear black to art openings," my Aunt advises me. What do you wear to poetry readings? I think beads are popular: beaded necklaces and bracelets. We all know the sound of a bracelet next to a microphone. Scarves are popular. Some wear suits and ties; others wear jeans and t-shirts. Everyone is in costume at a poetry reading. Even the audience.

What do you wear to a poetry reading if you are a cyborg? And what is a cyborg? Some years ago, I began identifying as a cyborg, which I wrote about for *Drunken Boat* and *The New York Times*. Put simply: my leg is a computer. I prefer the term "cyborg poet" to "disabled poet." Disabled poet suggests that my poems might be deprived of some ability, rendered incapable or taken out of service. Cyborg poet is accurate and rebellious.

I dress up to liberate my poems. Certain poems call for certain attire. I wrote "How to Treat Flowers" while dressed in a shirt with a wimple collar by the Argentine designer Ffioa. It remains one of my favorite vessels. "I've Been Waiting All Night" called for a pair of knee-high white vinyl boots. It is obvious that not all poems look alike. Not all poems can be composed in the nude, though several can. Not all poems want sequins. For some, cotton will do.

About author photos: they are terribly sincere. I cannot do another without a wig or sunglasses.

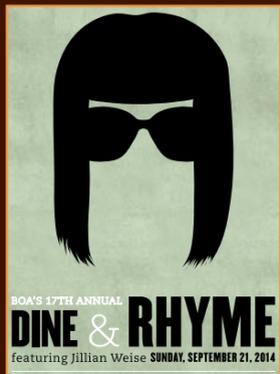
For readings, I like to dress in something hyperbolic. Ideally, I would have costume changes and props such as a waterfall, a remote control helicopter, and a trawler. But since this is impossible, I stick to dresses. One of my routine costumes, a Grecian dress, is at the dry cleaners. Now I worry that you may have high expectations for *Dine & Rhyme*. Please do not fault me if I am lazy and resort to a common eyelash.

What will you wear?

—Jillian Weise, *The Book of Goodbyes* (BOA, 2013)

Upcoming Events

BOA Editions' 17th Annual Dine & Rhyme



On Sunday, September 21, BOA Editions will host its 17th annual *Dine & Rhyme* event in Rochester, New York, featuring the award-winning poet Jillian Weise. *Dine & Rhyme*, BOA's one-and-only fundraising gala of the year, hosts a poetry reading and book signing at the Memorial Art Gallery, followed by a reception, dinner, and silent auction at Good Luck Restaurant. This year, Weise will read from her Isabella Gardner and James Laughlin Award-winning collection, *The Book of Goodbyes*.

Reading | 3:30 p.m. | Memorial Art Gallery
Reception | 5:00 p.m. | Good Luck Restaurant

For tickets and more information, contact Melissa Hall at hall@boaeditions.org or 585.546.3410, ext. 11.

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Stay Connected—Keep in Touch



Dinah Cox wins BOA Short Fiction Prize

Cox's collection 'Remarkable' to be published in spring 2016



We are pleased to announce that Dinah Cox is winner of the fourth annual BOA Short Fiction Prize for her collection *Remarkable!* The collection was selected from more than 200 manuscript submissions by BOA Publisher Peter Conners. Dinah Cox will receive a \$1,000 honorarium, and book publication by BOA Editions, Ltd. in spring 2016.

Of the collection, Peter Conners says: "The Telephone Museum is always empty! This single sentence, the first in Dinah Cox's masterful story 'Adolescence in B Flat,' told me that this was a writer who demands close attention. It also speaks volumes about Cox's debut collection as a whole. There is a knowing melancholy to her writing born when the arid remnants of Old West sensibility confront the sharp corners of sterile modernity. With precise detail and a poet's ear for language, Cox reveals the psychological impact of straddling those two worlds as her characters grasp for compassion, last chances, and a foothold in an unknowable future."

Two finalists were also selected: *The Owl That Carries Us Away* by Doug Ramspeck, and *The Functions of a Story* by John Vanderslice.

Dinah Cox's stories appear and are forthcoming in such places as *StoryQuarterly*, *Prairie Schooner*, *Salt Hill*, *Cream City Review*, *Copper Nickel*, *Beloit Fiction Journal*, *Quarterly West*, and elsewhere. She has won prizes from *The Atlantic Monthly* and *Hayden's Ferry Review*. She teaches in the English Department at Oklahoma State University where she is also an associate editor at *Cimarron Review*. She lives and works in her hometown of Stillwater, Oklahoma.

BOA Editions will accept manuscript submissions for the fifth annual BOA Short Fiction Prize between April 1–May 31, 2015. An entry form and a \$25 fee are required. Guidelines for the 2015 BOA Short Fiction Prize are available on our submissions page.

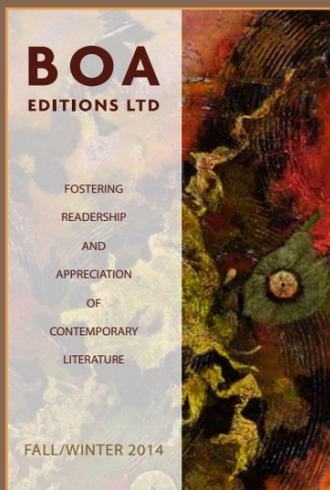
Congratulations, Dinah, and welcome to the BOA family!

BOA EDITIONS' 14TH ANNUAL A. POULIN, JR. POETRY PRIZE



AUGUST 1—NOVEMBER 30, 2014

JUDGE: NATIONAL BOOK AWARD-WINNING POET MARY SZYBIST



BOA's catalog is now available electronically!

BOA's seasonal catalog is now available electronically, making it easier for you to stay up-to-date on what's new from BOA. The Fall/Winter 2014 catalog features:

- *Copia*, poems by Erika Meitner
- *The Chair*, prose poems by Richard Garcia
- *In a Landscape*, a poem by John Gallaher
- *Bridge*, fiction by Robert Thomas
- *The Secret of Hoa Sen*, poems by Nguyen Phan Que Mai; translated from the Vietnamese by Bruce Weigl and Que Mai

Click here to see what's new and forthcoming from BOA!

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BOA Editions, Ltd., a not-for-profit publisher of poetry and other literary works, fosters readership and appreciation of contemporary literature. By identifying, cultivating, and publishing both new and established poets and selecting authors of unique literary talent, BOA brings high quality literature to the public.

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250 North Goodman Street
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