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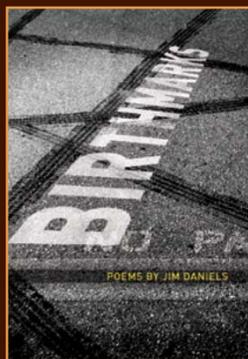
the BOAhemian

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BOA's Featured Titles

Birth Marks

Poems by Jim Daniels



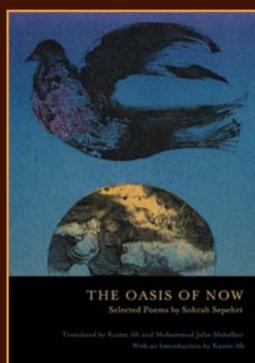
Along with being named a 2014 Michigan Notable Book, *Birth Marks* has just received three new prestigious awards: the Poetry Gold Medal for the 2014 Independent Publisher Book Awards; the Binghamton University Milt Kessler Poetry Book Award; and the Paterson

Award for Literary Excellence for previous finalists of the Paterson Poetry Prize! According to the *Pittsburgh Post-Gazette*, Jim Daniels is the "man who turns a mill town into poetry for us every time."

The Oasis of Now

Poems by Sohrab Sepehri

Translated from the Persian by Kazim Ali and Mohammad Jafar Mahallati



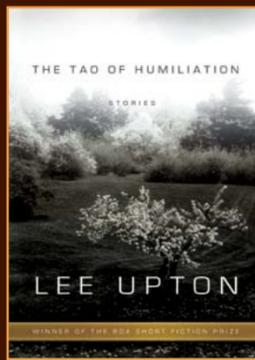
Sohrab Sepehri's collection *The Oasis of Now*, translated from the Persian by Kazim Ali and Mohammad Jafar Mahallati, was recently named a runner-up for the 2014 Best Translated Book Award in Poetry! Launched by *Three Percent* in 2007, the Best Translated Book

Awards (BTBA) "aim to bring attention to the best original works of international fiction and poetry published in the U.S. during the previous year." In April, the BTBA won "The International Literary Translation Initiative Award," given to recognize "industry achievement across the globe," and to acknowledge "the book world's 'collective success in crossing borders, cultures and languages.'"

The Tao of Humiliation

Stories by Lee Upton

Winner of the BOA Short Fiction Prize



Lee Upton's new book *The Tao of Humiliation* earned The Kirkus Star in April, "awarded to books of exceptional merit." According to *Kirkus*, these are "masterful stories by a writer of great lyrical gifts ... Upton specializes in ending her stories with epiphanies that can be

searing in their poignancy. These 17 tales explore personal and familial relationships with both pathos and humor—and all are well worth reading." *Publishers Weekly* also chimes in, calling the collection "a smart and highly entertaining book." Having received The Kirkus Star, *The Tao of Humiliation* is a nominee for the \$50,000 Kirkus Prize for 2014.

On Winning the A. Poulin, Jr. Poetry Prize: Words from Geoffrey Davis, Winner of the 12th Poulin Prize



Strangely enough, my relationship with BOA began over a decade ago, as a reader and a student. Long before writing what would become my first book and submitting that manuscript to the Poulin Prize, I had BOA authors on my radar. In fact, a handful of poets and collections produced by the press were key to my early development as a writer. An especially crucial intersection happened while taking a college poetry workshop with David Biespiel (whose first book, *Shattering Air*, was published by BOA). We read Li-Young Lee's *Rose* (also a first book, and also published by BOA);

together, Biespiel's mentorship and Lee's handling of subject matter helped instigate my awareness of more distant creative horizons, challenging me to push my emerging obsessions on the page toward new (lyrical) possibilities.

In fairness, while I had been reading and learning BOA writers, I didn't start piecing together the actual number of BOA first books that had influenced me until I began researching presses for sending out my own first manuscript. There they were, under one roof: Biespiel, Lee, Dorianne Laux, Kim Addonizio, Michael Teig, etc. And, as Sean Thomas Dougherty (a BOA author and Poulin Prize reader) has more-or-less expressed before, the successful inauguration of BOA's first book prize in the early 2000s has reinforced the press's commitment to the publishing vision and legacy of Al Poulin, with regard to launching writers that go on to earn the long-term attention of readers. So, when the time finally came to submit *Revising the Storm*, BOA Editions was at the top of a tall publishing wish list. What better hands? The same that had handled the likes of Ellen Bass and Lucille Clifton and Wyn Cooper and Richard Garcia and X. J. Kennedy and Carolyn Kizer and Naomi Shihab Nye and G. C. Waldrep and so on and so forth.



As you can probably imagine then, getting "the tap" from Laux and "the call" from publisher Peter Connors felt like a tremendous gift from the structure of the universe—in many ways, I'm still processing both the honor and promise that comes with winning the Poulin Prize and joining the BOA family. Most recently, the promise has manifested itself via my transition into MFA faculty at the University of Arkansas, whose creative writing program has its own lengthy literary tradition and continues to send exciting, successful newcomer writers out into the field.

As far as the book's reception since going to print, I've been struck by the kind of openness and confidence with which friends and strangers alike have approached me after a reading event or in private after discovering the book on their own. It's been amazing to witness firsthand poetry's ability to encourage people to come together, even when engaging experiences and ideas of trauma—in effect, extending the book's general search for a language of survival beyond the page and into lived spaces. I really dig that. My family has also been very positive and supportive. And that's been really important to me, given the book's difficult content and the revelatory nature of the poems.

At this point, there have also been a few engagements that were very much unanticipated. The other month someone sent me a link to a church sermon that builds from a close reading of "What I Mean When I Say Elijah-Man" (which is in *Revising the Storm*). After spending years completing a book-length critical project for a PhD, it's fascinating (and somewhat strange) the first time you see your own creative work being wielded with such unpredicted purpose. Even more powerful though, the Northwest Arkansas Prison Story Project recently produced a staged reading of original stories from women incarcerated in a local correction center, and a brief section of that performance featured writing that responded to poems from the book. I think that's been the highlight for me so far. I've spent a lot of time worrying about how *Revising the Storm* will be received. At some level, I know that worry is about trust-issues. But at the heart of that worry is not a desire to control readings so much as a wish to be available for whatever reactions those readings might produce, whether good or bad or gray—so it was humbling and comforting to have this early evidence of the book's independent ability to become a tool for voices, especially those that need and struggle to be heard. These and other instances have really challenged and expanded my perspective on poetry's possibilities and impacts.

—Geoffrey Davis, *Revising the Storm* (Spring 2014)

Upcoming Events

BOA's 6th Annual 'Poetry is Jazz' Event



On Tuesday, June 24, BOA is collaborating with RoCo once again to bring you our FREE annual "Poetry is Jazz" event, hosted during the Rochester International Jazz Festival.

Featuring a poetry reading and book signing by Sean Thomas Dougherty, upon the publication of his new book *All You Ask for Is Longing*, as well as jazz music by the "4x4" band, and live painting by Steve Smock, the event will be held in the RoCo gallery during its 6x6x2014 exhibit. [Click here to watch our video!](#)

June 24, 2014 | 6:00-8:00 p.m.
Rochester Contemporary Art Center
137 East Avenue, Rochester

Where in the World is BOA?

Check out our interactive map of BOA's national reach, so you can see which BOA authors live near you, and take in all the many places BOA touches. [Click here for map.](#)



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Mary Szybist is 14th Annual Poulin Prize Judge Also: Announcing the Winner of the 13th Annual Poulin Prize



With the 14th annual A. Poulin, Jr. Poetry Prize fast-approaching, we are thrilled to announce that National Book Award-winning poet Mary Szybist will judge this year's contest.

An annual competition, the A. Poulin, Jr. Poetry Prize is awarded to honor a poet's first book while also honoring the late founder of BOA Editions.

Mary Szybist grew up in Pennsylvania. She earned degrees from the University of Virginia and the Iowa Writers' Workshop, where she was a Teaching-Writing Fellow. Her first collection of poetry, *Granted* (2003), was a finalist for the National Book Critics Circle Award and the winner of the 2004 Great Lakes Colleges Association New Writers Award. Her second book, *Incaradine* (2013), won the National Book Award for Poetry. According to judge Kay Ryan, Szybist's "lovely musical touch is light and exact enough to catch the weight and grind of love. This is a hard paradox to master as she does."

Szybist is also the recipient of a Rona Jaffe Foundation Writers' Award, a fellowship from the National Endowment for the Arts, and a Pushcart Prize in 2012. She has been awarded residencies from the MacDowell Colony and the Rockefeller Foundation's Bellagio Center. Her work has appeared in the *Iowa Review* and *Denver Quarterly* and was featured in *Best American Poetry* (2008). In 2009, she was awarded a Witter Bynner Fellowship and a literature fellowship from the NEA. She is an associate professor of English at Lewis & Clark in Portland, Oregon, and is a member of the faculty at the Warren Wilson College MFA Program for Writers.



We are also pleased to announce that the winner of the 13th annual prize is Devin Becker, for his first collection of poetry *Shame | Shame*, selected by poet David St. John. Becker will receive a \$1,500 honorarium and book publication by BOA Editions in spring 2015.

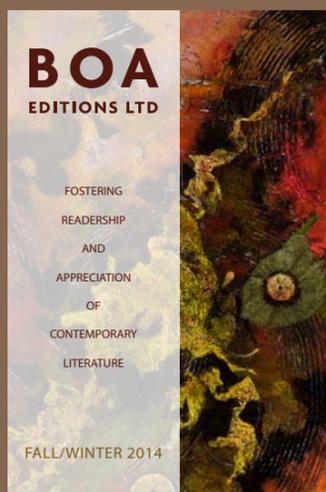
Two finalists were also selected: *Nostalgia for a World Where We Can Live* by Monica Berlin, and *Load Save Game* by Briony Gylgayton.

Of the collection, David St. John says, "Devin Becker's *Shame | Shame* is a brilliant debut collection. Here, the prose poem has been reimagined as a cinematic vignette, yet rooted as deeply in the American Northwest as anything in Richard Hugo and David Lynch. Raw, intimate, and elliptical in its metaphysics, Becker's poetry captures an idiomatic recklessness while navigating those angular narratives of our contemporary lives."

Devin Becker holds degrees from Williams College, the University of California, Irvine, and Indiana University. His poetry and research articles appear widely in such places as *American Archivist*, *Cutbank*, *Faultline*, *Microform and Digitization Review*, *Prairie Schooner*, and *Washington Square*, among many others. He currently lives in Moscow, Idaho, where he works as the digital initiatives and web services librarian at the University of Idaho Library.

BOA Editions will accept manuscripts for the 14th annual A. Poulin, Jr. Poetry Prize between August 1 and November 30, 2014. An entry form and \$25 entry fee are required. Visit the BOA website for complete guidelines and eligibility requirements.

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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!](#)

BOA's Mission

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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