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EQUIPMENT FOR LIVING



Announcing the Winner of the New Measure Poetry Prize 2014 & Fall 2015 Free Verse Editions

Matthew Cooperman, *Spool*
2014 New Measure Poetry Prize Winner
Selected by Jon Thompson

Threaded to place, and unraveled by days, our bodies wear the evidence of intimacy. How to dwell, day after day, how to make it go? In the spirit of A.R. Ammons's *Tape for the Turn of the Year*, Matthew Cooperman's *Spool* spins life's residuum as a vertical through-line of resistance. It is domestic errata needled into poetry, or the system of winding plots that make and unmake our beds; it is airwaves dreary with acts of war, and the frank consequences of love: "vow to increase/fear to diminish/eyes and hours/as ours not/yours it's rub/ the bottle and/rattle the flowers/toil the wheel/and trouble errors." Written as a formal dare to new marriage, *Spool's* "year in threes" evolves into a seven-year survival constraint to cope with sleep deprivation, childhood illness, war culture, and time's erasure. By turns skeptical or ecstatic, *Spool* is also wired to sound, syntactical invention, and surprising joy. By this act of compression Cooperman shows just how extraordinary the ordinary can be: "some more new/thinking about about/say equitas madness/dove in cleft/the lover's face/the devil's own."

Matthew Cooperman is the author of the text + image collaboration *Imago for the Fallen World*, w/Marius Lehene (Jaded Ibis Press, 2013), as well as *Still: of the Earth as the Ark which Does Not Move* (Counterpath Press, 2011), *DaZE* (Salt Publishing, 2006) and *A Sacrificial Zinc* (Pleiades/LSU, 2001, Lena-Miles Wever Todd Prize). He's published four chapbooks, including *Little Spool* (Pavement Saw Chapbook Prize). A founding editor of *Quarter After Eight*, and co-poetry editor of *Colorado Review*, Cooperman teaches at Colorado State University. See www.matthewcooperman.com.

Parlor Press's poetry series, Free Verse Editions, is pleased to announce the seventh annual New Measure Poetry Prize, which will carry a cash award of \$1,000 and publication of an original, unpublished manuscript of poems. **Yusef Komunyakaa** will judge this year's competition. Up to four other manuscripts may be accepted for publication by Free Verse Editions editors. Submit a manuscript and a \$28 entry fee between March 1 and June 30, 2015. Visit Free Verse Editions at [Submittable](http://submittable.com) for full guidelines: <https://parlorpress.submittable.com/submit>

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Jennifer Atkinson, *The Thinking Eye*

Jennifer Atkinson's *The Thinking Eye*, her fifth collection, looks at the syntax of our living, evolving world, paying close attention to the actual quartz and gnats, the goats and iced-over, onrushing rivers. The poems also look at the looking itself—how places and lives become "landscapes" and the ways the lenses of language, art, ecology, myth, and memory—enlarge and focus our seeing. If it's true, as Gaston Bachelard says, that whether a poet looks through a telescope or a microscope, [she] sees the same thing, then what Atkinson sees is an earth filled with violence and beauty, human malice and ten thousand separate moments of joy. Clearly in love with the earth and the (English) language—all those inter-dependent lives and forms—Atkinson pays attention to both with a Bishoppy eye, a Hopkinsy ear, and an ecopoet's conscience. Behind the book's sharp images and lush music creaks Chernobyl's rusty Ferris wheel.

Jennifer Atkinson is the author of four collections of poetry—*The Dogwood Tree*, *The Drowned City*, *Drift Ice*, and *Canticle of the Night Path*, which won Free Verse Editions' New Measure Prize in 2011. Individual poems have appeared in various journals including *Field*, *Free Verse*, *Image*, *The Cincinnati Review*, *The Missouri Review*, *Poecology*, *Terrain*, and *Witness*. She teaches in the MFA and BFA programs at George Mason University in Virginia.

Carolyn Guinzio, *Spine*

Sometimes an echoing or answering poem, sometimes a second voice, the "ghost text" in *Spine*, Carolyn Guinzio's fourth collection, mimics and examines the difficulty of processing information from multiple sources at once. The distraction that accompanies reading ruptures the experience of these poems. Too much and too little co-exist here: the challenges of living in rural areas that technological advances have left behind throw into relief the disorienting speed with which the world is changing.

Carolyn Guinzio is the author of *Spoke & Dark* (Red Hen, 2012), winner of the To The Lighthouse/A Room Of Her Own Prize, *Quarry* (Parlor, 2008) and *West Pullman* (Bordighera, 2005). A Chicago native, she lives in Fayetteville, Arkansas where she edits *YEW: A Journal of Innovative Writing & Images By Women*.

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