

Announcing the winner of the New Measure Poetry Prize 2010 and Fall 2011 Free Verse Editions

James Capozzi, *Country Album*

2010 New Measure Poetry Prize Winner

Testing the voice of both the pioneer and historian, James Capozzi's debut collection moves among developed and depeopled regions, articulating the natural, cultural, and historical phenomena it encounters. What forms of speech are appropriate to the landscape's myriad mythologies? How do we immerse ourselves in a climate of anxiety? In the belief that the aesthetic and civic ineluctably inform each other, *Country Album* pursues to its end the logic of our marriage to this world: the ways we excavate, order, remake it with a past and future in mind. These poems interrogate the country's arenas and rivers, its pigs and deceased, until they speak.

Jeongrye Choi, *Instances*

Translated by Brenda Hillman, Wayne de Fremery, and Jeongrye Choi.

Jeongrye Choi was born in 1955 in Hwasŏng, Kyŏnggi Province, in the Republic of Korea. She belongs to the explosive generation of poets who came of age after the thirty-five-year Japanese occupation of her country, after the Korean War. These poets, not raised on Chinese classicism or Japanese poetry, were charged with the task of making a vital, modern Korean poetry. Educated in Korean poetry at Korea University, Choi has been in the middle of that generation, and, finding her way among its strands of feminist, populist, politically committed, aesthetic-minded, traditionalist, and avant-garde poetries, she has insisted on a poetry of radical freedom. The poetry in this volume is notable for its metaphoric power, for its lyric beauty, and for its iconoclastic emotion. The winner of a number of Korea's most prestigious literary awards, Jeongrye Choi is a poet of fearless imagination.

Parlor Press's poetry series, Free Verse Editions, is also pleased to announce the third annual NEW MEASURE POETRY PRIZE competition, carrying a cash award of \$1,000 and publication of an original, unpublished manuscript of poems. The 2011 judge will be Susan Stewart. Manuscripts not selected for the New Measure Poetry Prize may still be eligible for publication by Free Verse Editions. Submissions for the prize must be postmarked in May or June of 2011. The nonrefundable entry fee is \$25.00. Please see www.parlorpress.com for full submission requirements.

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Georges Godeau, *We'll See*

Translated by Kathleen McGooney

Georges Godeau was born in 1921 in Villiers-en-Plaine, France, worked as an engineer, and published sixteen books before his death in 1999. While his work has been widely translated into Japanese and Russian, *We'll See*, originally published in France in 1995 as *On Verra Bien*, is his first volume translated into English. "A poem should not last longer than its emotion," Godeau has said. His brief prose poems capture, almost photographically, moments of everyday life. Jacques Reda has said that Godeau's poetry is poetry of "what happens when nothing happens." He handles language with a journalistic eye, evoking daily joys and difficulties. In his account of a day spent with Godeau, Xavier Person observed that his poems were a lot like his modest house in Magné, France—a little cold, excessively clean, very tidy, and without a lot of furniture—poems that contained only the most straightforward and impassioned elements.

Brittany Perham, *The Curiosities*

Brittany Perham's first collection, *The Curiosities*, fixes its sure and unsettling gaze on daughters and fathers, sisters and brothers, madness, sickness, longing and love. These poems make up a cabinet of curiosities because they hold what is fascinating or frightening, beautiful or awesome—a "stomach plumed by syringe," a "zoo's lost leopard," a "forest of high-waisted trees"—up to the eye. In their image-making, the poems place language itself beneath the glass slide of a microscope in order to discern its component structures, its natural patterns. Curiosity here is a way of looking—unsatisfiable, looping back on itself, yielding only further questions. In these uncanny and passionate poems, our own lives are made strange to us, and we are wonderstruck.

Christopher Sindt, *The Bodies*

Christopher Sindt's *The Bodies* investigates the acts of naming, labeling, and constructing history. Lyric and elegiac, the poems in *The Bodies* reveal an eco-poetics that draws from the imagery and history of the west coast of the United States, studying the way language engages with the nonhuman and the wild. This is also a poetry that seeks social change, aware of its historical moment and imagining social transformation. Embracing the tradition of the free verse lyric, the poems explore formal boundaries and experiment with prose as well as the possibilities of line, sentence, and page. *The Bodies* engages in a study of reference, responding to the content and language-use of multiple sources—from classical writings on the body, to nineteenth century evolutionary theory, to the poetic language of Gertrude Stein, Jack Spicer and the King James Bible. At its core, *The Bodies* studies the way people and other objects in the world become entangled in each other's lives, each other's words, each other's stories.

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