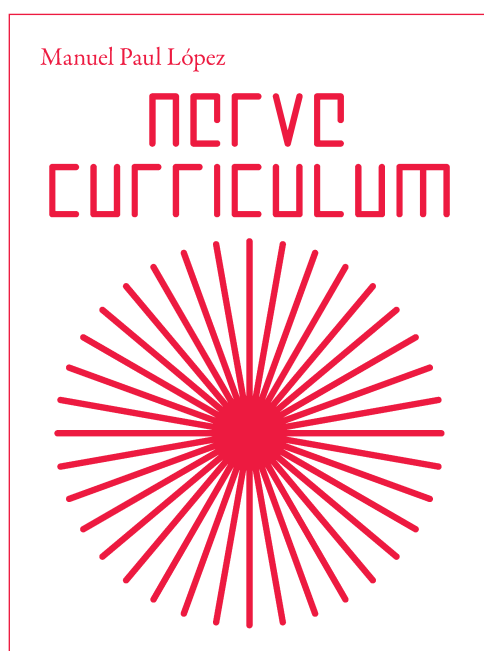


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Futurepoem books is a New York City-based publishing collaborative dedicated to presenting innovative works of contemporary poetry and prose by both emerging and important underrepresented writers. Our rotating

editorial panel shares the responsibility for selecting, designing and promoting the books we produce. Futurepoem also occasionally invites writers or multi-genre artists to produce work for special projects that is then documented in print or via other media.

## New and Forthcoming Titles 2020–2023



### *Nerve Curriculum* Manuel Paul López

Spring 2023 / 112 pages, 6 × 8 inches  
Paperback Poetry  
978-1733038478 / \$19 U.S.

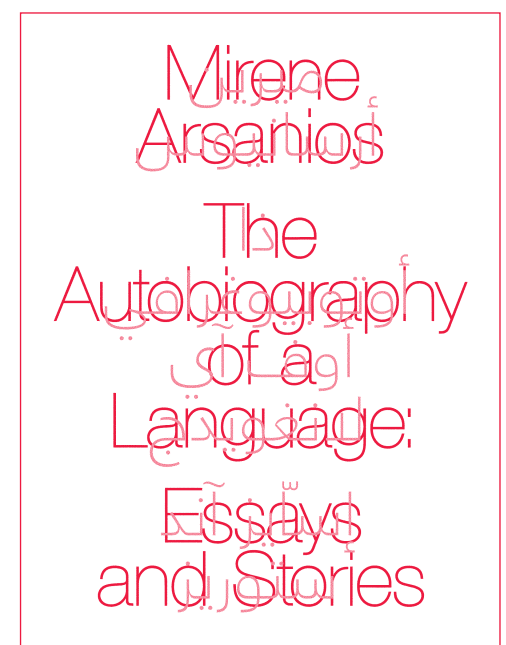
In this remarkable book, lyric fabulist Manuel Paul López embeds parallel worlds that unite dreamtime and memory’s “syllabus of smoke.” Episodes relate the perils of youth and the absurdity of a “state-sanctioned self” amid the social fevers here and now, along with the exquisitely berserk stagecraft needed to mount a present-day rebellion of the senses. Parading across this federated horizon of possibility are a series of scene changes that emerge abruptly into telescopic view: Galaga arcades, *panaderías*, baseball fields, liquor stores, and kiosks by way

of YouTube videos, gewgaw explosives, fire ants, and rosin bags. The breadth of experience connects Montevideo and El Salvador to Langley, Virginia, and California’s Imperial County where the author’s homeboy, Nestor—neighborhood *peludo*, sorcerer, artist-philosopher, and alter ego—emerges as one of our great contemporary literary figures. *Nerve Curriculum* is the thrilling confirmation of a unique élan that can fuel the Latinx imagination. López accommodates us with ample poetic vitality and a surrealist regard for releasing personhood from having to “live perpetually on the verge of living.”

—Roberto Tejada

Manuel Paul López’s books include *These Days of Candy* (Noemi Press, Akrilica Series), *The Yearning Feed* (University of Notre Dame Press), winner of the Ernest Sandeen Poetry Prize, and *Death of a Mexican and Other Poems* (Bear Star Press). He also co-edited three anthologies, *Reclaiming Our Stories: In the Time of Covid and Uprising* (City Works Press), *Reclaiming Our Stories 2* (City Works Press) and *Reclaiming Our Stories* (City Works Press), all three generated from a community-based writers’ workshop of the same name that he’s co-facilitated since 2016 in Southeast San Diego. A CantoMundo fellow, his work has been published in *Bilingual Review*, *Denver Quarterly*, *Fairy Tale Review*, *Hanging Loose*, *Huizache*, *New American Writing*,

*Puerto del Sol*, and *The Rumpus*, among others. He lives in San Diego and teaches at San Diego City College.



### *The Autobiography of a Language: Essays and Stories* Mirene Arsanios

Fall 2022 / 160 pages, 6 × 8 inches  
Paperback Prose / Non-Fiction  
978-1733038447 / \$19 U.S.

Here the mirror image of the almost hallucinatory, heart-rending loss of the familiar is literary defamiliarization. Arsanios both mourns and blasts apart the notion of the mother tongue, reminding us that for each “mother tongue” at least another tongue is silenced. Desire propels her genre-defying writing, which grief notwithstanding still manages to tongue languages, and that is her genius.

—Mónica de la Torre

Mirene Arsanios is the author of the short story collection *The City Outside the Sentence* (Ashkal Alwan). She has contributed essays and short stories to *e-flux journal*, *Vida*, *The Brooklyn Rail*, *The Rumpus*, and *Guernica*, among others. Arsanios co-founded the collective 98weeks Research Project in Beirut and is the founding editor of *Makhzin*, a bilingual English/Arabic magazine for innovative writing. She teaches at Pratt Institute and holds an MFA in Writing from the Milton Avery Graduate School for the Arts at Bard College. Arsanios currently lives in New York where she was a 2016 LMCC Workspace fellow, and an ART OMI resident in fall 2017. With Rachel Valinsky, she coordinated the Friday night reading series at the Poetry Project from 2017–19.

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## *Making Water* Laura Jaramillo

Fall 2022 / 120 pages, 6 × 8 inches  
 Paperback Poetry  
 978-1733038454 / \$19 U.S.

Laura Jaramillo's *Making Water* unpacks a lovely liquid landscape shot through with the promise of violence. How can you know anything in a world of permeable boundaries, where even time moves like water, or is it blood? How can you know anything where "we are dislocations / incidentally cut / with experience?" Where you become aware of something only as it & you become something else that disappears? In *Making Water*, Jaramillo shows all

this becoming demands an ethics. For instance, you have to be against border enforcement. The going is hard, but when it's also beautiful, "[I]ight scatters through the canopy as a disco ball throws light."

— Wendy Trevino

Laura Jaramillo is a poet and critic from Queens, New York living in Durham, North Carolina. Her previous books include *Material Girl* (subpress). She holds a PhD in critical theory from Duke University. She co-runs the North Carolina-based reading and performance series Paradiso.



## *Planet Drill* Jessica Laser

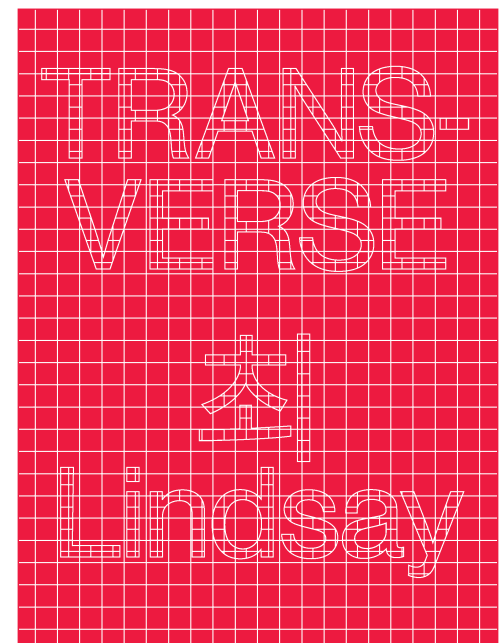
Fall 2022 / 88 pages, 6 × 8 inches  
 Paperback Poetry  
 978-1733038461 / \$19 U.S.

In their dizzying play between surface and depth, Jessica Laser's poems take on a vertiginous, disorienting power. Their tightly wound syntax blasts a sound akin to prophecy piped in from a place I can't yet name. They shine, they well, they vibrate, they ask into the mysteries by which the world is repeatedly demolished and remade by imaginative power. They belong in your hands right now.

—Elizabeth Willis

Jessica Laser was born in Chicago. She is the author of *Sergei Kuzmich from All Sides* (Letter Machine Editions) and the chapbooks *He That Feareth*

*Every Grass Must Not Piss in a Meadow* (paradigm press) and *Assumed Knowledge and the Knowledge Assumed from Experience* (The Catenary Press).



## *Transverse* 최 Lindsay Choi

Fall 2021 / 96 pages, 6 × 8 inches  
 Paperback Poetry  
 978-1733038430 / \$19 U.S.

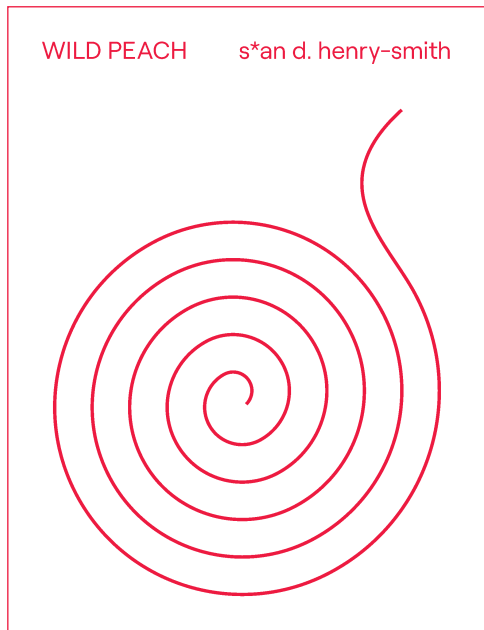
Language is never static; it flows. And as it flows it effects changes. Meaning undergoes metamorphosis, significance shifts. The message mutates; it decays, is erased, or it escapes. All of this is obviously true of literary translations, but it is true more generally of the language of poetry and therefore of poetry itself. Both desperately philosophical and tenderly present, 최 Lindsay in the writing of their book length *Transverse* recognizes language as both limit and threshold, impasse and passage.

—Lyn Hejinian

최 Lindsay | Lindsay Choi is a poet and translator working between English, Korean, and Swedish. In addition to *Transverse*, they are the author of a chapbook, *Matrices*, (speCt! books, 2017). They are a Kundiman Fellow and a Ph.D. student in English Literature at UC Berkeley. Their work can be found in *Omniverse*, *Amerarcana*, *Aster(ix) Journal*, and elsewhere. They are a founding co-editor, with Noah Ross, of the chapbook press MO(O)ON/IO. Their work has been translated to French, and appears



in *NIOQUES, 22/23: Nouvelle Poésie Des États-Unis* (New U.S. Poetry), edited by DoubleChange Collective, and translated by Abigail Lang.



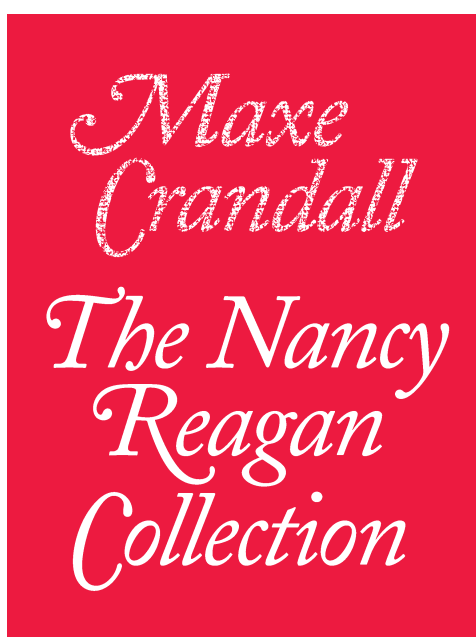
## *Wild Peach* S\*an D. Henry-Smith

Fall 2020 / 160 pages, 6 × 8 inches  
Paperback Poetry / Photography  
978-1733038423 / \$20 U.S.

Exploiting the sonic resources of language, particularly in its use of the long vowel, *Wild Peach* resonates as spell, spilling into enchantment and trance. We witness the natural world as though through an aperture—a fecund world of seed and plant, dirt and flowers, worms and milkweed, and the many other small acts and creatures of nature. With the sonic and the visual as its axis, *Wild Peach* sows a bittersweet garden seeded with anecdotal memory counterpointed by lambent, photographic images by Henry-Smith himself. In this garden words call us to sound them out as if newly hatched into newness; words that need to be loved by the tongue and which ask our mouth to hold and savour them lovingly. Replete with recipes, nourishment and verbal mouthfeel, *Wild Peach* is embodied poetry for the gut, the soul, the head and the heart that satisfies our senses on many levels. *Wild Peach* insists on being read. Out loud. On being seen. And, in radical acts of sociality, on being heard.

—M. NourbeSe Philip

S\*an D. Henry-Smith is an artist and writer working primarily in poetry, photography, and performance, engaging Black experimentalisms and collaborative practices. They have received awards and fellowships from the Fulbright Program, The Poetry Project, Poets House, Denniston Hill, Antenna/Paper Machine and elsewhere. S\*an collaborates with Imani Elizabeth Jackson as mouthfeel; their book *Consider the Tongue* explores histories of aquatic labor and Black food through cooking, poetry, and ephemeral practices. S\*an is also the author of two chapbooks, *Body Text* and *Flotsam Suite: A Strange & Precarious Life, or How We Chronicled the Little Disasters & I Won't Leave the Dance Floor Til It's Out of My System*; *Wild Peach* is their first full length collection.



## *The Nancy Reagan Collection* Maxe Crandall

Fall 2020 / 184 pages, 6 × 8 inches  
Paperback Poetry / Performance Novel  
978-1733038416 / \$19 U.S.

Maxe Crandall's *The Nancy Reagan Collection* is a virtuosic experiment where the all too harrowing reality of the Reagan era and its discontents (AIDS, Iran-Contra, the beginning of the end of the progressive American dream) meets a phantasmagorical interlocution with its strangest protagonist—Nancy Reagan. Crandall hauntingly weaves poetry and historiography together alongside an index of our fallen

ancestors to remind us of the bizarre ways that queer and trans people's lives are enmeshed in deadly intimacy with people whose politics and politesse kill us. I love this book.

—Miguel Gutierrez

Maxe Crandall is a poet, playwright, and director. He is the author of the chapbooks *Emoji for Cher Heart* (belladonna\*, 2015) and *Together Men Make Paradigms* (Portable Press @ Yo-Yo Labs, 2014), and is the founder of the theater company Beautiful Moments in Popular Culture, which produces a poets theater series at the Stud in San Francisco. He has received fellowships from the Poetry Project, Poets House, Lambda Literary, and the Millay Colony for the Arts. Maxe is a lecturer in the Feminist, Gender, and Sexuality Studies Program at Stanford University.

## Other Forthcoming Titles

- *u know how much i hate being alone in social situations//* by Stephon Lawrence (2022)
- *Flag* by Imani Elizabeth Jackson (2022/2023)
- *In Lieu of Solutions* by Violet Spurlock (2023)
- *A Reaction to Someone Coming In* by Wendy Lotterman (2023)
- *Object 7 (,a subject loosely, ,bundled in a frame, )* by Tilghman Alexander Goldsborough (2024)
- *Force of Nature* by Amy De'Ath (2024)

## Other Recent Titles

- *Near, At* by Jennifer Soong (2019)
- *G* by Emmalea Russo (2018)
- *NOS (disorder, not otherwise specified)* by Aby Kaupang and Matthew Cooperman (2018)
- *Swole* by Jerika Marchan (2018)
- *MyOTHER TONGUE* by Rosa Alcalá (2017)

Next page: excerpt from "Matrices," *Transverse* by Lindsay Choi (Futurepoem, 2021)

MATRIX : [cf Latin: mater/matr-] : a set of conditions in which something develops; a circumambient / medium or structure : a mass / by which something is / enclosed / or in which something is / embedded / an organizational structure in which two or more lines of command / responsibility / or communication / may run through the same individual : in mathematics, a means of representing systems of linear equations so as to find points of contact / interstices / substrate / as in a cell / honey / a parasite / a rupture / cf : a network : what in data constitutes / a body / a singularity / interference / interface

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$a_{31}$	$a_{32}$	$a_{3x}$		
$a_{x1}$				

*many years later || i find myself || thinking of the "belly || of the beast" || is it that one confronts || an enemy || external to the flesh || or the connotation of || circum-*

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## OUR DIGITAL PUBLISHING PLATFORM

[www.future-feed.net](http://www.future-feed.net)

## OUR MISSION & PROGRAMS

Founded in 2002, Futurepoem publishes 2-3 print titles a year and has over 35 titles in print. These titles are nationally distributed by SPD Books in Berkeley, CA, sold directly through our website and through other partner bookstores and literary organizations. Our digital platform futurefeed ([future-feed.net](http://future-feed.net)), an extension of Futurepoem, is a new online space where writers, artists + thinkers are invited to experiment + explore ideas that are important to them over an extended period of time.

## SUPPORT

Futurepoem is supported in part by the National Endowment for the Arts, New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature. It is also supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, as well as by Literary Arts Emergency Fund (2020, 2021), Tamaas, The New York Community Trust, Leaves of Grass Fund, and Futurepoem's Individual Donors, Subscribers, and Readers. We are a member press of the NYC Small Press Initiative, a cooperative fundraising effort of five nonprofit literary presses.

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