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Unread Books **My poem **"Afterlife\"

**\u0026 Richard Siken's **"Dots

Everywhere\"

War Foxes Richard Siken

Siken's second poetry collection, War
of the Foxes, is a much subdued,
much quiet collection. Where Crush is
mostly rough, obsessed, and eager to

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encapsulate the lover with its ravaging arms, War of the Foxes drinks up the lover through glances and stares from afar frequently with a brush and canvas at hand; the encapsulation happens every time, every chance art inspires and devastates.

War of the Foxes by Richard Siken -
Goodreads

"War of the Foxes builds upon the lush and frantic magic of Richard Siken's first book, Crush. In this second book, Siken takes breathtaking control of the rich, varied material he has chosen...Siken paints and erases--the metaphor of painting with words allows him to leave those traces that mostly go unseen.

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War of the Foxes. Richard Siken. In his long-awaited follow-up to *Crush*, Yale Younger Poets award winner Richard Siken has created a collection of stunning power and beauty. With interwoven lyrics, fables, portraits and landscapes, Siken confronts the ways in which we look to art for meaning and purpose. "The paint doesn't move the way the light reflects, / so what's there to be faithful to?"

War of the Foxes by Richard Siken |

Page 5/24

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Copper Canyon Press

The War of the Foxes by Richard Siken After the success of his first book of poetry, *Crush*, which won the Yale Series of Younger Poets prize in 2004, Richard Siken stayed quiet. He waited ten years before releasing his second book *War of the Foxes* in 2015. Now that we have his second collection, we have a point of comp

The War of the Foxes / Richard Siken
- thesoutheastreview

by Richard Siken. Reviewed By Donna Spruijt-Metz. March 6th, 2015. *War of the Foxes* builds upon the lush and frantic magic of Richard Siken's first book, *Crush*. In this second book (due out in April 2015 with Copper Canyon Press), Siken takes breathtaking control of the rich, varied material he

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has chosen. Louise Glück said in her forward to *Crush*: “This is a book about panic.”.

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Richard Siken Richard Siken is the author of War of the Foxes (Copper Canyon Press, 2015) and Crush (Yale University Press, 2006), which won the Yale Series of Younger Poets Award in 2004. He lives in Tucson, Arizona.

War Foxes Richard Siken -

wpbunker.com

Coming to the book, a short collection of about 47 poems that slowly and steadily creep up on you and ravage the core of your soul. I find that whatever words I may use to describe the effect Richard Siken's words have on me I will always fall short and appear very shabby. In War of The

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Foxes, Siken inspects further what it is to be alive. He asks questions that we are all afraid to think about.

Book Review: War of The Foxes by Richard Siken | Sloppy ...

War of the Foxes Quotes Showing 1-30 of 47. "How much can you change and get away with it, before you turn into someone else, before it's some kind of murder?". ? Richard Siken, War of the Foxes. 163 likes.

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"War of the Foxes builds upon the lush and frantic magic of Richard Siken's first book, Crush. In this second book, Siken takes breathtaking control of the rich, varied material he has

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chosen...Siken paints and erases—the metaphor of painting with words allows him to leave those traces that mostly go unseen.

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War of the Foxes by Richard Siken. Posted on November 9, 2016. by B. Richard Siken's second collection of poems is centered around the idea of painting. Many poems are titled the way paintings would be, and give some description of what the painting might contain, in spirit if not form. He's using painting as a way to examine self expression, looking at a painting as a way to tell a story, to convey an emotion.

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Best-selling poet and painter Richard Siken uses strong, bold strokes to reveal a world abstract, concrete, and exquisitely complex.

"His territory is [where] passion and eloquence collide and fuse.'—The New York Times "Richard Siken writes about love, desire, violence, and

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eroticism with a cinematic brilliance and urgency."—Huffington Post Richard Siken's debut, *Crush*, won the Yale Younger Poets' Prize, sold over 20,000 copies, and earned him a devoted fan-base. In this much-anticipated second book, Richard Siken seeks definite answers to indefinite questions: what it means to be called to make—whether it is a self, love, war, or art—and what it means to answer that call. In poems equal parts contradiction and clarity, logic and dream, Siken tells the modern world an unforgettable fable about itself. The Museum Two lovers went to the museum and wandered the rooms. He saw a painting and stood in front of it for too long. It was a few minutes before she realized he had gotten stuck. He was stuck looking at a painting. She stood next to him,

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looking at his face and then the face in the painting. What do you see? she asked. I don't know, he said. He didn't know. She was disappointed, then bored. He was looking at a face and she was looking at her watch. This is where everything changed . . . Richard Siken is a poet, painter, and filmmaker. His first book, *Crush*, won the Yale Younger Poets' prize. He lives in Tucson, Arizona.

This collection about obsession and love is the 99th volume of the Yale Series of Younger Poets Richard Siken's *Crush*, selected as the 2004 winner of the Yale Younger Poets prize, is a powerful collection of poems driven by obsession and love. Siken writes with ferocity, and his reader hurtles unstoppably with him. His poetry is confessional, gay, savage,

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and charged with violent eroticism. In the world of American poetry, Siken's voice is striking.

Breaks new ground in fairy-tale studies by offering male writers a chance to reflect on their relationships to fairy tales.

Selected by Joy Harjo as the winner of the Walt Whitman Award of the Academy of American Poets Emily Skaja's debut collection is a fiery, hypnotic book that confronts the dark questions and menacing silences around gender, sexuality, and violence. Brute arises, brave and furious, from the dissolution of a relationship, showing how such endings necessitate self-discovery and reinvention. The speaker of these poems is a sorceress, a bride, a

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warrior, a lover, both object and agent, ricocheting among ways of knowing and being known. Each incarnation squares itself up against ideas of feminine virtue and sin, strength and vulnerability, love and rage, as it closes in on a hard-won freedom. Brute is absolutely sure of its capacity to insist not only on the truth of what it says but on the truth of its right to say it. "What am I supposed to say: I'm free?" the first poem asks. The rest of the poems emphatically discover new ways to answer. This is a timely winner of the Walt Whitman Award, and an introduction to an unforgettable voice.

"Grit opens with a quiet devastation reserved for transcendent realms of human experience-the act of becoming in a world that is not

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prepared for your existence. Silas' words dart in and out like a scalpel revealing layers of flesh that have been given-or taken-by lovers, parents, cruelty, and fate. If you could hold what it means to be an outsider in your hand, and kiss all of its wounds you would begin to understand Grit. But know that holding Silas, in this volume, is to be laid out in a field of snow dressed in black, with blood dripping from the corner of your mouth, laughing."- Sean Felix, author of *Did You Even Know I Was Here?* Grit is more than a collection of poetry by the hand of a gifted young author. Grit is a transgender coming of age story. There are no beautiful rainbows here, no whispers, but raw cries from somewhere primal.

A collection of playfully elucidating

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essays to help reluctant poetry readers become well-versed in verse

Developed from Adam Sol's popular blog, *How a Poem Moves* is a collection of 35 short essays that walks readers through an array of contemporary poems. Sol is a dynamic teacher, and in these essays, he has captured the humor and engaging intelligence for which he is known in the classroom. With a breezy style, Sol delivers essays that are perfect for a quick read or to be grouped together as a curriculum. Though *How a Poem Moves* is not a textbook, it demonstrates poetry's range and pleasures through encounters with individual poems that span traditions, techniques, and ambitions. This illuminating book is for readers who are afraid they "don't get" poetry but who believe that, with a welcoming

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guide, they might conquer their fear and cultivate a new appreciation.

After her mother died, poet Victoria Chang refused to write elegies. Rather, she distilled her grief during a feverish two weeks by writing scores of poetic obituaries for all she lost in the world. In *Obit*, Chang writes of “the way memory gets up after someone has died and starts walking.” These poems reinvent the form of newspaper obituary to both name what has died (“civility,” “language,” “the future,” “Mother’s blue dress”) and the cultural impact of death on the living. Whereas elegy attempts to immortalize the dead, an obituary expresses loss, and the love for the dead becomes a conduit for self-expression. In this unflinching and lyrical book, Chang meets her grief

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and creates a powerful testament for the living.

* Finalist for the National Book Award in Poetry * * Winner of the National Book Critics Circle Award in Poetry * Finalist for the National Book Critics Circle Award in Criticism * Winner of the NAACP Image Award * Winner of the L.A. Times Book Prize * Winner of the PEN Open Book Award * ONE OF THE BEST BOOKS OF THE YEAR: The New Yorker, Boston Globe, The Atlantic, BuzzFeed, NPR. Los Angeles Times, Publishers Weekly, Slate, Time Out New York, Vulture, Refinery 29, and many more . . . A provocative meditation on race, Claudia Rankine's long-awaited follow up to her groundbreaking book Don't Let Me Be Lonely: An American Lyric. Claudia Rankine's bold new book recounts

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mounting racial aggressions in ongoing encounters in twenty-first-century daily life and in the media. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams and the soccer field with Zinedine Zidane, online, on TV—everywhere, all the time. The accumulative stresses come to bear on a person's ability to speak, perform, and stay alive. Our addressability is tied to the state of our belonging, Rankine argues, as are our assumptions and expectations of citizenship. In essay, image, and poetry, *Citizen* is a powerful testament to the individual and collective effects of racism in our contemporary, often named "post-race" society.

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One hundred and fifty-six poems, grouped by theme, are accompanied by drawings, oils, and watercolors by the poet

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