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At That

Skip Fox

Skip Fox, with the concern of an entomologist, presents passages sprawling and pinned in a shadow box of observations and odd lots. Framed under double glass, the mounting board of *At That* writhes with a cast of freaks: Ezekiel in the streets, a kitty bomb squad, sadists on steroids, the shadow of Cadmus, kingfishers, omen clad apertures of evening with cicada wings, heart attacks of clouds rolling in off the Gulf, a city mouse, spastic proctologists, and so forth, all projecting their “goods” in spate.



Ahadada Reader I

Alan Halsey, John Byrum, & Geraldine Monk

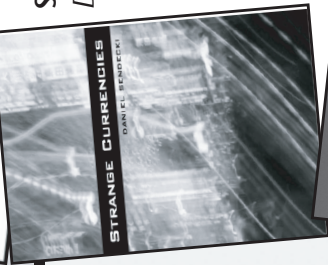
For the past thirty years the poets represented in these pages have taken up diverse experiences of culture and language to forge a personal, direct, and concise poetry that brings new sources of insight to the modern reader.



Investigations

Marton Koppány

Koppány's acute sense of the problems of language has moved him to try to get as close to the patterns of thought and perception as possible...
—Karl Young



Strange Currencies

Daniel Sendeki

Daniel Sendeki is an intrepid translator of a self dislocated by travel, language, culture, experience.
—Charlene Diehl



The Time at the End of this Writing

Paolo Javier

Confident, emotionally variable poems work at a point where sensory information runs into the artistic reality of building and negotiating surfaces...
—Anselm Berrigan

Secret, but Kept it Room

Mike Gubser

Secret, but Kept it Room explores the development and stasis over time of self as image—at once real and artificial, subjective and perspectival, engaged in the physical world and torn from it, a self often disappearing into non-self. Mike Gubser treats the art of poetry as, in some sense, the art of experiment and problem-solving by placing the notion of self in various contexts—to see how it reacts.

