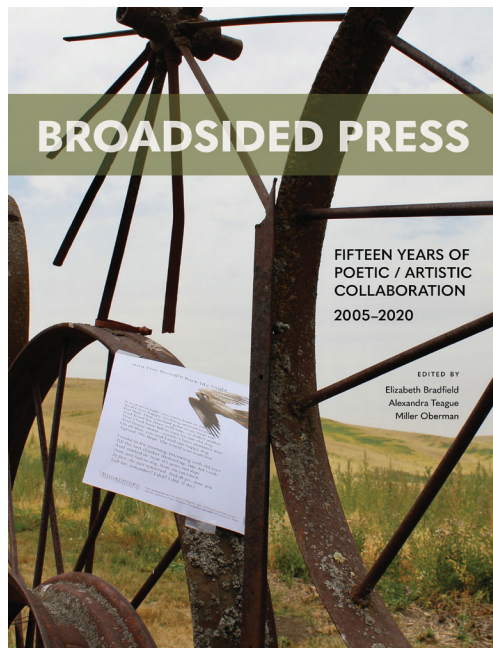


# PROVINCETOWN ARTS

## Broadsided Press: Fifteen Years of Poetic and Artistic Collaboration, 2005–2020

Edited by Elizabeth Bradfield, Alexandra Teague, and Miller Oberman



An anthology that celebrates the power and synergy of poetry and art in public spaces, *Broadsided Press: Fifteen Years of Poetic and Artistic Collaboration* will inspire writers, artists, and all who seek ways to bring poetry and art to their communities.

Featuring work by Jericho Brown, Douglas Culhane, Jill Osier, Danez Smith, Joan Naviyuk Kane, Millian Gian Pham, Ilya Kaminsky, and more. Fifty broadsides, fifty conversations about the nature of collaboration, and inspiring photos of words and art posted on streets and byways around the globe.

The diversity of voices, images, and locations in this unique anthology showcases the reach of Broadsided Press—from Jane Hirshfield’s “Critique of Pure Reason” taped up on a Florida boardwalk, to artist Amy Meissner posting her

collaboration on a signpost in Alaska’s bear country, to Camille Dungy and Caleb Brown discussing how visual art can magnify aspects of a poem.

Founded in 2005 with the mission of “putting literature and art on the streets,” Broadsided Press releases one original collaboration of poetry and art (a broadside) each month alongside interviews and images of the broadsides posted “in the wild.” These broadsides are free for anyone to download, print, and post. All communities—no matter their resources, population, educational level, or politics—benefit from poetry and art in their daily lives. This large format art book celebrates the groundbreaking work of Broadsided and will inspire poets, artists, co-conspirators, and all who seek new ways to bring art to their communities.

### Praise for the book

The many moving examples collected here comprise a rich body of work that transcends the bounds of individual authorship by presenting cooperation, dialog, the blending of sensibilities, the profound combination of image and word. — *Mark Wunderlich, author of God of Nothingness*

This book is at once beautiful and useful, which is to say that it is a necessary object. The collaborations are in turns beautiful, sweet, devastating, comical. And—invaluably for the student or instructor of poetry, art, or the art of collaboration—the book publishes the author-and-artist answers to questions that yield insight into working processes: their surprises and delights. — *Tina Post, English & Theater and Performance Studies, University of Chicago*

This radiant collection shows us artists collaborating with writers to give elegant, playful, diverse experiences with poems. Binding the written word with image is no easy thing . . . I am grateful to see poetry so beautifully displayed in the world because of what Broadsided Press is doing. — *Bianca Stone, author of What is Otherwise Infinite*

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**Alexandra Teague** is the author of three books of poetry as well as a novel. She is also co-editor of the anthology *Bullets into Bells: Poets and Citizens Respond to Gun Violence*. Recipient of the California Book Award, she is a professor at University of Idaho.

**Miller Oberman** is the author of *The Unstill Ones*, poems and translations. He has received a Ruth Lilly Fellowship, a 92Y Discovery Prize, and directs the First-Year Writing program at Eugene Lang College at The New School.

Since 1985, Provincetown Arts Press has published the annual *Provincetown Arts* magazine, and books by and about artists and writers connected to Provincetown, Massachusetts, the country’s oldest continuous arts colony.

Praise for BroadSided Press

The many moving examples collected here comprise a rich body of work that transcends the bounds of individual authorship by presenting cooperation, dialog, the blending of sensibilities, the profound combination of image and word.

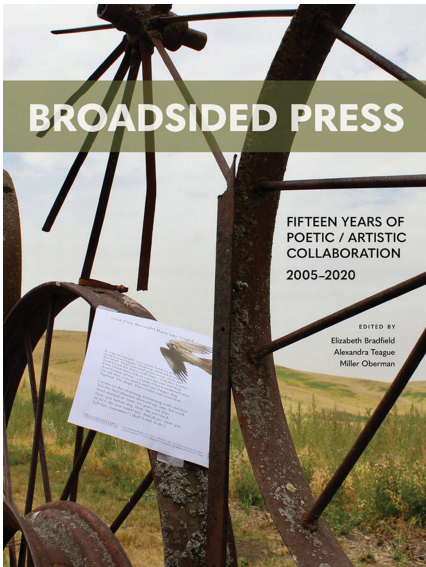
—Mark Wunderlich author of God of Nothingness

This book is at once beautiful and useful, which is to say that it is a necessary object. The collaborations are in form beautiful, sweet, devastating, comical. We encounter a diverse array of authors at the forefront of contemporary poetry, photographs that document the geographies these collaborations enter and change, and—invariably—author-and-artist insights into working processes: their surprises and delights.

—Tina Post Assistant Professor of English & Theater and Performance Studies at University of Chicago

This radiant collection of broadsides shows us artists collaborating with writers to give elegant, playful, diverse experiences with poems. Binding the written word with images in no way tings and BroadSided Press is clearly committed to giving poems a visual component that does justice to the poem while also complicating its meaning and engaging the reader on new levels. I am grateful to see poetry so beautifully displayed in the world because of what BroadSided Press is doing.

—Blanca Stone author of What is Otherwise Infinite



**COMO UNA VELA**

The Caliente side is my, but the sea flame of a collection, in it is to be a little that the sea and the night when the sea is deep and the night is deep.

It is a small, colorful, and beautiful illustration of a sailboat on the water, with a person on the deck. The text is in Spanish and English.

**Q & A**

Did the visual artist play a role in the poem's development? **MICHELLE HONCAYO:** I was inspired by the poem's title and the idea of a sailboat. I wanted to create a visual element that would complement the poem's meaning and engage the reader on a new level.

What inspired you about this collaboration? **MICHELLE HONCAYO:** I was inspired by the poem's title and the idea of a sailboat. I wanted to create a visual element that would complement the poem's meaning and engage the reader on a new level.

Where bushes periodically burn, children fear other children girls

whose scornings are knit on dry rock which—don't we know—all the heart afforded a certain type, unintended, magnifying boys.

oh fickle kids! oh smoke and smoldering beetles! oh charred desire in fossils of brush and now flame.

**Q & A**

Did the visual artist play a role in the poem's development? **POETRICIA HONCAYO:** I was inspired by the poem's title and the idea of a child. I wanted to create a visual element that would complement the poem's meaning and engage the reader on a new level.

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**IN OUR TIME**

FROM HIS HEAD THAT DEVELOPS AROUND HIM AS HE BEATS HIS HEAD AGAINST THE EARTH, BUT AN LAUGHING HAND AND FURROWS, FROWN A GLASS OF PEPPER CORN AND FROWN THE THREE WALLS THAT WE HAVE NEVER SEEN. WE BEAT OUR HEADS AGAINST LIFE AND THE ONE WHO FORGIVES THEM AND LAUGHES FOR THEM

IN A VAIN REPTITION, WE READ OTHERS LIFE TO UNDERSTAND THE POWER OF LANGUAGE, AND WHOEVER LISTENS TO BEING THERE, AND NOT BEING, LIST AND FROWN AND LAUGH FOR THEM.

THANK YOU FOR OUR ARGUMENT THAT ENDS, THANK YOU FOR MY OWNNESS, LONG BEFORE I FIND A MINDY YOU NEVER LET

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Provincetown Arts Press, 2022

## TEACHING RESOURCES & LESSON PLANS

This anthology is an exciting addition for writing, art, and literature classrooms of all ages and is priced to offer access to educators and students.

Consider the broadsides as examples of how writing might respond to art, how art can respond to writing, or graphic design. Observe how writers and artists talk about their own creative process—and about the work of others (plus get great recommendations for reading and art). Challenge yourself and your class to enliven your community by going out on a “Vectorizing” adventure.

At Broadsided ([www.broadsidedpress.org](http://www.broadsidedpress.org)), teachers have shared lesson plans in a continually evolving “Teach” section, which holds valuable resources for classes in universities, prisons, K-12 schools, community workshops, and more.

In the Q&A we publish each month, artists and writers engage with questions such as:

- How does a person understand their own art or writing after it has been made public.... what new insights emerge?
- As an artist, what draws you to this poem?
- Did the visual artist’s response make you think about your poem differently?
- If this broadside were a piece of music/weather, what would it be?
- Where would you most like to see this broadside posted in the world?
- Read any good books/seen any good art lately?

Would you like a visit? Editors, writers, and artists would love to visit via Zoom in person and talk with students. Contact [broadsided@gmail.com](mailto:broadsided@gmail.com).

*15% educator’s discount available. Contact [info@provincetownarts.org](mailto:info@provincetownarts.org)*

## toward ART-ACTIVISM

Choose broadsides to print and post in your communities. Discuss with your students/peers:

- Where will they go?
- Who will they reach?
- Who might love (or not) them?
- How can placement/broadside comment on one another?

## for ARTISTS/ART TEACHERS

- In a few cases, there are two broadsides for the same poem. What do you notice about the two different broadsides
- Why might responding to literature be an inspiring part of your artistic practice?

## for WRITERS/WRITING TEACHERS

- Choose two broadsides. Decide what the art adds to the poem and the poem adds to the art in each case. Now, switch the pairings.
- Several broadsides in the anthology come from our annual Translation feature, and offer a poem in two languages, side by side. Is language, in these cases, a visual or a literary art?

*More specific discussion questions,  
lesson plans, and prompts:  
[www.broadsidedpress.org/lesson-plans/](http://www.broadsidedpress.org/lesson-plans/)*

