

FOR IMMEDIATE RELEASE

DRUNKEN BOAT ANNOUNCES INAUGURAL POETRY BOOK CONTEST WINNER

SELECTED BY **FORREST GANDER**



DRUNKEN BOAT

THE **GROUND I STAND ON IS NOT MY GROUND**

by **Collier Noguees**

Drunken Boat proudly announces the forthcoming publication of **The Ground I Stand On Is Not My Ground** by Collier Noguees. **The Ground I Stand On Is Not My Ground** will be published in print and e-book format in April 2015 and distributed through Small Press Distribution. Publicity measures include conference and festival appearances, readings, and radio appearances.

Acclaimed poet, translator, novelist, essayist, and **contest judge, Forrest Gander** writes:

"This is the best book of erasure poems since Srikanth Reddy's **Voyager**. They don't necessarily read as erasures, but as lyric poems— even managing rhyme and epistolary. Like Reddy's **Voyager**, these carry powerful political implications, regarding Japan and Japanese/US relations before, during, and after WWII."

More praise for The Ground I Stand On Is Not My Ground:

"Collier Noguees is nothing short of brilliant in this necessary book—a hybrid of poetry and visual art—which lights up a long shadow two big governments have cast on a miraculous island and an indigenous people."

—**Brenda Shaughnessy**,
author of **Our Andromeda**

"Noguees is a brave poet who disassembles the official discourses of empire to articulate a dream for an island of peace. Taken together, these poems not only express a desire to erase violence, but they also attempt to map the topography of islands and nations, caves and embrasures, weapons and flags, grace and dread."

—**Craig Santos Perez**,
author of **from an unincorporated territory [gumá]**

The Ground I Stand On Is Not My Ground is a hybrid of poetry and digital art. The poems erase historical documents related to the development and aftermath of the Pacific War, especially on the island of Okinawa. Erased into poems, these texts become spare narratives of how individual soldiers' and civilians' daily lives were transformed by the war. The book's companion website features each poem also as an interactive erasure, where readers can explore the original documents, ranging across genres including government documents political manifestos, travel narratives, blockbuster adventure fiction, and science writing. The poems and their original texts tell a larger story about the ways we imagine war, and the ways language can be used to record, justify, memorialize, or resist it.

www.thegroundistandon.com



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from **Stories I Hear**

After the tempest, the air is very still,

the wind delayed,

a flickering sun
busy in the habit of dwelling in any
weather

while uprooted houses blow to frag-
ments, and roads wash out of existence.

I should have liked to enter
unannounced

not a woman
or a person, even,

an open ear to listen carefully
to hear

then to talk, and to matter to the first
listener I found

Afterwards to listen again for a little
time, able to hear things

inaudible, and to perceive.



About the Author

Collier Noguees's first book of poems, **On the Other Side, Blue**, was published by Four Way Books in 2011. Her writing has been supported by the MacDowell Colony, the Ucross Foundation, Vermont Studio Center, and Fishtrap. She grew up in Texas and on Kadena Air Base in Okinawa, Japan, and now teaches creative writing at the Chinese University of Hong Kong. She also co-edits poetry for **Juked**.

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