

ABOUT SIXTEEN RIVERS PRESS

Sixteen Rivers Press is a shared-work, nonprofit poetry collective dedicated to providing an alternative publishing avenue for Northern California poets. Founded in 1999 by seven writers, the press is named for the sixteen rivers that flow into San Francisco Bay.

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SIXTEEN RIVERS PRESS



*A Northern California
Publishing Collective*

New Titles 2024

CHRISTINA LLOYD

Women Twice Removed



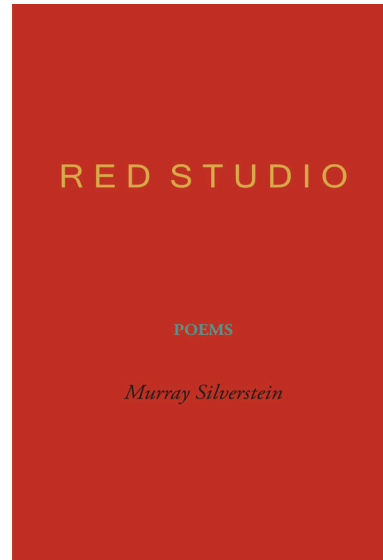
“In Women Twice Removed, Christina Lloyd unveils an inventive and incisive ekphrasis. Her Lorca-like eye moves from canvases by Spanish artists such as Zubarán, Varo, Velásquez, and Goya to the life and work of her grandmother (herself a sculptor) to landscapes of California and Spain to the most elusive subject of all: the self. . . . I love this book.” —Dean Rader, author of *Before the Borderless: Dialogues with the Art of Cy Twombly*

Christina Lloyd’s poetry in *Women Twice Removed* is intense and tautly eloquent. The poems are prominently tethered to Lloyd’s grandmother Esperanza, whose name means “hope” and who journeyed from Spain to the Philippines and on to California. Lloyd’s poetry is like a tree that is well rooted and stands tall. Her poems speak quietly; her images are paintings. Read these fine poems slowly and savor each line.

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MURRAY SILVERSTEIN

Red Studio



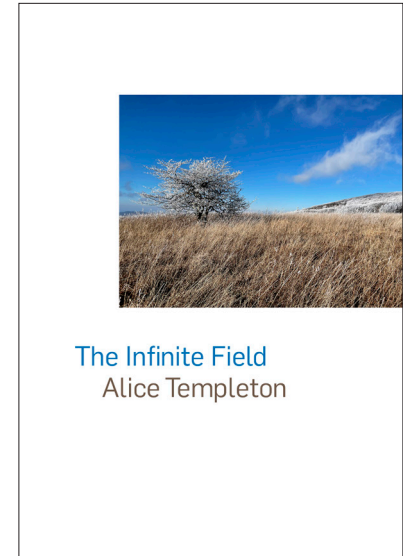
“Murray Silverstein’s Red Studio is a bouquet of psalms raveled in love, vibrantly thronged with the presences and vanishings that make up a life. . . . On each page of Red Studio, love responds to love, echoing out into the expanding universe. Silverstein looks steadily, sagely, and wryly at the present, where the figures of a lifetime lived in art and poetry and family congregate in a Dickinsonian forever composed of nows.” —Dante Di Stefano, author of *Midwhistle*

In a transformation as surprising as it is persuasive, Matisse’s famed painting *The Red Studio* becomes the red studio of the heart in Murray Silverstein’s superb third collection. Silverstein shifts his perspective from his family to the world, from his love for language to his love for the arts. His tone shifts, too, from the colloquial to the formal. These are poems of love from a heart unafraid to admit life in all its pain and beauty.

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ALICE TEMPLETON

The Infinite Field



“Written at the crossroads of reverie and history, Alice Templeton’s poems are at turns both elegiac and jubilant as they move through the rural and urban landscapes of Tennessee and California.” —Rebecca Black, author of *Cottonlandia* • *“Templeton’s poems in The Infinite Field possess a dreamlike beauty, haunted—or I should say inhabited—by memories of childhood, family . . . and the culverts, creeks, and rivers of Tennessee.”* D. A. Powell, author of *Useless Landscape, or a Guide for Boys*

Writing from her “share of solitude,” Alice Templeton calls up beloved places and people from the infinite field of memory: the Memphis suburbs of her childhood, the family farm in middle Tennessee that was a touchstone for her adolescent and adult life, and the relatives with whom she shared those spaces. Templeton’s language conjures “the hour creatures draw close,” and within the bounds of these singular poems, time is arrested.

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