

Jenny Qi

fig. 195.078 Pt

Jenny Qi (she/her) is the author of the poetry collection *Focal Point*, winner of the 2020 Steel Toe Books Poetry Award. Her essays and poems have been published in *The New York Times*, *The Atlantic*, *Tin House*, *ZYZZYVA*, and elsewhere, and she has received fellowships and support from Tin House, Omnidawn, Kearny Street Workshop, and the San Francisco Writers Grotto. Born to Chinese immigrants, she lives in San Francisco, where she completed her PhD in Cancer Biology. See more at <https://jqwriter.com>.

Wendy Taylor Carlisle

fig. 47.867 Ti

Wendy Taylor Carlisle (she/her) lives in the Arkansas Ozarks and is the author of four books, including *The Mercy of Traffic*, winner of the Phillip H. McMath Post-Publication Award. *Discount Firework* is available as a free download from Doubleback Books. See more at www.wendytaylorcarlisle.com and follow @wtcarlisle.

fig. 74.922 As

Kylie Gellatly (she/her) is the author of *The Fever Poems* from Finishing Line Press, and her poetry has appeared or is forthcoming in *DIAGRAM*, *Tupelo Quarterly*, *Iterant Magazine*, *Palette Poetry*, and elsewhere. She is a Frances Perkins Scholar at Mount Holyoke College. See more at www.kyriegellatly.com.

Kylie Gellatly

fig. 127.60 Te

Kai Coggin (she/her) is the author of four collections, most recently *Mining for Stardust* from FlowerSong Press. She is a teaching artist and host of the longest running consecutive weekly open mic series in the country—Wednesday Night Poetry. She lives with her wife in Hot Springs National Park. See more at www.kaicoggin.com.

Kai Coggin

fig. 107.868 Ag

Hilary King (she/her) is originally from Virginia and now lives in the San Francisco Bay Area. Her poems have appeared in *Minerva Rising*, *Belletrist*, *Fourth River*, *PANK*, *The Cortland Review*, *SWIMM*, and other publications. She is the author of the poetry collection *The Maid's Car*.

Hilary King

fig. 118.71 Sn

Bibinur Salykova (she/her) is an artist and student at the Department of World Languages, Literature and Culture at Nazarbayev University in Nur-Sultan, Kazakhstan. She writes experimental poetry and, when traveling, looks for roads where different art forms coexist.

Bibinur Salykova

fig. 26.982 Al

Donna Spruijt-Metz (she/her) is a professor of psychology, was a professional flutist, was a rabbinical school candidate, and is always a poet. Her poetry appears in places like *RHINO* and *Tahoma Literary Review*. Her chapbooks are *Slippery Surfaces* from Finishing Line Press and *And Haunt the World* (with Flower Conroy) from Ghost City Press. See more at <https://www.donnasmetz.com>.

Donna Spruijt-Metz

Design Statement

The annual, distinctive print issue of *TAB: The Journal of Poetry & Poetics* engages the reader with poetry as a material object and asks the reader to negotiate between image and text. The design does not assume a traditional role of quietly framing content; instead, design actively shapes the reading experience and continues to experiment with and explore the intersections between form and content, object and space, and reader and reading.

The 2019 print issue was *Tab Journal's* first issue driven by inclusive design and low-vision principles. With this new print issue, we extend our effort to create an engaging and increasingly equitable experience for all abilities based on inclusive design.

This 2022 volume is our tenth issue. It is no coincidence, then, that this issue echoes the durability and usefulness of aluminum and tin, the traditional tenth anniversary gifts. This volume, launched with a large-format print issue, quite literally reflects and shines and is our gift—from the staff and the contributors—to literary culture.

The design for this year's *Tab Journal* emerges from a year of recognizing the complexities of choice, drawing boundaries, and acknowledging multidimensional anxieties of being between a rock and a hard place. As we continue to experience the compromises that go hand in hand with the pandemic, as we continue to face the relentless considerations of safe and dangerous spaces, this issue surveys concepts of shared corners and shelters, of physical and metaphorical places and spaces where individuals, pods, and communities take refuge.

The visual language in this issue draws on the mining of minerals—Arsenopyrite, Aluminum, Platinum, Tin, Tennantite, Titanium, Silver, Volcanic Rock—and a back-and-front scientific identification system to connect author and poem. Using a poster booklet, the reader can journey through poems and then unfold the booklet to meet their authors on the reverse side of the poster. The material object that this issue thereby makes manifest represents a relationship between surface and source.

This issue was digitally printed with two colors of ink (metallic and black), then scored, die-cut, and folded to achieve a poster booklet. It is, then, two forms in one, poster and booklet, each of which offers a different visual and tactile experience of scale and perspective.

To request one or more copies of the print issue, please use the Contact form on the *Tab Journal* website.

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