

NORTH AMERICAN REVIEW

SINCE 1815

Summer 2024
VOLUME 309, NUMBER 2

EDITORS

Rachel Morgan
J. D. Schraffenberger
Emily Stowe
Grant Tracey

POETRY
MULTI-GENRE
ART
FICTION

MANAGING EDITOR

Emily Stowe

COVER ART EDITOR

Gary Kelley

ASSISTANT EDITOR

Adrienne Finlay

CONTRIBUTING EDITORS

Taylor Brorby, Peter Cooley, Martín Espada,
Perry Glasser, Margaret Morganroth Gullette,
Patricia Hampl, David Hellerstein,
Robert L. King, Maxine Hong Kingston,
Yusef Komunyakaa, Michael A. Martone,
Mary Peterson, Barry Sanders,
Steven Schwartz, Natalia Rachel Singer,
Gloria Vando, Terry Tempest Williams

EDITORIAL ASSISTANTS

Taylor Buckman, Callee Fair, Jaye Haines,
Ella Hanner, Lauren Hanssen, Kylie Hudson,
Emma Luft, Elise McDowell, Elijah Mishmash,
Richard Nissen, Ty Piper, Kaleb Soucie,
Angela Veary, Steven Zimmer

EDITORIAL & BUSINESS OFFICES

1227 West 27th Street
University of Northern Iowa
Cedar Falls, Iowa 50614-0516 USA

northamericanreview.org

RATES

\$15.00 US per copy (\$18.00 in Canada).
Double issues \$30.00 (\$36.00 in Canada).
Individual subscriptions: \$44.00 per
year/\$83 for two in the US; \$52 per year/\$99
for two in Canada; \$55 per year/\$105
elsewhere. Institutional rates apply.

The NAR is housed on the ancestral
lands of the Báxoje or Bah Kho-Je
(Iowa), oθaakiiwaki·hina·ki (Sauk)
and Meškwahki-aša·hina (Fox), Očhéthi
Šakówinj (Sioux), Umó^{ho} (Omaha),
and Hočąk (Ho-Chunk), as well as those
tribal nations who are contemporary
caretakers of land in Iowa, including
the Meskwaki: Sac and Fox Tribe of
the Mississippi in Iowa.

ART

- Cover Memory? [pastels] • Gary Kelley
6 Soup's On! [acrylic gel plate printing] • Junkykid
17 went the manner [charcoal on paper] • Walter Kravitz
22 Rosita [acrylic gel plate printing] • Junkykid
35 keeper [charcoal on paper] • Walter Kravitz
44 Don't Forget About Me [acrylic gel plate printing]
• Junkykid
49 French Doors II [oil on canvas] • Robert Bechtle
56 stretch [charcoal on paper] • Walter Kravitz
65 Film Ribbons [digital art] • Klein Voorhees
68 Nude [acrylic and ink] • Gerburg Garmann
76 place [charcoal on paper] • Walter Kravitz
82 Nothing is Real [acrylic gel plate printing] • Junkykid
93 The Reader [acrylic, charcoal, and ink]
• Gerburg Garmann
98 interior hold [charcoal on paper] • Walter Kravitz
102 Moiré Roundel [digital art] • Klein Voorhees
110 Glaucus [acrylic gel plate printing] • Junkykid

FICTION

- 7 Lovesick • Jason Fernandes
23 Water, Mud, Ink, Blood • Latifa Ayad
43 Conversation with Gertrude in Car, Age Twenty
• E. R. Ramzipoor
64 American Muscle • Joe Milan, Jr.
69 Rules for Sanity • Natalie Southworth
83 Our Shadows Taller than Our Souls
• Catherine Uroff
92 Grinder • Natalie Marsh
111 West Coast Blues • Sharon Hashimoto

NONFICTION

- 3 Stolen Mind: Through the Lens of Dementia
• Judith Harris
16 Prescribed • Paul Crenshaw
34 A Pallet of Yellow Bricks • Lane Chasek
48 Reflections and the Multiple Layers that Intercede
• Lilly U. Nguyen
57 The Magician of the Temporal Lobe • Steve Mitchel
76 Wholly Bloody, Holy Land? • Rob Marks
99 The Stolen Stories of Bobo • Isaac Maxey
103 The Mercy of Strangers • Gregory Martin

POETRY

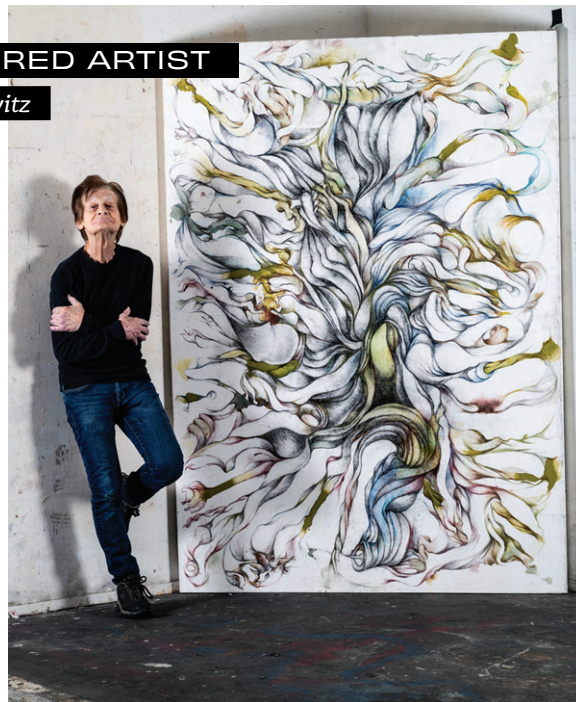
- 15 Headwaters of the Colorado • Radha Marcum
15 Equinox • Radha Marcum
21 And He Could Dance Too • Alice Friman
32 Stormy • Dana Jaye Cadman
32 Sabrina • Dana Jaye Cadman
33 October, Freeze Warning • Athena Kildegaard
33 Iceberg • Maja Lukic
33 Last Call • Maja Lukic
40 The Myth of Crowds • Faith Shearin

POETRY CONTINUED

- 40 When I Was a Stripper • *JK Tsosie*
41 Ripening • *Richard Robbins*
41 Trouble is a Tall Man
• *Emma De Lisle*
47 Marshall Fire • *Erin Robertson*
47 A Mourning Year • *Erin Robertson*
55 Ostinato, 1981 • *Stephanie Burt*
63 Standard Time • *Dante Di Stefano*
63 The Way It Feels Now
• *Sarah Platenius*
67 Out Before Dawn • *John Linstrom*
67 Engraved on a Marrow Spoon
• *John Bradley*
73 Fault • *Caleb Braun*
73 Storm at The Drury Inn
• *Christopher Shipman*
74 We Dream Every Night / Soñamos
todas las noches • *Marjha Paulino,*
translated by Corrine Stanley
75 The Tattoo Artist Experiments
with Moss • *June Gervais*
75 In Which I Build Her a Kunstkabinett
• *June Gervais*
91 Clean Shave • *Connor Watkins-Xu*
91 Shore • *Wyn Cooper*
91 Questionnaire • *Wyn Cooper*
97 Ecstatic Truth • *Helena Feder*
97 Portrait of Estelle Degas
• *Suzanne Frischkorn*
97 Chronology • *Suzanne Frischkorn*
118 American Hardware and Repair
• *Judith Harris*
118 Visiting Hours, Psych Ward
• *Judith Harris*

FEATURED ARTIST

Walter Kravitz



WALTER KRAVITZ brought his passion for aesthetics and innovative concepts from Chicago to Washington nearly thirty years ago. The son of poor Russian-Jewish immigrants, he grew up on the south side of Chicago and attended The Chicago Art Institute, where he won a traveling scholarship to Barcelona. He received his MFA from Syracuse University, worked with animation at Harvard University, and then taught at the Philadelphia Academy of Art. After moving to Washington, he began creating installations, as quoted in the *Washington Post* in “Art Without Edges”:

For years, Kravitz believed that art should be neither permanent nor collectible, and he constructed works of paper for temporary exhibition. Transience was his goal. But lately he seems to be hearing “time’s winged chariot hurrying near” and has become interested in making his pieces timeless and arranging them on permanent display.

He has turned to plexiglass as his medium because its transparency carries the illusion of impermanence while its strength ensures its lastingness. “I’d just as soon make the materials disappear,” he claims. “I use them because I must in order to realize what is in my head. That’s why I work with transparent materials—they’re there but they’re not there.” His drawings and installations have evolved into explorations of the way events happen in the natural world. His lines become edges, continuously organizing and shaping the air into solids, then dissolving them again into unpredictability.

Kravitz’s career as an artist has included a spectrum of works including private exhibitions at galleries like OK Harris and Franz Bader, museum collections and installations such as the Corcoran Museum, PSI, and Virginia Museum, and public works commissioned both in the US and abroad, such as the famous Jazz Center of U Street in Washington DC, in Nationals Park, and the Memphis Airport. His drawings and paintings have been collected by the Hirshhorn Museum, Institute of Chicago, Los Angeles County Museum, Everston Museum, Moma PS1, and by many private collectors. He is a Professor of Art Emeritus at George Mason University, where he taught drawing and painting.