

**RED WHEELBARROW POETRY PRIZE
WINNERS & FINALISTS, 2022**

Poetry Center San José
Rob Pesich, Board President
1650 Senter Road
San José, CA
95112-2599
www.pcsj.org



Red Wheelbarrow Magazine
Ken Weisner, Editor
English Department
De Anza College
Cupertino, CA 95104
weisnerken@fhda.edu

Poetry Center San José and *Red Wheelbarrow Magazine* are pleased to announce the winners of the sixth annual *Red Wheelbarrow Poetry Prize*.
The poet Juan Felipe Herrera was this year's final judge.

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2022 Winners

- 1st Prize: "Transitioning" Claudia Meléndez Salinas, Salinas, CA
2nd Prize: "Mountain," Regina O'Melveny, Rancho Palos Verdes, CA
3rd Prize: "Ichiban," Patricia Aya Williams, San Diego, CA

These poets will receive awards of \$1,000, \$500, and \$250 respectively, and Gary Young of Greenhouse Review Press (Bonnydoon, CA) will produce an original broadside of Claudia Meléndez Salinas' winning poem, "Transitioning."

2022 Finalists

- "Miyeokguk," Yesol Kim, Flushing, NY
"Aerodynamics of the American Negro," Reggie Edmonds, Oakland, CA
"30th Street to Union Station," Nadiya Greaser, Pittsburgh, PA
"Heritage," Lisa Krueger, Pasadena, CA
"Forced Fruit," Heidi Seaborn, Seattle, WA

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The sixth annual *Red Wheelbarrow Prize* received 1500 poem submissions from over 500 writers. The prize is open for submissions through spring and summer months (Submittable.com), deadline July 31st. *Red Wheelbarrow* magazine publishes prizewinning and finalist poems in its annual fall national edition. The 2022 *Red Wheelbarrow* launch and prize celebration will take place on the evening of Tuesday, December 13th in Zoom *and in person*, details TBA.



(poetry center san josé)

SEMIFINALISTS, 2022 *Red Wheelbarrow* Poetry Prize

Erik Brown, "reasons for living"
Dante Di Stefano, "Why I Don't Read Poets Like James Dickey Much Anymore"
Charity Everitt, "Say in the Morning 'Shall These Bones Live?'"
Stacey Forbes, "Streams"
Juliet Gelfman-Randazzo, "last year's bush clover"
Renny Golden, "Blood That Became a Seed"
Renny Golden, "Liberté"
Allyssa Haygood-Taylor, "A poem for the little brown girl in South Carolina"
Esteban Ismael, "My America is Bagels"
Arlene Keizer, "Jazz Epistle, Verse 1"
Karen Kilcup, "Feathers & Wedges"
Alison Lubar, "Very cruel race"
Alison Lubar, "white like sun / dark like marrow"
Alysse McCanna, "Cantaloupe"
Scott McDaniel, "Arrival: Terrebonne Parish for a Father Son Fishing Trip"
Darren Morris, "Rises the Fall"
Adela Najarro, "What Poetry Told Me"
Lindsay Rockwell, "Fracture"
Lindsay Rockwell, "Language and Sentience"
Sarah Stemp, "Parts of Speech: Elegy for My Mother"
Sarah Stemp, "My Mother's Desire"
Spring Ulmer, "i am done with this dust"
Lauren Watel, "Meanwhile an Angel"



WINNER BIOGRAPHIES

1st Prize, "Transitioning"

Claudia Meléndez Salinas of Salinas, CA, is an award-winning multi-media journalist, teacher, novelist, and co-founder of the not-for-profit bilingual news organization *Voices of Monterey Bay*— <https://voicesofmontereybay.org/about-us/>
Her poems have appeared in *Xinachtli Journal*, *Voices of Monterey Bay* as well as *Latin@ Literatures*, and *El Andar Magazine*.

2nd Prize, "Mountain"

Regina O'Melveny is a writer and artist whose award-winning poetry and prose have been anthologized and widely published in literary magazines such as *The Bellingham Review*, *The Sun*, *The LA Weekly*, *Solo*, and *Dark Matter: Women Witnessing*. Her long poem "Fireflies" won the Conflux Press Poetry Award and was published as an artist's book designed by Tania Baban. *Blue Wolves*, a collection of poems with reproductions of her assemblages, won the Bright Hill Press poetry book award. Her novel *The Book of Madness and Cures*, was published by Little, Brown and Company, and was listed under "Time Passages: The Year's Best Historical Fiction" at npr.org. She has taught writing at Marymount College, the Palos Verdes Art Center and South Coast Botanic Gardens, and lives with her husband in Rancho Palos Verdes.

3rd Prize, "Ichiban"

Patricia Aya Williams lives in San Diego, CA. Her poem, "Abilene," earned Honorable Mention in The Steve Kowit Poetry Prize 2020-2021. Her work has appeared in *San Diego Poetry Annual*, *Writers Resist*, *Origami Poems Project*, and *The Closed Eye Open*.

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Juan Felipe Herrera, The United States Poet Laureate from 2015-2017, was born in Fowler, California, on December 27, 1948. The son of migrant farmers, Herrera moved often, living in trailers or tents along the roads of the San Joaquin Valley in Southern California. As a child, he attended school in a variety of small towns from San Francisco to San Diego. Herrera graduated from San Diego High in 1967, and was one of the first wave of Chicanos to receive an Educational Opportunity Program (EOP) scholarship to attend UCLA. There, he became immersed in the Chicano Civil Rights Movement, and began performing in experimental theater, influenced by Allen Ginsberg and Luis Valdez. He received a masters in Social Anthropology from Stanford in 1980, and went on to earn an MFA from the University of Iowa Writers' Workshop in 1990. His interests in indigenous cultures inspired him to lead a formal Chicano trek to Mexican Indian villages, from the rain forest of Chiapas to the mountains of Nayarit. The experience greatly changed him as an artist. Herrera's recent books include *Every Day We Get More Illegal* (City Lights, 2020); *Notes on the Assemblage* (City Lights, 2015); *Senegal Taxi* (University of Arizona Press, 2013); and *Half of the World in Light: New and Selected Poems* (University of Arizona Press, 2008). In a profile of Herrera in *The New York Times*, Stephen Burt wrote: "Many poets since the 1960s have dreamed of a new hybrid art, part oral, part written, part English, part something else: an art grounded in ethnic identity, fueled by collective pride, yet irreducibly individual too. Many poets have tried to create such an art: Herrera is one of the first to succeed."