

FRANKLIN COLLEGE

CARLSON-STAUFFER VISITING WRITER SERIES

2023 | 2024

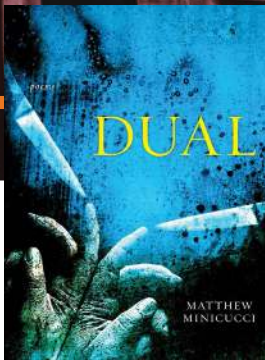


MATTHEW MINICUCCI

Tuesday - November 28, 2023

7PM - B.F. Hamilton Auditorium

Book-signing to follow reading



Matthew Minicucci

is the award-winning author of three precious collections of poetry. His poems and essays have appeared in journals including *APR*, *The Believer*, the *Kenyon Review*, *Ploughshares*, *POETRY*, and *The Southern Review*. His work has garnered numerous awards including the Stafford/Hall Oregon Book Award and the Stan and Tom Wick Poetry Prize, along with fellowships from organizations including the Bread Loaf Writers' Conference, Dartmouth College, the National Parks Service, and the Merrill House, among others. He is currently an Assistant Professor in the Blount Scholars Program at the University of Alabama.

Dual is a poetry collection examining masculinity, aggression, and violence.

In his fourth poetry collection, Matthew Minicucci examines masculinity and gun violence as he brings to life the grammatical concept of the dual, a number that is neither singular nor plural. Though now lost in English, the concept is present in other languages both extant and ancient. The poems' forms fittingly include the elegy, palinode, and contrapuntal, which is both a single poem and two poems intertwined. They align contemporary moments with key texts from Western literature, including ancient Greek epics, in a way that helps us reconsider the aggression of young men. "The world kills kind boys," Minicucci writes, and "we bury the bodies inside men."

Minicucci recategorizes our idea of "West," the Western canon, and the Old West and its bullets, comparing them to modern-day landscapes in Utah, Oregon, Washington, California, and Hawai'i. Whether memorializing a woodworking grandfather or poets Brigit Pegeen Kelly and James Longenbach, *Dual* notes that loss has a double vision. While weighty in their subjects, *Dual*'s poems make room for unexpected moments of lightness, such as when the speaker compares the complications of love to "reading the Iliad and realizing, sure, there's anger, but before that there's just a lot of camping."

The book argues, in the end, that there is an unalienable dual between the observer and the observed, the self and the self as confessed to another.

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