

The Madness Vase By Andrea Gibson

[#Andrea Gibson](#) [#The Madness Vase](#) [#spoken word poetry](#) [#Gibson poems](#) [#vulnerability poetry](#)

Dive into 'The Madness Vase,' a powerful and evocative work by acclaimed spoken word poet Andrea Gibson. This collection beautifully explores themes of mental health, love, and human vulnerability, resonating deeply with readers through Gibson's signature raw and honest voice.

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The Madness Vase

Popular in queer communities, anti-war organizations, college campuses and women/gender studies programs, Andrea Gibson's second book of poems, *The Madness Vase* topics range from hate crimes to playgrounds, from international conflict to hometowns, from falling in love to the desperation of loneliness. Gibson's work seizes us by the collar and hauls us inside some of her darkest moments, then releases out the other side. Moments later, we find ourselves inhaling words that fill us with light. Her luminous imagery is a buoy that allows us to resurface from her world clutching new possibilities of our own, and linger in our psyches and entreat us to action. They challenge us to grow into our own skin. By the time you finish reading *The Madness Vase*, you too will believe, "Folks like us/We've got shoulder blades that rust in the rain/But they are still G-sharp/Whenever our spinal chords are tuned to the key of redemption/So go ahead world/Pick us/To make things better."

The Madness Vase

Andrea Gibson's second book of poems, *The Madness Vase*, offers a breathtaking continuation of the poet's most tender and honest work. Their first book, *Pole Dancing to Gospel Hymns*, opened the door to Gibson's unapologetic voice, yet *The Madness Vase* manages to take an even more intimate look at the subjects of family, war, spirituality, gender, grief and hope. The poem's topics range from hate crimes to playgrounds, from international conflict to hometowns, from falling in love to the desperation of loneliness. Gibson's work seizes us by the collar and hauls us inside some of her darkest moments, then releases out the other side. Moments later, we find ourselves inhaling words that fill us with light. Their luminous imagery is a buoy that allows us to resurface from their world clutching new possibilities of our own. Throughout their career, Gibson's poems have always been a call to social justice, but this collection goes beyond awareness. Their images linger in our psyches and entreat us to action. They challenge us to grow into our own skin. The journey may be raw at times but we are continuously left inspired, held, and certain we are not alone. By the time you finish reading *The Madness Vase*, you too will believe, "Folks like us/ We've got shoulder blades that rust in the rain/But they are still

G-sharp/Whenever our spinal chords are tuned to the key of redemption/So go ahead world/Pick us/To make things better."

Madness Vase

The top-selling queer poet in America, Andrea Gibson's *Pansy* balances themes of love, gender, politics, sexuality, illness, family and forgiveness with stunning imagery and a fierce willingness to delve into the exploration of what it means to truly heal. Each turn of the page represents both that which has been forgotten and that which is yet to be released. While this book is a rallying cry for political action, it is also a celebration of wonder and longing and love.

Pansy

Four-time Denver Grand Champion, Pushcart Prize nominee, and winner of the 2008 Women of the World Poetry Slam, Andrea Gibson's dynamic and energetic first book, *Pole Dancing to Gospel Hymns*, challenges us to not only read, but to react. Hauntingly vivid, the poems march through a soldier's lingering psychological wounds, tackle the curious questions of school children on the meaning of "hate"

Pole Dancing to Gospel Hymns

Andrea Gibson's latest collection is a masterful showcase from the poet whose writing and performances have captured the hearts of millions. With artful and nuanced looks at gender, romance, loss, and family, *Lord of the Butterflies* is a new peak in Gibson's career. Each emotion here is deft and delicate, resting inside of imagery heavy enough to sink the heart, while giving the body wings to soar.

Lord of the Butterflies

2023 Feathered Quill Book Awards Gold Medal Winner 2022 Independent Publisher Book Awards (IPPY) Gold Medal Winner 2022 Over the Rainbow Short List 2021 Goodreads Choice Awards - Best Poetry Book Finalist 2021 Bookshop's Indie Press Highlights You Better Be Lightning by Andrea Gibson is a queer, political, and feminist collection guided by self-reflection. The poems range from close examination of the deeply personal to the vastness of the world, exploring the expansiveness of the human experience from love to illness, from space to climate change, and so much more in between. One of the most celebrated poets and performers of the last two decades, Andrea Gibson's trademark honesty and vulnerability are on full display in *You Better Be Lightning*, welcoming and inviting readers to be just as they are.

You Better Be Lightning

For readers of *Rupi Kaur (Milk and Honey)* and *Cheryl Strayed*, a book small enough to carry with you, with messages big enough to stay with you, from one of the most quotable and influential poets of our time. Andrea Gibson explores themes of love, gender, politics, sexuality, family, and forgiveness with stunning imagery and a fierce willingness to delve into the exploration of what it means to heal and to be different in this strange age. *Take Me With You*, illustrated throughout with evocative line drawings by Sarah J. Coleman, is small enough to fit in your bag, with messages that are big enough to wake even the sleepiest heart. Divided into three sections (love, the world, and becoming) of one liners, couplets, greatest hits phrases, and longer form poems, it has something for everyone, and will be placed in stockings, lockers, and the hands of anyone who could use its wisdom.

Take Me With You

Over The Anvil We Stretch contains swampy, powerful poems that are as exciting as the pocket knife you got for your birthday, the three legged frog on the lawn and the jar of marbles your mother kept in the kitchen. Mojgani's poems are the sound of the river and the stars burning above. He manages to capture the axe in the stump with blood still on the handle. Anis Mojgani has drawn a map of the country in the shape of his wild surreal poems. These are memories of a life, captured through the blue green filter of the bayou. Mojgani's latest poems are tinged with the sound of crickets spying on us in the darkness. They move forward honestly, brutally and sweetly. The reader will be led into briar patches as well as the moonlight just on the other side. *Anvil* is a book of poetic truth, packed with humor and insight. It is a juggling act of the epic and the intimate. I read it and it echoes. Shut up so I can hear more. -David Gordon Green, filmmaker, *All the Real Girls* and *The Pineapple Express* Anis

Mojgani, Andrea Gibson, and other young poets of their talent are the future of American poetry and frankly, that fills me with joy! --Thomas Lux, Guggenheim Fellow & recipient of the Kingsley Tufts Poetry Award for his book *Split Horizons* He's probably the best poetry slammer alive. The intellect, optimism and humility with which he speaks feel like proof of the relevance of "spoken word" as a genre. He processes the world in slices of beauty, frustration and sympathy... -Willamette Week Newspaper

Over the Anvil We Stretch

You don't need a classroom to be a teacher, and you don't need to be a teacher to help someone learn a lesson. Taylor Mali's poetry explores this truth in entertaining and plainspoken ways because "the last thing this world needs is another poem" ("The Call to What We Know"). Whether discussing the language of love or the love of language, the poems contained in *The Last Time As We Are* prove that "He who dares to teach must never cease to learn." Not since Taylor Mali has there been a poet the likes of Taylor Mali-he is a man of unique properties. He is tagged as a performance poet, but his performances, rather than being frontal assaults, are leavened by charm and wit and could survive happily on the page. -Billy Collins, U.S. Poet Laureate In this latest collection, Mali's work buzzes, hums, snaps and zaps, the tour-de-force of Mali on stage having been properly captured and catalogued on the page. -Cristin O'Keefe Aptowicz, "Everything Is Everything"

The Last Time As We Are

How can a poem transform a life? Could poetry change the world? In this accessible volume, spoken-word stars Andrea Gibson and Megan Falley roll out the welcome mat and prove that poetry is for everyone. Whether lapsed poetry lovers, aspiring poets, or total novices, readers will learn to uncover verse in unexpected places, find their way through a poem when they don't quite "get it," and discover just how transformative poetry can be. This is a gorgeous and inspiring gift for any fan of the written word.

The Ceramic Art

Ryler Dustin's *Heavy Lead Birdsong* is a collection of love poems - an old man plants orchards in his own chest, angels write messages encoded in boxcar graffiti, and a dangerous car ride through the dead of winter takes us to the Ice Age. Inspired by science and religion, grounded in subtle humor, these poems transcend modern political sorrows to celebrate the kind of human spirit that can save us.

How Poetry Can Change Your Heart

A clear voice of her generation, Sierra DeMulder's writing offers a gritty, sincere perspective on the subtle joys and modern pains of living. Her debut collection *The Bones Below* delicately carries the reader to a place of brutal, beautiful honesty. DeMulder's personal revelations complete a touching portrait of the young artist and her fearless exploration of the human experience, bare in its rawest and most tender forms. DeMulder possesses the most important quality a young writer can have, a unique voice. That voice exploded onto the national poetry scene. Sierra uses subtlety and tension the way photographers use angle. She will eat your heart out with a spoon. -Karen Finneyfrock, "Ceremony for the Choking Ghost" DeMulder is intensely personal. - Huffington Post violently passionate and sweet, deftly moving between the two modes. - The Lamron, New Journal of SUNY Geneseo

Heavy Lead Birdsong

In Coggin's debut collection of poetry, the Heart is the lens through which she leads us in words. Every line is infused with beauty and light and a yearning that is inescapable, palpable. Her voice is precise and piercing, like a song you hum without knowing, because it is already inside you. Her poems carry the fluttering soul, with vivid imagery that is tangible and evocative. *PERISCOPE HEART* is the sound of wings opening. "I first met Kai Coggin as a blazing fire of energy, a supernova educator in the Houston high schools. Now she is on her light path teaching through her own poetry. Her words are spells, chants, prayers, invocations. Thank you, Kai, for work of the spirit, for illuminations like desert thunder and a night sky of benedictions." - Sandra Cisneros author of *House on Mango Street* "Kai Coggin's first full-length collection, *Periscope Heart* - as the title may suggest - overflows with intimate reflections on life and love that offer the reader heartfelt observations into places ordinarily beyond our range of vision. Through sensual chronicles that beautifully illuminate taboo subjects, Coggin's poetry

draws from nature and personal narratives to intimate us with her passion for justice, social change and spirituality, in dynamic, seductive strokes." - Catherine Ghosh
Editor of *Journey of the Heart: An Anthology of Spiritual Poetry by Women* "Kai Coggin's *Periscope Heart* is beauty mapping the dark, a canyon of becoming and letting go. It is a compass to a place where desire is no different than already-full. It beckons and peels open what is fierce in our softness. This book unleashes possibility, celebrates the wild and untethered, while slowing everything down to the heart's pace." - Andrea Gibson
Spoken Word Artist and Author of *The Madness Vase*, Winner of 2008 Women of the World Poetry Slam
Periscope Heart is the first full length collection of poetry from Kai Coggin published by Swimming with Elephants Publications, LLC.

The Bones Below

A Choir of Honest Killers, Buddy Wakefield's first new book of prose and poetry in eight years, is an episodic novel exploring his creative climb out of the gritty underbelly of anger and shame, into the dissolution of tragedy addiction and the unmistakable clearing ahead. Having toured the world performing poetry for the last eighteen years, navigating the blunt loneliness of life on the road and a rotating cast of unlikely antagonists, Buddy keenly unpacks topics like the intense overcompensation of his masculinity, growing up terribly queer in the south, the detriments of public shame, a toxic fear of intimacy and the devastation of a failed major relationship. Wakefield revs up for his relay race to the light with refreshing humor and insight by finding meditation as the love of his life, accepting bliss and learning to let go. While the poetry in *A Choir of Honest Killers* undeniably throws plenty of insightful punches, it's the through-story about moving from devastation to frequent serendipity that gives the book pace. But it's worth noting, as Wakefield writes, "Perfect probably isn't what you think it is." Wakefield is ultimately catapulted through collective misery, landing in a sustainably joyful life governed by awareness, equanimity and a constant thorough understanding of impermanence. *A Choir of Honest Killers* is the result of a lifetime of intense work, fervent seeking and largely takes aim at an exodus from tragedy addiction, into the transmutation of his self-admitted density.

Periscope Heart

At head of title: Sage-Femme Collective.

A Choir of Honest Killers

Jeremy Walker is 44, handsome, refined and world famous for his lavishly illustrated children's books. His life is ordered, comfortable - until he is seduced by a beautiful 16-year-old runaway. Belinda: innocent yet passionate, she becomes his elegant muse and lover. His portraits of her, shocking and erotic, are the finest work he has ever done - yet to reveal them could destroy his career for ever. As his passion for her deepens, so does his obsession with the past she will not talk about. Terrified of losing her, he is unable to live with her silence; and as he probes for the truth, he finds himself swept up in the world Belinda has fled from, a world of Hollywood money, lust and dark family secrets.

Keep Her in Your Mouth

Beautiful, inspiring, and empowering, *Worlds of You* sweeps readers away on a journey of emotion. Filled with lyric wisdom, Taplin's second book expands on the themes introduced in *Bloom*, offering insight and comfort.

Natural Liberty

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Belinda

Contribute a Verse: A Guide to First Year Composition combines a composition rhetoric manual with grammar and documentation instruction and resources. The textbook also includes a glossary of pertinent terms and ancillary instructor resources.

Worlds of You

As her husband Donald Hall writes in the afterword to *Otherwise*, we share "her joy in the body and the creation, in flowers, music, and paintings, in hayfields and a dog."

Monuments and Monumental Inscriptions in Scotland

This dynamic collection of essays by international film scholars and classicists addresses the provocative representation of sexuality in the ancient world on screen. A critical reader on approaches used to examine sexuality in classical settings, contributors use case studies from films and television series spanning from the 1920s to the present.

The Annals of a Border Club (The Jedforest): And Biographical Notices of the Families Connected Therewith

Jon Sands has traveled into a ridiculous world, where nothing is too hilarious to not be honest, and nothing is too honest to not get you pregnant. Best of all, he's packed us in his suitcase. He represents an ever-changing population of those raised elsewhere who find themselves beckoned by the history, mystique, and magic-makers of New York City. These poems inhabit their own contradictions, and exquisitely navigate the many complicated sides of what it means to be alive. Jon Sands is a high-stakes, honest poet of wild range. Sands possesses the remarkable ability to celebrate just as deeply as he mourns & whichever city he moves through in his poems ... one can be certain that there will be some singing. That's just what these poems do. - Aracelis Girmay, author Sands scours buses in Queens, faceless bullets, and a city full of "back talk" to find a place where we can all "fall madly in Jon," and we do. Always fresh, *The New Clean* is a poetics of triumph - Michael Cirelli, Executive Director of Urban Word-NYC

Contribute a Verse

For much of its history, psychoanalysis has been strangely silent about sudden ruptures in the analytic relationship and their immediate and far-reaching effects for those involved. Such issues of betrayal and abandonment – the death of an analyst, a patient's suicide, an ethical violation – disrupt the stability and cohesion of the analytic framework and leave indelible marks on both individuals and institutions alike. In *Traumatic Ruptures* an international range of contributors present first-person, highly personal and sometimes painful accounts of their experiences and the occasionally difficult yet redeeming lessons they have taken from them. Presented in four parts, the book explores multiple meanings and consequences of the break in the analytic relationship. Part One, *Ruptured Subjectivity: Lost and Found*, presents accounts of clinical encounters with death. Part Two, *Rupture: The Clinical Process*, addresses the sudden loss of an analyst, the trauma of patient suicide and the issue of countertransference when working with patients who have suffered the unexpected loss of their first analyst. Part Three, *The Long Shadow of Rupture*, examines the effects of ethical violations in the short and long term. Finally, Part Four, *Ruptures' Impact on Organizations*, looks at the wider impact of ethical and sexual boundary violations in the context of an organization and the effect of trauma on a psychoanalytic institute. By giving voice to issues that are usually silenced, the authors here open the door to understanding the complex nature of traumatic rupture within the analytic field. This intimate exploration of psychoanalytic treatments and communities is ideal for psychoanalysts, psychologists, clinical social workers, psychiatrists and family therapists. It is an important text for clinicians working with individuals who have experienced traumatic ruptures and for members of organisations dealing with their effects.

Otherwise

The first substantial commentary for a generation on this book of Horace's Odes, a great masterpiece of classical Latin literature.

Screening Love and Sex in the Ancient World

This book contains poetry from a small team of wildly unique, talented and award-winning authors who have been touring the world for years. They have united for a once in a lifetime tour to perform their work and to charge the hearts of America with gut-splitting, lust wrangling, socially active verse. This is the Junkyard Ghost Revival.

The New Clean

This is the anatomy of our being. This is our flesh, our muscles, our sinews and our limbs all tangled up beside each other. And this, is what they found when we left it all behind.

Traumatic Ruptures: Abandonment and Betrayal in the Analytic Relationship

For the first time, Jane's beloved food pieces from The New Yorker, where she has been a staff writer since 1964, are arranged in one place. A collection of definitive chef profiles, personal essays, and gastronomic history that is at once deeply personal and humane

Horace: Odes Book II

In this age of DNA computers and artificial intelligence, information is becoming disembodied even as the "bodies" that once carried it vanish into virtuality. While some marvel at these changes, envisioning consciousness downloaded into a computer or humans "beamed" Star Trek-style, others view them with horror, seeing monsters brooding in the machines. In *How We Became Posthuman*, N. Katherine Hayles separates hype from fact, investigating the fate of embodiment in an information age. Hayles relates three interwoven stories: how information lost its body, that is, how it came to be conceptualized as an entity separate from the material forms that carry it; the cultural and technological construction of the cyborg; and the dismantling of the liberal humanist "subject" in cybernetic discourse, along with the emergence of the "posthuman." Ranging widely across the history of technology, cultural studies, and literary criticism, Hayles shows what had to be erased, forgotten, and elided to conceive of information as a disembodied entity. Thus she moves from the post-World War II Macy Conferences on cybernetics to the 1952 novel *Limbo* by cybernetics aficionado Bernard Wolfe; from the concept of self-making to Philip K. Dick's literary explorations of hallucination and reality; and from artificial life to postmodern novels exploring the implications of seeing humans as cybernetic systems. Although becoming posthuman can be nightmarish, Hayles shows how it can also be liberating. From the birth of cybernetics to artificial life, *How We Became Posthuman* provides an indispensable account of how we arrived in our virtual age, and of where we might go from here.

National Epics

Lauren has been studying meditation and evolutionary enlightenment for 12 years. She is the co-founder of The Shift Collective, a network of activists making shift happen, through which she facilitates [Shift]Write, a workshop that combines meditation exercises with writing exercises for highly aware writing. --Amazon.com.

Junkyard Ghost Revival

Cult of Two is the fifth book of internationally bestselling poet Michael Faudet, author of *Winter of Summers*, *Smoke & Mirrors*, *Bitter Sweet Love*, and *Dirty Pretty Things*—a finalist in the Goodreads Readers Choice awards. His intimate writing style and exquisite ability to paint pictures with words has captured the imagination and hearts of thousands of people from around the world.

The Anatomy of Being

Please Come Off-Book queers the theatrical canon we all grew up with. Kantor critiques the treatment of queer figures and imagines a braver and bolder future that allows queer voices the agency over their own stories. Drawing upon elements of the Aristotelian dramatic structure and the Hero's Journey, *Please Come Off-Book* is both a love letter to and a scathing critique of American culture and the lenses we choose to see ourselves through.

The Reporter's Kitchen

The Only Worlds We Know is a nuanced and tactile look at both addiction, and what comes after. Patient meditations on loss and the land where the people we love live and are also buried. Includes poems such as "Waking Up Naked"

How We Became Posthuman

Winner, 2011 Written Media Award, International Society for Study of Trauma & Dissociation. How to effectively engage traumatized clients, who avoid attachment, closeness, and painful feelings. A large segment of the therapy population consist of those who are in denial or retreat from their traumatic experiences. Here, drawing on attachment-based research, the author provides clinical techniques, specific intervention strategies, and practical advice for successfully addressing the often intractable issues of trauma. Trauma and the Avoidant Client will enhance the skills of all mental health practitioners and trauma workers, and will serve as a valuable, useful resource to facilitate change and progress in psychotherapy.

The Nickel Tour

Known for her eponymous blog and her confessional style of writing, this is Trista Mateer's second collection of poetry. REVIEW: "The Dogs I Have Kissed is the kind of book you could read in one sitting and the kind of book you want to tuck underneath your pillow for a month. It's gripping and powerful and disturbingly honest. There are poems that are incredibly comforting and others that are so painful. Trista has the rare talent of writing poems that are both good and true. In terms of literary art, this chapbook is brilliant. Trista weaves together religious overtones with raw sensuality and heartache. She's so purposeful with the imagery, connecting and breaking motifs from each section of the book: how peaches become cherries, how salt is everywhere, the shape of same-different mouths. There is this lovely irony in these poems, how sometimes the speaker of these poems is the one who is described like a dog: sloppy, rabid, hungry, whining. Maybe that's not an irony at all. The Dogs I Have Kissed is for anyone who has felt the tough underside of love, anyone who has been angry and hurt and still strangely hopeful. One of the most striking lines in the entire book is something I keep thinking about: 'Is this okay, is this okay, is this okay, or does it make me weak?' Do yourself, your heart, and your current/ex/next lover a favor: buy this book. Devour it immediately." --Yena Sharma Purmasir, author of Until I Learned What It Meant

Cult of Two

New York Times bestselling nonfiction writer and poet Cristin O'Keefe Aptowicz's How to Love the Empty Air reaches new heights in her revelatory seventh collection of poetry. Continuing in her tradition of engaging autobiographical work, How to Love the Empty Air explores what happens when the impossible becomes real?for better and for worse. Aptowicz's journey to find happiness and home in her ever-shifting world sees her struggling in cities throughout America. When her luck changes?in love and in life?she can't help but "tell the sun / tell the fields / tell the huge Texas sky.... / tell myself again and again until I believe it." However, the upward trajectory of this new life is rocked by the sudden death of the poet's mother. In the year that follows, Aptowicz battles the silencing power of grief with intimate poems burnished by loss and a hard-won humor, capturing the dance that all newly grieving must do between everyday living and the desire "to elope with this grief, / who is not your enemy, / this grief who maybe now is your best friend. / This grief, who is your husband, / the thing you curl into every night, / falling asleep in its arms..." As in her award-winning The Year of No Mistakes, Aptowicz counts her losses and her blessings, knowing how despite it all, life "ripples boundless, like electricity, like joy / like... laughter, irresistible and bright, / an impossible thing to contain."

Please Come Off-Book

The Only Worlds We Know