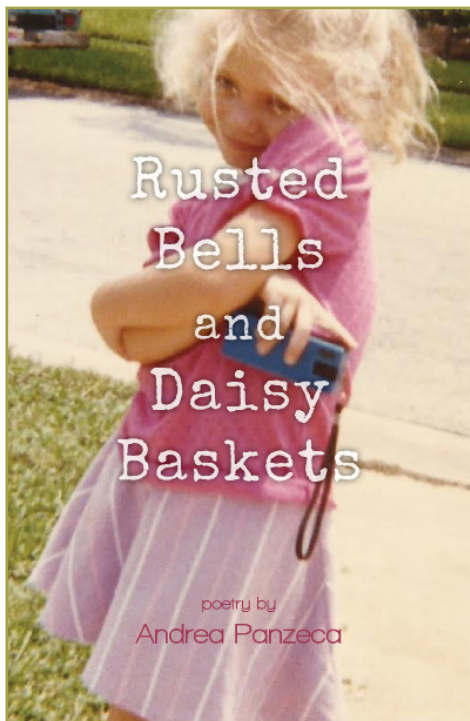


# Rusted Bells and Daisy Baskets

the debut poetry chapbook by Andrea Panzeca

“Eliot said, ‘all time is eternally present,’ and Andrea Panzeca proves it with an atomic bang or maybe a rocket blast into the heavens. In these delirious poems she marries a jazzy present with memory and dreams and comes up with a **wild poetic cocktail** that will make you word drunk and ready to take off to places unknown. A **glorious** debut!” —Barbara Hamby



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Andrea Panzeca earned an M.F.A. in Creative Writing at University of New Orleans and a B.A. in Creative Writing at Florida State University. Her awards include the Carol Gelderman Award for Nonfiction Thesis in 2015, the Andrea Saunders Gereighty/Academy of American Poets Poetry Award in 2013, and the UNO Vassar Miller Poetry Award in 2013 and 2012. Her poetry and prose has appeared in *Ellipsis* and her scholarly essay “Naturalism and the Florida Setting in *Their Eyes Were Watching God* by Zora Neale Hurston” appeared in *Excavatio*. She was an associate nonfiction editor at *Bayou Magazine*, a panelist discussing comics at Other Words Conference in 2015, and attended Home School Miami in 2016. She grew up in Merritt Island, Florida, and is training to become a Louisiana Master Naturalist in New Orleans.

“Grounded in marginal coastal worlds, Andrea Panzeca’s wonderful debut collection is both **bold and modest**, intimate and unpredictable, free and full. Surely yet invisibly crafted, these poems fall creatively down their pages, as their speaker does into the Gulf’s waves, their energy **immense, original, and right.**”

—Randy Bates, *Dolphin Island and Rings: On the Life and Family of Collis Phillips*

“Andrea Panzeca’s *Rusted Bells and Daisy Baskets* concerns **territories in flux** — the coasts of Louisiana and Florida and the liminal spaces of memory and dream. The book is an elegy for pre-Katrina New Orleans and the poet’s father. While the debut’s dramatic situation invokes the **Southern Gothic** tradition, its readers encounter a distinctive way of seeing this world. But it is the unsettling imagery, consummate sonics, the fierce conscience of Panzeca’s book that brings us the ‘news that stays news.’”

—Carolyn Hembree, author of *Rigging a Chevy into a Time Machine and Other Ways to Escape a Plague and Skinny*

# A Conversation with Poet Andrea Panzeca

*“Dream and memory have been with me since I started writing poetry. Perhaps my biggest obsessions are place and time.”*

**Q:** There's a strong sense of place in this chapbook; how does geography influence your thinking and writing?

**A:** Geography has always been a big influence on me. Looking outside the window on car rides, I would just imagine sitting in every little spot in a field for at least a little while. I heard Marie Arana say that the part in your brain that's your spatial center is right next to the part in the brain that has to do with memory. For a lot of Southern writers, I notice, place is very important. It is my thinking. For me, place is the same thing as memory.

**Q:** The poems in this chapbook show both a sense of humor and a willingness to deal with tough content; how do you balance the funny and the serious?

**A:** I get my sense of humor from my dad, I think, and he always had a very dark sense of humor. I remember, one point he was like “I hate comedies. I don't like to laugh.” And it was funny, it was hilarious. I love the both-ness of things, that very nature of them to be both funny and sad, and how it's separated by nothing basically. I've looked up the word humor, and it means “humid.” It's tears—whether you're crying or laughing you've got tears in your eyes.

**Q:** What influences are at work in these poems?

**A:** I'm reading, right now, Maggie Nelson's book *Women, the New York School, and Other True Abstractions*. I started reading, pretty recently, Eileen Myles, and she's what I always wished Frank O'Hara would be. Speaking of the New York School, I was always into art: 2D, 3D, dance; Brigette Byrd said “draw poems, draw every line,” so when I memorized “Success is Counted Sweetest” I made poster boards to flip like Bob Dylan does in his video for “Subterranean Home-sick Blues.” So I'm very much big on image in poetry.

**Q:** What do you hope that the reader will take away from the experience of these poems?

**A:** I'm hoping that if they know me they won't be mad [laughs]. I just hope that they'll get some delight. To have been moved in the direction of laughter and to have been moved in the direction of tears.



author photo by T.L. McBride



Click or scan to watch Andrea Panzeca perform her poem “Lean.”