

**Dia:**

# **2022, #1**

Victoria Chang and Dianna Frid

This publication, *2022, #1*, was published in conjunction with *Poetry &: 2022, #4* with Victoria Chang and Dianna Frid at Dia Chelsea, New York, June 9, 2022.

Poems © Victoria Chang  
Images and design © Dianna Frid

THE SHORTEST  
WAY TO LOVE  
IS PAST  
DEATH'S  
WINDOW.

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DEATH'S  
WINDOW  
LOOKS OUT TO  
POPPY  
FIELDS.

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POPPY  
FIELDS.



POPPY  
FIELDS  
EXCHANGE  
GLANCES WITH  
GRIEF

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FIELDS  
EXCHANGE  
GLANCES WITH  
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IN YOUR  
REFLECTION.

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**About Poetry & and 2022, #1, #4**

Poetry & was founded during the coronavirus pandemic, and these noteworthy circumstances directly inform the underlying ambition of the series: to offer space and support to poets and artists to collaborate on a unique project or experience. While working together is at the heart of the endeavor, Poetry & also aims to rethink the relationship with the public by redefining what a poetry reading can be. How do we imagine the role of an audience when safety has required masks—the literal muffling of the ability to speak—or when audiences may only participate digitally? Given the renewed movement into digital spaces, what is the value of analogue materials? Within these prevailing conditions, how do we make public space for collective grief and fury?

Victoria Chang and Dianna Frid were invited to participate in Poetry & because they each have made art with grief at its core. The poems in Chang's book *Obit*, released in April 2020, show the many deaths one can experience when losing a parent and the myriad, poignant ways one deals with everyday losses while Frid's ongoing series *Words from Obituaries* (2011–) pulls text from the titular section of the *New York Times* to consider the limits and possibilities of language. Both artists ask us to reconsider what we know about death, how it can generate new meanings and understandings, and how conversations can continue beyond this straightforward yet unfathomable divide. As with this very publication and their accompanying live program, Chang's and Frid's surprising uses of this formulaic structure resist an implied sense of permanence or immortalization but rather open up novel ways to see the world for readers and viewers alike. We are delighted by their collaboration.

—Kamilah N. Foreman and José Olivarez

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About Poetry 8 and Poetry, 81, 8

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Published by De An Foundation

Professor: Sophia Langer

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