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Cover, Title Page, Staff List, Editor's Note, Table of Contents, Acknowledgements, Notes About the Visual Art in Volume IX

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THE OVAL
VOLUME IX • 2016

The Oval is a literary magazine published annually by the Associated Students of the University of Montana (ASUM), the Maureen and Mike Mansfield Library, and the Creative Writing Program of the University of Montana English Department. Each volume is printed with vegetable ink on recycled paper by University of Montana Printing & Graphics.

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The University of Montana Bookstore, Fact & Fiction, Shakespeare & Co., and The Book Exchange in Missoula, Montana, sell copies of The Oval. The standard price of each issue is \$8.00. Griz Card holders can buy the magazine for \$5.00.

The Oval sponsors Prose & Poems, a monthly reading series at the University of Montana. Each reading is open-mic format and is free for all students and community members.

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VOLUME NINE

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All published visual art submissions were selected by
The Oval staff as a whole.

The Oval accepts electronic submissions of fiction, non-fiction, drama, poetry, and visual art in the month of February. Only previously-unpublished work by currently-enrolled University of Montana undergraduates will be considered. Submissions must be in DOC, DOCX, JPEG, or PDF formats. The genre must be defined in the submission. Submission guidelines will be listed on the Submittable portal.

For more information, details about Oval-sponsored events, workshops, readings, and the Honorable Mentions awarded for Volume IX, please visit our blog at www.umoval.wordpress.com.

EDITOR'S NOTE

You have in your hands, dear reader, a collection of poetry, prose, and visual art from current undergraduates that is, as I see it, a gathering of grief—grief expressed by children at the loss of their parents, and the grief of parents at the loss of their children; grief born from displacement, societal and familial; grief spurned on and aggravated by endless Montana winters; and perceived grief, recognized by one stranger in another. There is hope in the translation of this grief, though—in the astounding creativity born from the chaotic fracturing of characters, both fictional and very much alive, in the course of these nearly one hundred pages.

The University of Montana community grieves, too, for one of our own. We mourn the loss of Eduardo Chirinos, beloved poet and Professor of Spanish in the Department of Modern and Classical Languages and Literatures. Eduardo was an early contributor to *The Oval*—two of his poems, alongside translations by G. J. Racz, were published in the first volume of this fledgling magazine in 2008, generous contributions to an idea of growth and literary camaraderie. *The Oval* thanks Eduardo for his contributions both to this magazine and to the literary community that stems from and branches out far beyond Missoula, Montana.

Thanks are due to many for their support and their help in ensuring the publication of *The Oval* each spring. Thank you, Sue Samson and the Mansfield Library; ASUM and its generous senators; Maria Mangold, Karin Schalm, the Creative Writing Program, and the English Department; Kevin Head and those that attend the annual Writers' Fall Opus; and Ken Price and his staff at UM Printing & Graphics.

Thank you, Shannon Janssen, for your unflappable presence and technological savvy, and Alicia Bones, for your editorial know-how and your quiet, sharp wit. Countless thank yous to *The Oval's* faculty advisor, Robert Stubblefield. Your tireless dedication is paramount to this magazine's success and to the education of its staff. I know I am not alone when I say that I am grateful to call you a friend and mentor.

I would also like to thank the contributors and those who submitted their work for inclusion in this magazine, the undergraduate writers and artists of the University of Montana. Thank you for laying your imaginations at our feet. And thank you, dear reader, for reading.

Lauren Korn
Editor-in-Chief, 2015-2016

*Missoula exists. Not only does it claim a place on the map,
but it is part of an imaginary world.*

— Eduardo Chirinos, 1960-2016

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NOTES ABOUT THE VISUAL ART IN VOLUME IX

“Danse,” by Kelaiah Horat: mixed media—acrylic paint, ink pen, poems, letters, and pieces of books.

“Respite,” by Kelaiah Horat: ink pen on paper.

“The Traveler: A Self Portrait,” by Kelaiah Horat: acrylic paint on water-color paper.

“Spirit Cooking,” by Nico Larsen: multi-media—an exploration in Dadaist ideology, witchcraft, anti-logic, and coping mechanisms.

“Portraits,” by Ryan Clouse: color film, 1964 Olympus Pen F.

“Nebula,” by Savannah Stewart: photograph, digital art.

“The Fool,” by Carly Campbell: 4x6" relief block print. It represents “0” or “The Fool” in the major arcane of tarot cards and is the first of thirteen in the deck Carly is carving, each a portrait of someone important in her life. An alternate title for this piece might be, “An Idiot Who Jumps Into the Abyss in a Frenzy with Her Eyes Closed.” It is a self portrait.

“The Magician,” by Carly Campbell: 4x6" relief block print. It represents “I” or “The Magician” in the major arcane of tarot cards and is the second of thirteen in the deck Carly is carving, each a portrait of someone important in her life. An alternate title for this piece might be, “A Charmer Dealing His Hand Over an Open Flame.” It is a portrait of the artist’s brother.