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Cover, Title Page, Staff List, Editors' Note, Table of Contents, Notes About the Visual Art in Volume X

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THE OVAL



THE OVAL

VOL. X

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THE MAUREEN & MIKE
MANSFIELD
CENTER

AT THE UNIVERSITY OF MONTANA



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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VOLUME TEN

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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 Only previously-unpublished work by currently-enrolled University of Montana undergraduates will be considered.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 X, please visit our blog at www.umoval.wordpress.com.

A NOTE FROM THE EDITORS

Within the pages of *The Oval* you will find works of prose, poetry, and visual art straight from the minds of some of the most talented undergraduate students at the University of Montana. We are thrilled to present *The Oval*, Volume X—a benchmark achievement in a decade-long effort by undergraduate student writers, artists, and editors. It is both an honor and a privilege to present this tenth volume. We couldn't have gone this far without the help of so many tireless individuals.

The Oval thrives thanks to the support of people and programs passionate about art and the written word. We would like to thank and recognize Becca Carson and the Aerie program for their continued dedication to the literary arts and their ability to produce invaluable staff members for *The Oval* year after year. In the tenth year of publication for *The Oval* we wish to honor the memory of Lorilee Evans-Lynn who was an irreplaceable force of good for so many generations of young writers.

Thanks go out to Sue Samson and the Mansfield Library, the generous ASUM senators and executives, Maria Mangold, Karin Schalm, the Creative Writing Program, and the English Department, Kevin Head and the annual Writers' Fall Opus, Ken Price and the staff at UM Printing & Graphics.

Special thanks also to Shannon Janssen, without whom so much of this would not have been possible, and Sarah Aronson, for your humor, quick wit, encouragement, and dedication to poetry. Another thanks to our faculty advisor Robert Stubblefield for putting up with us and *The Oval* for ten whole years. Your patience and support are boundless and we could not have asked for a mentor who is better suited to the task.

We would also like to thank our contributors and all the undergraduate writers and artists that have made *The Oval* possible for the last ten years. Thank you for sharing your creativity, and thank you, dear reader, for joining us in the experience.

Hanna Ziegler and Stacia Hill
Editors-In-Chief

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NOTES ABOUT THE VISUAL ART IN VOLUME X

“After the Storm,” by Megan Jessop: photograph, digital art.

“Aquarium,” by Lindsay Laird: photograph, digital art. This piece was chosen as the cover art.

“Baths,” by Dylan McCarthy: photograph, digital art. This photograph was taken during travels in Southeast Asia.

“Exhale,” by Andrea Morawic: pen and ink on paper.

“Fragility, No. 4” by Kelaiah Horat: mixed media—acrylic paint, sheet music, pages of a book, and ballpoint pen on a file folder.

“Glimpse,” by Hannah Fay: photograph, digital art.

“Love of Beauty: For Jiejie,” by Lucy Torgrimson: charcoal pencil on paper.

“Macie, Too,” by Savannah Stewart: photograph, digital art.

“Onlooker,” by Lindsay Laird: photograph, digital art.

“Roxy,” by Lucy Torgrimson: white and black charcoal pencil on paper.

“Silence,” by Kelaiah Horat: charcoal on watercolor paper.

“The Great Attractor,” by Juliette Viera: collage diptych. The full title reads, “The Great Attractor in reference to a gravitation anomaly.” Created in a therapeutic exercise that holds inlaid personal symbolism of a young woman in a state of mediation or waiting while the young man/lover is off in the distance pulling on her to bring her to his realm. Earthly and cosmic, light and dark, male and female, action and inaction.