Our final artistic feature is all of our featured artworks. Moving from the top left corner down, the artworks and artists, in order of their appearance on Entropy, are as follows: a sculpture from Below the Brine by Sadie Sheldon, Rome 3.3.1 by Dan Cassidy, #87 by Nazifa Islam, Savage Mountain by Emma Zurer, a piece from Transcriptions by Kyra Schmidt, a page from a book by Crane Giamo, Hit by Marcos Morales, an image by Laura Plageman, a collage by Kevin Sampsell, No Prospects by Jen Hitchings, a photo from Selected People by Pelle Cass, a detail from Atlas of a Deconstructed Albatross by Sadie Sheldon, Well Lit Paint #201 by Dan Cassidy, They all went running after the blockade by Emma Zurer, suspension by Tara Geer, Koivu I, II, III by Agnieszka ‘Uisce’ Jakubczyk, wwwwaaahheeeoooooeee (the carnival in motion) by Kathryn LaMontagne, Policromia 10 by Daniel de Carvalho, Screen Test by Robyn Taylor-Neu, lossy flesh (3) by Leena Joshi, a geometric doodle by me to fill the space, Colorful Curves by Jordana Hanono, As meninas, solitude by Caroline Matias, an image from The House Servant’s Directory" by Jonathan Jackson, a piece of visual play by Londi Lion, Confetti by Misato Suzuki, and dancing in one spot (number 12) by Ashon Crawley.

With each list I’ve assembled, I’ve asked myself variations of similar questions. Why the dearth of journals beginning with R followed by so many S’s? Why am I always missing something—an email sent to my spam folder, calls formatted with bits of code I didn’t notice or that read as if due last year–no matter how thorough I think I am? Why am I still doing this? I’ve told myself I’d quit more times than I’d like to admit, and I admit that, in many ways, I was probably not the best person to take this task on. I am not a list-maker in my daily life. Lists terrify me. So do planners and calendars. I look at my inbox and all the small emails box me in. At best, my executive function is malfunctioning. Sometimes, I’m good at hiding it.

When I saw that Dennis asked if anyone wanted to help organize the list, I thought about all of this. I had just finished as Editor in Chief of New...
Delta Review, a role I absolutely loved and absolutely struggled with logistically. In The Passion According to G.H., Clarice Lispector writes, “maybe disillusionment is the fear of no longer belonging to a system.” I felt disillusioned by the prospect of no longer belonging to anything in the literary community, of somehow no longer belonging to the literary community at all. But I also felt disillusioned by my perceived incapacity to work systematically or, systematically, work at all. I thought about all of this when I emailed Dennis, when we worked on our first list together, when I worked on my first list alone and for every list since.

Thermodynamically, there is no entropy without system. And there is no Entropy without community. I’m trying to get at something about system and community, their interrelation, what it means to belong, to either or to both, the disillusionment and fear and passion in these belongings.

The seemingly impossible “number of ways in which a thermodynamic system may be arranged,” according to the second epigraph on the site’s “About” page, is “often taken to be a measure of disorder.” Disorder, then, does not name the impossibility of the system’s arrangement; if anything, it’s all the possible orders it can take. If disorder is a condition of possibility—to keep the list going, to keep myself going—I should, at the very least, try finding the grace to better accept it.

Like a thermodynamic system, a community is a matter of relation. This also means it’s a matter of energy. Belonging to a community, in whatever capacity, means relating to it, and that takes energy. As a community space, Entropy has been energy intensive in many ways, some of which I’m likely oblivious to. For all the energy the editors of Entropy—especially Dennis and, above all, Janice—have put in, and that the writers, editors, and readers who have found community in this list have provided, I am incredibly grateful. I thank you all for making this possible, to have met who I’ve met and learn what I’ve learned, to have been part of this with each of you at this moment of rest, of equilibrium, the state of maximum entropy.

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**Shortcuts:**

- [Presses](#)
- [Chapbooks](#)
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**Presses:**

- [7.13 Books](#) / Now / Fiction / Fee: $5
Academy of American Poets — Ambroggio Prize / Due: February 15, 2022 / Poetry Translated from Spanish to English / Prize: $1,000 + Publication by University of Arizona Press / Judge: Raina J. León

Academy of American Poets — Harold Morton Landon Translation Award / Due: February 15, 2022 / Poetry Translated into English / Prize: $1,000 + Publication / Judge: David Shook

Airlie Press / January 1 – March 15, 2022 / Poetry / Fee: $25 / Prize: $1,000 + Publication

American Poetry Review — APR/Honickman First Book Prize / Due: November 1, 2022 / Poetry / Fee: $25 / Prize: $1,000 + Publication with Copper Canyon Press / Judge: Jericho Brown

Anhinga Press — Robert Dana Prize for Poetry / February 15 – May 31, 2021 / Poetry / Fee: $28 / Prize: $2,000 + Publication

Another New Calligraphy / Now / Music, Books

Apocalypse Party / Year-Round / All Genres

Ashland Creek Press — Siskiyou Prize for New Environmental Literature / Due: December 31, 2021 / Fiction, Nonfiction / Fee: $25 / Prize: $1,000 + 2-Week Residency at Sitka Center for Art and Ecology + Publication / Judge: Deb Olin Unferth

Autumn House Press — Contests / January 1, 2022 – May 31, 2022 / Poetry, Fiction, Nonfiction / Fee: $30 / Prize: $2,500 + Publication / Judges: Carl Phillips (Poetry), Venita Blackburn (Fiction), Lia Purpura (Nonfiction)

AWP Award Series 2022 / January 1 – February 28, 2022 / Poetry, Short Fiction, Novel, Nonfiction / Fee: $20 / Prize: $5,500 (Poetry and Short Fiction) or $2,500 (Novel and Nonfiction) + Publication / Judges: Naomi Shihab Nye (Poetry), ZZ Packer (Short Fiction), TBA (Novel), Brian Turner (Nonfiction)

Baobab Press / Year-Round / Short Fiction, Novels, Creative Nonfiction, Comics and Visual Narrative

Bellevue Literary Press / Due: December 15, 2021 / Nonfiction

Black Lawrence Press — The Big Moose Prize / November 1, 2021 – January 31, 2022 / Novels / Fee: $25 / Prize: $1,000 + Publication