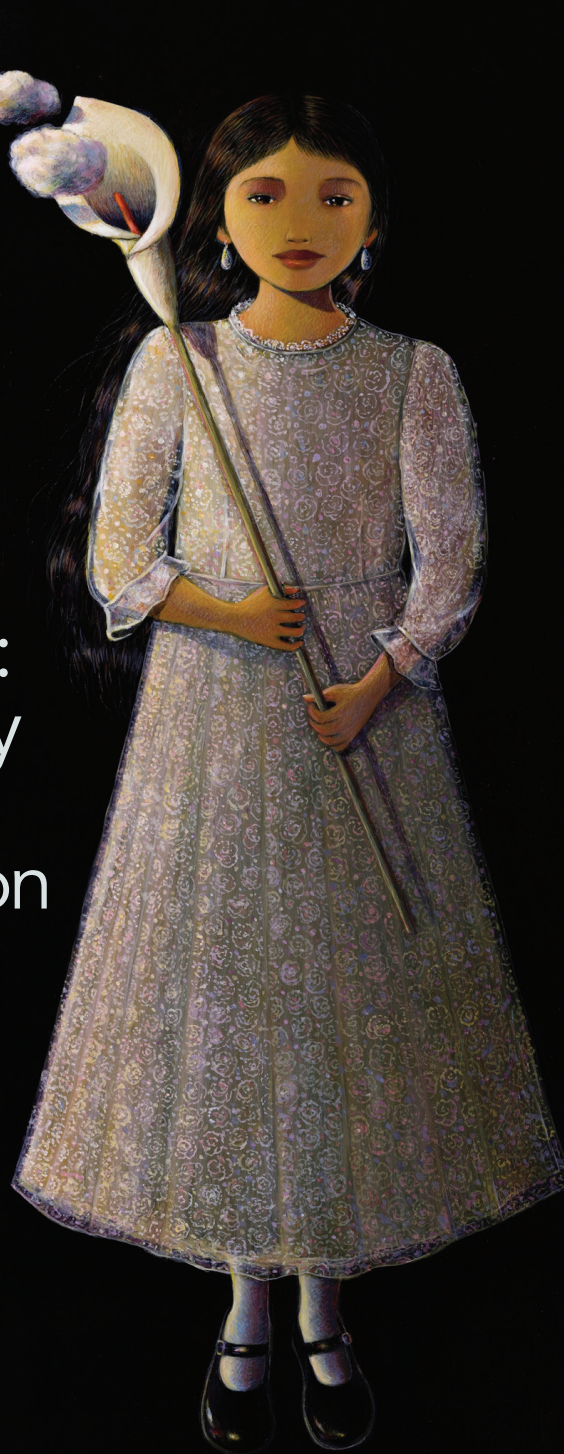


2040 review



Featured Review

Latin@ Rising:
An Anthology
of Latin@
Science Fiction
and Fantasy



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About *2040 Review*

2040 Review is a literary review publication dedicated to enhancing bookshelves by showcasing authors and reviewers of color.

Asata Radcliffe and Jennifer N. Shannon created *2040 Review* after discovering the lack of book review journals dedicated to authors and reviewers of color. The idea formed in 2017, at the Muse and the Marketplace conference, hosted in Boston by GrubStreet.

The publication title—*2040 Review*—was inspired by author David Mura. During his MUSE session he echoed the projection that by 2040 people of color will no longer be the minority in the U.S. This projection not only influenced the publication's name, it also infused *2040 Review* with an energetic mission to showcase writers of color and shift the culture of literature throughout the world.

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by David Mura

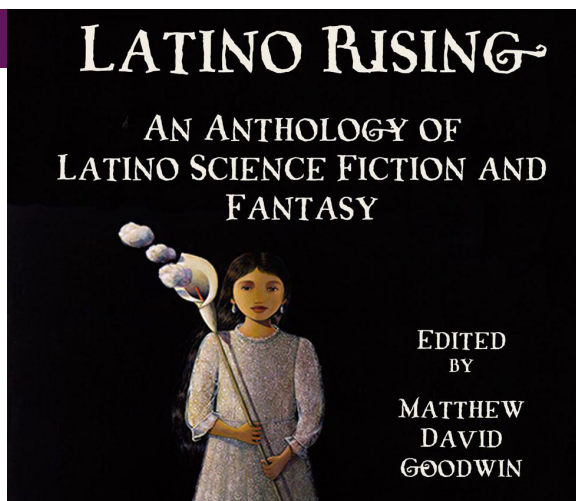
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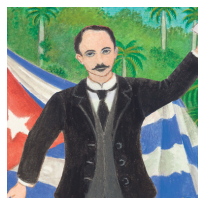
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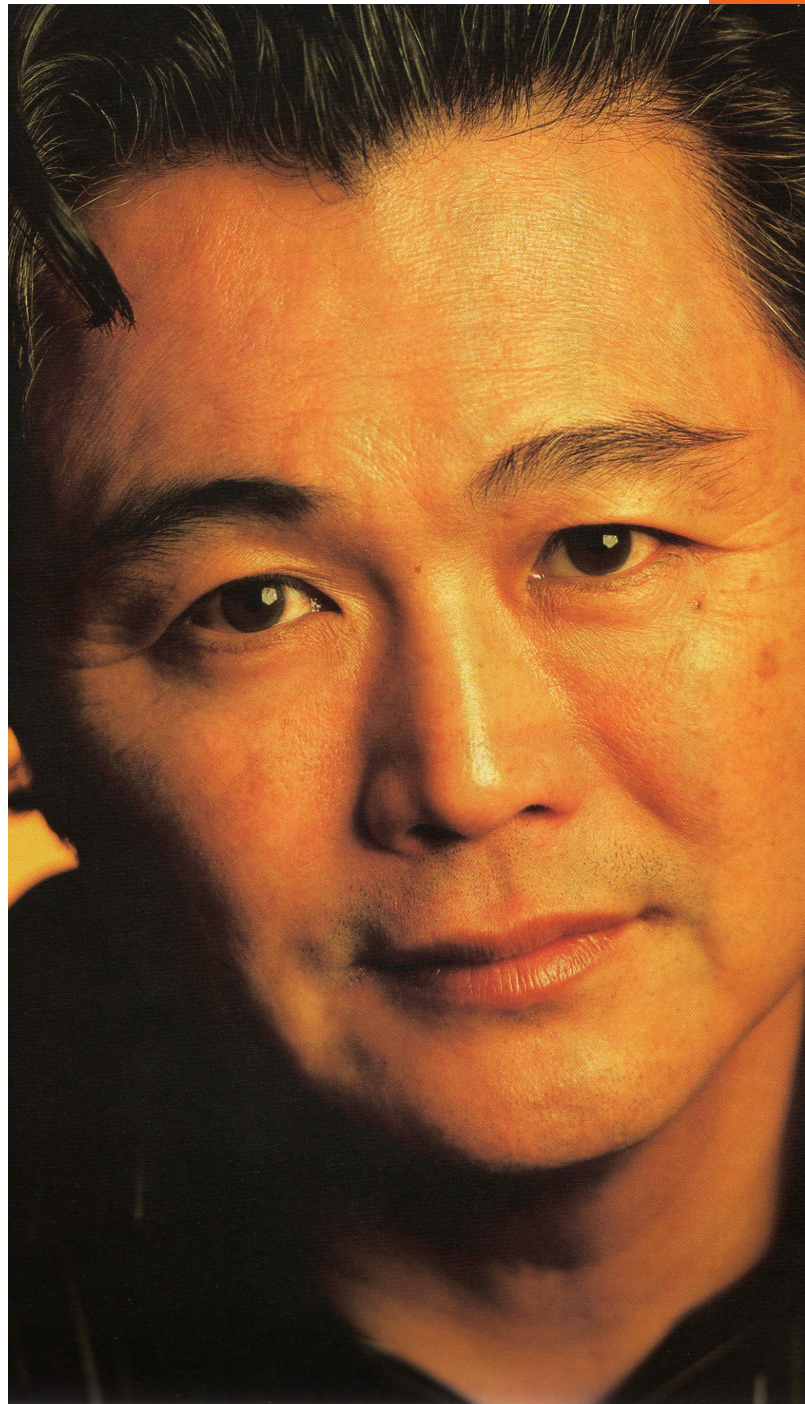
Introduction to 2040 Review

When the Japanese American poet Garrett Hongo said he intended to become a poet, his white professor ironically replied, "A Japanese guy as the next great American poet? Sure. I believe that." In stark contrast, Hongo was encouraged in his poetic apprenticeship by the African American writers Ishmael Reed, Stanley Crouch and Robert Hayden. Hongo was also inspired by Reed's taking the teenage Hongo to see Derek Walcott's "Dream on Monkey Mountain," where the Hawaiian born Hongo found a corollary to the Pidgeon of his childhood in Walcott's thundering and powerful Creole.

In her first MFA class, the African American poet Tai Coleman was taken aside by her white professor who told Coleman she should go to the remedial English office because of the grammatical errors in her poems. When Coleman explained she was deliberately using black vernacular and the language in her poems was intentional, her professor pronounced that if Coleman continued to write in this way, she would not get published.

When I was in graduate school, the African American poet Tim Seibles gave his graduating student lecture on black aesthetics; a white professor in the class muttered, "That's not aesthetics, that's paranoia." Informed Seibles had won an NEA grant that year, another white professor told a white student, "Us white guys didn't have chance this year. There were too many minorities on the panel."

I hope most readers will recognize these examples of racial bias as ridiculous and outmoded assessments; yet examples of such bias continue in the ways the work of writers of color are judged. Certainly, this racial bias stems from the judgements of white supremacy on anything people of color do



and who we are; but these judgements are also indications of a profound ignorance of the traditions, craft and communities of writers of color. In the case of book reviewing, this ignorance can even affect the judgement of reviewers who may, on the whole, be inclined to receive our work positively.

In a positive review of my first poetry book, a critic cited a poem's long lines as influenced by the long lines of Allen Ginsburg. Titled "Song for Uncle Tom, Tonto and Mr. Moto," my poem referenced anti-colonial and anti-racist positions around the globe, and the long lines were actually influenced by Aimé Césaire's *Cahier d'un retour au pays natal* (*Notebook of a Return to the Native Land*). Had the reviewer been aware of Césaire and the Négritude movement in Francophone literature, the literary influence would have seemed obvious.

A couple decades later, Junot Diaz published *A Brief Wondrous History of Oscar Wao*, a novel chronicling the misfortunes of a Dominican family under Trujillo and in America. One of the novel's minor features was an extensive use of footnotes. A couple reviews cited David Foster Wallace as the influence for these. But Diaz himself has explained that the footnotes were inspired by Patrick Chamoiseau's *Texaco*, a novel set in Martinique just before and after slavery was abolished. That Diaz would have been influenced by a fellow Caribbean writer is quite understandable, especially given Chamoiseau's focus on Creole linguistic and cultural practices, and the shared themes of political repression, colonialism, and racism in their respective works.

Both these misreadings of influence are relatively minor. Still they point to the ways ignorance of the traditions of writers of color and the history of colonialism and racism can easily lead to a lack of understanding in how writers of color practice their craft and how their work should be contextualized and judged. In both instances, a white male writer was deemed to possess a greater influence and universal relevance than was actually the case. Just

as significantly, the influence of a writer of color went unnoticed. I would add that while myself and Diaz have read Ginsberg and Césaire, David Foster Wallace and Patrick Chamoiseau, our critics had only read the white writer of each pair.

When I was younger, I was educated in an English Ph.D. program where I read no writers of color, and the current issues arising from the increased diversity in American and world literature were not present. But as T.S. Eliot has instructed, each new work and author added to a tradition shifts our view of the whole tradition, alters our understanding of both the present and the past. This shift is occurring now both through the work of individual writers of color and through changes in our literary and intellectual paradigms and traditions.

“When I was younger, I was educated in an English Ph.D. program where I read no writers of color, and the current issues arising from the increased diversity in American and world literature were not present.”

A useful example of this is Toni Morrison's *Playing in the Dark: Whiteness and the Literary Imagination*. In her critique of how white American writers have depicted black characters, Morrison makes a trenchant observation on the mindset of these white authors as opposed to that of black authors:

For reasons that should not need explanation here, until very recently, and regardless of the race of the author, the readers of virtually all of American fiction have been positioned as white. I am interested to know what that assumption has meant to the literary imagination....What does positing one's writerly self, in the whole racialized society that is the United States, as unraced and all others as raced entail? What happens to the writerly imagination of a black author who is at some level always conscious of representing one's own race to, or in spite of, a race of readers that understands itself to be "universal" or race-free? In other words, how is "literary whiteness" and "literary blackness" made, and what is the consequence of that construction?

While white writers have not traditionally had to imagine a reader of color, writers of color have always been cognizant their work would be judged and interpreted by white readers. This awareness did not necessarily mean that the writer of color had to write primarily with a focus on, or accommodation of, the white reader. But it did mean that the writer of color understood that the very act of writing involved the divide and differences between themselves and white readers. For the writer of color, race and the consciousness of their racial other has always been an issue. This was not the case, as Morrison observes, for white writers, even when they were writing about black characters.

It is time for the assumption of a monochromatic readership to end in the white literary imagination. Which is also to say it is time to end a view of our literary tradition as monochromatically white. Which is to say it is time that writers of color are judged by reviewers who understand the traditions and communities we write from, who are adequately prepared to judge our work. This means judging not just our strengths, but our faults too. As Morrison cautions:

Neither blackness nor "people of color" stimulates in me notions of excessive, limitless love, anarchy, or routine dread. I cannot rely on these metaphorical shortcuts because I am a black writer struggling with and through a language that can powerfully evoke and enforce hidden signs of racial superiority, cultural hegemony, and dismissive "othering" of people and language which are by no means marginal or already and completely known and knowable in my work. My vulnerability would lie in roman-

ticizing blackness rather than demonizing it; vilifying whiteness rather than reifying it. The kind of work I have always wanted to do requires me to learn how to maneuver ways to free up the language from its sometimes sinister, frequently lazy, almost always predictable employment of racially informed and determined chains.

Each year I teach at VONA, a conference for writers of color; there our critiques of each other's work are shaped by concerns such as those Morrison outlines. We've had students tell us they've learned aspects of their craft at VONA that their prestigious MFA programs never taught them.

The purpose of *2040 Review* is not to act as a cheerleader for works by writers of color; it is to judge our works fairly, intelligently, to make *informed* judgements.

2040 is the approximate date the United States will no longer have a white majority. We will all then be a member of a minority.

What does this demographic shift have to do with literature or book reviewing?

In 2018, whether in the publishing or with authors or book reviewers, people of color are not represented commensurate to our percentage of the population. *2040 Review* is an attempt to correct this imbalance, to provide authors and reviewers of color with representation we do not receive in other places where books are reviewed. The fact that some time around 2040 people of color will constitute the majority of the population certainly adds urgency to such a project. Book reviewing desperately needs its equivalent of "Oscars so white."

“ *The purpose of 2040 Review is not to act as a cheerleader for works by writers of color; it is to judge our works fairly, intelligently, to make informed judgements.* ”

But the demographics of 2040 carries other implications. In the past few years, in part prompted by the rise of Trump and the alt-right, social psychologists have studied how whites react to the mere mention that somewhere near 2040, whites will no longer constitute a majority. After being informed of this demographic shift, whites react with a heightened and threatened sense of their own identity as whites and see themselves more as victims of racial oppression. They also react more conservatively to other political issues, even ones that aren't tied to race, such as climate change. One implication is that, contrary to Obama's assertion that the arc of justice always trends upwards, there is the real possibility that, as our demographics shift, we may move towards deeper and harsher racial divisions.

I've been told that a talk I gave at the 2017 Grub Street Muse Conference was, in part, an inspiration for this journal's title. In that talk, I explored the implications of two contrasting literary practices. When white fiction writers do not mark the race of their white characters, as is often the case, they assume the reader will assume that the characters are white. This positions whiteness as the universal default or standard; it also implicitly presupposes that being white is not essential to that white character's identity or experience.

In contrast, fiction writers of color don't simply introduce their characters' racial and ethnic identities in myriads of ways; they also explore those identities in complicated ways that often go unrecognized or undervalued by white readers and reviewers.

The common practice of not identifying the white characters' racial identity is rarely recognized as a political position on race—race is not as important to whites or society as a whole as people of color think it is; nor is this practice recognized as being based on the position of whites as the demographic majority and people of color the minority.

But what happens when whites are no longer a majority? Will white writers be able to continue this practice? Or will the question of their racial identity become more and more a question they cannot avoid? These are just some of the implications for

writers and readers confronted with the demographic changes marked by 2040.

Here I want to bring in Jeff Chang's *Who We Be: The Colorization of America*. His book explores cultural expressions of the past few decades, such as the Black Arts Movement, the advent of multiculturalism and the culture wars; the election of Obama and the proclamation—and quick retraction—of a post-racial America; shifts in demographics and immigration politics; battles over textbooks and ethnic studies; the rise of hip-hop. In his introduction, Chang writes about how artist change both culture and politics:

Here is where artists and those who work and play in the culture enter. They help people to see what cannot yet be seen, hear the unheard, tell the untold. They make change feel not just possible, but inevitable. Every moment of major social change requires a collective leap of imagination. Change presents itself not only in spontaneous and organized expressions of unrest and risk, but in explosions of mass creativity.

So those interested in transforming society might assert: cultural change always precedes political change. Put another way, political change is the last manifestation of cultural shifts that have already occurred.

What will our culture and politics be when everyone is a racial minority? Certainly, artists of color, who are re-envisioning the past, exploring our present, and creating our future, know what it means to be a racial minority in America. This knowledge is embedded within our identities, experiences and imaginations; we speak and write from that knowledge.

The journal 2040 is, among other things, an attempt to prepare us all for the America to come, for the America that is already here.

Find out more about David Mura at davidmura.com

(Note: Portions of this essay are excerpted from my upcoming book, *A Stranger's Journey: Race, Identity and Narrative Craft in Writing*.)



Science Fiction / Fantasy Review

Latin@ Rising: An Anthology of Latin@ Science Fiction and Fantasy

Edited by Matthew David Goodwin, with an introduction by Frederick Luis Aldama.

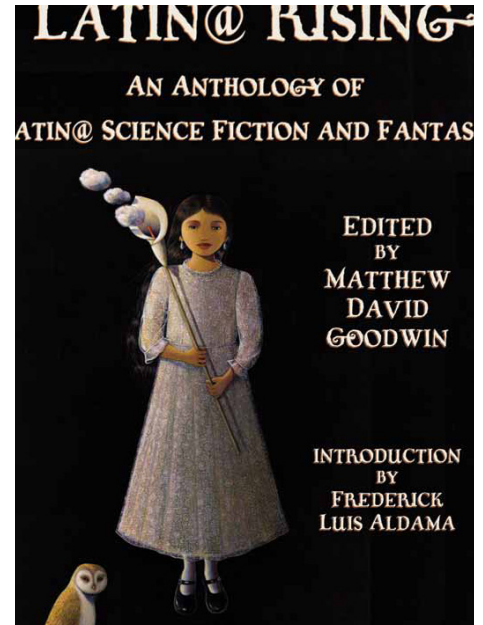
Conceived to break Latinx speculative literature out of the pigeonhole of magical realism, *Latin@ Rising* anthologizes 24 pieces by twenty authors. A foreword from scholar Frederick Luis Aldama reminds us that, “as the majority minority in this country...our existence, actions and products are undeniably visible. Yet, we’re still oddly absent from mainstream SciFi narrative fiction [and]...egregiously absent from SciFi scholarly histories.”

This project helps remedy this absence with a formally and thematically broad snapshot of contemporary speculative fiction from U.S.-based Latinxs. It’s worth noting that all the work in this anthology was published within the last eight years, limiting its goal of deepening speculative literary history. Beyond that, *Latin@ Rising* embraces an expansive definition of fiction that includes novel excerpts, short stories, flash fiction, poems, and visual storytelling. There are stories about space and alien life forms, like Pablo Brescia’s “Code 51” and Adál’s photo-narrative, “Coconauts in Space;” dystopian narratives that contend with the colonial past and the urban present; travel through time, space, language, and roots, as in Kathleen Alcalá’s “The Road to Nyer,” and fabulism and fantasy in the lineage of Cortázar and Borges. Giannina Braschi’s “Death of a Businessman” and “Burial of the Sardine” are discursively challenging.

Many stories are rich narratives of convivencia—family or community life—with tensions amped up by futuristic or

paranormal elements, like Marcos S. Gonzalez’s “Traditions,” Daniel José Older’s “Red Feather and Bone,” “Accursed Lineage,” and “Cowboy Medium,” these last by two elder stateswomen of contemporary Latinx fiction, Daína Chaviano and Ana Castillo, respectively. Others, like Edmundo Paz Soldán’s “Artificial,” and Carlos Hernandez’s “Entanglements,” express anxiety around technology and the body. Only seven of the twenty authors represented are women, but there are strong, dynamic female characters here. Women survive or become reinvented after violence and trauma—with extrasensory powers in Carmen Machado’s quietly virtuosic “Difficult at Parties” and with shape shifting Afro-Latino spirituality in Alejandra Sánchez’s “The Drain.”

In the overlap between those thematic currents is some incredible work. Sabrina Vourvoulias’s “Sin Embargo” renders the trauma around Guatemala’s dirty wars with a braided and episodic structure, forensic detective work, magical birds, and a first-person narrator who meditates on translation and queers language. Junot Díaz’s “Monstro” recounts the outbreak of a mysterious disease that pushes the fraught relationship between the Dominican Republic and Haiti and all its dysfunction around race, class and privilege to their most terrifying possible conclusion. Alex Hernandez’s sensitive, funny and nuanced “Caridad” stars a Cuban-American teen facing a family-networked brain implant that she fears



will extinguish her agency. Finally, Richie Narvaez’s “Room for Rent” explores power dynamics around language and housing in a thoughtful storyworld that includes a hierarchy of slimy new species, with humans (now called “vermin”) at the bottom.

The strength of the truly standout work makes a few weaker selections seem regrettable by comparison, and this ambitious anthology deserved more careful editing and proofreading. Still, *Latin@ Rising* lifts up a whole world of worlds.

Review written by Denise Delgado

Denise Delgado is a writer, artist, educator, and consultant based in Boston, MA. Her fiction and critical essays have appeared in *Inch*, *Hinchas de Poesía*, *GrubWrites*, the anthology *Florida Flash*, *Gean Moreno & Ernesto Oroza’s Tabloid Project*, *Jai-Alai Magazine*, and *NPR affiliate WLRN Miami*, among others.



Book Review

Martí's Song Of Freedom/Martí Y Sus Versos Por La Libertad

Author: Emma Otheguy

Illustration: Beatriz Vidal

Translation: Adriana Domínguez



The life of this great 19th century Cuban poet and patriot is made accessible to readers of either Spanish or English in language that is both simple and expressive, like his own *Simple Verses* quoted therein.

The English and Spanish texts are side by side, making it easy for learners of one or the other language to follow the meaning while avoiding the subordination of one language to the other. Both texts are correct and very readable.

The author's synopsis of Martí's life is brief but precise, and it communicates his love of the land and his efforts on behalf of freedom for slaves as well as Cuba's independence from Spain.

The gouache illustrations convey, in a style that is colorful without being cute, a sense of action, as in a battle scene; and a sense of place, as in the contrast between a Cuban countryside and an autumn forest in the Catskills.

The bibliography is useful for teachers as well as for students beyond the target age of the book.



Review written by
Marilse Rodríguez-García



Get your *Indigenerd On* is the slogan coined by Native Realities founder, Dr. Lee Francis (Laguna Pueblo). Native Realities is an Indigenous-centric publisher that produces comics, graphic novels, and merchandise dedicated to highlighting Native and Indigenous people. In 2017, Dr. Francis also opened Red Planet Books in Albuquerque, New Mexico, the first Native-owned store of its' kind, hosting a selection of Native Realities merchandise, as well as new and used books from all over the world. In addition to the bookstore and publishing company, Native Realities is entering into their third year hosting the Indigenous Comic Con, a convention that offers a platform for Indigenous pop culture for all to enjoy, especially offering an outlet for young people to engage. Native Realities is also enjoying American Indian Library Association (AILA) Middle grade awards for their books *Code Talkers* and *Wool of Jonesy*.



2040 Review is excited to continue our collaboration with Dr. Francis as we are committed to supporting efforts of publications that represent Native and Indigenous communities. We congratulate Dr. Francis, and his team, on their success with all of their projects that are vital to the literature community.

Native Realities: nativerealities.com

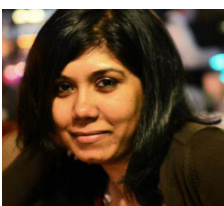
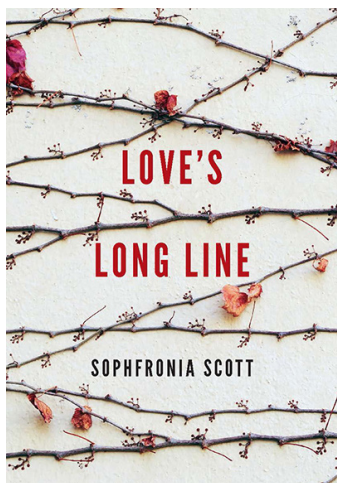
Book Review

Love's Long Line

Author: Sophronia Scott

In *Love's Long Line*, Sophronia Scott weaves the words of gospel and spiritual healing of her faith through a series of essays. In part one, the author reckons with the Sandy Hook tragedy, where her son Tain lost his best friend Ben. In

For Roxanne Gay, Scott addresses African Americans' anger after the Charleston shooting, and offers a way forward: Forgiveness and spiritual healing, recurrent themes throughout that transcend race. Part Two focuses on the impact her parents' behavior had on Scott's childhood. The essays are not neatly packaged to convey closure; she is honest with details, and provides unflinching insight into the tribulations of parental love and abuse, forgiveness, and death. Though heavy-handed at times, her reflections do not detract from the narrative. Scott asserts in *Calling Me By My Name* that she does not identify primarily as a black woman, but neither rejects nor denies the color of her skin. Instead, she considers how familial relationships, especially with her father, shaped her life choices. She is also fascinated by her name and seeks to understand her identity through it. This collection is about more than Sandy Hook or the author's upbringing, and it occasionally loses its way. This reflects the writer's own journey, as she states: *"Most of the time on my journey I am in my car alone, thinking, praying. I am seeking. What am I seeking?"*



Review written by
Tanushree Baidya



When *2040 Review* was just getting started, it was Lee & Low Books who welcomed the idea of a literature review publication dedicated to writers and reviewers of color. It made sense to connect with Lee & Low Books, as this publishing house has been an innovative beacon for multicultural books for more than 25 years. Lee & Low Books is the largest multicultural children's book publisher in the country and one of the few minority-owned publishing companies in the United States. Its impact not only reaches bookshelves. Lee & Low Books also engages in activism, promoting equality in literature, as well as creating the Diversity Baseline Survey (2016) that measured the make-up of staff at book reviewers and publishing houses. This survey was a much needed tool that measures the impact of book reviews within the publishing industry, and is in alignment with the mission of *2040 Review*, as our main purpose is to provide more inclusivity for multicultural literature.

We look forward to including Lee & Low Books publications within *2040 Review*. We are committed to being a source for enlightened reviews, as well as to provide a platform to highlight multicultural children's literature.

Lee & Low Books: leeandlow.com

Book Review

Chef Roy Choi and The Street Food Remix

Author: Jacqueline Briggs Martin and June Jo Lee

Illustration: Man One



Dumpling Time was 3 p.m. every day at the Silver Garden Restaurant, the family-owned eatery that became the first inspiration for Roy Choi's love of food and cooking. Roy Choi was born in Seoul, Korea, landing in Los Angeles with his family when he was a small boy. Helping out in the restaurant kitchen was where young Roy learned his cooking skills of Kimchi and traditional Korean favorites loved by the neighborhood. As a teenager, his family left the restaurant business and moved to the "burbs" where Roy felt isolated living in a less diverse community. For awhile, Roy lost a sense of purpose, until one day, a cooking show ignited his inspiration to go to cooking school. Roy excelled, and with his gift came fast success, leaving him burnt out. A winding road led Roy to a more grounded, community-oriented way to share his gift of cooking, leaving behind fancy restaurants to starting a food truck, Kogi, that serves a menu of culturally mixed foods that he coined "Los Angeles on a plate." The bold and colorful illustrations by Los Angeles artist, Man One, perfectly brings the tangy flavors of Chef Roy Choi to life, capturing the natural infusion of culture and food that is a hallmark of the Los Angeles community. This street cook creates his identity as an immigrant by reconciling his cooking talents and culture as a way to find a sense of belonging in his community. An inspiring story for young people, as well as a great tutorial on how immigrants are the ones who have always made America great.

(Nonfiction. All Ages)



*Review written by
Asata Radcliffe*



Philip & June Jo Lee are the husband and wife team who created a publishing company devoted to sharing the diversity of food cultures, Readers to Eaters. With roots in Hong Kong, Korea, Seattle & California, the pair represent an amalgamation of the cultural mix that is represented in many of the stories that Readers to Eaters publish. Their focus is food literacy with an attention to "celebrate rich, healthy, diverse, and inclusive food culture."

Readers to Eaters is a multicultural independent publisher that has carved a unique and essential platform of nutrition learning. Their outreach into communities include Pop-Up bookstores at Farmers Markets, Book-n-Talk series that features chefs and farmers, and most recently, the publishing house was featured on NPR.



www.npr.org/sections/thesalt/2018/02/27/588927183/children-s-publishing-house-takes-food-literacy-literally

Readers-to-Eaters have published eight vibrant books featuring children in food gardens, a city farmer, and street cook, Chef Roy Choi, a Korean food truck vendor making his way in L.A. To the left, read our review of *Chef Roy Choi and The Street Food Remix*, the first of many books we look forward to reviewing from Readers-to-Eaters.

Reader to Eaters: readerstoeaters.com

The 2040 Review Team



Asata Radcliffe is a writer and filmmaker. Asata received her MFA in Creative Writing (Fiction) from Antioch University. She writes fiction, speculative & science fiction, essays, and is a reviewer for Kirkus Reviews. She is also the co-editor for Speculative/ Science Fiction.



Jennifer N. Shannon is a writer, poet and creative. She's authored and published three books and has had short stories and poems published in online literary magazines. Outside of partnering to create the look and feel for *2040 Review*, she's enjoying co-hosting a segment on the BeachBoyFresh Radio Show titled *Dream Living*.



Chetan Tiwari is a civil rights lawyer, who represents plaintiffs in employment discrimination, police misconduct, prisoner rights and immigration matters. Chetan is originally from Canada and presently lives in Roxbury with his spouse and daughter. He is a diehard sports fan and one day wants to represent NCAA athletes to advocate for their rights to earn a fair wage.



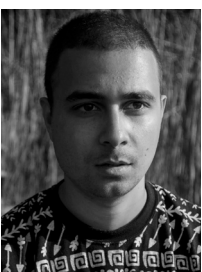
Marilse Rodríguez-García was raised in Puerto Rico and earned a BA in Hispanic Studies from the University of Puerto Rico before relocating to the Boston area. She worked as a teacher, translator, reporter, editor, and an administrator in public K-12 education. Marilse agrees with Jorge Luis Borges: "I have always imagined that Paradise will be a kind of library."



Kristin Waites is a writer and editor. She works at The MIT Press, but spends most of her free time reading and writing young adult fiction. She also enjoys yoga, coffee, and eating good food. Kristin lives in Boston, but is a native of Texas, where she grew up and went to school. She has a degree in Professional Writing from Baylor University.



Deanne Battle is an emerging writer from Philadelphia. She is a college instructor and tutor. In her free time, she attends (and gives) poetry readings, hangs out at coffee shops, and generally tries to be a good literary citizen. Additionally, she is a first-year MFA student at the Vermont College of Fine Arts studying Fiction and Creative Nonfiction. Deanne is hard at work on her first novel.



Christopher John (CJ) Ghanny is a writer and mental health advocate residing in Boston, MA. CJ writes long-form fiction on themes related to migration and diaspora as well as non-fiction on diasporic identity and visual culture. Currently, CJ works as a Peer Specialist and also serves as Editor-in-Chief of Lesser and Leeward.



Mike Lawley is a designer and digital marketing strategist from Pittsburgh. After 25 years of corporate marketing with an in-house agency, Mike now collaborates with clients to build successful integrated marketing campaigns. A continuous learner, he earned a masters degree in professional writing this past year as a capstone to his digital marketing expertise.

Upcoming Events

Don't miss our official launch on April 7th!



Join us at Dudley Café in Boston to celebrate this wonderful achievement!

6:30-8:30 p.m. | 15 Warren St, Boston, 02119 | dudleycafe.com

2040 Review will be learning and sharing at the following events. Stop by, we would love to meet you.

APR | 06-08 MUSE & THE MARKETPLACE (POC Panel)
Boston, MA

APR | 13 URBAN LIBRARIANS UNITE (Presentation)
Brooklyn, NY

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