

Follow these links to read the complete poems from *Flourish* (Carnegie Mellon University Press, 2020) excerpted here as Baker Artist Portfolio work samples:

“I Now Pronounce You”
in *The New Yorker* (2017):

<https://www.newyorker.com/magazine/2017/05/29/i-now-pronounce-you>

“Flourish”
in *The Iowa Review* (2016):

<https://iowareview.org/from-the-issue/volume-46-issue-1-%E2%80%94-spring-2016/flourish>

“Each year”

at the Academy of American Poets site as a Poem-a-Day selection (2010):

<https://www.poets.org/poetsorg/poem/each-year>

Poems from *Flourish* are featured on the Academy of American Poets website and have been anthologized in *The Best American Poetry 2015* (Scribner, 2015), *Poem-a-Day: 365 Poems for Every Occasion* (ABRAMS, 2015), *The New Census: An Anthology of Contemporary American Poetry* (Rescue Press, 2013), and *Still Life with Poem: 100 Natures Mortes in Verse* (Literary House Press, 2016).

Poems from *Flourish* have also appeared or are forthcoming in publications that include: *Birmingham Poetry Review*, *Crazyhorse*, *Diode*, *The Hopkins Review*, *The Iowa Review*, *Lana Turner*, *Memorious*, *The Morning News*, *New England Review*, *The New Yorker*, *OmniVerse*, *Pinnwheel*, *The Rumpus*, *Thermos*, *Versal*, and *Whiskey Island*.

Of *Flourish*, National Book Award winner and MacArthur Fellow Terrance Hayes writes:

Dora Malech wields an elegant knife. A reader wowed by her brilliant imagery might overlook the terror in a line like, “Though his eyes are open, the dead man is not all that moved by the stars.” These poems examine the violence about us. Malech’s landscapes are full of “bloody lullabies,” “sweet asylum,” “lexical kaleidoscopes,” and sentences “bursting *at* as if all else / were seams, field sown to open, / reveling in its unraveling.” *Flourish* is dazzling.

Explore *Flourish* further in the Project section of this portfolio.