

Adjua Gargi Nzinga Greaves

Of Forests and of Farms : On Faculty and Failure

What do plants want, and where within our bodies might we know it? Adjua Gargi Nzinga Greaves's bibliomantic excursion unearths pastoral metaphor in books she used to inspire, direct, and reflect upon her performance "unschoolMFA" (2012-2015). If you see me, and I am glowing, it is because I did not let my first teachers kill me. An ouroboric Blackness traverses a settler fantasy of The Cultivated Wild. A fable of fruit trees and alphabets to feed a wilderness that refuses its name. Take good care / to shape with language / worlds that want to hold us all.

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On Faculty
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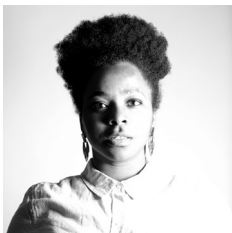
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No writer I know is able to bring together, so closely, a deep but productive doubt and an exquisitely deliberate movement toward world-making at a scale and pace so unique and formed that it almost feels like it must have preceded us—but no, [Greaves] devised it, it's part of the life-project she's constructing piece by sure-footed piece.

— MATT LONGABUCCO



Adjua Gargi Nzinga Greaves (New Yorker, b. 1980) is a Pushcart-nominated poet concerned with postcolonial ethnobotanical literary criticism, the limits of language, and archive as medium. Greaves has most recently been published in the *Brooklyn Rail*, the collections *Letters to the Future: Black Women / Radical Writing* (Kore Press), and *Creature/Verdure* (Pinsapo Journal), as well as in her chapbook *Close Reading As Forestry* (Belladonna★).

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