

## [The Write Place at the Write Time](#)

[Home](#)

[About Us](#)

[Interviews](#)

[Fiction](#)

[Poetry](#)

["Our Stories" non-fiction](#)

[Writers' Craft Box](#)

[Submission Guidelines](#)

[Feedback and Questions](#)

[Artists' Gallery](#)

[Indie Bookstores](#)

[Literary Arts Patrons](#)

[Scrapbook of Nine Years](#)

[Archives](#)

[Inscribing Industry Blog](#)

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Search



"In Distance, Dissonance" by Ren Adams; <http://www.renadamsart.com/>

**About this image:** "*Poppy Receding* [as a series] investigates the sincere absurdity of processing loss with decorative memorials, themselves transitory tokens of grief. Based in a fiercely personal, yet oddly abstract pain, the series considers the story-infused space of mourning—colorful, obsessive layers behave like memory extracts. Each mark suggests a rapidly-fading inscription.

"Conflating the mysterious Mojave Desert deaths of her sister Cindy Adams (1972) and musician Gram Parsons (1973), Adams asks what it means to 'know' someone through location-tied story—to 'understand' events via clues, just as she 'knew' both individuals through family narrative. What does it mean to assuage loss with monuments, letters and stories? Do gifts for the dead resolve our perplexity?

"To engage this, Adams uses transparent layers to suggest memory, story cycles, and the deluge of tokens posthumously offered to Cindy and Gram. She deconstructs and reframes the language of the Mojave Desert, the visual vocabulary of memorial shrines, and iconography from Cindy and Gram's clothing, whirling them into a sensitive system of overlaid shapes. The desert they loved represents and consumes them.

"Each intimate piece earnestly embraces our candy-colored attempts to mediate the space of grief with flowers, cards, and condolences—the physical trappings of a cultural process of mourning, often our only recourse in grappling with the unexplained. *Poppy Receding* is itself a fragile, momentary monument to the passage of imprints, the trace of Cindy and Gram, and to *our* moment, an undeniable passage of its own." —Ren Adams

## *Submission Guidelines*

From the Editorial Staff at *The Write Place at the Write Time*:

We are an online literary magazine published three times a year whose mission is to move our readers with fiction, personal non-fiction and poetry that speaks deeply to the heart and mind. We have a humanitarian approach to the arts, giving a personalized touch to the literary experience. This publication includes not only fiction, "Our Stories" non-fiction, poetry, writer resources, book reviews, original photos and artwork, but also interviews with best-selling authors and creative professionals who utilize writing in their craft. Our writers range from previously unpublished to having written for *The New Yorker*, *Newsweek*, *The Wall Street Journal*, *Time* magazine, *Glimmer Train*, *The Southern Review*, *Georgetown Review*, *Worcester Review*, *Gettysburg Review* and Random House. We encourage the atmosphere of a warm, welcoming writing community.

In terms of our submission guidelines, we consider literary fiction, personal essay, and poetry. However, no erotica, no overt political content, no juvenile stories at present, and no explicit or needless violence. In short, tell a story that leaves a powerful, lingering impression in the reader's mind whether through three-dimensional characters, plot arc, voice or a combination thereof, but please avoid sending us anything so disturbing that it keeps us up at night. Use sound literary judgment.

**For fiction:** We consider up to three short fiction pieces per writer, per issue. Individual works should not typically exceed 3,500 words, however, if necessary for plot, we will consider rare exceptions.

**For poetry:** We consider up to five poems per writer, per issue. Individual poems should not exceed thirty lines, however, if we feel the strength of the poem merits added length, we are happy to consider exceptions.

**For non-fiction:** We consider up to three submissions per writer, per issue (max. 3,500 words for each individual piece—see above for philosophy on added length); our non-fiction section features personal essays done in a memoir-style. Capture a memory, a moment, a place, person or event that tells your story while speaking the universal language of the human experience.

**For all submissions:** Please include a cover letter and the story in the body of the e-mail; please try to avoid using the tab button to indent paragraphs as it affects the electronic format. **No attachments.** The cover letter should include a brief author bio, contact info (both e-mail and phone preferred), word count, and a summary of the story. It should be sent to: [submissions@thewriteplaceatthewritetime.org](mailto:submissions@thewriteplaceatthewritetime.org).

Accepts multiple submissions. *No reprints (this includes work posted on personal websites/blogs/social media).* Though we don't necessarily encourage simultaneous submissions, we certainly do accept them. If a submission is simultaneous, please indicate that it is such when submitting and notify us immediately if it is accepted elsewhere; if we express an interest in publishing it, we require an e-mail stating that it has been withdrawn from the consideration of fellow publications as a courtesy to both us and the other publications.

For photos/artwork: Jpeg (JPG) files if requested. Please send cover letter first to:  
[submissions@thewriteplaceatthewritetime.org](mailto:submissions@thewriteplaceatthewritetime.org).

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