

Notes on Contributors

Hélène Aji is Professor of American literature at the Université Paris Nanterre, Visiting Professor at the University of Texas at Austin, and President of the French Society for Modernist Studies (SEM). In addition to a number of articles on Modernist and contemporary American poetry, she is the author of *Ezra Pound et William Carlos Williams: Pour une poétique américaine* (L'Harmattan, 2001), *William Carlos Williams: Un plan d'action* (Belin, 2004) and a book-length essay on Ford Madox Ford's *The Good Soldier* (Armand Colin, 2005). She co-edited several volumes among which an issue of the *Revue Française d'Études Américaines* on the discourses of truth in literature and history (2013), two volumes on the poetry of H.D. (Presses Rue d'Ulm and Presses de l'Université Paris Ouest, 2014), and an issue of online journal *IdeAs* on small presses and avant-garde poetry in the Americas (<http://ideas.revues.org/1832>, Summer 2017). At Nanterre, she co-directs the research program "Conceptualisms" on experimental American poetry and fiction, and the book series "Intercalaires."

Andrea Augé is an artist and art director for film/video living in Seattle

Ken Bolton is a Sydney poet long domiciled in Adelaide where he worked for the Experimental Art Foundation. He has published many books, edited magazines & published a good deal of art criticism. His *Selected Poems* are available from Shearsman Press.

Ian Brinton's recent publications include a *Selected Poems & Prose of John Riley* and *For the Future, a festschrift for J.H. Prynne* (both from Shearsman Books), a translation of selected poems by Philippe Jaccottet (Oystercatcher Press) and he is working on *An Early Prynne Reader* which is due out from Shearsman next year. He co-edits *Tears in the Fence* and *SNOW* and is involved with the Modern Poetry Archive at the University of Cambridge.

David Bromige, one of the truly important postwar poets, was born in London, England in 1933. He earned degrees at the University of British Columbia and the University of California, Berkeley. He was Professor of English at Sonoma State University and the University of San Francisco. He moved to Sebastopol, California, in 1970 and died there in June, 2009.

Bromige wrote more than thirty books, which, while mostly poetry, also included fiction and literary theory. Notable titles include *The Gathering* (Sumbooks Press, 1965), *Tight Corners & What's Around Them* (Black Sparrow Press, 1974), *My Poetry* (The Figures Press, 1980) and *Red Hats* (Tonsure Press, 1986), *The Harbormaster of Hong Kong*. (Sun & Moon Press, 1993), and *As in T, As in Tether* (Chax Press, 2002), *The Petrarch Project* (with Richard Denner, dpress, 2007).

Rachel Blau DuPlessis, poet, critic, collagist, is the author of the multi-volume long poem *Drafts*, (1986-2012), from Salt Publishing and Wesleyan, called "one of the major poetic achievements of our time" by Ron Silliman. Post-*Drafts* books include *Interstices* (Subpress, 2014), *Graphic Novella* (Xexoxial Editions, 2015), *Days and Works* (Ahsahta, 2017), and both the collage-poem *Numbers* (from Materialist Press) and *Around the Day in 80 Worlds* (BlazeVOX), both slated for 2018. She has written a trilogy of critical essays on gender and poetics: *The Pink Guitar*, *Blue Studios* and *Purple Passages*, and several other critical books. . She has edited the *Selected Letters of George Oppen*, and a collective memoir, *The Oppens*

Remembered, coedited *The Objectivist Nexus*, and has written on Oppen, Zukofsky and Niedecker. Also published in 2017 was *Selected Poems/Poesie scelte, 1978-2015*, translated into Italian by Amy Ballardini.

Ken Edwards' press Reality Street is now dormant, but forty-odd titles remain in print. He is writing every day, mostly prose, his latest published text being *a book with no name* (Shearsman Books, 2016). A mystery novel, *The Grey Area*, has been completed but is yet to be published. He continues to live in the English coastal town of Hastings with his partner Elaine in a house full of music.

Stephen Fredman is Professor Emeritus of English, University of Notre Dame. He is the author of *Poet's Prose* (1983, 1990), *The Grounding of American Poetry* (1993), *A Menorah for Athena* (2001), and *Contextual Practice* (2010). He has edited *A Concise Companion to Twentieth-Century American Poetry* (2005) and, with Steve McCaffery, *Form, Power, and Person in Robert Creeley's Life and Work* (2010). His edition of *How Long Is the Present: Selected Talk Poems of David Antin*, was published in 2014, and a new edition of Robert Creeley's *Presences: A Text for Marisol* is due out in 2018. He is working on *Thinking Poetically*, a book of essays.

Hank Lazer is a proud & frequent contributor to GHR. Two new poetry books of his hand-written shape-writing are due out in late 2017 or early 2018: *Thinking in Jewish (N20)* from Lavender Ink and *Evidence of Being Here: Beginning in Havana (N27)* from Negative Capability Press. Roll Tide.

Of **Joseph McElroy's** nine novels, *Women and Men* is forthcoming in a third edition from Dzanc. He is completing a non-fiction book about water. His essay on censorship, originally a talk in Kiev, is appearing in amplified form in the United States and in Europe.

Alice Notley has published over forty books of poetry, including (most recently) *Benediction*, *Negativity's Kiss*, and *Certain Magical Acts*. She lives in Paris, France.

Lance Olsen's most recent books is the novel *Dreamlives of Debris* (Dzanc, 2017), a retelling of the minotaur myth. "I Spoke to Her as a Woman : She Answered Me as a Man" is an excerpt from his novel-in-progress, *My Red Heaven*, about 1927 Berlin. He teaches at the University of Utah and serves as chair of the Board of Directors at FC2.

Peter Quartermain's memoir of English boyhood from 1939 to 1950 (the dates are fluid) is now complete. It is 16 chapters but can never be finished because, like everyone else, he gets dumber all the time. It was fun to write but enough is, after all, a lot.

Jerome Rothenberg is an internationally celebrated poet, translator, anthologist, and performer with over ninety books of poetry and twelve assemblages of traditional and avant-garde poetry such as *Technicians of the Sacred*, *Shaking the Pumpkin* (traditional American Indian poetry), *Exiled in the Word* (a.k.a. A Big Jewish Book), and, with Pierre Joris and Jeffrey Robinson, *Poems for the Millennium*, volumes 1-3. His most recent big books are *Eye of Witness: A Jerome Rothenberg Reader* (2013) and *Barbaric Vast & Wild: Outside & Subterranean Poetry from Origins to Preset* (volume 5 of *Poems for the Millennium*, 2015). A significantly expanded fiftieth anniversary edition of *Technicians of the Sacred* has just been published by the University of California Press, and a new book of poems, *A Field on Mars: Poems 2000-2015*, was published last year in separate English and French editions.

Maurice Scully born Dublin 1952. Many books. Most recent *Several Dances* from Shearsman Books and *Plays* from Smithereens online press. Divides his time between Ireland and Spain.

Ben Slotky's first novel, *Red Hot Dogs, White Gravy* was published by Chiasmus in 2010 and was re-released by Widow & Orphan in 2017. His work has appeared in *Número Cinq*, *The Santa Monica Review*, *Barrelhouse*, *McSweeney's*, *Hobart*, *Juked*, and many other publications. He lives in Bloomington, IL with his wife and six sons.

Scott Thurston is a poet, mover and educator working in higher education in Manchester, UK. He has published twelve books and

chapbooks of poetry, including three full-length collections with Shearsman: *Hold* (2006), *Momentum* (2008) and *Internal Rhyme* (2010). More recent work includes *Reverses Heart's Reassembly* (Veer, 2011), *Figure Detached Figure Impermanent* (Oystercatcher, 2014) and *Poems for the Dance* (Aquifer, 2017). He edited *The Salt Companion to Geraldine Monk* (2007) and in 2011, Shearsman published his collection of four long interviews with the poets Karen Mac Cormack, Jennifer Moxley, Caroline Bergvall and Andrea Brady, called *Talking Poetics*. Scott is founding co-editor of open access *Journal of British and Irish Innovative Poetry* and co-organizer of the long-running poetry reading series The Other Room in Manchester. Since 2004, he has been developing a poetics integrating dance and poetry which has seen him collaborating with dancers in Berlin and New York as well as in the UK. *Phrases* (excerpted here) is a series of poetic reflections on ongoing encounters with various dance and movement practices including Five Rhythms, Movement Medicine and Open Floor work, alongside Authentic Movement, Qi Gong and Alexander Technique. The essence of the enquiry concerns how words relate to movement and how movement can call forth language, and the consequences of this more embodied sense of self for the identity of the writer. Phrase XVIII was performed on BBC Radio 3's literary programme *The Verb* in March 2017.

David Vichnar is a critic, editor, publisher and translator living in Prague where he teaches at Charles University. His publications include *Subtexts* (2015) and *Joyce Against Theory* (2010), and a number of edited volumes. He translates into both English and Czech chiefly from German and French. His translations include Louis Armand's *Snídaně o půlnoci* (Argo, 2013) and Philippe Sollers' *H* (Equus, 2015). His co-translation, with Tim König, of Melchior Vischer's *Sekunde durch Hirn* (*Second through Brain*, 2015) is the first English translation of this iconic and yet forgotten Dada novel.

Donald Wellman is a poet and translator. He has translated books of poetry by Antonio Gamoneda, Emilio Prados, Yvan Goll, and Roberto Echavarrén. *Albiach / Celan: Reading Across Languages* is from Annex Press (Spring 2017). His *Expressivity in Modern Poetry* is forthcoming (early 2018) from Fairleigh Dickinson University Press. His poetry has been described as trans-cultural and baroque. His

collections of poetry include *Roman Exercises* (Talisman House, 2015), *The Cranberry Island Series* (Dos Madres, 2013), *A North Atlantic Wall* (Dos Madres, 2010), *Prolog Pages* (Ahadada, 2009), and *Fields* (Light and Dust, 1995). As editor of O.ARS, he produced a series of annual anthologies including *Coherence* (1981) and *Translations: Experiments in Reading* (1984).

Nerys Williams lectures in American Literature at University College, Dublin and is a Fulbright alumnus. She has written extensively on American (and Anglophone) poetry and poetics. Her first volume of poetry, *Sound Archive* (Seren, 2011) won the Irish 'Strong' prize in 2012 and was nominated for a Forward first volume prize. Her second volume *Cabaret* was recently published by New Dublin Press (2017).