

## Notes on Contributors

**Éric Athenot** is professor of American literature and translation at Université Paris-Est Créteil. His main field of study is 19th-century American poetry, with a particular interest in the poetry of Walt Whitman, to whom he has devoted numerous articles, one short book (*Walt Whitman: poète-cosmos*, Belin 2002) and whose poetry and prose he translates for Les Éditions Corti. This led him to translate the first edition of *Leaves of Grass* (2008), and a volume comprised of *An American Primer* and *Collect* (2016). He is now working on the translation of the original edition of *Drum-Taps*. In 2018, he co-edited *Walt Whitman and Emily Dickinson: a Colloquy* (The University of Iowa Press). He has also written on contemporary prose writers such as Richard Powers, Rikki Ducornet, Mary Caponegro, and Gary Lutz.

**Andrea Augé** is an artist and an art director for film and print.

**Lori Baker** is the author of *The Glass Ocean*, a novel, and of three short story collections, *Crash & Tell*, *Crazy Water: Six Fictions* and *Scraps*. She lives in Rhode Island with her husband, the poet Gale Nelson.

**Gregg Biglieri** is the author of several books of poetry, including *Little Richard the Second* (Ugly Duckling Presse 2011), *Sleepy with Democracy* (Cuneiform Press 2006), *I Heart My Zeppelin* (Atticus Finch 2005), and *Reading Keats to Sleep* (Cuneiform Press 2003). He lives in Buffalo.

**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 a selected poems of Douglas Oliver for Shearsman. His translation of Baudelaire's 'Tableaux Parisiens' is due for publication in 2020. He co-edits *Tears in the Fence* and *SNOW* and is involved with the Modern Poetry Archive at the University of Cambridge.

**Laurie Duggan**, b. Melbourne, later a resident of Sydney Canberra and Brisbane, moved from Australia to Faversham, Kent, UK, in 2006. He has published numerous books of poems the most recent of which are *Selected Poems 1971-2017* (Bristol, Shearsman, 2018), *No Particular Place To Go* (Shearsman, 2017), and a reissue of his first two books as *East and Under the Weather* (Sydney, Puncher & Wattman, 2014). Additionally he has published *Ghost Nation* (Brisbane, University of Queensland Press, 2001), a work about imagined space. In October this year he returned to Australia and now lives once more in Sydney.

**George Economou** is working on a book of "rough trade" translations (see *Golden Handcuffs Review*, Vol. II, #23 (2017), "Bless thee, Bottom, bless thee! Thou art translated," 35-41) from ancient Greek, Cavafy, and others. He gratefully acknowledges Jerome Rothenberg's previous posting in February this year of his poem in this volume, "Inside the Cello," in *poems and poetics* and *Jacket2*.

**Gloria Frym** writes poetry and prose. Her most recent book is *The True Patriot*, a collection of proses. Some other books are *The Stage Stop Motel* and *Mind Over Matter*. She is the author of two short story collections—*Distance No Object* and *How I Learned*—as well as many volumes of poetry, including *Homeless at Home*, which won

an American Book Award. She lives in Berkeley and is professor of writing and literature at California College of the Arts.

Recent work by **Jesse Glass** featured in John Tranter's *The Journal of Poetics Research*, and *Otoliths*. The books *Still Life With Dragonfly* and *Intonarumori* (Noise Machines) will be published in 2019. Professor Jessica Lewis Luck (California State University San Bernadino) gave presentations this year on Glass' visual poetry at Université Paris, Diderot, and at the PAMLA Conference at Western Washington University, Bellingham.

**Mike Heppner** is the author of the novels *The Egg Code*, *Pike's Folly*, and *We Came All This Way*. He is currently finishing a "novel in three novels," *Sitting Next to Strangers*. He lives in the Boston area.

**Keith Jebb** teaches creative writing at the University of Bedfordshire, England. He has poetry published in various magazines, including *Golden Handcuffs Review* and has two pamphlets with Kater Murr's Press. From 2008 to 2016 he helped run The Blue Bus series of readings in London.

**Pierre Joris** has moved between Europe, the US & North Africa for more than 50 years now, publishing as many books of poetry, essays, translations and anthologies — most recently, *The Book of U /Le livre des cormorans* (with Nicole Peyrafitte); *The Agony of I.B.* (a play); *An American Suite* (early poems); *Barzakh: Poems 2000-2012*; and *Breathturn into Timestead: The Collected Later Poetry of Paul Celan*. Forthcoming is *Adonis & Pierre Joris: Conversations in the Pyrenees* (Contra Mundum Press) & his translation of *Microliths (Posthumous prose)* by Paul Celan (attem-verlag). When not on the road, he lives in Bay Ridge, Brooklyn, with his wife, multimedia praticienne Nicole Peyrafitte.

**Robert Kelly's** most recent books are *Calls* (fifth and final volume in a cycle of long poems: *Fire Exit*, *Uncertainties*, *The Hexagon* and *Heart Thread*), a collection of shorter poems (*The Secret Name of Now*), and a new sequence, just published, *The Caprices*. A novel, *The Work of the Heart*, is forthcoming from Dr Cicero Books, and *Ten Fairy Tales* (with illustrations by Emma Polyakov) is forthcoming from

McPherson & Co. Kelly teaches in the Written Arts Program at Bard College, and is married to the French translator Charlotte Mandell.

**Burt Kimmelman** has published seventeen books of poetry and criticism, and more than a hundred articles on literature, art and other matters. His poems are often anthologized and have been featured on National Public Radio. Interviews of him are available in print or online. His ninth collection of poems, *Abandoned Angel* (Marsh Hawk Press), appeared in 2015. A new collection, *Wings Apart*, is due to be published by Dos Madres Press in 2019. He teaches literary and cultural studies at New Jersey Institute of Technology. More about him can be found at [BurtKimmelman.com](http://BurtKimmelman.com).

**Marream Krollos** was born and raised in Egypt. She has since lived in many parts of the world, including Denver, where she earned her PhD; and Jeddah, where she taught the only college creative writing class for women in the Kingdom of Saudi Arabia. She is at work on a new novel, and has finished assembling an anthology of writing by her Saudi students. Her collection, *Big City*, was published by FC2. Her novella *Stan* is forthcoming from Meekling Press. She currently lives in Detroit.

**Richard Makin** is a writer and artist. He studied painting at the Royal Academy, London. His publications include the books *Mourning* (Equus Press), *Dwelling* (Reality Street), *Forward* (Equipage), and *Universlipre* (Equipage). His *Concussion Protocols* is serialized in *Alienist* magazine. *Work* is published in 2019 by Equus Press and *Martian by if p then q* in 2020. Richard lives at St Leonards on the south coast of England.

**Brian Marley**. A novel, *Apropos Jimmy Inkling*, will be published by Grand Iota, an imprint of Reality Street, early in 2019.

**Simon Marsh** grew up in Margate, England and moved to Milan in 1984. Since 2009 he has lived in Varzi, a small town in the Oltrepò Pavese. His published poetry includes *The Ice Glossaries* (Poetical Histories), *The Vinyl Hat Years* (tack/Many Press), *The Pistol Tree Poems* with Peter Hughes (Shearsman), and *Stanze* (Oystercatcher Press). *Stanze* has been translated into Italian by Riccardo Duranti

(Coazinzola Press). His own translations include “Stanley Kubrick and Me”, by Emilio D’Alessandro, with Filippo Ulivieri (Arcade, New York).

**Joe Milazzo** is the author of the novel *Crepuscule W/ Nellie* and two collections of poetry: *The Habiliments* and *Of All Places In This Place Of All Places*. He co-edits the online interdisciplinary arts journal *[out of nothing]*, is a Contributing Editor at *Entropy*, and is also the proprietor of Impipolex Press. Joe lives and works in Dallas, TX, and his virtual location is <http://www.joe-milazzo.com>.

**David Miller** was born in Melbourne (Australia) in 1950, and has lived in the UK since 1972. His recent publications include *Black, Grey and White: A Book of Visual Sonnets* (Veer Books, 2011), *Reassembling Still: Collected Poems* (Shearsman, 2014) and *Spiritual Letters* (Contraband Books, 2017). He has compiled *British Poetry Magazines 1914-2000: A History and Bibliography of ‘Little Magazines’* (with Richard Price, The British Library / Oak Knoll Press, 2006) and edited *The Lariat and Other Writings* by Jaime de Angulo (Counterpoint, 2009) and *The Alchemist’s Mind: a book of narrative prose by poets* (Reality Street, 2012). He is also a musician and a member of the Frog Peak Music collective. ‘Matrix’ is an ongoing sequence of poems; the first four sections appear in the UK magazine *Tears in the Fence* #68, 2018. He describes it as “involving a fairly complex combination of variations, shifts, contrasts, transformations, affirmations and negations”.

**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.

**Rochelle Owens**, a central figure in the international avant-garde is a poet, playwright, translator, editor and video artist. The author of four collections of plays and eighteen books of poetry, including recently *Hermaphrogetics*, *Drifting Geometries* (Singing Horse Press) and *Out of Ur-- New and Selected Poems* (Shearsman), other poetry collections are *Solitary Workwoman* and *Luca, Discourse on Life and Death* (Junction Press). She is a recipient of five *Village Voice* Obie awards and Honors from the New York Drama Critics Circle and is widely known as one of the most innovative and controversial

writers of this century whose groundbreaking work has influenced subsequent experimental poets and playwrights. Since its first publication in 1961, her play “Futz” has become a classic of the American avant-garde theatre and an International success. Her work has been translated into Danish, French, German, Greek, Italian, Japanese, Swedish and Ukrainian.

**Denise Riley** has written *War in the Nursery: Theories of the Child and Mother* [1983], ‘Am I That Name?’ Feminism and the Category of ‘Women’ in *History* [1988], *The Words of Selves: Identification, Solidarity, Irony* (2000), *The Force of Language* (with Jean-Jacques Lecercle; 2004), *Impersonal Passion: Language as Affect* (2005) and *Time Lived, Without Its Flow* [2012]. Her poetry collections include *Marxism for Infants* (1977), *Dry Air* (1985), *Mop Mop Georgette* (1993), *Penguin Modern Poets series 2, vol 10* (with Douglas Oliver and Iain Sinclair; 1996), *Selected Poems* (2000), *Say Something Back* (2016) and *Penguin Modern Poets series 3, vol 6* [with Maggie Nelson and Claudia Rankine; 2017]. She lives in London.

**Michael Rothenberg** is the editor of BigBridge.org, co-founder of 100 Thousand Poets for Change ([www.100tpc.org](http://www.100tpc.org)), and co-founder of Poets In Need, a non-profit 501(c)3, assisting poets in crisis. His most recent books of poetry include *Drawing The Shade* (Dos Madres Press, 2016), *Wake Up and Dream* (MadHat Press, 2017), and a bi-lingual edition of *Indefinite Detention: A Dog Story* (Varasek Ediciones, Madrid, Spain, 2017). He lives in Tallahassee, Florida where he is currently Florida State University Libraries Poet in Residence.

**Joanna Ruocco** is the author of several books, including, most recently, *The Week* (The Elephants of British Columbia) and *Field Glass* (Sidebrow Books), written with Joanna Howard. She is an assistant professor in the English Department at Wake Forest University and chair of the board of directors of the independent, author-run press Fiction Collective Two.

**Norman Weinstein’s books** include *A Night in Tunisia: Imaginings of Africa in Jazz* as well as the poetry collections *No Wrong Notes* and *Weaving Fire from Water*. He is currently learning weaving with the

help of his beloved wife Mary, and seeking a translation partner for a selection of poems by the great Catalan futurist poet Joan Salvat-Papasseit.

**Mark Weiss** has published ten poetry titles, most recently *As Luck Would Have It* (Shearsman Books, 2015) and *As Landscape* (Chax Press, 2010). *Thirty-Two Short Poems for Bill Bronk, Plus One* appeared as an ebook in 2013 (<http://www.argotistonline.co.uk>). He edited, with Harry Polkinhorn, *Across the Line / Al otro lado: The Poetry of Baja California* (Junction, 2002), and, with Marc Kaminsky, *Stories as Equipment for Living: Last Talks and Tales of Barbara Myerhoff* (Ann Arbor: University of Michigan Press, 2007). Among his translations are *Stet: Selected Poems of José Kozer* (Junction, 2006); *Cuaderno de San Antonio / The San Antonio Notebook*, by Javier Manríquez (Editorial Praxis, 2004); three books by Gaspar Orozco, *Notas del país de Z* (Universidad Autónoma de Chihuahua, 2009), *Autocinemas* (Chax Press, 2016), and *Memorial de la peonía* (Shearsman Books, 2017); and the ebook *La isla en peso/ The Whole Island*, by Virgilio Piñera ([www.shearsman.com](http://www.shearsman.com), 2010). His bilingual anthology *The Whole Island: Six Decades of Cuban Poetry* was published in 2009 by the University of California Press. He lives at the edge of Manhattan's only forest.