

Notes on Contributors

Charles Bernstein's recent books included *Topsy-Turvy* (Chicago, 2021) and *Pitch of Poetry* (Chicago, 2016). He is the winner of the 2019 Bollingen Prize for *Near/Miss* (University of Chicago Press, 2018) and for lifetime achievement in American Poetry. He was born in 1950 in Manhattan and now lives in Brooklyn.

Ian Brinton's most recent publications include *Language and Death*, a translation of poems by Philippe Jaccottet (Equipage, 2022), Paul Valéry's *Selected Poems* (Preface by Michael Heller), Muscaliet Press, 2021, *Paris Scenes*, a translation of Baudelaire's 'Tableaux Parisiens', Two Rivers Press, 2021 and *Islands of Voices*, selected poems of Douglas Oliver (Shearsman Books, 2020). He reviews for *The London Magazine*, *PN Review*, *Litter*, *Long Poem Magazine* and *Golden Handcuffs Review*; he co-edits the magazine *SNOW*.

Lee Duggan's first collection, *Reference Points* (Aquifer 2017) met with enthusiastic reviews in *Poetry Wales*, *Elliptical Movements*, and *Litter Magazine*. Her highly individual sonnet sequence *Green* (Oystercatcher 2019) was also met with critical acclaim. Lee's work featured in the ground breaking anthology of contemporary Welsh innovative poetry, *The Edge of Necessary* (Aquifer 2018). More

recently her work has appeared in *Tentacular*, *Tears in the Fence*, *Noon*, *Molly Bloom*, *Poetry Wales* and *Junction Box*. She has forthcoming collections from Aquifer, Knives, Forks and Spoons, and Contraband. She is based on the northern outskirts of Snowdonia.

Norman Fischer is a poet, essayist and Soto Zen Buddhist priest who has written and published steadily since the late 1970's. Recent poetry titles include *Nature*, *There Was A Clattering As...*, *The Museum of Capitalism*, and *Selected Poems 1980-2013*. His *Experience: On Thinking, Writing, Language and Religion* was published in the University of Alabama Press Poetics Series in 2016. His latest Buddhist title is *When You Greet Me I Bow: Notes and Reflections from a Life in Zen*. He lives in Muir Beach CA with his wife Kathie, also a Zen priest.

Nancy Gaffield is the author of six poetry publications, including *Meridian* (Longbarrow Press 2019), *Continental Drift* (Shearsman 2014), and *Tokaido Road* (CB editions 2011). She adapted *Tokaido Road* into a libretto; the opera, composed by Nicola LeFanu, premiered at the Cheltenham Music Festival in 2014 before touring the UK in 2015. She has also published three chapbooks, including most recently *Wealden*, which explores the consonance between nature, poetry and electronic music (www.longbarrwpress.com). She is an honorary academic in Creative Writing at the University of Kent, and co-edits the online magazine: *Free Verse: A Journal of Contemporary Poetry & Poetics*.

Jesse Glass' poetry will be featured in Jessica Lewis Luck's *Poetics of Cognition: Thinking Through Experimental Poems* from the University of Iowa Press later this year. A section of his long poem exploring the contexts of the death of the Westminster, Maryland Civil War editor Joseph Shaw in April 1865 appeared in *Gargoyle Magazine* #74.

Ralph Hawkins has two books appearing this year, *Trumpets Stuffed With Cloth* from Crater Press and *A Fancy Breeze Gets Up* from Shearsman. Shearsman also republished his 1981 volume, *Tell Me No More and Tell* in 2021. He is also a visual artist and has worked in collaborations with Alan Halsey and Kelvin Corcoran and with Bob Cobbing.

Fanny Howe has written novels and poetry and essays, many from Graywolf Press.

Pierre Joris just published his *Celebratory Talk-Essay on Receiving the Batty Weber Award* (CNL, Literary Talks series), *Fox-trails, -tales & -trots* (poems & proses, Black Fountain Press); in 2020 he completed his 1/2 century Celan translation project with *Memory Rose into Threshold Speech: The Collected Earlier Poetry of Paul Celan* (FSG) & *Microliths: Posthumous Prose of Paul Celan* (Contra Mundum Press). Also in 2020, *A City Full of Voices: Essays on the Work of Robert Kelly* (CMP) & in 2019, *Arabia (not so) Deserta* (essays, Spuyten Duyvil) & *Conversations in the Pyrenees* with Adonis (CMP). Forthcoming fall 2022 from CMP are *Always the Many, Never the One: Conversations in-between*, with Florent Toniello & *Interglacial* (Poems 1915-2020).

Hank Lazer's most recent books of poems are *When the Time Comes* (Dos Madres Press) and *field recordings of mind in morning* (BlazeVOX), which includes 15 tracks of musical improvisations (available on Bandcamp and YouTube) with composer and banjo player Holland Hopson. Lazer has published thirty-one prior books of poetry, including *COVID 19 SUTRAS*, *Slowly Becoming Awake (N32)*, *Poems That Look Just Like Poems*, and *Thinking in Jewish (N20)*. Forthcoming soon from BlazeVOX is *P I E C E S*, a book-length poem in fragments. See Lazer's website: <https://www.hanklazer.com>

Stacey Levine's books are *The Girl with Brown Fur: Tales and Stories*, *Frances Johnson* (a novel), *Dra--* (a novel), and *My Horse and Other Stories*. Her short fiction has been translated into Danish and Japanese. Her novel *Mice 1961* will be published soon.

Brian Marley was once a poet, of sorts. His recent books are *Aprupos Jimmy Inkling*, a novel, and a volume of short fiction, *The Shenanigans*. He and Ken Edwards run Grand Iota, a small publishing house that nurtures and disseminates adventurous prose writing. His current projects are *Crime, My Destiny*, a palimpsest novel, and *SELF[ish]*, which consists of 50 miniature stories coupled with 50 self-portraits, in both of which the author is, for want of a

better word, abstracted.

John Olson is the author of numerous books of poetry and prose poetry, including *Weave of the Dream King*, *Dada Budapest*, *Larynx Galaxy*, and *Backscatter: New and Selected Poems*. He has also published five novels, including *The Seeing Machine*, *In Advance of the Broken Justy*, *The Nothing That Is*, *Mingled Yarn*, and *Souls of Wind*, which was shortlisted for a Believer Book of the Year Award in 2008.

Toby Olson's most recent volume is, *Journeys On A Dime*, his selected stories (Grand Iota). He is currently working on both stories and poems.

Kat Peddie is a lecturer in Creative Writing at the University of Kent. Publications include *Spaces for Sappho* (Oystercatcher 2016) and the digital opera *The Octopus* (composed by Lauren Redhead, Pan y Rosas Discos 2020) and poems and photographs published in *Tears in the Fence*, *Shearsman Magazine*, *Snow*, *Tentacular*, *Datableed*, *Golden Handcuffs Review*, *Litmus*, *Molly Bloom* and *Junction Box*, among others. These poems are from a projected collection *The Lives of the Artists*. She performs regularly with the music, dance & performance collective Free Range and is one half of a band, Kate's Bush, that produces mainly Poet's Theatre-esque plays.

George Salis is the author of the novel *Sea Above, Sun Below*, which was praised by Alexander Theroux and Rikki Ducornet. He's also the editor of *The Collidescope*, an online publication that celebrates innovative and neglected literature. His fiction is featured in *The Dark*, *Black Dandy*, *Sci Phi Journal*, *Three Crows Magazine*, and elsewhere. His criticism has appeared in *Isacoustic*, *Atticus Review*, and *The Tishman Review*, and his science article on the mechanics of natural evil was featured in *Skeptical*. For about the past 5 years, he has been working on a maximalist novel titled *Morphological Echoes*. He has taught in Bulgaria, China, and Poland.

Since he last appeared in *Golden Handcuffs*, **Ron Silliman** has had poetry in *Poetry*, *The Paris Review*, *Ariadne*, and *Fence*.

Michael Spafford was born in Palm Springs, California, in 1935 and grew up in Southern California. He received a BA from Pomona College in 1959, followed by a MA from Harvard University in 1960. He moved with his wife, artist Elizabeth Sandvig, to Mexico City in 1960, where he lived and worked before accepting a position to teach art and art history at the University of Washington in 1963. Professor Emeritus since 1994, he was an active and influential member of the Seattle arts community. Spafford showed with Francine Seders Gallery from 1966 until the gallery closed in 2013. He continued to paint and exhibit up until his death.

Spafford used Greco-Roman mythology as the catalyst for a body of work spanning 60 years, using the myths as avenues of expression about contemporary culture. He continually found new inspiration and perspectives for fresh imagery, resulting in extended series for The Labors of Hercules, the *Iliad*, the *Odyssey*, and mythologies surrounding Europa, and Romulus and Remus.

Spafford's honors and awards include a Louis Comfort Tiffany Foundation Grant in 1966 and Rome Prize Fellowships in 1967 and 1968; a King County Arts Commission's Honors Award, 1979; an Art Award from the American Academy and Institute of Arts and Letters, 1983; and the first Neddy Artist Fellowship from The Behnke Foundation in 1996. In 2005, he was invited to be Artist-In-Residence at Dartmouth College which included a major exhibition of recent paintings. He was honored with Lifetime Contribution to Northwest Art Award (shared with wife Elizabeth Sandvig) in 2017.

His website, www.michaelspafford.com, remains active. (B & w of course)

Habib Tengour was born in 1947 in Mostaganem, Eastern Algeria and has lived most of his life between Algeria and Paris. He is the author of over fifteen books of poetry, essays, and drama. He directs the series Poems of the World, published by APIC in Algiers. His work available in English translation includes "*Exile is my Trade*": *The Habib Tengour Reader*, edited and translated by Pierre Joris, and *Crossings*, translated by Marilyn Hacker. With Pierre Joris, he edited *Poems for the Millennium, Volume Four: The University of California Book of North African Literature*.