

Notes on Contributors

Rosa Woolf Ainley writes mainly on space, buildings and architecture, exploring through multiple forms and voices how people use/would like to use spaces, speculative histories, regenerative practices and interstitial/liminal spaces. She uses ‘audioarchitecture’ together with word and image, across digital and physical platforms. She is a lecturer in Architecture and Communications at Royal College of Art in London and Coventry University. The interplay between academic and artistic practice builds on ideas about writing the building and disruptive narratives around regeneration and heritage. This excerpt is part of her novel, *The Alphabet Tax*, published by Grand Iota, due out in spring 2023.

Gloria Bornstein. Two practices, listening to hidden stories and engagement with communities, tie together my 43 years of art-making. I began developing these methods in 1972 while working with Haida basket maker Lena Dunstan, who taught me “how to make your own song by the sounds around you.” My apprenticeship with Lena was life-changing, as were my conceptual studies with poet David Antin who introduced me to counter-narrative forms at UCSD. In the 1970s and 80’s, alternative feminist narratives structured

my weavings, performances, and artist's books, including: *Public Document*, *Soupkitchenwork*, and *The Green River Trilogy*.

Eliciting hidden stories through community engagement is a practice I also employ in my public art projects, including "Shoreview Points," "Neototems," "Recharge Chambers", and "Sentinels". For each project, the conceptual approach of listening to community residents inspires me to make art that resonates with the history of the community, providing a forum for future conversations. This process brings invisible stories to life, enabling art to become part of an ongoing dialogue with children and adults. My whales express this impulse as they evoke a subterranean song - of issues of violence against people and creatures, including the possibilities of healing and repair.

The connective tissues in my works are the hidden voices I seek to make heard. I worked with basket weaver Lena Dunstan in the performance *Public Document*, with homeless residents of the Cascade community to develop the performance, *Soupkitchenwork*, went drumming with Macah tribal members for *Neototems* project, and listened to activist Donnie Chin for *Sentinels*.

My public and freestanding artworks are like collective songs emerging from these dialogues, which will be re-sung and retold, generating ongoing conversations about Northwest life. A hallmark of my practice is flexibility regarding medium. Each story project requires its own medium, each "song" realized in materials determined by the concept: weaving, performance, installation, and public art in bronze, water, and glass.

My process has also been informed by my training as a psychotherapist, through which I observed counter-memory in dreaming and storytelling. The dialogue between the conscious and unconscious in psychology mirrors the dialogue between the artist and the community in my interactive art. Respect for counter-narratives and engagement with interior and exterior lives is a theme driving all my art.

Sometimes the voice of my unconscious emerges in my studio installations. The artwork *Gauging* developed from my travels to Nagasaki, my husband's family home. While visiting the Atomic Bomb Museum in Nagasaki, I saw charred remains of artifacts, including children's lunchboxes with ashes of rice. My experience triggered memories of my own family's experience during the Holocaust.

I am currently realizing this art-making practice in a new series of weavings using tapestry looms and texts. After being diagnosed with Parkinson's disease in 2011, my arena for art-making has been redefined, but it has not stopped my creative process as it continues to take new forms. In the current project, I have been focusing on 43 years of scribbles and dreams in 115 notebooks, reflecting multivalent voices and identities. It brings me full circle to my early basketry art with the experience and wisdom gleaned from mediums and stories I have learned along the way.

Ian Brinton's most recent publications include *Language and Death*, a translation of poems by Philippe Jaccottet (Equipage, 2022), Paul Valéry's *Selected Poems*, (Muscaliet Press, 2021, with a Preface by Michael Heller), *Paris Scenes*, a translation of Baudelaire's 'Tableaux Parisiens', (Two Rivers Press, 2021) and *Islands of Voices, the selected poems of Douglas Oliver* (Shearsman Books, 2020). His translation of de Nerval's *Les Chimères* will appear from Muscaliet Press later this year. He reviews for *The London Magazine*, *PN Review*, *Litter*, *Long Poem Magazine* and *Golden Handcuffs Review*; he co-edits the magazine *SNOW* and helps curate the Cambridge University Library Archive of Modern Poetry.

Maxine Chernoff's newest book of poetry is *Under the Music* (MadHat Press, 2019). She is prof of Creative Writing at San Francisco State University, and former editor of *New American Writing*. She is an NEA winner in poetry and the 2009 winner with Paul Hoover of the PEN Translation Award (2009) for their *Selected Poems of Friedrich Hölderlin*.

Ken Edwards is still co-running Grand Iota with Brian Marley on the south coast of Brexitland, and still playing bass guitar with Afrit Nebula. His most recent novel, *Secret Orbit*, has just appeared. "The Sluice" is from a work-in-progress, working title "Notes from the Shoreline", other excerpts from which have been adapted as narrations with Elaine Edwards' suite of keyboard pieces, *Bulverhythe Variations*. That will appear shortly as an album, simultaneously with a book of Elaine's photos and Ken's narrative texts, published by Silverhill Press.

Jesse Glass has been writing linguistically innovative poetry and prose since the 1970s. He is currently at work on a long poem which incorporates poetic texts, found poetry, erasure poetry, visual and sound poetry titled *Nothing Epic: The Complete Gaha Noas Zorge* based on the spiritual diaries of John Dee and Edward Kelley. His work has appeared in many anthologies including *Visiting Walt* from the University of Iowa Press, and in a wide range of magazines including *The New England Review/ Bread Loaf Quarterly; Gargoyle; High Performance; Contemporary Performance; Assembling Magazine; Wild Orchids* from New York University at Buffalo (special issue on Visionary Poets and Poetics) and websites, including UBU-Web for both visual poetry and sound work, and Penn Sound among many others. His books include *Charm for Survivors: Selected Painted Books and Sequences; Black-Out In My Left Eye; Lost Poet: Four Plays; Lexical Obelisk; Trimorphic Protennoia; and The Passion Of Phineas Gage & Selected Poems*. His visual poetry will be featured in *Poetics of Cognition: Thinking Through Experimental Poems* from The University of Iowa Press, available in 2023. The Tate Gallery includes 33 of his painted books of poetry in its collection.

Jeanne Heuving is the 2022 Judith E. Wilson Fellow in Poetry, Cambridge University, UK. Her books include *Mood Indigo* (selva oscura), *Brilliant Corners* (chax) and *Incapacity* (Chiasmus Press). Work published here is forthcoming in a volume titled *Indigo Angel* (Black Square Editions). She is the editor of *Nathaniel Mackey, Destination Out: Essays On His Work* (U of Iowa Press) and the co-editor along with Tyrone Williams of *Inciting Poetics: Thinking and Writing Poetry* (Recencies Series, University of New Mexico Press). Her monograph *The Transmutation of Love and Avant-Garde Poetics* appears in the Modern and Contemporary Poetics series (U of Alabama Press). Heuving is a professor in the Interdisciplinary Arts and Science program at the University of Washington (UW) Bothell and is on the graduate faculty in the English Department at UW Seattle. She founded the MFA in Creative Writing & Poetics at UW Bothell and served as its first director. She is the recipient of grants from the Fulbright Foundation, National Endowment for the Humanities, Simpson Humanities Center, and the Beinecke Library at Yale (H.D. Fellowship) .

Peter Hughes is a poet who is currently based in North Wales. His most recent book is *Arrangements* from Aquifer Press.

Richard Makin's most recent novel, *WORK*, was published by Equus Press in summer 2022. Earlier fictions include *Dwelling* (Reality Street), *Mourning* (Equus Press), *Concussion Protocols* (Alienist), *Universlipre* (Equipage), and *Forword* (Equipage). Makin's next novel, *Martian*, is forthcoming from *if p then q*.

Jed Myers is author of *Watching the Perseids* (Sacramento Poetry Center Book Award), *The Marriage of Space and Time* (MoonPath Press), and, forthcoming, *Learning to Hold* (Wandering Aengus Press Editors' Award). His work has received awards from *Southern Indiana Review*, *The Southeast Review*, *The Briar Cliff Review*, The Poetry Society, Munster Literature Centre, Grayson Books, and others. Recent writing appears or is forthcoming in *Rattle*, *The Poetry Review*, *RHINO*, *The Greensboro Review*, *Rust + Moth*, *Terrain.org*, *On the Seawall*, *The National Poetry Review*, and elsewhere. Myers lives in Seattle, where he edits the journal *Bracken*.

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 *Mingled Yarn In Advance of the Broken Justy*, *The Seeing Machine*, *The Nothing That Is*, and *Souls of Wind*, which was shortlisted for a Believer Book of the Year Award in 2008.

Roberta Olson lives in Seattle and is the author of two chapbooks. She has been featured in an anthology of women's poetry from etherdome press called *As if it Fell From The Sun, Ten Years of Womens' Writing* and several journals. Thank you to Lou and GHR for all of your support.

Toby Olson has been writing poetry and fiction for sixty years. He received the PEN/Faulkner award for the most distinguished work of American fiction for his novel *Seaview* and since then has published nine novels and numerous books of poetry. His most recent volumes are *Journeys on a Dime* (selected stories), *Grand Iota* and *Death*

Sentences (poetry), Shearsman. He spends his time in Philadelphia and North Truro, on Cape Cod.

Eléna Rivera is the author of several poetry collections, including *Arrangements* (a collaboration with Peter Hughes, Aquifer Press, 2022), *Epic Series* (Shearsman Books, 2020), and *Scaffolding* (Princeton University Press, 2017). She received a National Endowment for the Arts Literature Fellowship in Translation and was a recent recipient of fellowships from MacDowell (2020), Trelex Paris Poetry Residency (2019) and the SHOEN Foundation (2016).

Philip Terry was born in Belfast, and is a poet, translator, and a writer of fiction. He has translated the work of Georges Perec, Michèle Métail and Raymond Queneau, and is the author of the novel *tapestry*, shortlisted for the Goldsmiths Prize. His poetry and experimental translations include *Oulipoems*, *Quennets*, *Dante's Inferno*, and *Dictator*, a version of the *Epic of Gilgamesh* in Globish. *The Penguin Book of Oulipo*, which he edited, was published in Penguin Modern Classics in 2020, and Carcanet published his edition of Jean-Luc Champerret's *The Lascaux Notebooks*, the first ever anthology of Ice Age poetry, in April 2022.

Robert Vas Dias' recent books are *Poetics of Still Life: A Collage*, with an introduction by Mel Gooding (Permanent Press); *Black Book: An Assemblage of the Fragmentary*, with the British artist Julia Farrer; and *Arrivals & Departures: Prose Poems*, both from Shearsman. His prose poems are included in *This Line Is Not for Turning: An Anthology of Contemporary British Prose Poetry*, ed. Jane Monson (Cinnamon), and his chapter, "The Flourishing of the Prose Poem in America and Britain" is included in *British Prose Poetry: The Poems Without Lines*, ed. Jane Monson (Palgrave Macmillan). He lives in London. www.robertvasdias.com

Marc Vincenz an Anglo-Swiss-American poet, fiction writer, translator, editor and artist. He has published over 30 books of poetry, fiction and translation. His work has been published in *The Nation*, *Ploughshares*, *Raritan*, *World Literature Today*, and *The Los Angeles Review of Books*. He is publisher and editor of MadHat Press and publisher of *New American Writing*.

Anson Wright is a novelist, poet, jazz guitarist, composer, activist, and educator. A graduate of Princeton, he wrote his novel, *Jericho*, in New York City at the age of twenty-six. Subsequent works include a book of poetry, *Sandstone Monastery*, and *Openings*, a book of selected writings published with a grant from the National Endowment for the Arts. The excerpt here is from *Sixteen Dreams*, an unpublished novel. The first three chapters of *Sixteen Dreams* were published last year in issue Number 31 of *Golden Handcuffs Review*. Anson has recorded jazz CDs of primarily original compositions as well as having his poetry featured on a spoken-word CD. His latest jazz CD, *Only Love*, came out in December 2019. He has performed nationally and internationally, including India, and he has taught at numerous schools, including New York University, Pacific University, and Portland Community College. Since 2006 Anson has served as the Coordinator of the Chaco Alliance, a citizens' group dedicated to preserving sacred lands in the Southwest. Anson lives in Portland, Oregon. www.ansonwright.com