

Notes on Contributors

Mark Axelrod-Sokolov is a Professor of Comparative Literature in the Department of English at Chapman University, Orange, California, has been Director of the John Fowles Center for Creative Writing and Editor of *Mantissa, the Literary Journal of the John Fowles Center* for 22 years. He has taught screenwriting in numerous countries in the US, UK, Europe and Latin America and has won dozens of fiction and screenwriting awards as well as Fulbright Awards and National Endowment for the Arts grants. He has published extensively in fiction, non-fiction, film and literary criticism. His latest fiction books include *Balzac's Coffee, DaVinci's Ristorante; Dante's Foil & Other Sporting Tales; Café Nietzsche Axel's Charhouse; Bartleby's Books, Gatsby's Café* and the translation of Balzac's play, *Mercadet*, which was retitled, *Waiting for Godeau*. His latest books of literary criticism are *Madness in Fiction: Literary Essays from Poe to Fowles* and his book, *Notions of Otherness: Literary Essays from Cahan to Maraini* were published by Palgrave and Anthem respectively. He adapted his novel, *The Mad Diary of Malcolm Malarkey*, into a screenplay titled, *Malarkey*, starring Malcolm McDowell that is currently with a literary agent in Los Angeles. At last count, he had written over 125 volumes of prose, poetry, drama, film and literary criticism and in 2017 he was

inducted into the European Academy of Arts and Sciences, Salzburg.

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 autobiographical account of teaching English. His translations of Baudelaire and Mallarmé are due to be published later in 2019. He co-edits *Tears in the Fence* and *SNOW* and is involved with the Modern Poetry Archive at the University of Cambridge.

Sarah Hayden: 'S1: Holt' comes from an ongoing series of lecture-poems. This text was first published in Slovak translation by Ivana Hostová in *Vertigo 4* (2018). Readers might want to watch the 1974 video *Boomerang*, which can be viewed at: <https://www.youtube.com/watch?v=qc6Meui6GWM>

Sarah Hayden's chapbooks are *sitevisit* (Materials, 2018), *Turnpikes* (Sad Press, 2017), *System Without Issue* (Oystercatcher, 2013) and *Exteroceptive* (Wild Honey, 2013). Other poems and lecture-poems have appeared in *para·text*, *Blackbox Manifold*, *Golden Handcuffs Review*, *Tripwire*, *dataleed* and elsewhere. She is the author of *Curious Disciplines: Mina Loy and Avant-Garde Artishood*, and co-author, with Paul Hegarty, of *Peter Roehr–Field Pulsations*. Her new project is on voiceover in artists' moving image and video art: www.voicesinthegallery.com.

Tania Hershman's third short story collection, **Some Of Us Glow More Than Others**, was published by Unthank Books in May 2017, and her debut poetry collection, *Terms & Conditions*, by Nine Arches Press in July. Tania is also the author of a poetry chapbook, *Nothing Here Is Wild, Everything Is Open*, and two short story collections, *My Mother Was An Upright Piano*, and *The White Road and Other Stories*, and co-author of *Writing Short Stories: A Writers' & Artists' Companion* (Bloomsbury, 2014). Tania is curator of short story hub ShortStops (www.shortstops.info), celebrating short story activity across the UK & Ireland, and has a PhD in creative writing inspired by particle physics. Hear her read her work on <https://soundcloud.com/taniahershman> and find out more here: www.taniahershman.com

Fanny Howe's most recent books were *The Needle's Eye* and *Second Childhood*, both from Graywolf. In Fall 2019, a collection of her poems called *Love and I* will be brought out by Graywolf too.

Peter Hughes, currently based in a cabin on the margins of Snowdonia, is a poet, painter and the founding editor of Oystercatcher Press,. He was recently the Judith E. Wilson Visiting Fellow in Poetry at Cambridge University. He lived in Italy for several years and has created innovative versions of classic Italian texts. Publications include a *Selected Poems* (from Shearsman); *Quite Frankly*, versions of Petrarch's sonnets (Reality Street); and *Cavalcanty* (Carcanet). His versions of Leopardi came out from Equipage in 2018 under the title *via Leopardi 21. A Berlin Entrainment*, his most recent book, fruit of time spent in Berlin, is published by Shearsman. The pieces in the current magazine derive from Cant, the Welsh for 100, the English for 'can't', Brexit and the vast blimps of reactionary bullshit that dominate the airwaves and print culture of this small bunch of islands off the west coast of Europe. Each piece consists of 100 words.

Robert C. Jones was born in West Hartford, Connecticut in 1930. Bob died December 23, 2018 in Seattle, Washington. He attended Kenyon College and Rhode Island School of Design, where he studied with John R. Frazier and Robert G. Hamilton, and he worked briefly with Hans Hoffman in Provincetown. He has taught at RISD, the University of Washington, and summers at Sheldon College and the University of British Columbia. Solo exhibitions include the Tacoma Art Museum, Seattle Art Museum's Documents Northwest, Whatcom Museum of History and Art, Museum of Northwest Art, Hallie Ford Museum of Art, and Cornish College of the Arts. In 1990, he was honored with a Western States Arts Federation/National Endowment for the Arts Fellowship, and in 2004 he received a Flintridge Foundation Award for Visual Artists. From 1969 until its closing in 2013, Bob was represented in Seattle by the Francine Seders Gallery. Since 2015, Bob has been represented by G.Gibson Gallery in Seattle.

Longtime UW colleague and painter, Michael Spafford writes:
Robert Cushman Jones was a pure painter and a great inspiration

for me and many others. When I look at his work, I see symphonies. He composed visual music with shifting tonalities, shapes and colors. I can almost hear what I see. When artists of his brilliance die, the whole world suffers. My eyes are full of tears.

Daphne Marlatt immigrated to Vancouver, Canada from Penang, Malaysia with her family in 1951. She is a critically acclaimed poet and novelist whose cross-genre work has been translated into French and Dutch. The bicultural production of her Canadian Noh play, *The Gull*, received the 2008 international Uchimura Naoya Prize. Recent poetry titles include **Liquidities: Vancouver Poems Then and Now** (2013) and *Intertidal: Collected Earlier Poems 1968-2008*, edited by Susan Holbrook. The poems in this issue respond to excerpts from letters her father wrote in the 1930s from Penang where he went to work as a chartered accountant.

Jake Marmer is a poet, performer, and educator. He is the author of *The Neighbor Out of Sound* (2018) and *Jazz Talmud* (2012), both published by the Sheep Meadow Press. Jake writes about poetry for *Tablet Magazine* and teaches high school. Born in the provincial steppes of Ukraine, in a city which was renamed four times in the past 100 years, he considers himself a New Yorker, even though he lives in the Bay Area.

Toby Olson's new book of poems, *Death Sentences*, will appear in the coming months from Shearsman Press

Kat Peddie is a lecturer in Creative Writing at the University of Kent. Her pamphlet of Sappho translations and variations, *Spaces for Sappho*, came out with Oystercatcher in 2016, and is part of a larger and ongoing project of 'translating' Sappho. She has published translations, poetry, photography and criticism in various publications, including Shearsman, *Tears in the Fence*, *Litmus*, *Snow*, *Molly Bloom*, *Litter*, *Junction Box*, *Tentacular* and *Datableed* magazines. She also helps to run the art, activism and community space the Temporary Centre for Resistance at the University of Kent as part of the Kent Precariat, and gigs regularly with Free Range Orchestra, an improvisatory music and movement ensemble. She mainly writes, and writes on, love poems, translation, collage, gender and sexuality.

Meredith Quartermain's work can be found in Best Canadian Poetry 2018 and 2009. Her first book, *Vancouver Walking*, won a BC Book Award for Poetry, and her second book, *Nightmarker* was a finalist for a Vancouver Book Award. Other books include *Recipes from the Red Planet* (finalist for a BC Book Award in fiction); *I, Bartleby: short stories*; and *U Girl: a novel*. From 2014 to 2016, she was Poetry Mentor in the SFU Writer's Studio Program, and in 2012 she was Vancouver Public Library Writer in Residence.

British poet **Aidan Semmens's** fourth collection, *Life Has Become More Cheerful*, was published by Shearsman Books in 2017 on the centenary of the Russian Revolution. Previous titles include *The Book of Isaac* (Parlor Press 2013) and *Uncertain Measures* (Shearsman 2014). He also edits the online magazine *Molly Bloom*.
www.aidansemmens.co.uk

Alan Singer is the author of five novels, most recently *The Inquisitor's Tongue* (FC2, 2013). "Audience" is excerpted from his recently completed novel *Play, A Novel*. Alan Singer is also the author of five scholarly books, most recently *Posing Sex: Toward a Perceptual Ethics for Literary and Visual Art* (Bloomsbury, 2018). He is on the faculty of English and Creative Writing at Temple University.

Marilyn Stablein, poet, essayist, fiction writer and mixed media artist whose collage, assemblages, sculptural artist's books, and performance art explore and document visual narrative, travelog and memoir. Her last book was *Vermin: A Traveler's Bestiary* (Spuyten Duyvil). Two books published in 2019: *Houseboat on the Ganges & A Room in Kathmandu: Letters from India & Nepal 1966-1972* (Chin Music Press); *Milepost 27: Poems* (Black Heron Press). Visit: marilynstablein.com

Philip Terry is a translator, and a writer of fiction and poetry. He has translated the work of Georges Perec, Stéphane Mallarmé and Raymond Queneau, and is the author of the novel *tapestry*, shortlisted for the Goldsmiths Prize. His poetry volumes include *Oulipoems*, *Shakespeare's Sonnets*, *Dante's Inferno*, *Quennets*, *Bad Times* and *Dictator*, a version of the *Epic of Gilgamesh*. He is currently translating Ice Age signs.

Sara Wilson is a PhD candidate in literary and cultural studies at the University of Oklahoma with interests in twentieth-century American and transpacific poetry and poetics. She has taught at Beijing Normal University, the University of Oklahoma, Northern Virginia Community College, and American University.

Lissa Wolsak is a poet, goldsmith and Master of Energy Psychology presently living in Langley, B.C. She is the author of *The Garcia Family Co-Mercy; Pen Chants, or nth or 12 Spirit-like Impermanences; A Defence of Being; An Heuristic Prolusion; Squeezed Light: Collected Works 1995 – 2004* and *Of Beings Alone* which won the bpNichol Award in 2015. The complete long-poem *Of Beings Alone: The Eigenface* was recently published by TinFish Press, and *LIGHTSAIL* from Xexoxial Editions. In the works for late 2019/2020 is the likelihood of an extended collaboration and two-way interview with the visual artist, philosopher and psychoanalyst Bracha Lichtenberg Ettinger.

Augustus Young was born in Cork, Ireland, in 1943, and now lives in a port town on the border between France and Spain. His most recent publications are *The Credit*, reissued as an opera in search of its music, *Duras/Menard, 2018: Heavy Years inside the head of a health worker*, *Quartet Books, 2018: The Invalidity of all Guarantees: a duologue between Walter Benjamin and Bertolt Brecht* (Labyrinth Books, December 2016): *M.emoire* (Duras/ Menard, 2014), *Diversifications: Poems and Translations* (Shearsman, 2009), and *The Nicotine Cat and Other People: Chronicles of the Self* (New Island/ Duras, 2009). Webzine is www.augustusyoung.com.