

Notes on Contributors

Ian Brinton co-edits *Tears in the Fence* and *SNOW* and is involved with the Modern Poetry Archive at the University of Cambridge. His recent publications include a *festschrift* for *J.H. Prynne* (Shearsman Books) and a translation of selected poems of Mallarmé (Muscaliet Press). He is now at work on translating a selection of the poetry of Paul Valéry.

Jennifer K. Dick is an author, translator, readings curator for *Ivy Writers Paris*, residency co-organizer for *Ecrire L'Art* with La Kunsthalle Mulhouse, and assistant professor of American Literature at the Université de Haute Alsace, Mulhouse, France. Her books include *Lilith: A Novel in Fragments* (Corrupt Press, 2019), *Circuits* (Corrupt, 2013) and *Florescence* (University of GA Press, 2004). A mixed French-English and Italian language book, *That Which I Touch Has No Name* is forthcoming from Eyewear Press, London in October 2020. She has also published 6 chap/artbooks and since 2015 she has become increasingly involved in collaboration with dancers and visual artists. In 2020, poems from her next manuscript, *SHELF BREAK*, appeared on Jerome Rothenberg's "Poems and Poetics" series, and in *Jacket2*, *Volt*, *Tears in The Fence*, and now here in

Golden Handcuffs.

Ellen Dillon is a writer and teacher from Ireland. Her pamphlet *Excavate (Poems after Pasolini)* has just been published by Oystercatcher Press and her book *Sonnets to Malkmus* is available from Sad Press. Her poems have appeared in a range of journals in the UK and Ireland from *Adjacent Pineapple* to *Zarf*. She has completed a PhD on abstraction in contemporary poetry, focusing on the work of Peter Gizzi and Peter Manson, at the School of English in Dublin City University, and now works as a secondary school French and English teacher in Limerick.

Jesse Glass is the author of seven books of poetry, prose-poetry visual poetry and plays. His most recent publication is a limited edition object/poem titled *After Heraclitus*, which consists of a book of translations from Heraclitus as well as meditations on graffiti in two simultaneous registers of voice, and a real fossil fish with one of the Greek philosopher's fragments etched upon it. The book is dedicated to Banksy and is published by ZimZalla. Glass continues to work on *Nothing Epic: The Complete Gaha Noas Zorge* among other projects.

Michael Grant has edited both *T.S. Eliot: The Critical Heritage* and *The Raymond Tallis Reader*. He has also co-translated two chapbooks of the poems of Yves Bonnefoy and a selection of the poems of Stéphane Mallarmé with Ian Brinton.

Hank Lazer's most recent books of poetry are *Poems That Look Just Like Poems* and *Slowly Becoming Awake*. He is finishing *What Were You Thinking? - Essays 2009-2020*.

Richard Makin is a writer and artist. He studied painting at the Royal Academy, London. His publications include the fictions *Concussion Protocols* (Alienist), *Mourning* (Equus Press), *Dwelling* (Reality Street), *Forword* (Equipage) and *Universlipre* (Equipage). His next novel is *Work*, to be published by Equus during 2020; excerpts from this book are serialized online by the publisher, and have appeared in *Golden Handcuffs Review* and *Tears In The Fence*. He is a regular contributor to *Alienist* magazine. A further work of fiction, *Martian*, is published by *if p then q* in 2021. Richard lives in St Leonards on the

south coast of England.

Brian Marley's novel, *Apropos Jimmy Inking*, was published in 2019 by Grand Iota. *The Shenanigans*, a book of short fiction, will follow later this year.

John Muckle lives in London and works as a teacher. In the eighties he initiated the Paladin poetry imprint, and was general editor of its flagship anthology, *The New British Poetry*. He has published fiction, poetry and criticism, including *Cyclomotors*, *London Brakes*, *My Pale Tulip*, *Little White Bull: British Fiction in the 50s and 60s*, and his most recent poetry collection, *Mirrorball*. His new stories are from a forthcoming book, *Late Driver* (Shearsman, 2020).

John Olson has published numerous books of poetry and prose poetry, including *Dada Budapest*, *Larynx Galanxy*, and *Backscatter: New and Selected Poems*. He has also published four novels: *In Advance of the Broken Justy*, *The Seeing Machine*, *The Nothing That Is*, and *Souls of Wind*. His essays have appeared in numerous publications, including *The American Scholar*, *KYSO Flash* and *Writing On Air*. *Weave of the Dream King*, a collection of prose poems, is forthcoming from Black Widow Press.

Roberta Olson has had poetry included in numerous journals and the anthology "As If it Fell From the Sun" Etherdome Press. She lives in Seattle with writer John Olson and Athena.

A central figure in the international avant-garde for fifty years, **Rochelle Owens** is a poet, playwright, translator, and video artist. She has published seventeen books of poetry, including *Hermaphropeotics*, *Drifting Geometries* (Singing Horse Press), *Out of Ur: New and Selected Poems* (Shearsman), *Solitary Workwoman* and *Luca, Discourse on Life and Death* (both published by Junction Press). She is the author of four collections of plays and also edited *Spontaneous Combustion: Eight New American Plays*. She translated Liliane Atlan's *The Passersby*. Owens has been a recipient of five Village Voice Obie awards and Honors from the New York Drama Critics Circle. A pioneer in the American experimental theatre, her plays have been presented at Le Festival d'Avignon and the Berlin

Theatre Festival. She 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.

Lily Robert-Foley is Associate Professor of Translation Studies at the University of Paul-Valéry Montpellier 3. She is the author of *Jiji*, a novel in prose poems and conceptual writing (Omnia Vanitas Press, 2016), *Money, Math and Measure* (Essay Press chapbook series, 2016), *m*, a book of poetry-critique-collage (Corrupt Press, 2013), and *graphemachine*, a chapbook of visual poetry (Xerolage, 2013). She also translates poetry and has released two book-length translations by Claude Ber and Sophie Loizeau from To Press. She is a member of Outranspo, an international group of experimental translators. If interested in reading the complete version of her novel extracted in this issue of GHR, please contact lilyrobertfoley@gmail.com

Mari-Lou Rowley has encountered a timber wolf, come between a black bear and her cub, interviewed an Italian astronaut, found over 50 four-leaf clovers, and published nine collections of poetry. Her most recent book, *Unus Mundus* (Anvil Press) was nominated for three Saskatchewan Book Awards and was Second Prize Winner in the John V. Hicks Long Manuscript Competition. Her work has appeared internationally in literary, arts, and science-related journals including the *Journal of Humanistic Mathematics* and *Aesthetica Magazine's* Creative Works Competition anthology (UK). A forthcoming book of poetry *Numen^Pology*, will be published by Anvil Press in Spring 2021. Rowley is in the final throes of completing a PhD dissertation in social media, neuro-phenomenology and empathy at the University of Saskatchewan, Canada.

Susan M. Schultz is author of *Dementia Blog* and “*She’s Welcome to Her Disease*”: *Dementia Blog*, vol. 2, as well as several volumes of *Memory Cards*. Her most recent book is *I Want to Write an Honest Sentence*, from Talisman (2019). She founded Tinfish Press, which she edited from 1995-2019. She lives in Hawai‘i, and cheers for the St. Louis Cardinals.

Ben Slotky is a frequent contributor to *Golden Handcuffs Review* whose work has appeared in the *Santa Monica Review*, *Barrelhouse*,

Hobart, Numero Cinq, and many other publications. His first collection, *Red Hot Dogs, White Gravy*, was published by Chiasmus in 2010 and republished by Widow & Orphan in 2017. Included here are selections from his novel *An Evening of Romantic Lovemaking*, which will be published by Dalkey Archive press in January 2021.

Philip Terry was born in Belfast, and is a poet, translator, and a writer of fiction. He has translated the work of Georges Perec 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*, and *Dictator*, a version of the *Epic of Gilgamesh* in Globish. He is currently translating Ice Age signs from the caves at Lascaux. *The Penguin Book of Oulipo*, which he edited, appeared in 2019.

Ann Tweedy's first full-length book, *The Body's Alphabet*, was published by Headmistress Press in 2016. It earned a Bisexual Book Award in Poetry and was also a finalist for a Lambda Literary Award and for a Golden Crown Literary Society Award. Ann also has published two chapbooks, the first of which is being reissued by Seven Kitchens Press later this year. Additionally, her hybrid chapbook, *A Registry of Survival*, is forthcoming from Last Word Press. Her poems have appeared in *Rattle, Literary Mama, Clackamas Literary Review*, and elsewhere, and she has been nominated for two Pushcart Prizes and a Best of the Net Award. An attorney by day, Ann has devoted her career to serving Native Tribes, and she recently moved from Washington State to South Dakota to join the faculty at University of South Dakota School of Law.

Curtis White is a novelist and social critic. His most recent books are *Lacking Character*, a novel, and *Living in a World That Can't Be Fixed: Reimagining Counterculture Today*, both published by Melville House. This story is from *The Terrorist's Black Paintings*, a work in progress, in which we discover the discreet charms of domestic terrorism.