

Notes on Contributors

Eleanor Antin works in photography, video, film, installation, performance, drawing and writing. One-woman exhibitions include the Museum of Modern Art, the Whitney Museum and her retrospective at the Los Angeles County Museum of Art. As a performance artist she has appeared in venues around the world including the Venice Biennale and the Sydney Opera House.. She has written, directed and produced narrative films, among them the cult feature, “The Man Without a World”, 1991, (Berlin Film Fest., U.S.A. Film Fest., Ghent Film Fest., London Jewish., San Francisco Jewish, Women in Film, etc.) She has written several books including *Conversations with Stalin* and the most recent *An Artist’s Life* by Eleanora Antinova. She is represented by the Ronald Feldman Gallery in New York. She received a Lifetime Achievement Award in 2006 from the Women’s Caucus of the College Art Association, AICA (International Assoc. of Art Critics) Best Show awards for 2002 and earlier in 1999, a Guggenheim Fellowship and the National Foundation for Jewish Culture Media Achievement Award. She is an emeritus Professor of Visual Arts at the University of California at San Diego.

Andrea Brady's books of poetry include *Dompteuse* (Bookthug, 2014), *Cut from the Rushes* (Reality Street, 2013), *Mutability: scripts for infancy* (Seagull, 2012), *Wildfire: A Verse Essay on Obscurity and Illumination* (Krupskaya, 2010), and *Vacation of a Lifetime* (Salt, 2001). *The Strong Room* is forthcoming from Crater Press. She is Professor of Poetry at Queen Mary University of London, where she runs the Centre for Poetry and the Archive of the Now (www.archiveofthenow.org). She is also co-publisher of Barque Press (www.barquepress.com).

Stuart Cooke is a poet and critic based on the Gold Coast, Australia, where he lectures at Griffith University. He has published books of poetry, translation and criticism. His next collection of poems, *Opera*, will be published later this year.

James Davies' works include *Plants* (Reality Street), *A Dog* (zimZalla), *Rocks* (blart), and *Acronyms* (onedit). He is currently working on a number of projects including: *stack*, *doing*, *snow*, *if the die rolls 5 then I stamp the date*, *changing piece*, and *yellow lines drawn on sheets of A4 paper and then placed in a box*. He edits the poetry press *if p then q* and co-organises The Other Room reading series and resources website in Manchester.

Rachel Blau DuPlessis. The work *Graphic Novella* from which these DuPlessis pages were taken has been published by Xexoxial Editions and can be ordered directly from their website <http://Xexoxial.org/is/graphic_novella/by/rachel_blau_duplessis>. She is the author of *Drafts*, a long poem written from 1986 to 2012 and published by Salt Publishing and Wesleyan University Press. Book-length selections of *Drafts* appear in French and Italian, and poems in Flemish and Spanish. Her recent books—both poetry and poetry with collage—are *Interstices* (Subpress, 2014) and *Graphic Novella* (Xexoxial Editions, 2015). Forthcoming are a chapbook called *POESIS* from Little Red Leaves, the books *Eurydics* from Further Other Book Works, and *Days and Works* from Ahsakta. Recent journal appearances include *Conjunctions*, *Cordite*, *Lute & Drum*, *ATTN*, *Journal of Poetics Research*, *VLAK*, *Po&Sie*, and *alligatorzine*.

Ken Edwards' books include the poetry collections *Good Science* (1992), *eight + six* (2003), *No Public Language: Selected Poems 1975-95* (2006), *Bird Migration in the 21st Century* (2006), *Songbook* (2009); the novels *Futures* (1998) and *Country Life* (2015); and the prose works *Bardo* (2011), *Down With Beauty* (2013) and *a book with no name* (forthcoming from Shearsman in 2016). He has been editor/publisher of the small press Reality Street since 1993. He lives in Hastings, on the south coast of England, where he plays bass guitar and sings with The Moors and Afrit Nebula, bands he co-founded with Elaine Edwards and others.

Norman Fischer is a poet, essayist, and Zen Buddhist priest. A graduate of the University of Iowa Writer's Workshop, his latest poetry collections are *Magnolias All At Once* (Singing Horse, 2015) *Escape This Crazy Life of Tears: Japan 2010* (Tinfish, 2014), and *The Strugglers* (Singing Horse, 2013). His latest prose works are *What Is Zen? Plain Talk for a Beginner's Mind* (Shambhala Press, 2016), and *Experience: Thinking, Writing, Language and Religion* (University of Alabama Press, 2015).

Nancy Gaffield was born in the United States and has lived in England for many years. Her first book, *Tokaido Road* (CBe, 2011), won the Aldeburgh First Collection Prize and was shortlisted for the Forward First Collection Prize; an opera derived from *Tokaido Road* premiered in 2014. Her other poetry collections are *Continental Drift* (Shearsman, 2014), and three chapbooks. *Meridian* (forthcoming) follows the Greenwich Meridian line along public footpaths and bridleways from Sussex to the Humber in order to investigate the way that landscapes are disturbed and reordered by history and memory. [All definitions in 'Wave' are taken from the Oxford English Dictionary.]

John Hall has been making poems for pages since 1966 and visual poems for over two decades. *Keepsache* is a selection designed to complement the earlier *Else Here* (Etruscan). A new collection, *As a said place*, will come out from Shearsman in 2017. In recent years he has collaborated with the late Lee Harwood, Emily Critchley, David Prior and Ian Tyson as well as with Peter Hughes.

johnhallpoet.org.uk

Sarah Hayden is a European (Irish) woman whose poems have appeared in the likes of *Tripwire*, *Scree*, *Steamer*, *The Internal Leg and Cutlery Review* and *dataleed*. Her chapbooks, *System Without Issue* (Oystercatcher Press) and *Exteroceptive* (Wild Honey Press) came out in 2013 and she now needs to make a new one. She lectures in American literature at the University of Southampton. Her monograph on Mina Loy is on the way next year from University of New Mexico Press, and she is currently writing a book, *Peter Roehr—Field Pulsations*, with Paul Hegarty. She is a co-organizer of the SoundEye Poetry Festival in Cork.

Peter Hughes runs Oystercatcher Press. His *Selected Poems* was published by Shearsman in 2013 alongside *'An intuition of the particular': some essays on the poetry of Peter Hughes*. Reality Street has published *Allotment Architecture* as well as Peter's versions of the complete sonnets of Petrarch, *Quite Frankly*. The first part of his Cavalcanti project is available from Equipage. The complete *Cavalcanti* will be out from Carcanet in 2017.

John James resides in Cambridge, England, and Puisseguier, Languedoc. His recent publications include: (2011) *In Romsey Town*, Cambridge: Equipage; (2012) *Cloud Breaking Sun*, Old Hunstanton: Oystercatcher Press; (2014) *Songs In Midwinter For Franco*, Cambridge: Equipage; (2015) *Sabots*, Hunstanton: Oystercatcher Press; and forthcoming 2016, with Bruce McLean, *On Reading J H Prynne's Sub Songs*, Ashburton: QoD Press.

Nathaniel Mackey is the author of six books of poetry, the most recent of which is *Blue Fasa* (New Directions, 2015); an ongoing prose work, *From a Broken Bottle Traces of Perfume Still Emanate*, whose fifth volume, *Late Arcade*, is forthcoming from New Directions in 2017; and two books of criticism, the most recent of which is *Paracritical Hinge: Essays, Talks, Notes, Interviews* (University of Wisconsin Press, 2005). *Strick: Song of the Andoumboulou 16-25*, a compact disc recording of poems read with musical accompaniment (Royal Hartigan, percussion; Hafez Modirzadeh, reeds and flutes), was released in 1995 by Spoken Engine Company. He is the editor of the literary magazine *Hambone* and coeditor, with Art Lange, of the anthology *Moment's Notice: Jazz in Poetry and Prose* (Coffee

House Press, 1993). His awards and honors include the National Book Award for poetry (2006), the Stephen Henderson Award from the African American Literature and Culture Society (2008), a Guggenheim Fellowship (2010), the Ruth Lilly Poetry Prize from the Poetry Foundation (2014), and the Bollingen Prize for American Poetry (2015). He is the Reynolds Price Professor of English at Duke University.

Richard Makin's publications include the novels *Dwelling* (Reality Street, 2011) and *Mourning* (Equus Press, 2015). He is currently writing a fiction titled *Work*. The author lives at St Leonards on Sea on the south coast of England.

Of **Toby Olson's** ten novels, the most recent is *Tampico* (U. of Texas). His most recent book of poetry is *Darklight* (Shearsman). His new novel, *Walking*, will appear soon from Chatwin Books.

Peter Quartermain hopes to complete *Growing Dumb* before the end of the year -- he is currently working on Chapter 16 -- and enjoys sporadic breaks therefrom printing sundry items letterpress, reading sundry works by Meredith Quartermain, and trying to sort sundry infuriating computer glitches. He lives in Vancouver B.C. and thinks eighty is the new hundred-and-five.

Steve Potter's poems, stories and reviews have appeared in literary journals such as; *Arthur*, *Blazevox*, *Coe Review*, *Drunken Boat*, *Galatea Resurrects*, *Knock*, *Marginalia*, *Pacific Rim Review of Books*, *RUNES* and *3rd Bed*. He lives in Seattle.

Maurice Scully born Dublin 1952. Many books. Worked in Italy & Africa for a bit in the 80s. Spends his time between Spain & Ireland now. Most recent book: *Several Dances* (2014).

Philip Terry is currently Director of the Centre for Creative Writing at the University of Essex. His novel *tapestry* was shortlisted for the 2013 Goldsmith's Prize. *Dante's Inferno*, which relocates Dante's action to current day Essex, was published in 2014, as well as a translation of Georges Perec's *I Remember*.

Michael Upchurch grew up in England, the Netherlands and New Jersey, and has lived in Seattle since 1986. His novels include *Passive Intruder*, *The Flame Forest* and *Air*, and his short stories have appeared in *Moss*, *Conjunctions*, *Glimmer Train*, *The Seattle Review* and other periodicals. He was the staff book critic for *The Seattle Times* for ten years (1998-2008) and has written extensively about books and the arts for other publications, including *The New York Times Book Review*, *Chicago Tribune*, *Washington Post* and *The American Scholar*. He is married to film critic John Hartl. Find out more at www.michaelupchurchauthor.com.

Carol Watts's poetry includes *Occasionals* (Reality Street, 2011), *Sundog* (Veer Books, 2013) and *many weathers wildly comes* (susakpress, 2015). A collaborative collection with George Szirtes, *56*, is due shortly.

Norman Weinstein's books of poetry include *Weaving Fire From Water* (Wolf Peach Press, 2002) and *No Wrong Notes* (Spuyten Duyvil, 2005). Also a book about Gertrude Stein and another about jazz, *A Night in Tunisia: Imaginings of Africa in Jazz* (Limelight Editions, 1992). Extensive articles about architecture published globally during last decade. Currently working on poems and essays that synthesize poetry, music, and architecture. Teaches Canadian Studies and Education at Boise State University.