

Biographical Notes

Barry Ahearn is currently Pierce Butler Professor of English at Tulane University. My principal publications are: *Zukofsky's "A": An Introduction* (California UP, 1983); *Pound/Zukofsky: Selected Letters of Ezra Pound and Louis Zukofsky* (New Directions, 1987); *William Carlos Williams and Alterity: The Early Poetry* (Cambridge UP, 1994); *Pound/Cummings: The Correspondence of Ezra Pound and E. E. Cummings* (Michigan UP, 1996) and *The Correspondence of William Carlos Williams and Louis Zukofsky* (Michigan UP, 2003). He has completed an edition of the selected letters of Zukofsky, and begun work on a critical study of Ezra Pound, Marianne Moore and Robert Frost, a study tentatively titled *The Imprecise Muse*.

Stephanie Anderson is the author of several chapbooks, including *In the Particular Particular* (DIAGRAM/New Michigan Press) and *The Nightyard* (Noemi Press). She lives in Chicago, where she runs the micro-press Projective Industries and is poetry editor for the *Chicago Review*. She is also beginning to write a dissertation.

Brian Ang is the author of *Pre-Symbolic*, *Communism*, *Paradise Now*, and the poetry generator *THEORY ARSENAL*. His current poetic project is *The Totality Cantos*, an investigation of epistemological totality. Recent criticism and theorizing have appeared in *The Claudius App*, *Lana Turner: A Journal of Poetry and Opinion*, *Rethinking Marxism*, and a commentary series in *Jacket2*, "PennSound & Politics." He edits *ARMED CELL* in Oakland, California.

Robert Archambeau's books include *Home and Variations*, *Laureates and Heretics: Six Careers in American Poetry*, and the forthcoming *The Poet Resigns*, and the shorter collections *Citation Suite*, *Another Ireland*, and *Slight Return*. He is the editor of *Word Play Place: Essays on the Poetry of John Matthias*, *Letters of Blood and Other Works in English by Göran Printz-Påhlson*, and other books. His poetry and criticism have appeared in many journals, including *Poetry*, *Chicago Review*, *Cambridge Literary Review*, *Pleiades*, *VQR*, *Contemporary Literature*, and *Boston Review*. He has received awards from the Academy of American Poets, the Illinois Arts Council, and the Swedish Academy, and is at work on a study of the social history of poetry and aesthetic autonomy from the eighteenth to the twenty-first century. He blogs at www.samizdatblog.blogspot.com and teaches at Lake Forest College.

Erica Bernheim directs the Creative Writing Program at Florida Southern College. Her first book, *The Mimic Sea*, will be available in September from 42 Miles Press.

Tara Betts is the author of *Arc & Hue* and a Cave Canem fellow. She taught creative writing at Rutgers University and is currently a Ph.D. candidate at Binghamton University. She is working on two anthologies and her second poetry collection.

Tim W. Brown is the author of four novels, *Deconstruction Acres* (1997), *Left of the Loop* (2001), *Walking Man* (2008), and *Second Acts* (2010), which won the 2010 London Book Festival Award for General Fiction. Brown's fiction, poetry and nonfiction have appeared in over two hundred publications, including *Another Chicago Magazine*, *The Brooklyn Rail*, *Chelsea*, *Colorado Review*, *The Ledge*, *Main Street Rag*, *Pleiades*, *Poetry Project Newsletter*, *Rain Taxi Review of Books*, *Slipstream*, and *Small Press Review*. He is a member of the National Book Critics Circle, specializing in reviewing small press books, and he has received literature grants from the Illinois Arts Council, the Chicago Department of Cultural Affairs,

Poets & Writers, and the National Writer's Voice, as well as a fellowship from the Ragdale Foundation. A long-time resident of Chicago, where he was a fixture in that city's literary scene as a writer, performer, and publisher of the poetry zine *Tomorrow Magazine* (1982-1999), Brown moved to New York in 2003. He currently lives in the Bronx and earns his living as a writer at Bloomberg LP. His web site URL is <http://www.timwbrown.com/>.

Franklin Bruno's first book of poems, *The Accordion Repertoire*, is forthcoming from Edge Books in 2012. His most recent chapbook is *Policy Instrument* (Lame House); recent poems appear in *Critical Quarterly*, *The Brooklyn Rail*, and *Or*, and online in *Esque* and *Sink Review*. Scholarly publications include articles in *The Journal of Aesthetics and Art Criticism* and *Popular Music and Society*. His critical writing and arts journalism appear widely; as a songwriter and performing musician, he has released 19 albums since the early 1990s. He holds a Ph.D. in philosophy from UCLA, and has taught at Pomona College, Northwestern University, and Bard College. He lives in Jackson Heights, Queens. www.franklinbruno.com

Dennis Büscher-Ulbrich is the co-editor of *randnummer* magazine. He is currently preparing his PhD thesis for publication ("Dissensual Operations: Bruce Andrews and the Problem of Political Subjectivity in Post-Avant-Garde Aesthetic Politics and Praxis") and has published articles on Bruce Andrews, Amiri Baraka, Peter Dale Scott and Charles Olson, free jazz, music censorship and the relationship between French post-Marxism and Frankfurt School critical theory. A co-edited volume of essays on the dialectics of cultural innovation, *The More Things Change* (Lang, 2012), is shortly to appear. This summer a theoretically-inclined interview with Bruce Andrews will appear on *Jacket2*. He has taught at the University of Hamburg and is presently a research fellow at the University of Kiel.

An American poet, editor, and small press publisher, Alan Casline was born in Fort Johnson, New York in 1951 and attended St. Lawrence University and SUNY-Albany. As an undergraduate at St. Lawrence University he was poetry editor of *Laurentian* (1973). Beginning in 1975 in Canton, New York, he edited and published *ROOTDRINKER*, a long standing magazine of watershed poetics, art, and non-fiction. An early bio-regionalist, his seminal and often reprinted essay "Farm as Ecology" (1977) contributed to the cultural and literary growth of bioregional and watershed groups through-out North America. He has published several volumes of poetry, including *Birdsfoot* (1985), *Some Thursday Night Poems* (2007), *Grandfather Carp* (2009), *Thirty Poems* (2009) and upcoming in 2012 *The Cauldron Poems*. His poetry has appeared in numerous other magazines, anthologies and in varied forms electronically and in print. His Benevolent Bird Press has published collections of poetry by other writers. He is the founder and director of ROOTDRINKER INSTITUTE. His ROOTDRINKER blog is found at <http://rootdrinker.blogspot.com>

Tomasz Cieslak-Sokolowski is affiliated with Jagiellonian University (The Department of Contemporary Criticism: <http://www.krytyka.polonistyka.uj.edu.pl/02stopka-nawigacja>), and is the author of a monographic book *My Acted Universe. Janusz Szuber's Poetry* (Krakow: Universitas, 2004), *The Linguistic Moment. Polish Language Poetry* (Krakow: Universitas, 2011) and co-editor of the book entitled *Critical Discourses on the Threshold of 21st-Century* (Krakow: Universitas, 2007). He is also a member of the editorial staff of the literary magazine *The Literary Decade* (<http://www.dekadaliteracka.pl/>). He has participated in many conferences (EAM Conference Poznan 2010 "High & Low", MSA 13 "Structures of Innovation" hosted by University at Buffalo SUNY), and is currently ensconced in the work of pondering the conception of a book about Polish, late modernist poetry in the 80s and 90s.

Michael Clune is assistant professor of English at Case Western Reserve University. He is the author of *American Literature and the Free Market* (Cambridge UP 2010). Elements of his second book, *Writing Against Time* (forthcoming, Stanford UP, 2012) have appeared in *Representations*, *Behavioral and Brain Sciences*, and *Criticism*. A memoir, *White Out*, will appear in 2013, and he is currently at work on a second: *Gamelife*.

Richard Deming is a poet and a theorist whose work explores the intersections of poetry, philosophy, and visual culture. He is the author of *Listening on All Sides: Toward an Emersonian Ethics of Reading* (Stanford UP, 2008), and he contributes to such magazines as *Artforum* and *The Boston Review*. His collection of poems, *Let's Not Call It Consequence* (Shearsman, 2008), received the 2009 Norma Farber First Book Award from the Poetry Society of America. His poems have appeared in such places as *Sulfur*, *Field*, *Indiana Review*, and *The Nation*. He teaches at Yale University. He was the Spring 2012 John P. Birkelund Fellow of the American Academy in Berlin.

Sara DiMaggio is a PhD student at Penn State University, where she is pursuing a dual degree in English and Women's Studies. Her work focuses on the intersection between science, the body, and form in 20th century poetry. A graduate of Harvard University, she holds an MFA in poetry from the University of Michigan, where she was a Zell Fellow, and an MA in English Education from CUNY Hunter. She is currently working on a book of poems entitled *Red Shift*.

Joel Duncan is an English PhD candidate at the University of Notre Dame. He holds a BA in English and an MA in Literature & Philosophy, both from the University of Sussex.

Sara Dunton is a Doctoral student in the Department of English at the University of New Brunswick. After a career as an interior designer, Ms. Dunton turned to academic pursuits, and now focuses her research on the interconnectivity between modernist poetry, design theory and visual art. In 2011, Ms. Dunton received the SSHRC Canada Graduate Scholarship for Doctoral studies, and attended two international conferences, at which she presented papers on the ekphrastic poetry of Mina Loy. Her proposed dissertation will address H.D.'s late poetry and prose, examining the writer's fascination with the Pre-Raphaelite period.

Dale Enggass is a PhD candidate in British & American Literature at the University of Utah in Salt Lake City. He received his BA in History and English from the University of New Mexico, and an MA from the University of Utah. His scholarly interests include minimalism, transatlantic Modernism, phenomenology, and the poetics of the Black Mountain School. He can be contacted at denggass@comcast.net. This is his first NPF conference!

Norman Finkelstein is a poet and critic. He has published extensively on modern American poetry and Jewish literature. Recent books include *Inside the Ghost Factory* (Marsh Hawk, 2010) and *On Mount Vision: Forms of the Sacred In Contemporary American Poetry* (Iowa, 2010). *Track*, a serial poem which originally appeared in three volumes, has just been published by Shearsman Books in a new, one-volume edition. His website is <https://sites.google.com/site/normanfinkelsteinpoetry/>. He is a Professor of English at Xavier University, where he has taught since 1980.

Edward Foster's new collection of poems, *Dire Straits*, will be published in September. Among his earlier books are *The Beginning of Sorrows* (2009) and a volume of selected poems, *What He Ought To Know* (2007). He is the founding editor of Talisman House, Publishers, the author or

editor of numerous books of poetry, biography, and criticism, and a professor of American Studies in the College of Arts and Letters at the Stevens Institute of Technology.

Stephen Fredman (<http://english.nd.edu/faculty/profiles/fredman/>) is Professor of English, at the University of Notre Dame. He is the author of *Poet's Prose: The Crisis in American Verse* (1983; 1990), *The Grounding of American Poetry: Charles Olson and the Emersonian Tradition* (1993), *A Menorah for Athena: Charles Reznikoff and the Jewish Dilemmas of Objectivist Poetry* (2001), and *Contextual Practice: Assemblage and the Erotic in Postwar Poetry and Art* (2010). He has edited *A Concise Companion to Twentieth-Century American Poetry* (2005) and, with Steve McCaffery, *Form, Power, and Person in Robert Creeley's Life and Work* (2010). In 2011 he received a major grant for the purchase of Robert Creeley's library by Special Collections at the University of Notre Dame.

Wendy Galgan is Assistant Professor in the English Department at St. Francis College in Brooklyn, where she teaches composition and literature courses. Her areas of interest include women's poetry, pop culture, gender studies and genre literature. She is editor of *Assisi: An Online Journal of Arts & Letters* which published its third issue in April 2012. Wendy's poetry won first and third prize in The Seacoast Writer's Association's 19th Annual Poetry Conference. Her work has appeared in journals such as *California Quarterly* and *The AFCU Journal*, and her poem "Burning Angels: March 25, 1911" is in the new anthology *Villanelles* (edited by Annie Finch, Marie-Elizabeth Mali and Patricia Smith). Wendy wrote the "Foreword" to Editions Bibliotekos's *Battle Runes: Writings on War*, her essay "Dale Evans: Girlie-Girl with a Six-Gun" appears in *Westerns: Paperback Novels and Movies from Hollywood* (edited by Paul Varner), and she has forthcoming book chapters on Brooklyn poetry and the television series *Saving Grace*. Wendy grew up in Boothbay Harbor, Maine and has lived in New York since 1985. She and her husband spend the academic year in Brooklyn and summers in Maine. Her web site is www.wendygalgan.com.

Susan Gilmore is an Associate Professor of English at Central Connecticut State University. She received her M.F.A./Ph.D. from Cornell University, where she also served as an associate editor for *Epoch* magazine. She has published articles on Gwendolyn Brooks, Mina Loy, Margaret Fuller, and Edna St. Vincent Millay. Her poetry and prose has appeared in the *Connecticut Review* and in *Touces of Venus: an Anthology of Poems about Ava Gardner*, (ed. Gilbert L. Gigliotti), and she has a poem forthcoming in the online journal *Drunken Boat*.

Alan Golding is Professor of English and affiliated faculty in Women's and Gender Studies at the University of Louisville, where he teaches US American literature and twentieth- and twenty-first-century poetry and poetics. He is the author of *From Outlaw to Classic: Canons in American Poetry* (University of Wisconsin Press, 1995), which won a CHOICE Best Academic Book Award, and of numerous essays on modernist and contemporary poetry. He has two book projects in progress: *Written Into the Future: New American Poetries from The Dial to the Digital*, under contract with the University of Alabama Press, and "Isn't the Avant-Garde Always Pedagogical," a book on experimental poetics and pedagogy. He serves on the editorial boards of *Contemporary Literature*, *Twentieth-Century Literature* and the Univ. of Alabama Modern and Contemporary Poetics Series, and co-edits the Iowa Series on Contemporary North American Poetry with Lynn Keller and Dee Morris.

Arielle Greenberg is the co-author, with Rachel Zucker, of *Home/Birth: A Poemic* (1913 Press, 2011), and author of *My Kafka Century* (Action Books, 2005), *Given* (Verse, 2002) and the chapbooks *Shake Her* (Dusie Kollektiv, 2009) and *Farther Down: Songs from the Allergy Trials* (New Michigan, 2003). She is co-editor of three anthologies: with Rachel Zucker, *Starting Today: 100 Poems for Obama's First 100 Days* (Iowa, 2010) and *Women Poets on Mentorship: Efforts and Affections* (Iowa, 2008); and with Lara Glenum, *Gurlesque* (Saturnalia, 2010). Twice featured in *Best*

American Poetry and the recipient of a MacDowell Colony fellowship, she is the founder-moderator of the poet-moms listserv. She left an associate professor position in the poetry program at Columbia College Chicago in 2011 to move with her family to Belfast, Maine, where she teaches poetry out of her home and one-on-one, and writes a regular column on contemporary poetics for *The American Poetry Review*. She will soon begin as a faculty member in the new low-residency MFA program at the University of Tampa. Her website is ariellegreenberg.net.

Matthew Hall is a doctoral candidate at the University of Western Australia writing on violence in the work of J.H. Prynne. At present he is a Visiting Academic Fellow at the University of Saskatchewan. He is the Feature Editor at *Cordite Poetry Review* and one of the founders of *Forward Slash* a collection of Australian and Canadian innovation in poetics. His essays on the arts and poetics appear in journals internationally. His latest collections are *Distant Songs* (Seapressed Meta), *Royal Jelly* (Black Rider Press, 2011), to be followed by *Hyaline*, a book of radical-pastoral poems (BRP 2012).

Kurt Heintz is a Chicago-based writer and media artist. He served as a technical consultant to the Electronic Literature Organization when the organization was founded. More recently, he was on the board of the Guild Literary Complex where, over a decade earlier, he co-founded the Guild's National Poetry Video Festival. He has been active in the performance poetry movement since 1986, publishing "An Incomplete History of Slam" as a website in 1994, often written from his own witnessing. He was a featured speaker at the Vancouver Video Poetry Festival (twice), Farrago Poetry (London), and ArtGenda'98 (Stockholm; a token American among the Europeans). Using pre-internet videophones, he co-produced live poetry readings linking Chicago to Los Angeles, Toronto, Cambridge UK, and other sites from 1994 to 2002. He is the founder and publisher of the e-poets network (<http://www.e-poets.net>), online since 1998. The site includes much poetry in audio and video form. On a comedic line, he was the first-ever "Fact Checker" for the Encyclopedia Show, a literary cabaret created by Robb Telfer and Shannon Maney Magnuson, helping the show earn critical kudos in its first years.

David Herd is a poet, critic and teacher. His collections of poetry include *All Just* (Carcenet, 2012) and *Outwith* (forthcoming from Bookthug). He is the author of two critical works, *John Ashbery and American Poetry* and *Enthusiast! Essays on Modern American Literature*, and his essays and reviews have been widely published in journals, magazines and newspapers. Recent writings on poetry and politics have appeared in *PN Review*, *Parallax* and *Almost Island*. He is Professor of Modern Literature at the University of Kent, where he directs the Centre for Modern Poetry.

Laura Hinton is the author of a poetry book, *Sisyphus My Love (To Record a Dream in a Bathtub)*, published by BlazeVox Books, and a critical book, *The Perverse Gaze of Sympathy: Sodomasochistic Sentiments from Clarissa to Rescue 911* (SUNY Press). She is also the co-editor of *We Who Love to Be Astonished: Experimental Women's Writing and Performance Poetics* (University of Alabama Press). Her critical essays, poet interviews, and reviews have appeared in *Contemporary Literature*, *Postmodern Culture*, *Textual Practice*, *Women's Studies*, *Rain Taxi*, *Jacket*, *The Journal of the Academy of American Poets*, among other journals. She has edited several special journal editions, recently a special issue in *Postmodern Culture* on the topic of poet's theater (co-editor). Her individual prose works, poems and performance works have appeared in many venues including *Feminist Studies*, *Bird Dog*, *Sonaweb*, *How2*, *Poets for Living Waters*, *Nth Position*, *Poetic Voices without Borders*. Hinton also edits a chapbook series for Mermaid Tenement Press, and she publishes a blog about multi-media poetry called, Chant de la Sirene (www.chantdelasirene.com). She lives in New York City, where she is a Professor of English at the City College of New York.

Donna Hollenberg, Professor of English at the University of Connecticut, is the author of *A Poet's Revolution: The Life of Denise Levertov*, forthcoming from the University of California Press in spring 2013. She is currently editing a collection of essays, *Denise Levertov in Company*. Her email: donna.hollenberg@uconn.edu.

Bruce Holsapple works as a Speech-Language Pathologist in Magdalena, New Mexico. He received a Ph.D. from SUNY Buffalo in 1991, where he worked with John Clarke, Joseph Conte, Charles Bernstein, and Robert Creeley, and he has published six books of poetry to date. His most recent book is *Vanishing Act* (La Alameda 2010; reviewed here: <http://galatearesurrection18.blogspot.com/2012/05/vanishing-act-poems-by-bruce-holsapple.html>). His poems have appeared in *House Organ*, *Blue Mesa*, *First Intensity*, *Malpais Review*, and *Sin Fronteras*. An essay on Philip Whalen's poetry recently appeared in *Paideuma*, and another on the verse line in W.C. Williams appeared in *English Studies in Canada*. He is currently writing a book on Williams.

Paul Jaussen received his Ph.D. from the University of Washington, and is currently a lecturer at Case Western Reserve University. His research interests include modern and contemporary poetry (particularly the long poem), philosophy and literature, the history of literary criticism, and approaches to pedagogy. His current book project is a study of the American life poem tradition, from Whitman to the present. He has published in *Journal of Modern Literature*, *Contemporary Literature*, and *William Carlos Williams Review*, and co-edited *Robert B. Heilman: His Life In Letters* (University of Washington Press, 2009). More of his work can be found at pauljaussen.com.

Grant Matthew Jenkins, Associate Professor of English and Director of African American Studies, teaches contemporary literature, theory, and creative writing at the University of Tulsa. He is the author of *Poetic Obligation: Ethics in Experimental American Poetry after 1945* (U of Iowa Press, 2008) and has published two books of poetry, *Joy of God and Other Series* (Blackbird, 2003) and the most recent in collaboration with Cheryl Pallant, *Morphs* (Cracked Slab, 2009). His poems appear in *Source Material*, *Used Cat.*, *Birddog*, *Cannibal*, *Sugar Mule*, *Syntax*, *Action Yes*, and *Big Bridge*. Other creative projects include work with digital flash poetry, image, and sound and can be found online at [Turbulence.org](http://turbulence.org) (<http://turbulence.org/spotlight/tulsita>), ToxicPoetry.com, and YouTube (<http://www.youtube.com/user/gjenkins07>). He has published scholarly essays in the *Journal of American Studies*, *Mosaic: A Journal for the Interdisciplinary Study of Literature*, *Tulsa Studies in Women's Literature*, *JAC: Journal of Advanced Composition*, *Sagetrieb: Journal of the Objectivist Tradition*, and in the collection *Poetry and Pedagogy: The Challenge of the Contemporary*. His current scholarly project examines the ethics of experimental African American poetry after 1970.

Patricia Spears Jones is the author of *Painkiller* and *Femme du Monde* (Tia Chucha Press), editor of *Ordinary Women: An Anthology of Poetry by New York City Women* (1978) and *Think: Poems for Aretha Franklin's Inauguration Day Hat* (2009) and instructor at LaGuardia Community College and Queens College.

Megan Kaminski lived in Los Angeles, Paris, Casablanca, New York, and Portland, Oregon, before moving to Lawrence, Kansas, five years ago. Her first book of poetry is *Desiring Map* (Coconut Books 2012). She is also the author of five chapbooks, *Gemology* (Little Red Leaves Textile Series 2012), *Favored Daughter* (Dancing Girl Press 2012), *Collection* (Dusie, 2011), *carry catastrophe* (Grey Book Press, 2010), *Across soft ruins* (Scantly Clad Press, 2009), and has a chapbook forthcoming from La Ginestra Press. She teaches creative writing and literature at the University of Kansas and curates the Taproom Poetry Series in downtown Lawrence. <http://www.megankaminski.com/>

Burt Kimmelman's seventh collection of poems is *The Way We Live* (Dos Madres Press, 2011). He has also published four books of literary criticism (with a fifth forthcoming), including *The "Winter Mind": William Bronk and American Letters* (1998), and more than eighty articles on medieval, modern, and contemporary poetry. For over a decade (starting in the mid 1980s) he was Senior Editor of the now-defunct *Poetry New York: A Journal of Poetry and Translation*. Recent interviews of Kimmelman are available online: with Tom Fink in *Jacket2* (text), and with George Spencer at *Poetry Thin Air* (video). More on Kimmelman can be found, recently, at "Burt Kimmelman: A Survey" (critical commentary and poetry samples selected by Karl Young, a part of his [Light & Dust Poetry Anthology](#)), and at Kimmelman's website <http://burtkimmelman.com/BurtKimmelman.com>. He is a professor of English at New Jersey Institute of Technology.

Linda A. Kinnahan is Professor of English and Hillman Endowed Chair at Duquesne University in Pittsburgh. In addition to multiple articles and book essays, her publications include two books on twentieth-century poetry, *Poetics of the Feminine: Literary Tradition and Authority in William Carlos Williams, Mina Loy, Denise Levertov, and Kathleen Fraser* (Cambridge UP 1994) and *Lyric Interventions: Feminist Experimental Poetry and Contemporary Social Discourse* (Iowa UP 2004). Currently exploring interdisciplinary contexts for discussing poetry, she is working on several books, including: *Modernist Poetry and the Gendering of Economics*, which focuses on modernist women poets (Marianne Moore, Mina Loy, and Lola Ridge) in relationship to the interactive dynamics of economics and visual culture in the early twentieth century; *Mina Loy Among the Photographers*, which situates Loy's poetry within the contexts of several photography movements of the twentieth century, including modernist portraiture, Surrealist photography, documentary photography, and photojournalism; and *Contemporary Poetry and/as Visual Culture*, which examines the work of several American and British poets whose recent work explores technologies of visual culture particular to the post-World War II era. She can be contacted at kinnahan@duq.edu.

Based in Montreal until 1983, Tom Konyves is one of the original seven Vehicule Poets (www.vehiculepoets.com); his work is distinguished by Dadaist/Surrealist/experimental writings, performance works and "videopoems". In 1978, he coined the term videopoetry to describe his multimedia work, and is considered to be one of the original pioneers of the form. His videopoems exhibit the formalist concerns in the integration of text, image and sound to explore the poet's role in a technology-oriented world. For the past 4 years, he has been working on the research project, *From Page to Screen: The Emerging Phenomenon of Videopoetry*, travelling to San Francisco, Chicago, Toronto, Berlin and Buenos Aires, viewing hundreds of works. In 2011, he drafted a [manifesto](#) of videopoetry and has been a noted speaker on the subject. He is presently teaching screenwriting, creative visual writing (Word and Image) and journalism at the University of the Fraser Valley in Abbotsford, BC.

Kimberly Lamm is Assistant Professor of Women's Studies at Duke University. She has published essays on wide a range of topics, from African-American literature and visual culture to contemporary poetry's relationship to feminist theory. She is currently working on two book manuscripts: "Inadequacies and Interruptions: Writing Feminist Imaginaries in Contemporary Art" and "The Poetics of Reciprocity in Contemporary Women's Writing." The latter examines avant-garde writing by women that makes formal and linguistic experiment a means through which to examine and enact reciprocity as an ethics of relation. She has a particular interest in the work of Barbara Guest, Ann Lauterbach, and Alice Notley.

Brooks Lampe teaches rhetoric, composition and poetry. His blog, [Uut Poetry](#), explores the intersection of surrealism, postmodernism, experimental poetics and technology. He also writes for [The The Poetry](#). He is dissertating at the Catholic University of American in Washington D.C. on surrealism in contemporary American poetry.

Abigail Lang is the author of *Le monde compte rendu. Lectures de Louis Zukofsky* (ENS editions, forthcoming) and, with Thalia Field, of *A Prank of Georges* (Essay Press, 2010). A translator of American poetry into French, she recently published translations of Rosmarie Waldrop and David Antin and is currently completing, in collaboration, the first book-length translation of Niedecker in French. A member of the bilingual collective Double Change (<http://doublechange.org/>), she teaches at the University Paris-Diderot. <http://www.univ-paris-diderot.fr/EtudesAnglophones/pg.php?bc=CHVE&page=FICHECHERC&g=sm&uid=slang>

David Lau wrote a book called *Virgil and the Mountain Cat: Poems* (UC Press). He co-edits *Lana Turner*. He lives in Santa Cruz, and teaches writing at the University of California, Santa Cruz and Cabrillo College.

Gary Lenhart is the author of the *World in a Minute*, *The Stamp of Class: Reflections on Poetry and Social Class* (University of Michigan Press, 2006) and *Another Look: Selected Prose* (Subpress, 2010) and faculty member at Dartmouth College.

Joe Luna studied Modern History at Balliol College, Oxford, took his Masters in Contemporary Literature at the University of Sussex, and is currently in the early stages of his doctoral studies, also at Sussex. He lives in Brighton, UK, where he curates the Hi Zero reading series and edits *Hi Zero* magazine. Crater Press published the letterpress fold *Google Song* in November last year; his poems have appeared in *Poems, Written Between October and December 2010* (Grasp Press), The Claudius App. (online), THAT MERCILESS AND MERCENARY GANG OF COLD-BLOODED SLAVES AND ASSASSINS, CALLED, IN THE ORDINARY PROSTITUTION OF LANGUAGE, *FRIENDS* (Critical Documents), *Damn The Caesars* and *Better than Language: An Anthology of New Modernist Poetries* (Ganzfeld). He writes about pop songs, atrocity and the internet here: www.fallopianyoutubeblogspot.com

Kimberly Lyons is the author of several books of poetry, most recently *Photothèrapique* (Ketalanchè Press/Yo Yo Labs). *Asterisk 12* (fewer and further Press) is an issue of her work in broadside form. *The Practice of Residue* is forthcoming from Subpress. *Rouge* is forthcoming from Instance Press. Recent work is in *Talisman*, *Peaches and Bats*, *New American Writing*, *Peep/Show Poetry* and forthcoming in *Pallaksch*. Her essay on Bernadette Mayer's *Studying Hunger* appeared in the journal *Aufgabe*. She gave a paper on spatial poetics in the work of Alice Notley at the Conference on the Tulsa School, and an essay on the work of Joe Ceravalo is forthcoming in *Jacket 2*. She is co-producing a film portrait of artist and writer Basil King for an event on his work, scheduled for 9/22/12 in NYC. She served as program coordinator at the Poetry Project from 187 through 1991 and is currently on its board of directors. She is also a social worker at the Brooklyn Women's Shelter as well as the publisher of Lunar Chandelier Press.

Jane Malcolm is an Assistant Professor of English at the Université de Montréal. She is currently working on a book about gender ambivalence and modernist innovation in the work of H.D., Mina Loy, Laura Riding, and Gertrude Stein.

Alec Marsh is professor of English at Muhlenberg College. His most recent book is a biography of Ezra Pound: *EZRA POUND* (Reaktion Books, London, 2011).

Paul McComas is the author of four critically acclaimed books—two novels, *Planet of the Dates* (2008; optioned for a feature film) and *Unplugged* (2002); the fiction-and-poetry collection *Unforgettable: Harrowing Futures, Horrors, & (Dark) Humor* (2011; Silver Prize-winner at the 2012 Midwest Book Awards); and the short-story collection *Twenty Questions* (1998)—and is the editor of the anthologies *First Person Imperfect* (2003) and *Further Persons Imperfect* (2007). He co-authored the novel *Logan's Journey* (slated for 2013 publication) with William F. Nolan, bestselling author of the sci-fi classic *Logan's Run*. Paul's short narrative films and poetry-videos have garnered international and national prizes, been screened at festivals worldwide, and been shown on network, public, and cable TV. A two-time recipient of the *Chicago Reader's* "Critic's Choice" in Theater/Performance, Paul "came up" in Chicago's 1980s spoken-word / performance-poetry scene and has performed at 90 venues nationwide, as well as on National Public Radio's "Tavis Smiley Show" and numerous NPR affiliates. The *Chicago Tribune* calls his performance style "urgent and mesmerizing," and the *Chicago Sun-Times* writes, "No one else is doing author events this lively." Since 1998, he has taught writing, literature, and film at numerous sites and multiple levels, from adult-ed to Master's programs, in the process winning teaching awards from Northwestern and National Louis universities; he's also been a Visiting Artist at twenty colleges, academies, and arts high schools, and he lectures about literature, writing, and film nationwide. Paul founded and ran the anti-teen-suicide program Rock Against Depression (1995–2000) and is a recipient of the Mental Health Association's Distinguished Service Award. He is a member of the National Leadership Council of the Rape, Abuse, and Incest National Network, and also a member of its speakers' bureau. Paul has received grants from the Illinois Arts Council, the Evanston (IL) Arts Council, and Northwestern and Notre Dame universities. Born and raised in Milwaukee, he received a BA in English from Lawrence University and an MA in Film from Northwestern. Paul and wife Heather, a fellow writer, live in Evanston, IL, with their rescue greyhound, Sam.

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Andrew Mulvania is the author of one book of poems, *Also In Arcadia*, published by The Backwaters Press in Omaha, Nebraska, in 2008. Recent poems and reviews have appeared in the *Southwest Review*, *Hudson Review*, and *The Missouri Review*. He was the recipient of a 2008 Individual Creative Artists Fellowship in Poetry from the Pennsylvania Council on the Arts, and was a poet-in-residence at the Chautauqua Writers' Center in the summer of 2011. He lives in Washington, Pennsylvania, where he is Associate Professor of English at Washington & Jefferson College.

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David Need lives in Durham North Carolina and teaches South and Central Asian Religions at Duke. His poetry and critical work have appeared in *Hambone*, *Talisman*, *Goldhandcuffs Review*, and *Oyster Boy*. He is the author of two long poem suites set alongside the Gospels of John and Mark and a third long-poem "Goodnight Irene" (gdnightirene@blogspot.com). An article on the philosophical roots of theories of spontaneous practice in the works of Kerouac, Olson, and Cage is included in *Beat Philosophy* (University Kentucky, 2012). He curates the Arcade Taberna Long Poem series—to see films of previous performances see arcadetaberna@blogspot.com. He is currently finalizing production of a small press publication of translations of Rilke's Rose Poems to be accompanied by a longer essay on the figure of the rose in Rilke's writing.

Miriam Nichols has published widely in the field of postmodern and contemporary Canadian and American poetry, with essays on Daphne Marlatt, bp Nichol, Erin Mouré, Lisa Robertson, Jay MacPherson, Robin Blaser, and Charles Olson. Her most recent publication is *Radical Affections: Essays on the Poetics of Outside* (U of Alabama P, 2010), a collection of essays on Charles Olson, Robert Creeley, Robert Duncan, Jack Spicer, Robin Blaser, and Susan Howe. Her editorial work includes editions of Robin Blaser's collected poems and essays (*The Fire: Collected Essays of Robin Blaser*; *The Holy Forest: Collected Poems of Robin Blaser*, U of California P, 2006), and a collection of Blaser materials (*Even on Sunday: Essays, Readings and Archival Materials on the Poetry and Poetics of Robin Blaser*, NPF, 2002). She is currently working on an edition of

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Peter O'Leary has published three books of poetry: *Watchfulness*, *Depth Theology*, and *Luminous Epinoia*. In 2012, the Cultural Society will publish a new book, *The Phosphorescence of Thought*. As Ronald Johnson's literary executor, he has edited several volumes of Johnson's poetry, including *The Shrubberies* and *Radi os*. A new edition of Johnson's masterpiece, *ARK*, is forthcoming in 2013 from Flood Editions. Recently, he also edited *Is Music: Selected Poems by John Taggart*. In 2002, his critical study, *Gnostic Contagion: Robert Duncan & the Poetry of Illness*, was published. He lives in Berwyn, Illinois and teaches at the School of the Art Institute of Chicago and for the Committee on Creative Writing at the University of Chicago. With John Tipton, he directs the small poetry press Verge Books. (Lux Hominem | www.luxhominem.com)

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Christopher Rizzo is a writer, scholar, and editor who lives in Albany, New York. His latest full length collection of poetry, *Near Point Balance*, is forthcoming from Skysill Press. A second collection of poetry, *Of Love & Capital*, was recently awarded the Bob Kaufman Book Prize, guest-judged by Bernadette Mayer. The book will be released by Trembling Pillow Press in 2012. Awarded the Academy of American Poets' Phyllis Hurd Liston Poetry Prize in 2011, Rizzo has published a range of critical and creative work in magazines and journals over the past twenty years, both online and in print, including *Art New England*, *Bright Pink Mosquito*, *The Cultural Society*, *Dusie*, *H_NGM_N*, *Jacket*, *Otoliths*, *Process*, *Reconfigurations*, *Spell*, *Tight*, and *Turntable & Bluelight*. Actively interested in exploring the work of other writers and artists, his latest critical work on poets Charles Olson and Pierre Joris appeared in a recent anthology of essays, *Pierre Joris—Cartographies of the In-Between*, and his latest chapbook, *Tm_sis / In Other Words Continuing*, documents the documentary "Philip Guston: A Life Lived." Committed to small press publishing as the lifeblood of contemporary innovative poetry, he is the founding editor of Anchorite Press. Rizzo currently lectures at the University at Albany, where he is finishing his doctorate in English studies on twentieth century American poetics.

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Matt Sandler teaches in the Honors College at the University of Oregon. His work has appeared in *Callaloo*, *African American Review*, and *Atlantic Studies*, as well as in anthologies about Walt Whitman and Paul Laurence Dunbar. He also writes occasionally for allography.com. He is currently completing a book entitled *Self-Help Poetics: Genealogies of an American Vernacular*.

Evie Shockley is the author of *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Literature* (Iowa, 2011), as well as two books of poetry: *a half-red sea* (Carolina Wren Press, 2006) and *the new black* (Wesleyan, 2011), which was selected by *Library Journal* as one of the Best Books of 2011 in Poetry. Her poetry and criticism has been published or is forthcoming in such journals and anthologies as *African American Review*, *A Broken Thing: Poets on the Line*, *Callaloo*, *Contemporary African American Literature: The Living Canon*, *Contemporary Literature*, *Jacket2*, *Mandorla*, *The Nation*, *REVOLUTIONesque*, and *Tri-Quarterly Online*. Shockley is Associate Professor of English at Rutgers University, in New Brunswick, New Jersey. For more info, visit <http://redroom.com/member/evie-shockley>.

Jonathan Skinner founded and edits the journal *ecopoetics* <<http://www.ecopoetics.org>>, which features creative-critical intersections between writing and ecology. His poetry collections include *Birds of Tiff* (BlazeVOX, 2011) and *Political Cactus Poems* (Palm Press, 2005). Skinner has published critical essays on Charles Olson, Ronald Johnson, Lorine Niedecker, Mei-mei Berssenbrugge, Bernadette Mayer, translations of French poetry and garden theory, essays on bird song from the perspective of ethnopoetics, and essays on horizontal concepts such as the Third Landscape and on Documentary Poetry. Currently, he is writing a book of investigative poems on the urban landscapes of Frederick Law Olmsted, and a critical book on Animal Transcriptions in contemporary poetry.

Ellen McGrath Smith teaches at the University of Pittsburgh and in the Carlow University Madwomen in the Attic program. Her poems have appeared or are forthcoming in *Now Culture*, *Sententia*, *The American Poetry Review*, *Cerise*, *The Same*, *Kestrel*, *Oranges & Sardines*, *Diner*, *5 a.m.*, *Oxford Magazine*, *The Prose Poem*, *Southern Poetry Review*, *Descant* (Canada), and others. Anthology publications include: *For a Living: The Poetry of Work* (U. of Illinois), *Letters to the World: Poems from the Wom-Po Listserv* (Red Hen), *Beauty Is a Verb: The New Poetry of Disability* (Cinco Puntos), *In a Fine Frenzy: Poets Respond to Shakespeare* (U. of Iowa), and *Joyful Noise: An Anthology of American Spiritual Poetry* (Autumn House). She has flash fiction published or forthcoming in *Weave*, *Switchback*, *Thickjam*, *Thumbnail*, and *The Shadyside Review*. Her critical work has been published in *Sagetrieb*, *The Denver Quarterly*, *The American Book Review* and other journals, and most recently in the book *Critical Insights: The Bell Jar* (Salem Press). Her poetry has been recognized with an Academy of American Poets award, a Rainmaker Award from *Zone 3* magazine, and, more recently, a 2007 Individual Artist grant from the Pennsylvania Council on the Arts.

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Daniel Scott Snelson is a writer, editor, and archivist currently pursuing a PhD in English at the University of Pennsylvania. His online editorial work can be found on [Jacket2](#), [UbuWeb](#), [PennSound](#), and [Eclipse](#). He works with James Hoff as [No Input Books](#), with Alejandro Crawford as [Ex Libris](#), and lives in collaboration with [Mashinka Firunts](#). Recent publications include [Inventory Arousal](#) (AA/Bedford Press), [Alcheringa Archive: A Journal in Ethnopoetics, 1970-1980](#) (Jacket2), [Simultaneously Agitated Space](#) (Mimeo Mimeo #3), [Endless Nameless](#) (No Input Books), and [Edit: Performing Network Publishing](#) (with Tan Lin). For further information, see: <http://dss-edit.com>

Rick Snyder's books and chapbooks include *Escape from Combray* (Ugly Duckling, 2009), *Paper Poem* (Dusie, 2006), and *Forecast Memorial* (Duration, 2002). A doctoral candidate in comparative literature at the University of Southern California, he is finishing a dissertation on late modern and contemporary long poems, biopolitics, and neoliberalism. He currently teaches Latin and classical studies at the University of Rochester.

Samuel Solomon lives in Los Angeles, where he is completing a PhD on 1970s British experimental poetry and socialist-feminist politics at the University of Southern California. His poems, essays, and translations have been published or are forthcoming in numerous journals, including *differences*, *Décalages*, *Journal of British and Irish Innovative Poetry*, *Hi Zero*, *Inkwell*, *Five Fingers Review*, and *htmlgiant*. His chapbook *Life of Riley* was released this June from Bad Press, and a selection of his work is forthcoming from Veer Books' first set of *Foursomes*.

John Steen received his Ph.D. in Comparative Literature from Emory University in 2012. He completed a two-year program in psychoanalytic theory at the Emory University Psychoanalytic Institute the same year. Currently at work on the *American Writers Supplement* entry for Ted Berrigan, his reviews of contemporary poetry have been published in *The Kenyon Review Online* and *The Oxonian Review*. You can find his poems in *Wave Composition* and *HOOT*.

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Sharon Thesen is a British Columbia-based poet, editor, and professor. Her poetry books include *News & Smoke* (selected poems); *A Pair of Scissors*; *The Good Bacteria*; and most recently, *Oyama Pink Shale*. She is the editor of two editions of *The New Long Poem Anthology* and co-editor, with Ralph Maud, of *Charles Olson and Frances Boldereff: A Modern Correspondence*. For many years, she taught at Vancouver's Capilano College and was editor of *The Capilano Review* for several years. She now teaches at UBC's Okanagan campus in the Department of Creative Studies.

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Keith Tuma is the author of *On Leave: A Book of Anecdotes* (Salt, 2011), *Fishing by Obstinate Isles: Modern and Postmodern British Poetry and American Readers* (Northwestern, 1998), and several chapbooks of poetry and prose, including *The Paris Hilton* (Critical Documents, 2009/10). He is the editor of books including *Anthology of Twentieth-Century British and Irish Poetry* (Oxford, 2001). He is also Professor of English and Associate Dean at Miami University, where he edits the Miami University Press.
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Anna Vitale is a poet, grad student, and performer of songs. Her first two chapbooks, *Breaststa* (Mondo Bummer) and *Anna Vitale's Pop Poems* (OMG!), were published in 2010. Recent poetry can be found at *One Pause Poetry*, *P-Queue*, and *The Brooklyn Rail*. Vitale is in the PhD program in English Literature at University of Wisconsin-Madison, with interests in poetry and poetics, contemporary art, and psychoanalysis. She's presented or written on materiality and Julian of Norwich, vulnerability and *The Wide Road* by Carla Harryman and Lyn Hejinian, and autobiography in David Wojnarowicz's *Rimbaud in New York* series. Vitale edits *textsound*, an online audio journal, and posts her own audio at *limit*.

Catherine Wagner's books include *Nervous Device* (forthcoming from City Lights in September), *My New Job* (Fence, 2009), *Macular Hole* (Fence, 2004), *Miss America* (Fence, 2001) and a dozen chapbooks, including *Born* (Dusie, 2009) and *Imitating* (Leaf Press, UK, 2004). Her work has been anthologized in the *Norton Anthology of Postmodern American Poetry* (forthcoming), *Out of Everywhere: Linguistically Innovative Poetry by Women in North America and the UK* (second edition, forthcoming), *Gurlesque*, *Poets on Teaching*, *Starting Today*, *Best of Fence*, *Best American*

Erotic Poems and elsewhere; new poems and essays appear or are forthcoming in *Lana Turner, Poetic Labor Project, Cambridge Literary Review, Abraham Lincoln, The Awl, New American Writing, Evening Will Come, Claudius App* and elsewhere. With Cara Benson and Elizabeth Bryant, she edited a 2010 tribute to Leslie Scalapino on *Delirious Hem*; for *Chicago Review's* special issue on Barbara Guest, she edited a collection of previously unpublished work by Guest. Her performances and poems are archived on the [PennSound](#), Archive of the Now and Poetry Foundation web sites. She is associate professor of English at Miami University in Oxford, Ohio.

Born in New York City in 1953, Kenneth Warren is a civic journalist, editor, independent scholar, public librarian and poet. He obtained a BA and MLS from SUNY/Buffalo where he studied the poetics of Blake and Olson with Jack Clarke, Robert Creeley, William Sylvester, and Ruthven Todd. He is the founder and editor of *House Organ*, a letter of poetry and prose, wherein he has been serializing his ongoing study—"The Emperor's New Code: Ideology, Typology, and Mystery in the Lives and Works of Vincent Ferrini and Charles Olson." He is a founding member of *The Lakewood Observer*, a newspaper experiment in civic journalism. He was an associate editor for *Contact II*, a poetry review, and for *Alternative Press*, a music magazine. He introduced and edited with Fred Whitehead, *The Whole Song: Selected Poems by Vincent Ferrini* (University of Illinois Press, 2004). His two collections of poetry are *Rock/the Boat: Book One* (Oasis Press, 1998) and *The Wandering Boy* (Flo Press, 1979). A collection of essays, *Captain Poetry's Sucker Punch: A Guide to the Homeric Punkhole, 1980–2012*, has just been published by Blaze Vox Books. He lives in Ransomville, New York. <http://tinyurl.com/89zrdw3>

Donald Wellman is a poet, essayist, editor, and translator. Wellman's poetry includes *A North Atlantic Wall*, recently released by Dos Madres Press. In 2009, his *Prolog Pages* was published by Ahadada. Other titles include *Urika*, a chapbook from Boat Train in Gloucester, *Baroque Threads* (Mudlark) and *Fields* (Light and Dust). From 1981-1994, he edited the O.ARS series of anthologies, devoted to topics bearing on postmodern poetics, including volumes entitled *Coherence, Perception* and *Translations: Experiments in Reading*. In addition to the poetry of Antonio Gamoneda (Cervantes Prize 2006), he has translated the poetry of Emilio Prados, Blaise Cendrars and Yvan Goll. His translation of Gamoneda's *Gravestones* is available from the University of New Orleans Press. He has written on the poetry of Williams, Olson, Pound and many associated figures, as well as on transcultural and hybrid poetics. He teaches at Daniel Webster College in Nashua, New Hampshire. His website: <http://faculty.dwc.edu/wellman/don.htm>.

Chris Winkler earned his B.A. in English from Yale University in 2007 and his M.A. from the University of Warwick (UK) in 2009. His research interests include modern and contemporary American and British poetry and poetics; the history of authorship; biography; and the history of the lyric. He has recently presented two papers on Robert Lowell and is currently a third year English PhD student at Temple University.