

Contributors

Kazim Ali was born in the United Kingdom and has lived transnationally in the United States, Canada, India, France, and the Middle East. His books encompass multiple genres, including the volumes of poetry *Inquisition, Sky Ward*, winner of the Ohioana Book Award in Poetry; *The Far Mosque*, winner of Alice James Books' New England/New York Award; *The Fortieth Day*; *All One's Blue*; and the cross-genre texts *Bright Felon* and *Wind Instrument*. His novels include the recently published *The Secret Room: A String Quartet* and among his books of essays are the hybrid memoir *Silver Road: Essays, Maps & Calligraphies* and *Fasting for Ramadan: Notes from a Spiritual Practice*. He is also an accomplished translator (of Marguerite Duras, Sohrab Sepehri, Ananda Devi, Mahmoud Chokrollahi and others) and an editor of several anthologies and books of criticism. After a career in public policy and organizing, Ali taught at various colleges and universities, including Oberlin College, Davidson College, St. Mary's College of California, and Naropa University. He is currently a Professor of Literature at the University of California, San Diego. His newest books are a volume of three long poems entitled *The Voice of Sheila Chandra* and a memoir of his Canadian childhood, *Northern Light*.

Julie Carr is the author of ten books of poetry and prose, including *Real Life: An Installation* (Omindawn 2018), *Objects from a Borrowed Confession* (Ahsahta, 2017), and *Someone Shot my Book* (University of Michigan Press, 2018). Earlier books include *100 Notes on Violence* (Ahsahta, 2010), *RAG* (Omindawn, 2014), and *Think Tank* (Solid Objects, 2015). She is also the author of the critical study of Victorian poetry, *Surface Tension: Ruptural Time and the Poetics of Desire in Late Victorian Poetry* (Dalkey Archive, 2014). With Jeffrey Robinson, she is the coeditor of *Active Romanticism* (University of Alabama Press, 2015). Her co-translation of Leslie Kaplan's *Excess-The Factory* was published by Commune Editions in 2018. A former NEA fellow, Carr is a professor at the University of Colorado in Boulder. With Tim Roberts she is the co-founder of Counterpath Press, Counterpath Gallery, and Counterpath Community Garden in Denver.

Colin Dayan is the Robert Penn Warren Professor in the Humanities and a Professor of Law at Vanderbilt University. Besides *Haiti, History, and the Gods* (1998), Colin Dayan has written on prison rights, the legalities of torture, canine profiling, animal law, and the racial contours of US practices of punishment for *The Boston Review*, *The New York Times*, *The London Review of Books*, and *Al Jazeera America*. Recent books include: *The Story of Cruel and Unusual* (2007) and *The Law is a White Dog: How Legal Rituals Make and Unmake Persons* (2011). She has since published *With Dogs at the Edge of Life* (2015) and *In the Belly of Her Ghost* (2019). Forthcoming is *Animal Quintet*, a meditation on animals ranging from Southern war horses loved by Civil War generals to the possum in her backyard.

Cristina Rivera Garza is an award-winning author, translator and critic, and the only two-time winner of the International Sor Juana Inés de la Cruz Prize (for *Nadie me verá llorar* in 2001, and again in 2009 for *La muerte me da*). She is also the recipient of the Roger Caillois Award for Latin American Literature (Paris, 2013) and the Anna Seghers prize (Berlin, 2005). Her books include six novels, three collections of short stories, five collections of poetry and three non-fiction books; originally written in Spanish, her works have been translated into English, French, Italian, Portuguese, Korean, and more. Her most recent novels are *The Iliac Crest* (2018) and *The Taiga Syndrome* (2019); *Los muertos indóciles. Necroescrituras y desapropiación*, her most recent book of criticism, comparatively explores the contemporary discussions surrounding conceptualist writing in the United States, post-exoticism in France, as well as communally-based writing throughout the Americas. Born in Mexico in 1964, Rivera Garza has lived in the United States since 1989. She is Distinguished Professor in Hispanic Studies and Director of the PhD in Creative Writing in Spanish at the University of Houston.

Mark Harris teaches at the University of Cincinnati and Maryland Institute College of Art. He researches how individuals and groups use language, imagery, and music to reveal everyday experience as remarkable. His artwork and writing concern intentional communities and avant-garde groups, including Fourier's 19th-century Harmony, Surrealist writers, 1960s communes, Beat poets and filmmakers, and musician communities including Caribbean singers and UK punk bands. Selected recent art initiatives include *Camp Street Corner*, Wave Pool, Cincinnati, 2020; *timbreland*, Contemporary Arts Center, Cincinnati, 2020; *Facts 'n' Figures*, Kunstraum am Schauplatz, Vienna, 2020; *Flugblätter*, Clay Street Press/Cincinnati, Düsseldorf/Germany, Kendall/England, Dordrecht/Holland, Maebashi/Japan, Loitz/Germany, 2017-2020; *Songs the Plants Taught Us*, Anytime Dept., Cincinnati, 2019; *Words*, Converso, Milan, 2019; *Plastilene*, fluc, Vienna, 2018; *Sparrow Come Back Home*, ICA London, 2016-17. Selected recent publications include "Music to die to," *Divergence Press*, Centre for New Music, University of Huddersfield, 2019; Artforum.com reviews, 2015-19; "'Turntable Materialities,'" *Seismograf*, Denmark, 2017; "Intoxicating Painting," *Journal of Contemporary Painting*, 2017; "The Materiality of Water," *Aesthetic Investigations*, 2015; "Mighty Sparrow's Calypsos/Sparrow Come Back Home," Delaware Center for the Contemporary Arts, Wilmington, 2015; "Countercultural Intoxication: an Aesthetics of Transformation," book chapter in *West of Center: Art and the Counterculture Experiment in American Art, 1965-1977*, University of Minnesota Press, 2011.

Madelaine Caritas Longman is a poet, essayist, and PhD student in Concordia University's Interdisciplinary Humanities program. Her writing has appeared in *Room*, *Lemon Hound*, *Prism*, and elsewhere. Her first book, *The Danger Model*, was released in 2019 by McGill-Queen's University Press.

Ella Longpre is an author, musician, and performance artist. Her first book, *How to Keep You Alive*, was published in 2017 by Civil Coping Mechanisms, and a French bilingual edition of her chapbook *Apocalune* (originally published by The Lune in 2016) is due out from Les Écrits 9 in 2020. Previous chapbooks were published by Awst and Monkey Puzzle, and she currently has work in *jubilat* and *Pulpmouth*. Ella teaches poetry at the Lighthouse Writers Workshop and Naropa University and is earning a PhD from the University of Denver. She can be found in the woods.

Jim V. Miranda is an Assistant Professor in the English and Media Studies Department at Bentley University. His research and teaching specializes in Latinx and Indigenous literature, narratives of (im)migration, and border studies. His current project *Border Transits: Deserts, Bridges, and Networks* introduces a cross-disciplinary study of border crossing narratives in ethnography, critical cartography, and literature from the modern-day region that spans the Mexico-U.S. border. His research has been supported by the Colorado School of Arts and Humanities, Cookson Experimental Essay Prize, and the Tinker Foundation. Jim's current publications include a chapter entitled "Techno/Memo: The Politics of Cultural Memory in Alex Rivera's *Sleep Dealer*" in *Latinx Ciné in the Twenty-First Century* (University of Arizona Press, 2019). He also has several forthcoming articles including: "Watchmen and Speculating on the Future of the Humanities," co-authored, *Inks: The Journal of the Comics Study Society* (Ohio State University Press, 2020); and "The Bounds of Sovereignty" in *English Language Notes Issue: Indigenous Futures and Medieval Pasts* (Duke University Press, 2020).

Robin Myers, poet and translator, grew up in the United States and lives in Mexico City. She was among the winners of the 2019 Poem in Translation Contest held by Words Without Borders and the Academy of American Poets. Recent or forthcoming translations include *The Restless Dead* by Cristina Rivera Garza (Vanderbilt University Press, Fall 2020), *Cars on Fire* by Mónica Ramón Ríos (Open Letter Books, 2020), *Animals at the End of the World* by Gloria Susana Esquivel (University of Texas Press, 2020), and *Lyric Poetry Is Dead* by Ezequiel Zaidenweg (Cardboard House Press, 2018).

Jeffrey Pethybridge is the author of *Striven, The Bright Treatise* (Noemi Press 2013). He teaches in the Jack Kerouac School of Disembodied Poetics at Naropa University where he is Director of the Summer Writing Program. He lives in Denver with the poet Carolina Ebeid and their son Patrick; together they curate and host the Lord Weary's Reading Series, and edit *Visible Binary*. He's currently at work on a documentary project centered on the recently released torture memos entitled "Force Drift, an Essay in the Epic." He grew up in Virginia.

Andrea Quaid's work focuses on poetry and poetics, pedagogy, and feminist studies. She is co-editor of *Acts + Encounters*, a collection of works about experimental writing and community, and *Urgent Possibilities, Writings on Feminist Poetics and Emergent Pedagogies*, both published on eohippus labs. With Harold Abramowitz, she curates RAD! Residencies at the Poetic Research Bureau. She teaches in the Bard College Language & Thinking Program and in the Critical Studies Department at California Institute of the Arts. She directs Humanities in the City, public programs focused on education equity and the transformational power of interdisciplinary humanities study in classrooms and communities.

Adra Raine, author of "Want-Catcher" (The Operating System, 2018), recently completed her PhD in contemporary U.S. poetry at the University of North Carolina at Chapel Hill. She is currently editing a book manuscript based on her dissertation, "Resonance Over Resolution: Resisting Definition in Susan Howe, Nathaniel Mackey, and Ed Roberson's Post-1968 Poetics" and working on a creative project titled *Undissertating*, which is or isn't what it sounds like it might be.

Jordan Scott is the author of *Silt; blert; Decomp*, a collaboration with Stephen Collis and ecosphere of British Columbia; and *Night & Ox*. His chapbooks include *Clearance Process* and *Lanterns at Guantánamo*. Both chapbooks treat his experience after being allowed access to Guantanamo Bay in April 2015. Scott was the 2015/16 Writer-in-Residence at Simon Fraser University and the recipient of the 2018 Latner Writers' Trust Poetry Prize for his contributions to Canadian poetry. Scott works with Broc Rossell at The Elephants: <https://theelephants.net>.

Sophie Seita is an artist and academic working with text, sound, and translation on the page, in performance and other media. She's the author, most recently, of *My Little Enlightenment* (Pamenar, 2020) and *Provisional Avant-Gardes: Little Magazines from Dada to Digital* (Stanford University Press, 2019), the translator of Uljana Wolf's *Subsisters: Selected Poems* (Belladonna, 2017), and the editor of *The Blind Man* (Ugly Duckling Presse, 2017), named one of the Best Art Books of 2017 by *The New York Times*. She works internationally on various projects and has performed at La MaMa Galleria, Bold Tendencies, the Royal Academy, the Arnolfini, Kunsthalle Darmstadt, JNU (New Delhi), Raven Row, Parasol Unit, the Drawing School, Art Night London, Kettle's Yard, and elsewhere. In 2019, she had a solo exhibition of text, video, and performance props at [SPACE] in Hackney. Following her Junior Research Fellowship at Queens' College Cambridge, she's currently an Assistant Professor at Boston University, working on a book of lyric essays, called *Lessons of Decal*, and *The Gracious Ones*, a philosophical ballet in pieces.

Peter Szendy is David Herlihy Professor of Humanities and Comparative Literature at Brown University. Among his publications: *Of Stigmatology: Punctuation as Experience* (Fordham University Press, 2018); *Le Supermarché du visible: Essai d'iconomie* (Éditions de Minuit, 2017); *All Ears: The Aesthetics of Espionage* (Fordham University Press, 2016); *Phantom Limbs: On Musical Bodies* (Fordham University Press, 2015); *Apocalypse-Cinema: 2012 and Other Ends of the World* (Fordham University Press, 2015); *Kant in the Land of Extraterrestrials: Cosmopolitical Philosophictions* (Fordham University Press, 2013). At the Cogut Institute, Szendy leads the Economies of Aesthetics Initiative.

Edwin Torres has performed his multi-disciplinary *bodylingo* poetics worldwide. His ten books of poetry include, *XOETEOX: the infinite word object* (Wave Books), *Americoscopia* (University of Arizona Press) and *The PoPedology of an Ambient Language* (Atelos). He is editor of the inter-genre anthology, *The Body In Language: An Anthology* (Counterpath Press), and wordist-soundist of *Sowndhauz*, an electro-lingo duo with musician Matt Harle. He's taught his process-oriented workshop, "Brainlingo: Writing The Voice of the Body" at many venues. Anthologies include: *Fractured Ecologies*, *The ModPo Reader*, *American Poets in the 21st Century: The Poetics of Social Engagement*, and *Post-Modern American Poetry Vol. 2*.

Lindsay Turner is the author of *Songs & Ballads* (Prelude Books, 2018). Her translations from the French include the poetry collections *adagio ma non troppo*, by Ryoko Sekiguchi (Les Figues Press, 2018) and *The Next Loves*, by Stéphane Bouquet (Nightboat Books, 2019), as well as books of philosophy by Frédéric Neyrat (*Atopias*, co-translated with Walt Hunter, Fordham University Press, 2017), Souleymane Bachir Diagne (*Postcolonial Bergson*, Fordham University Press, 2019), and Anne Dufourmantelle (*In Defense of Secrets*, Fordham University Press, forthcoming). She lives in Denver, where she is Assistant Professor in the Department of English and Literary Arts at the University of Denver.

Ronaldo V. Wilson, PhD, is the author of *Narrative of the Life of the Brown Boy and the White Man* (University of Pittsburgh, 2008), winner of the 2007 Cave Canem Prize., *Poems of the Black Object* (Futurepoem Books, 2009), winner of the Thom Gunn Award for Gay Poetry and the Asian American Literary Award in Poetry in 2010. His latest books are *Farther Traveler: Poetry, Prose, Other* (Counterpath Press, 2015), finalist for a Thom Gunn Award for Gay Poetry, and *Lucy 72* (1913 Press, 2018). Co-founder of the Black Took Collective, Wilson is also a mixed media artist, dancer and performer. He has performed in multiple venues, including the Pulitzer Arts Foundation, UC Riverside's Artsblock, Georgetown's Lannan Center, Dixon Place, the Atlantic Center for the Arts, and Louisiana State University's Digital Media Center Theater. The recipient of fellowships from Cave Canem, the Djerassi Resident Artists Program, the Ford Foundation, Kundiman, MacDowell, the National Research Council, the Provincetown Fine Arts Work Center, the Center for Art and Thought, and Yaddo, Wilson is Professor of Creative Writing and Literature at U.C. Santa Cruz, serving on the core faculty of the Creative Critical PhD Program, and co-directing the Creative Writing Program.