

CONTRIBUTORS

James Arnold's work on Aimé Césaire spans four decades. In 1981 he published a book on Césaire's poetry at Harvard University Press. In the mid-1980s he established the CARAFBooks collection (CARibbean and AFrican Literature translated from French) at the University of Virginia Press. Arnold commissioned Clayton Eshleman and Annette Smith to translate Césaire's *Lyric and Dramatic Poetry, 1946-1982* for the CARAF series (1990). He was the editor-in-chief of Césaire's complete literary works in French, completed in the poet's centennial year (2013) for CNRS-Éditions. Since the 1980s Arnold has emerged as a major figure in comparative Caribbean literary studies. He was editor-in-chief of the three-volume *History of Literature in the Caribbean*, published under the sponsorship of the International Comparative Literature Association between 1994 and 2001. During the same period he founded, at the University Press of Virginia, the cross-cultural book series *New World Studies*. James Arnold is writing a new book in French on Aimé Césaire's poetry and poetics that will draw on major discoveries made by his research team for their Paris edition as well as the refinements resulting from his collaboration with Clayton Eshleman.

Eugénio de Andrade (1923-2005) was, after Fernando Pessoa, the best known Portuguese poet of the 20th century. He won all of Portugal's literary awards, as well as the prestigious Prix Jean Malrieu from France. His work has appeared in well over twenty languages, including French, Spanish, Italian, Russian, Hungarian, Polish, Norwegian, Greek, Japanese and Chinese. In 1988 he made a reading tour of the United States with his translator, Alexis Levitin. Here in this country, eleven volumes of his work have appeared: *Inhabited Heart*, *White on White*, *Memory of Another River*, *Solar Matter*, *Another Name for Earth*, *The Shadow's Weight*, *The Slopes of a Gaze*, *Close to Speech*, *Dark Domain*, *Forbidden Words: Selected Poetry of Eugénio de Andrade* (New Directions, 2003), and *The Art of Patience*.

Rito Ramón Aroche (Havana, 1961) is the author of numerous poetry collections, among them *Material Entrañable* (1994), *Puerta Siguierte* (1996), *Cuasi – vol. II-* (1998), *Cuasi - vol. I-* (2002), *El libro de los colegios reales* (2005), *Del río que durando se destruye* (2005), *Andamios* (2007), *Historias que confunden* (2008), *Las fundaciones* (2011), *Una vida magenta* (2014). *Límites de Alcanía* appeared in a Dutch edition from Bokeh in 2016 (Leiden). Several of his books are currently in the editing and production stages, among them *Libro de las*

profesiones (stories), the first part of a trilogy. English translations of his poetry have recently appeared in *Americas Quarterly* and *Dispatches*. A bilingual fine art broadside of Aroche's *Andamios / Scaffoldings* (tr. Dykstra) is forthcoming from Red Hydra Press.

Dawn-Michelle Baude is an international writer, educator and Senior Fulbright Scholar. The author of seven volumes of poetry (*Finally: A Calendar*, Mindmade, 2009 being the latest), two volumes of translations, three art catalogues, three communications books, and one children's book, Baude has written for *Condé Nast*, the *Los Angeles Times* and *Huffington Post*. Her writing on art, design and culture has been featured in *Newsweek International* and on *artcritical.com*, as well as other outlets. Baude's prose and poetry have appeared in *The Writing Disorder*, *Interim*, *TXTOBJX*, and *New American Writing*, among others. Excerpts from her memoir, *FREEZE FRAME*, won First Place in Nonfiction at the 2016 Tucson Festival of Books and the fall 2016 Noepe Residency Fellowship. She has taught at the American University of Paris, American University of Beirut, and John Cabot University in Rome. At present, she makes her home in Las Vegas, where she is a Contributing Writer at the *Las Vegas Weekly*.

Susan Bernofsky directs the translation program at Columbia University's School of the Arts. Her awards include the 2015 Independent Foreign Fiction Prize, the 2015 Oxford Weidenfeld Translation Prize, the 2015 Ungar Award for Literary Translation, a Guggenheim Fellowship, the Helen and Kurt Wolff Translation Prize and the Hermann Hesse Translation Prize. She blogs about translation at www.translationista.com.

Aloysius Bertrand (1807-1841) is considered the father of the French prose poem. His masterpiece, *Gaspard de la Nuit*, subtitled "Fantasies in the Manner of Rembrandt and Callot," dated 1836 though published posthumously in 1842, gathers the bulk of his prose poetry. Influenced by the German Romantics, and particularly by E.T.A. Hoffmann's collection of short stories and essays, *Fantasy Pieces in the Manner of Callot*, it offers, in compact fragments few of which are longer than a page, a phantasmagoric vision of the Middle Ages and the Renaissance complete with alchemists, minstrels, saltimbanks, executioners, gnomes, witches at their Sabbath, and the devil himself. The book proved an inspiration on Charles Baudelaire, Stéphane Mallarmé, and Isidore Ducasse, and was

still cited as influential by André Breton.

Paul Blackburn was born in St. Albans, Vermont in 1926. He translated work by Federico García Lorca, Octavio Paz, Pablo Picasso and Julio Cortázar. He also translated the entirety of the *Poem of the Cid*. His translations from the Provençal are collected in *Proensa*. His own *Collected Poems* was published in 1985. He died in 1971.

Daniel Borzutzky's books and chapbooks include, among others, *The Performance of Becoming Human* (2016), *In the Murmurs of the Rotten Carcass Economy* (2015), *Bedtime Stories for the End of the World!* (2015), *Data Bodies* (2013), *The Book of Interfering Bodies* (2011), and *The Ecstasy of Capitulation* (2007). He has translated Raúl Zurita's *The Country of Planks* (2015) and *Song for his Disappeared Love* (2010), and Jaime Luis Huenún's *Port Trakl* (2008). His work has been supported by the Illinois Arts Council, the National Endowment for the Arts, and the Pen/Heim Translation Fund. He lives in Chicago.

André Breton was born in 1896 in Tinchebray, France. For over forty years he was the leader, and primary theorist, of the Paris Surrealists, and whose work served as a touchstone for Surrealist groups around the world. His later life was also marked by a commitment to Anarchist and Antifascist activities, as well as opposition to French colonialism--he was one of the signatories of the *Déclaration sur le droit à l'insoumission dans la guerre d'Algérie*. He died in 1966.

Garrett Caples is the author of three full-length poetry collections, including the brand-new *Power Ballads* (Wave Books, 2016). He has also written a book of essays, *Retrievals* (Wave, 2014), and a pamphlet, *Quintessence of the Minor: Symbolist Poetry in English* (Wave, 2010). He co-edited *Incidents of Travel in Poetry: New and Selected Poems by Frank Lima* (City Lights, 2016), *Particulars of Place* by Richard O. Moore (Omnidawn, 2015), and *Collected Poems of Philip Lamantia* (California, 2013). A freelance writer, he is also an editor at City Lights, where he curates the Spotlight poetry series. He lives in San Francisco.

Valerie Mejer Caso was born in 1966 in Mexico City. She has five books of poetry: *de la ola el atajo* (Amargord, 2013), *Cuaderno de Edimburgo* (Amargord, 2012), *Geografías de Niebla*

(Tucán de Virginia, 2007), *Esta Novela Azul* (Tucán de Virginia 2005, México), and *Ante el ojo del cíclope* (Tierra Adentro, 2000). She has two books in English translation: a selected volume of poems *Rain of the Future* (Action Books, 2014), edited and translated by C.D. Wright, Forrest Gander, and Alexandra Zellman Döring, and *This Blue Novel* (Action Books, 2015), translated by Michelle Gil-Montero.

Rosalía de Castro is the grand poet of the Galician Rexurdimento or resurgence of Galician in the late 19th century. She lived from 1836-1885 and wrote two books of poetry in Galician, *Cantares Gallegos* (Galician Songs) and *Follas Novas* (New Leaves), as well as poetry and fiction in Castilian. Her work is influenced by German romanticism as well as by the political events in her own country, Galicia, which was treated negatively by Spain (the state that still encloses it to this day) and whose economic situation forced the emigration of one-quarter of Galician men in the late 19th century. Her work resonates today as our contemporary for its relentless defense of women's rights and for the rights of the poor, of migrants, of those who live precarious lives. *Galician Songs* was published on 17 May 1863; since 1963, the 17th of May has been celebrated as a Galician holiday, Galician Literature Day, and each year one writer is chosen for extensive celebration.

Paul Celan is widely considered to be one, of not the, major German-language poets of the twentieth century. Born in 1920 in Czernowitz, Bukowina (now in the Ukraine), he was sent to a forced labor camp during World War II. After two years in Bukarest, Romania, he settled in Paris in 1948, where he lived and wrote until his suicide in 1970.

Aimé Césaire was born in 1913 in Martinique. In 1936, he founded the journal *L'Étudiant noir*, and published the first works by Leon Damas and Leopold Sedar-Senghor. In 1941, he and his wife, the writer and scholar Suzanne Césaire, founded the journal *Tropiques*. He is best known in the United States for two books: *Cahier d'un retour au pays natal* (available as *Notebook of a Return to the Native Land*, tr. Clayton Eshleman and Annette Smith) and *Discours sur le colonialisme* (available as *Discourse on Colonialism*, tr. Joan Pinkham). He died in 2008.

René Char was born in L'Isle sur la Sorgue in 1907. His poems began appearing in

publication in the early 1920's, and his first book appeared in 1928. Soon thereafter, he met Paul Éluard, André Breton, Louis Aragon, and René Crevel and became active in Surrealist activities. During the Second World War, he was a commander in the French Resistance, and remained engaged in political activism for the remainder of his life. He died in 1988.

Kristin Dykstra has translated numerous poetry collections, including many by contemporary Cuban writers. Three of her most recent bilingual editions, with her critical introductions, appeared from the University of Alabama Press in 2016: *The Counterpunch (And Other Horizontal Poems)*, by Juan Carlos Flores; *Breach of Trust*, by Ángel Escobar; and *The World as Presence*, by Marcelo Morales. In 2015 she wrote the commentary series "Intermedium" for *Jacketz*. Her translation of *Other Letters to Milena*, by Reina María Rodríguez, was published by UAP in 2014, and her prior translations of poetry by Rodríguez are available in bilingual editions from Factory School and Green Integer. She won the 2014 Gulf Coast Prize in Literary Translation for her renditions of poems by Morales.

Paul Eluard (1895-1952) was an active member in Paris DADA and an early participant in the Paris Surrealist group. By the late 1930's, he had moved completely away from Surrealism. During the Second World War reaffirmed his commitment to the Communist Party, and also became an active member of the French Resistance. His poems of resistance during the war were widely circulated throughout occupied France. In English, his books include *Capital of Pain*, *Love, Poetry*, and *Last Love Poems*, all from Black Widow Press.

The three Clayton Eshleman poems in this issue are from *Penetralia*, a manuscript of poems written over the past decade to be published by Black Widow Press in 2017. The essay on Upper Paleolithic cave art was written in 2007 for a lecture with slides on Eshleman's research on the origin of image making that resulted in his 2003 study: *Juniper Fuse: Upper Paleolithic Imagination & The Construction of the Underworld* (Wesleyan University Press). This is the first book ever by a poet on this vast, essential, and relatively uncharted realm. Eshleman continues to live with his wife Caryl in Ypsilanti, Michigan. His most recent books include *Clayton Eshleman / The Essential Poetry 1960-2015* published by Black Widow

Press, and (as editor) *A Sulfur Anthology* from Wesleyan University Press, 2015, based on the magazine he founded and edited from 1981 to 2000.

Sesshu Foster has taught in East L.A. for 30 years. He's also taught writing at the University of Iowa, the California Institute for the Arts, Naropa University's Jack Kerouac School of Disembodied Poetics, Pomona College and the University of California, Santa Cruz. His work has been published in *The Oxford Anthology of Modern American Poetry*, *Language for a New Century: Poetry from the Middle East, Asia and Beyond*, and *BAX: Best American Experimental Writing*. Winner of two American Book Awards, his most recent books are the novel *Atomik Aztex* and the hybrid *World Ball Notebook*.

Antonio Gamoneda (born 1931 Oviedo, Spain) is the recipient of Spain's Cervantes Prize (2006) among other honors. The poems in *Arden las perdida* (The Burning of Losses), like those in *Gravestones* (U. New Orleans Press 2010, trans. Donald Wellman) draw upon memories that originate in the last years of the Spanish Civil War. In these poems Gamoneda unpacks trace memories from his childhood that derive from witnessing unspeakable acts of violence and atrocities committed by the armies of Francisco Franco who used punishing brute force to consolidate his powers. The fascination of these images, for the reader lies in the process of recovering memories that the poet and other survivors were forced to suppress for the sake of survival. At several movements in the unfolding of this collection the theme of voluntary suicide arises, desperate acts on the part of those unable to cope with oppression and whose fate is memorialized here. Gamoneda uses a fragmented language struggling to grasp unspeakable contents that haunt not only the spirit of the author but the spirit of contemporary Spain, a spirit not in the least secure about its recent past and its current identity. A key image from these poems of mournful soul searching is that of un armario lleno de sombras ("a wardrobe filled with shadow") a phrase which also serves as the title for Gamoneda's recent autobiography.

Galo Ghigliotto (Valdivia, 1977) is a poet, fiction writer and editor. His books of poetry include *Valdivia* (2006), *Bonnie&Clyde* (2007) and *Aeropuerto* (2009), and a work of fiction *A cada rato el fin del mundo* (2013). He is the publisher of an independent poetry press – Editorial Cuneta. He lives in Santiago, Chile.

Michelle Gil-Montero is a poet and translator of contemporary Latin American poetry. Her book translations include *This Blue Novel* by Valerie Mejer Caso; *Dark Museum* (2014), *Mouth of Hell* (2013), and *The Tango Lyrics* (2013) by Maria Negroni; and *Poetry After the Invention of América: Don't Light the Flower* by Chilean poet Andrés Ajens (2011). She has published one poetry chapbook, *Attached Houses* (2013). She lives in Pittsburgh.

Pierre Joris most recently published *The Agony of I.B.* (a play commissioned & produced in June 2016 by the Théâtre National du Luxembourg; Editions PHI); *An American Suite* (early poems; inpatient press 2016); *Barzakh: Poems 2000-2012* (Black Widow Press 2014) & *Breathturn into Timestead: The Collected Later Poetry of Paul Celan* (FSG 2014).

Anne Kawala is a transdisciplinary artist & writer based in France, who often collaborates with directors, choreographers, musicians, and artists. Performances for dialogue, dance, and theater have been performed internationally at venues such as Palais de Tokyo in Paris, Akademie Schloss Solitude in Stuttgart, and Mamco in Geneva, among many others. Books include *De la rose et du renard, leurs couleurs et odors* (CiPM), *Le Cowboy et le poète* (Editions de l'Attente), and *Le déficit indispensable; screwball* (Al Dante). Anne Kawala co-directs the online review *RoTor*. More information can be found at <http://anne.kawala.free.fr>.

Alexis Levitin's thirty-nine books of translation include Clarice Lispector's *Soulstorm* and Eugenio de Andrade's *Forbidden Words*, both from New Directions. Recent books include Salgado Maranhão's *Blood of the Sun* (Milkweed Editions, 2012), Eugenio de Andrade's *The Art of Patience* (Red Dragonfly Press, 2013), Ana Minga's *Tobacco Dogs* (The Bitter Oleander Press, 2013), Santiago Vizcaino's *Destruction in the Afternoon* (Diálogos Books, 2015), Sophia de Mello Breyner Andresen's *Exemplary Tales* (Tagus Press, 2015) and Salgado Maranhão's *Tiger Fur* (White Pine Press, 2015). Levitin worked in close collaboration with Eugenio de Andrade for a quarter of a century, publishing eleven collections of his.

Born in Spanish Harlem in 1939, Frank Lima endured a difficult and violent childhood, discovering poetry as an inmate of the juvenile drug treatment center on North Brother Island in the East River, under the tutelage of the painter, Sherman Drexler. Through

Drexler, Lima met Kenneth Koch, Frank O'Hara, and other members of the New York School of poets, leading to his first book, *Inventory* (Tibor de Nagy Editions, 1964). After publishing two further volumes, *Underground with the Oriole* (Dutton, 1971) and *Angel: New Poems* (Liveright, 1976), and earning an MFA at Columbia University in 1976, Lima withdrew from the poetry world, pursuing a successful career as a professional chef. A new and selected poems, also called *Inventory* (Hard Press), edited by David Shapiro, appeared in 1997. He continued to write a poem a day, but seldom published, for the rest of his life. He died in 2013. *Incidents of Travel in Poetry: New and Selected Poems* appeared from City Lights in 2016.

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, the Stephen Henderson Award from the African American Literature and Culture Society, a Guggenheim Fellowship, the Ruth Lilly Poetry Prize from the Poetry Foundation and the Bollingen Prize for American Poetry. He is the Reynolds Price Professor of English at Duke University.

Andrei Molotiu is the author of the art-historical monograph *Fragonard's Allegories of Love* (J. Paul Getty Museum) and of *Nautilus* (Fahrenheit Verlag), a collection of his abstract comics, and the editor of the Eisner-Award nominated *Abstract Comics: The Anthology* (Fantagraphics). His art has been exhibited nationally, and his poems and poetry translations have appeared in *Exquisite Corpse*, *The Hat*, and *Beacons*. He teaches at Indiana University, Bloomington. His art can be seen on the sporadically updated blotcomics.blogspot.com.

Erín Moure has published 16 books of poetry, one of essays, a memoir, and has translated 15 books of poetry from French, Spanish, Galician and Portuguese. Recent work include *Insecession* (BookThug), a biopoetics published with Chus Pato's *Secession*, and *Kapusta* (Anansi). New in 2016 are translations of François Turcot's *My Dinosaur* (BookThug), Chus Pato's *Flesh of Leviathan* (Omnidawn) and Rosalía de Castro's *New Leaves* (Small Stations). *Planetary Noise: The Poetry of Erín Moure* (edited by Shannon Maguire) is forthcoming from Wesleyan in 2017, as is her translation of Wilson Bueno's *Paraguayan Sea* (Nightboat).

Sawako Nakayasu was born in Japan and raised in the US, and has also lived in France and China along the way. Her books include *The Ants* (Les Figues Press) and *Texture Notes* (Letter Machine), and recent translations include Tatsumi Hijikata's *Costume en Face* (Ugly Duckling Presse) and *The Collected Poems of Sagawa Chika* (Canarium Books), which won the 2016 PEN Award for Poetry in Translation. Other books include *Hurry Home Honey* (Burning Deck) and *Mouth: Eats Color – Sagawa Chika Translations, Anti-translations, & Originals*, which is a multilingual work of both original and translated poetry. Her translation of Takashi Hiraide's *For the Fighting Spirit of the Walnut* (New Directions) received the 2009 Best Translated Book Award from Three Percent. Nakayasu has also appeared on Japanese television as a poetry judge, performed in a re-enactment of Yvonne Rainer's *Grand Union Dreams* (dir. Yelena Gluzman) as well as in Cornelius Cardew's Paragraphs 4 & 7 from *The Great Learning* (dir. Tomomi Adachi).

Gaspar Orozco was born in Chihuahua, Mexico in 1971. He was a member of the punk rock band Revolución X in the 1990s and codirector of the 2011 documentary film *Subterraneans: Mexican Norteña Music in New York*. His books of poetry include *Abrir fuego* (Mexico City: Tierra Adentro, 2000), *El silencio de lo que cae* (Mexico City: Programa Editorial de la Coordinación de Humanidades, UNAM, 2000), *Notas del país de Z* (bilingual, translation by Mark Weiss) (Chihuahua: Universidad Autónoma de Chihuahua, 2009), *Astrodiario* (El Paso: Bagatela, 2010), *Autocinema* (Mexico City: Conaculta 2010), *Plegarias a la Reina Mosca* (Monterrey: Universidad Autónoma de Nuevo León, 2011), and, in collaboration with the artist Jairus, *Game of Mirrors*, an interactive e-book with English and Chinese translations. His work is featured in several poetry anthologies and has been published in literary publications in Mexico, the United States and the United Kingdom. He has translated

poetry from English, French and classical Chinese into Spanish. A career diplomat, he has served in New York, and at the Mexican Consulate in Los Angeles, as Consul for Community Affairs. He lives currently in New York.

Virgilio Piñera was born in Cuba in 1912. He was an extremely prolific poet, playwright, critic and fiction writer. His writing began to appear in publication in the early 1930's, and he spent much of the time in the 1940's and 1950's in self-imposed exile in Argentina, where he was friends with Polish author Witoldo Gombrowicz. He returned to Cuba in 1958, just prior to the victory of the Cuban Revolution, and soon ran afoul of Fidel Castro and Che Guevara due to his homosexuality. His work languished in obscurity for most of his remaining years, but is now regarded as a giant of Cuban letters.

Reina María Rodríguez was born in 1952 in Havana, Cuba. She currently has more than thirty books in print, with others forthcoming. PennSound hosts an author page for Rodríguez with audio and video resources. In 2014 Rodríguez won the Pablo Neruda Ibero-American Prize for Poetry, an award granted in Chile by an international jury and Chile's National Council for the Arts. Previously she received Cuba's National Literature Prize for 2013, the Alejo Carpentier Medal for achievement in Cuban literature (2002), and numerous other awards. She first emerged onto Cuba's national scene after she won a Julián del Casal prize in 1980, awarded by Cuba's National Union of Artists and Writers (UNEAC) for a collection called *Cuando una mujer no duerme* (When a Woman Isn't Sleeping). It was followed in 1984 by the prestigious international Casa de las Américas prize for another book, *Para un cordero blanco* (For a White Lamb). Rodríguez went on to write a string of poetry collections, including *En la arena de Padua* (On the Sands of Padua, winner of the Plural Magazine Prize [Mexico] and a Cuban National Critics' Award in the early 1990s), *La foto del invernadero* (The Winter Garden Photograph, with which she took a rare second Casa de las Américas prize in 1998 and picked up another National Critics' Award in 2000 for good measure), and many more. An incomplete list of her books of poetry from the twenty-first century includes *Catch and Release* (2006, National Critics' Award; a reprint will appear in Spain in 2016), *Las fotos de la Señora Loss* (2009), *Poemas de Navidad* (2011), and *El Piano* (released in Brazil in 2014 in a bilingual Spanish/Portuguese edition), as well as several editions forthcoming in various countries in 2016.

Kit Schluter is a writer, translator, and bookmaker living in Oakland, CA. His translation of Anne Kawala's *Screwball* will be published by Canarium Books in 2018. More information at www.kitschluter.com.

Susan M. Schultz is author of several volumes of poetry and poetic prose, including two volumes of *Dementia Blog* (Singing Horse Press) and the most recent installment of *Memory Cards, this the Thomas Traherne series*, from Talisman House. She founded Tinfish Press in 1995, and also writes criticism, reviews, and meditations on her blog. She is also author of *The Poetics of Impasse in Modern and Contemporary Poetry* from the University of Alabama Press. She lives with her family in Kāne'ohe, Hawai'i and cheers for the St. Louis Cardinals.

Petre Solomon (1923-1991), was a Romanian poet, translator and critic from Bucarest who met Celan during the latter's stay in the Romanian capital between 1945 & 1947. The two remained friends and corresponded until 1969. In 1987, Solomon published *Paul Celan: Dimensiunea Românească* (Paul Celan: The Romanian Dimension), a memoir of Celan's years in Bukarest.

Yoko Tawada was born in Tokyo in 1960 and moved to Germany when she was twenty-two. She writes in both Japanese and German and has received the Akutagawa Prize, the Adelbert von Chamisso Prize, the Goethe Medal, and the Tanizaki Prize.

Matt Turner (b.1974) is a poet, translator and critic who lives in New York City and Beijing. His work can be found in *Dispatches*, *Hyperallergic Weekend*, *Jacket2* and is forthcoming in *SET*. He is the translator of Lu Xun's *Wild Grass*.

Keith Waldrop is the author of numerous books of poetry and prose, and has also translated works by Charles Baudelaire, Paul Verlaine, Anne-Marie Albiach, Edmond Jabès, Jacques Roubaud and Claude Royet-Journoud. In 2009, his *Transcendental Studies: A Trilogy*, won the National Book Award for poetry. He currently lives in Providence, Rhode Island where he, with Rosmarie Waldrop, runs Burning Deck Press.

Mark Weiss has published nine books of poetry, most recently *As Luck Would Have It* (Shearsman Books, 2015) and *Dark Season* (Least Weasel, 2011). *Thirty-Two Short Poems for Bill Bronk, Plus One* appeared as an ebook in 2013 (<http://www.argotistonline.co.uk>). He edited, with Harry Polkinhorn, *Across the Line / Al otro lado: The Poetry of Baja California* (Junction, 2002). Among his other translations are *Stet: Selected Poems of José Kozer* (Junction, 2006), *Cuaderno de San Antonio / The San Antonio Notebook*, by Javier Manríquez (Editorial Praxis, 2004), and the ebook *La isla en peso/ The Whole Island*, by Virgilio Piñera (www.shearsman.com, 2010). His bilingual anthology *The Whole Island: Six Decades of Cuban Poetry* was published in 2009 by the University of California Press. He lives at the edge of Manhattan's only forest.

Donald Wellman is a poet and translator. As editor of O.ARS, he produced a series of annual anthologies of experimental work, including *Coherence* (1981) and *Translations: Experiments in Reading* (1984). His poetry works with sources from several languages. His collections include *Roman Exercises* (Talisman House, 2015), *The Cranberry Island Series* (Dos Madres, 2013), *A North Atlantic Wall* (Dos Madres, 2010), *Prolog Pages* (Ahadada, 2009), and *Fields* (Light and Dust, 1995). He has translated books by Antonio Gamoneda, Emilio Prados, Yvan Goll, and Roberto Echavarren. *Albiach / Celan: Reading Across Languages* is forthcoming (2016) from Annex Press.

Gozo Yoshimasu was born in 1939 in Tokyo, Japan. He is the author of numerous books of poetry and prose, and is the recipient of the Takami Jun Prize in 1971, the Rekitei Prize, the Purple Ribbon Medal in 2003, and the Order of the Rising Sun, Gold Rays in 2013. His *Alice Iris Red Horse*, edited by Forrest Gander, is from New Directions.