

AUTEURS

AUTHORS

Pierre Alferi was born in 1963 in Paris where he later studied at the ENS, rue d'Ulm. Having completed his doctoral thesis on Guillaume d'Ockham, he spent a period of time at the Villa Médicis before concentrating on translation, living between Paris and the Ile de Groix (his French translation of Giorgio Agamben's *Remnants of Auschwitz* appeared in 2003 [Ed. Rivages]). In 2001 he was invited to teach at the ENSBA in Lyon, and has taught at the École des Arts Décoratifs and the École des Beaux-Arts in Paris since 2007. The following books are available in English translation: *Natural Gaits*, translated by Cole Swensen (Sun & Moon Classics, 1995) *Oxo*, translated by Cole Swensen, with seven photographs by Suzanne Doppelt (Burning Deck, 2004) and *Night and Day*, translated by Kate Campbell (La Presse, 2012). For more information, go to alferi.fr.

Pierre Bayard est professeur de littérature française à l'Université Paris 8 et psychanalyste. Il est l'auteur de nombreux essais, dont *Qui a tué Roger Ackroyd ?* (Minuit, 1998), *Comment parler des livres que l'on n'a pas lus ?* (Minuit, 2007) et *Le Plagiat par anticipation* (Minuit, 2009). Ses livres sont traduits en plus de vingt-cinq langues. Dernier ouvrage publié : *Comment parler des lieux où l'on n'a pas été ?* (Minuit, 2012).

derek beaulieu is the author of five books of poetry (most recently the visual poem suite *silence*), three volumes of conceptual fiction (most recently the short fiction collection *How to Write*) and over 150 chapbooks. beaulieu is the youngest writer in Canada to have his papers collected in extensio by Simon Fraser University's Contemporary Literature Collection. Publisher of the acclaimed smallpresses housepress (1997–2004) and no press (2005–present), and former editor of *filling Station*, *dANdelion*, *endNote*, *Speechless* and *The Minute Review*, beaulieu has spoken and written on poetics nationally and internationally. He has just been named the visual poetry editor at UBUWeb. His first volume of criticism, *Seen of the Crime*, was published by Snare Books in 2011. beaulieu teaches at the University of Calgary, Alberta College of Art and Mount Royal University. In 2012 Bookthug is publishing his critical edition (co-edited with Gregory Betts) of bill bissett's *RUSH: what fuckan theory* and in 2013 Wilfrid Laurier

University Press is publishing *The Selected Fiction of John Riddell* (co-edited with Lori Emerson). 2013 also brings Wilfrid Laurier UP's *No more poetry, please: the selection poetry of derek beaulieu* as edited by Kit Dobson.

Caroline Bergvall is a writer and artist of French-Norwegian origins based in London. Works across artforms, media and languages. Projects alternate between books, audio pieces, collaborative performances and language installations. Latest book: *Meddle English: New and Selected Texts* (Nightboat Books, NY 2011). Currently being translated into French (Les Presses du Réel).

Charles Bernstein est l'auteur de quarante livres: recueils de poèmes, essais, traductions et collaborations; dont *My Way: Speeches and Poems* (U. of Chicago Press, 1999), *Girly Man* (U. of Chicago Press, 2006), et récemment, *All the Whiskey in Heaven* (Farrar, Straus, and Giroux, 2010) ainsi que *Attack of the Difficult Poems: Essays and Inventions* (U. of Chicago Press, 2011). On lui doit aussi des livrets d'opéra dont *Blind Witness* (Factory School, 2008) et *Shadowtime* (Green Integer, 2005), traduit par Juliette Valéry (Temps d'ombre). Charles Bernstein enseigne la littérature américaine et comparée à l'université de Pennsylvanie. Avec Bruce Andrews, il a dirigé la revue L=A=N=G=U=A=G=E de 1978 à 1981. Il est le co-fondateur de PENNSound (writing.upenn.edu/pennsound) et du Electronic Poetry Center (epc.buffalo.edu) qu'il dirige. En français ont déjà paru *Un test de poésie*, traduction collective (Un Bureau sur L'Atlantique, 1995), *Asile*, traduction Paul Keineg (Un Bureau sur L'Atlantique, 1998), et *Longues files de voitures revenant de la plage*, traduction Martin Richet (contrat maint, 2011). *Pied bot*, traduit par Martin Richet, avec une post-face de Jean-Marie Gleize et des photographies de Susan Bee, a été publié en 2012 par les éditions joca seria: <http://www.jocaseria.fr/Catalogue/Livres/Fiche%20livre/piedbot.html>

Patrick Beurard-Valdoie est l'auteur d'ouvrages d'arts poétiques (plus d'une vingtaine) ; d'essais sur les arts visuels (livres et catalogues) ; de performances poétiques (une centaine dans une douzaine de pays) ; de traductions (dernièrement : dossier Kurt Schwitters et dossier Hilda Morley dans la revue « Action poé-

tique ») ; d'actions pédagogiques (à l'École nationale supérieure des Beaux-arts de Lyon où il enseigne les pratiques d'écriture). En un mot : poète. Parmi ses livres, il y a *La fugue inachevée* (Léo Scheer / Al Dante, Paris, 2004). *Théorie des noms* (Textuel, coll. « l'œil du poète », Paris, 2006). *Le narré des îles Schwitters* (New Al Dante, Marseille, 2007). *Le messager d'Aphrodite* (Obsidiane, Sens, 2009). Les revues *Il Particolare n°17/18* (Marseille, 2008), *Faire-Part n°25* (Privas, 2009) et *Fusées n°22* (Auvers-sur-Oise, 2012) consacrent un dossier à son travail. *Gadjo-Migrandt* paraîtra aux éditions Poésie/Flammarion.

Marie B. Borel travels, reads, writes, translates and occasionally takes pictures. Her books include: *Fin de citation* (cipM, spectres familiers, 1996), translated into English by Keith Waldrop as *Close Quote* (Burning Deck, série d'écriture, 2003); *Le léopard est mort avec ses taches* (L'attente, 2001 rééd. 2010); *Trompe Loup* (Le bleu du ciel 2003), translated into English by Sarah Riggs & Omar Berada as *Wolfrot* (La Presse, 2006); *Priorités aux canards* (L'attente 2008); *Tombeau des caraïbes* (contrat maint, 2004); *Le Monde selon Mr Ben* (Fage éditions, 2007); *Journal d'un ange sm* (contrat maint, 2011). She has translated into French Lyn Hejinian, Nancy Khul, Tom Raworth, Lisa Jarnot, Rosmarie and Rosmarie&Keith Waldrop, Sarah Riggs and five books of *La bible* (nouvelle traduction, Bayard 2001). She was interviewed during an episode of ACR (Atelier de Création Radiophonique) Les après-midi invariables, France culture, 30.10.2005.

Stéphane Bouquet vit et travaille à Paris. Il est l'auteur de cinq livres de poèmes. Il a aussi traduit Robert Creeley et Paul Blackburn.

Vincent Broqua est le cofondateur avec Olivier Brossard du collectif Double Change. Il est maître de conférences à l'université de Paris-Est et co-dirige avec Olivier Brossard le programme "Poets and Critics at Paris Est". Ses travaux de recherche portent essentiellement sur l'écriture contemporaine et les arts nord-américains. *A partir de rien*, un essai sur les écritures, arts et musiques littéralistes paraîtra en 2012. Il traduit : David Antin avec Abigail Lang et Olivier Brossard (*ce qu'être d'avant-garde veut dire*), Caro-

line Bergvall, Thalia Field, Rosmarie Waldrop, Elizabeth Willis... Il écrit des textes qui ne sont ni de la critique ni de la traduction : *Given (roman pour s.)* (Contrat Maint 2009), et des textes en revue.

Joshua Clover is a poet and researcher. Recent works include poetry book *The Totality for Kids* (University of California), and the article “Value | Theory | Crisis” (PMLA), from his forthcoming text on poetics and political economy, *The Transformation Problem*. He is currently at work on an English translation of *Tarnac, un acte préparatoire*, by Jean-Marie Gleize.

Richard Deming is a poet and 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 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.

Frédéric Forte est né en 1973 à Toulouse. Il vit aujourd'hui à Paris. Il est poète et membre de l'Oulipo. Parmi ses publications : *Discographie* (l'Attente, 2002) ; *Banzuke*, (l'Attente, 2002) ; *N/S* (avec Ian Monk) (l'Attente, 2004) ; *Opéras-minute* (Théâtre Typographique, 2005) ; *Comment(s)*, (l'Attente, 2006) ; *Une collecte* (Théâtre Typographique, 2009) ; *33 sonnets plats*, (l'Attente, 2012). Il a traduit Oskar Pastior, *21 poèmes-anagrammes* (avec Bénédicte Vilgrain) (Théâtre Typographique, 2008) et Michelle Noteboom, *Hors-cage*, (l'Attente, 2010).

Peter Gizzi vit and travaille dans la Pioneer Valley, Massassuchets occidental. Il est l'auteur de cinq livres de poèmes. Il dirige actuellement la sélection de poèmes pour la revue *The Nation*.

Jean-Marie Gleize poursuit depuis *Léman* une méditation en prose (« prose en prose », « post-poésie ») qui prend la forme d'une

enquête, investigation narrative discontinue (littérale, documentaire) à partir de traces ou données matérielles images (photographie, polaroid, vidéo) ou textes. Professeur émérite de littérature à l'Ecole Normale Supérieure de Lyon où il a été responsable du Centre d'Etudes Poétiques de 1999 à 2009. A dirigé les collections NIOK (éditions Al Dante) et « Signes » (ENS éditions), et créé la revue NIOQUES qu'il anime depuis 1990.

Françoise Gorja est artiste et expose régulièrement depuis le début des années 1990 dans des expositions personnelles : Galerie Andata Ritorno, Genève en 1990 ; cipM, Marseille en 2004 ; ou collectives : Ateliers de l'Arc, Musée d'art moderne, Paris en 1992 ; Galerie des Grands bains douche, Marseille en 2010. Ses œuvres sont présentes dans plusieurs collections privées et publiques : Mac, Marseille ; Maison européenne de la photographie, Paris ; Fonds cantonal, Genève. En 2004, elle a publié *Il paraît* aux éditions Cent Pages. Elle codirige avec Pascal Poyet les éditions contrat maint et, depuis 2006, enseigne la photographie à l'Ecole Supérieure des Beaux-Arts de Toulouse où elle publie avec les étudiants le journal *Picturediting* : <http://picturediting.blogspot.com/>

Lyn Hejinian is the author of numerous books, including *The Book of a Thousand Eyes* (Omnidawn Books, 2012), *The Language of Inquiry* (University of California Press, 2000), and *The Wide Road*, written in collaboration with Carla Harryman (Belladonna, 2010). In fall 2012, Wesleyan University Press is republishing her best known book, *My Life*, in an edition that will include her related work, *My Life in the Nineties*. In addition to literary writing, editing, and translating, she has in recent years been involved in anti-privatization activism at the University of California, Berkeley, where she teaches.

Emmanuel Hocquard is the author of over thirty books, including poetry, his own brand of critical articles, a novel, and a film. He has worked extensively in translation, publishing works by Charles Reznikoff, Michael Palmer, Paul Auster, and others. With Juliette Valéry is the founder and co-director of "Un Bureau sur l'Atlantique," an organization that fosters French-American poetic exchange. In conjunction with the Abbaye de Royaumont, he ran

a series of group translation seminars throughout the eighties and nineties that resulted in French translations of dozens of American poets. He is the co-editor, with Claude Royet-Journoud of two volumes of translation from the American, *21 + 1 poètes américains d'aujourd'hui*, and *41 + 1*. Eight full-length volumes have been translated and published in the United States, and his work appears online at pennsound, the Electronic Poetry Center, and durationpress.com.

Jacques Jouet est poète, romancier, dramaturge, essayiste et membre de l'Oulipo. Son livre *À supposer...* a paru en 2007 chez NOUS (Collection Antiphilosophique).

Daniel Levin Becker is reviews editor of *The Believer* and the youngest member of the Paris-based Oulipo collective. His first book, *Many Subtle Channels: In Praise of Potential Literature*, was published by Harvard University Press in April 2012. He lives and works in San Francisco.

Professeur de littératures comparées à l'université Paris Ouest Nanterre La Défense, membre honoraire de l'Institut universitaire de France, **William Marx** est l'auteur notamment de *Naissance de la critique moderne. La littérature selon Eliot et Valéry* (Artois Presses Université, 2002) ainsi que de trois essais parus aux Éditions de Minuit : *L'Adieu à la littérature. Histoire d'une dévalorisation* (2005), *Vie du lettré* (2009, ouvrage couronné par l'Académie française) et *Le Tombeau d'Edipe. Pour une tragédie sans tragique* (2012). Il a également dirigé le volume *Les Arrière-gardes au XXe siècle. L'autre face de la modernité esthétique* (PUF, rééd. « Quadrige », 2008).

Née en Allemagne de l'ouest, en 1955, **Sabine Macher**, en parallèle d'un travail de danse, écrit et photographie. Elle publie depuis 1992 chez différents éditeurs. Les parutions récentes sont *himmel und erde, suivi du carnet da.*, (Ed. Théâtre Typographique, 2005), *deux coussins pour Norbert*, (Ed. Le bleu du ciel, 2009), *résidence absolue* (éditions isabelle sauvage, 2011).

Drew Milne is the Judith E Wilson Lecturer in Drama & Poetry, Faculty of English, University of Cambridge, UK. He edited the anthology *Modern Critical Thought* (2003) and has published a number of critical essays. His books of poetry include *Bench Marks* (1998), *Mars Disarmed* (2002), *Go Figure* (2003) and *Blueprints & Ziggurats* (forthcoming, 2012). Website: <<http://drewmilne.tripod.com/>>

Claude Moureau-Bondy. Discovered Contemporary Dance in 1982 under the auspices of Susan Buirge, Alwin Nikolais, Murray Louis, Merce Cunningham, Trisha Brown and Dominique Bagouet. Studied Political Sciences at Institut d'études politiques d'Aix-en-Provence and Humanities in Khâgne and comparative Literature at the Sorbonne. Wrote and shot *une nouvelle chambre à soi*, a 90' documentary-fiction film taking place in Germany. Worked with dancers. Founded and directed the PIUFF (Paris Underground Film Festival). Her writings have appeared in *Poésie d'Aujourd'hui* (Seghers), *DOCK(S)*, *Banana Split*, *CCP* (journal at the cipM), *NIOQUES*, and in conjunction with numerous dance festivals.

Warren Motte is Professor of French and Comparative Literature at the University of Colorado. He specializes in contemporary writing, with particular focus upon experimentalist works that put accepted notions of literary form into question. His most recent books include *Fables of the Novel: French Fiction since 1990* (2003) and *Fiction Now: The French Novel in the Twenty-First Century* (2008).

Paul North's book *The Problem of Distraction*, an inquiry into the intermittence of human cognition and its effects, appeared from Stanford University Press in 2012. Paul teaches German literature and critical thought at Yale and co-edits *IDIOM*, a book series at Northwestern University Press that publishes theoretical texts in extraordinary genres and styles. Articles on Nestroy, Arendt, Benjamin, Kafka, and others have appeared in journals and essay collections. *Answer to an Inquiry*, a translation of a single short story by Robert Walser with illustrations by Friese Undine was published in 2011 by Ugly Duckling Presse.

Ron Padgett's poetry books include *How Long, How to Be Perfect*, and *Great Balls of Fire*. His recent translations include Valéry Larbaud's *Poems of A. O. Barnabooth* (with Bill Zavatsky) and *Flash Cards* by Yu Jian (with Wang Ping). He edited *The Collected Writings of Joe Brainard* for the Library of America (2012). Claire Guillo's translation of his collection *You Never Know* has just been published by Joca Seria as *On ne sait jamais*. Joca Seria also published his collection *Le Grand quelque chose*, translated by Olivier Brossard. For more information, go to www.ronpadgett.com.

Anne Portugal est poète et traductrice. Elle a publié aux éditions P.O.L., *Les commodités d'une banquette* en 1985, *De quoi faire un mur* en 1987, *Le plus simple appareil* en 1992, *définitif bob* en 2001, et *la formule flirt* en 2010, et, en collaboration avec Suzanne Doppelt, *Dans la reproduction en deux parties égales des plantes et des animaux* en 1999. Chez d'autres éditeurs, il y a *Fichier* (Eds. Michel Chandeigne, 1992), et *les gens contents de se baigner* (Eds. de l'Attente, in l'intégrale « rup&rud », 2009), et *Voyer en l'air* (Eds. de l'Attente, 2001 et 2009). En collaboration avec Caroline Dubois, elle a traduit *Paramour de Stacy Doris*, (P.O.L., 2009) et actuellement elle traduit *Meddle English* de Caroline Bergvall, en collaboration avec Abigail Lang et Vincent Broqua.

Jean-Jacques Poucel is a professor of French literature at The University of Calgary. He is the author of *Jacques Roubaud and the Invention of Memory* (UNCSRL, 2006) and has completed studies on several members of the Oulipo, some of which are published in *Pereckonings: Reading Georges Perec* (Yale French Studies 105) and *Constraint Writing* (*Poetics Today* 30: 4 & 31:1), which he guest co-edited. He is editor-at-large for *Drunken Boat*. He has translated Emmanuel Hocquard's *Conditions of Light* (2010), Anne Portugal's *Flirt Formula* (2012) as well as poems by Nancy Kuhl, Jean-Michel Espitalier, Jacques Roubaud, Sébastien Smirou, and Sabine Macher. In 2011-2012 he was Fellow at the Internationales Kolleg Morphomata.

Pascal Poyet a publié *Draguer L'évidence* (Eric Pesty Editeur, 2011), *Au Compère* (Le Bleu du Ciel, 2005), *Expédients* (La Cham-

bre, 2002), *Causes cavalières* (L'Attente, 2000, réédition 2011). Il a traduit plusieurs poètes américains contemporains dont : David Antin, *je n'ai jamais su quelle heure il était* (Héros-Limite, 2008) et *Accorder* (Héros-Limite, à paraître en 2012), Rosmarie Waldrop, *Dans n'importe quelle langue* (contrat maint, 2006) et Peter Gizzi, *Revival* (cipM/Spectres Familiers, 2003). Il co-dirige avec Françoise Gorja les éditions contrat maint : (<http://contratmaint.blogspot.com/>). Un nouveau livre, *Un sens facétieux*, paraîtra au printemps 2012 (cipM/Spectres familiers).

Un “je” (quelque chose entre une narratrice et un je de poète), en pleine difficulté sentimentale, trouve un soutien dans l'écoute et l'analyse d'une célèbre émission de radio. Entre essai et récit, *Crâne Chaud* tente de réactiver et poursuivre une voie ouverte par Gérard de Nerval dans *Les Nuits d'Octobre*, celle d'une “fantaisie réaliste critique”. La plupart des livres de **Nathalie Quintane** ont paru chez P.O.L. depuis 1997. *Crâne Chaud* paraîtra en octobre 2012 chez P.O.L.

Stephen Ratcliffe's most recent books are *CLOUD / RIDGE* (BlazeVOX [books]) and *Conversation* (Bootstrap Press / Plein Air Editions), both published this year. His *HUMAN / NATURE, Remarks on Color / Sound, and Temporality* (three 1,000-page books each written in 1,000 consecutive days) are now up at Eclipse (<http://english.utah.edu/eclipse/>). A book of criticism, *Reading the Unseen: (Offstage) Hamlet*, was published by Counterpath in 2011. His daily poems-plus-photographs can be found on Facebook and on his blog (stephenratcliffe.blogspot.com). He has lived in Bolinas, California since 1973, and teaches at Mills College in Oakland.

Joan Retallack's eighth poetry volume *Procedural Elegies / Western Civ Cont'd /* was named a best book of 2010 by ARTFORUM. Other poetry includes *Memnoir*, *Afterrimages*, and *How To Do Things With Words*. Retallack's book on ethics and aesthetics *The Poethical Wager*, and her *Gertrude Stein: Selections* are both from the University of California Press. She is the author of *MUSICAGE: John Cage in Conversation with Joan Retallack* which received the 1996 America Award in Belles-Lettres. The John D. and Catherine

T. MacArthur Professor of Humanities at Bard College, Retallack lives in the Hudson River Valley in New York.

Martin Richet est traducteur ici (Charles Bernstein, “*Une chose particulière*”) et écrivain ailleurs (*L'autobiographie de Gertrude Stein*, Eric Pesty Editeur, 2011).

Cécile Riou est professeur et lectrice de littérature. Elle s'intéresse particulièrement à l'oeuvre de Raymond Queneau, et poursuit un travail de recherche avec Daniel Delbreil.

Bernard Rival, né en 1952, est éditeur.

Gwenaëlle Stubbe, née 1972, vit et travaille en France, écrivaine, poétesse, dramaturge, dernières publications, *Ma tante Sidonie*, éd. P.O.L. 2010, *Salut, Salut Marxus*, éd. Al Dante, 2006. Lectures/performances en France, et à l'étranger (les dernières : Mexique, Maroc, Algérie, Suède, Norvège, etc.). Livres traduits : en norvégien, *Min tante Sidonie*, trad.: T.Lundbo, Oslo, 2008. En néerlandais, *Oorlogepisode*, trad. : P.Joostens, Gand, 2008. *Tja* (Bof), *Hollande*, éd. Slibreeks, 2010. Master de sociologie de la littérature en cours à l'EHESS : Genre, politique et sexualité. Fictions radiophoniques : *Ma tante Sidonie*, France culture, ACR, juin 2009. *Episode guerrier*, France culture, octobre 2009. En ligne, ZOO, Arte radio.com 2008 (Zoo: www.arteradio.com/son.html?264008).

Henry Sussman has taught Comparative and German Literatures at Buffalo and Yale over the past 35 years. It has dawned on him over this time that each writerly occasion demands and configures its own formal specifications; also, following McLuhan, that a good deal of a discursive performance's message inheres in its text-display. When it came time for him to score a debriefing about the movies he's seen over the years—his cinematic encounters date well before his academic career—verse was the only format even approaching viability. “Screen Memories” is an instance in which the critical occasion itself has programmed its script. Sussman's most recent critical books include *The Task of the Critic* (2005), *Idylls of the Outsider* (2007), and *Around the Book: Systems and Literacy* (2011), all from Fordham University Press. His recent

online critical collection, *Impasses of the Post-Global*, helps initiate a new and hopefully fruitful medium as well as a series, "Critical Climate Change," at openhumanitiespress.org.

Cole Swensen is the author of 13 books of poetry and a volume of critical essays. The pieces presented here are from a work in progress on walking as art and philosophy. Her books available in French translation include *Si riche heure* and *L'Age de verre* (José Corti, 2007 & 2010) and *Nef* (Éditions Les Petits Matins, 2005). A translator of contemporary French poetry, prose, and art criticism, she is also the founding editor of La Presse Books and co-editor of the 2009 Norton anthology *American Hybrid*. She teaches at Brown University and divides her time between Providence and Paris.

Winner of the Prix Médicis (2005) and Prix Décembre (2009), **Jean-Philippe Toussaint** is a Belgian novelist, essayist, and filmmaker. English translations of his books include *Making Love* (New Press, 2004), and *Television* (2007), *Monsieur* (2008), *Camera* (2008), *The Bathroom* (2008), *Running Away* (2009), *Self-Portrait Abroad* (2010), *The Truth About Marie* (2010), all published by Dalkey Archive Press. The chapter "How I Built Some of My Hotels" is excerpted from his forthcoming collection of essays, *L'Urgence et la Patience* (Minuit, 2012).

Bénédicte Vilgrain, est éditrice au Théâtre Typographique. Traduit de l'allemand (Celan, Benjamin, Farocki, Humboldt, et Theweleit, Friedrich Kittler). De l'anglais avec Bernard Rival. Du tibétain: Tshanyang Gyatsho, Sixième Dalaï Lama (1683-1706), rééd. Fata Morgana 2012; Où l'on apprend que Cendrillon a tué sa mère, une version tibétaine des contes du Vetâla, TH.TY. 2005. Depuis 2000, publie chez divers éditeurs et en revues "Une Grammaire tibétaine".

Recently deemed a "counter-cultural giant" by *Publisher's Weekly*, **Anne Waldman** is a poet, performer, professor, editor, and cultural activist. She is the author of more than 40 books and has concentrated on the long poem as a cultural intervention with such projects as *Marriage: A Sentence, Structure of The World Compared*

to a Bubble, Manatee/Humanity (Penguin Poets) and the anti-war feminist epic *The Iovis Trilogy: Colors in the Mechanism of Concealment* (Coffee House Press, 2011). Her numerous anthologies include *Nice To See You: Homage to Ted Berrigan*, and the co-edited collections *Civil Disobediences*, *The Angel Hair Anthology and Beats at Naropa*. She has recently collaborated with artist Pat Steir on *CRY STALL GAZE*, which will be printed by Brodsky Center at Rutgers University in 2012. Her CD *The Milk of Universal Kindness* with music by Ambrose Bye was released in 2011. Waldman is a recipient of the Poetry Society of America's Shelley Memorial Award, and has recently been appointed a Chancellor of The Academy of American Poets. She is the Artistic Director of the Summer Writing Program at Naropa University, the first Buddhist inspired University on the North American continent. She co-founded The Jack Kerouac School at Naropa with Allen Ginsberg in 1974.

Rosmarie Waldrop's *Driven to Abstraction* came out from New Directions at the end of 2010. Other recent books of poetry are *Curves to the Apple*, *Blindsight* (both New Directions), *Splitting Images* (Zasterle), and *Love, Like Pronouns* (Omni Dawn). Her *Collected Essays, Dissonance (if you are interested)*, was published by University of Alabama Press in 2005. Two novels, *The Hanky of Pippin's Daughter* and *A Form/of Taking/It All* are available in one paperback (Northwestern UP, 2001). She has translated 14 volumes of Edmond Jabès's work (her memoir, *Lavish Absence: Recalling and Rereading Edmond Jabès*, is out from Wesleyan UP) as well as books by Emmanuel Hocquard, Jacques Roubaud, and, from the German, Friederike Mayröcker, Elke Erb, Oskar Pastior, Gerhard Rühm, Ulf Stolterfoht. She lives in Providence, RI. where she co-edits Burning Deck books with Keith Waldrop.

Christophe Wall-Romana est prof de lettres et de cinéma à l'université du Minnesota, auteur de deux ouvrages à paraître sur la cinépoésie de Mallarmé à Doppelt, et sur le cinéaste-poète Jean Epstein. Il est traducteur de poésie, de William Merwin en français et de James Sacré en anglais entre autres. Il travaille à une monographie sur le ciel, le premier cinéma et l'origine du concept d'affect. *Remontée en plein air de dire se poser parfois otage sur la terrasse de l'autre* est un texte ouvert polyvalent qui mélange

réflexion théorico-politique et recherche non-lyrique sur la mélopoïétique.

Poet, artist and critic, **Marjorie Welsh** is the author of several books of poetry; she is also the author of *Signifying Art: Essays on Art after 1960* (Cambridge University Press, 1999). A conference on her writing and art, produced at the University of Pennsylvania in 2002, resulted in *Of the Diagram: The Work of Marjorie Welsh* (Slought Books, 2003). In 2009, Granary Books published *Oaths? Questions?*, a collaborative artists' book by Marjorie Welsh and James Siena, both contributing image and text. "Subject Matter" arose from the context of Marjorie Welsh's having read and taught *A Test of Solitude* and of having known some of its matter by other means. "Subject Matter" will appear in her book *In the Futurity Lounge / Asylum for Indeterminacy* to be published by Coffee House Press, May 2012.

Elizabeth Willis is the author of five books of poetry, most recently *Address* (Wesleyan, 2011), *Meteoritic Flowers* (Wesleyan, 2006), and *Turneresque* (Burning Deck, 2003).

Uljana Wolf is a poet and translator based in Brooklyn and Berlin. She has published two volumes of poetry and numerous translations. Her work explores the poetics of translation, the ever-shifting border made material in the crossings between languages. English translations appeared in the chapbooks *false friends* (translated by Susan Bernofsky, Ugly Duckling Presse 2011), *Aliens: An Island* (translated by Monika Zobel, Belladonna 2011), and *My Cadastre*, trans. by Nathaniel Otting (Nor By Press 2009). Her poems appeared in journals and anthologies such as *New European Poetry* (Graywolf, 2008), *Dichten No. 10: 16 New German Poets* (Burning Deck, 2008)... She translates numerous poets into German, among them Matthea Harvey, Christian Hawkey, Erin Moure, and Cole Swensen, and lives in Brooklyn and Berlin.