

## CONTRIBUTORS

**Kanika Agrawal** is a hybrid specimen raised in six countries on four continents. She studied biology at MIT, and she earned an MFA in writing from Columbia University and a PhD in English/creative writing from the University of Denver. Her work appears or is forthcoming in *Best American Experimental Writing 2020*, *Black Warrior Review*, *Foglifter*, *SAND*, and various other publications. **Jessica Anne** is the author of *A Manual for Nothing*. She is an alumna of the Neo-Futurist ensemble, edits nonfiction for *MAKE Literary Magazine*, and holds an MFA in creative writing from Roosevelt University. **Mary-Kim Arnold** is a multidisciplinary artist, writer, and teacher. She is the author of *Litany for the Long Moment* and the forthcoming *The Fish & The Dove*. She teaches in the Nonfiction Writing Program at Brown University. **Mike Barrett** was a founding member of the Chicago Poetry Ensemble and helped to establish the poetry slam before moving on to more esoteric pursuits. He has published numerous poems and essays. In 1994, **Mez Breeze** first started using the World Wide Web to author digital literature and she hasn't slowed since. Her award-winning works reside in collections as diverse as The World Bank, Cornell's Rose Goldsen Archive and the National Library of Australia. She currently serves as an advisor to the Mixed Augmented Reality Art Research Organisation, an Editorial Board Member of the digital journal *Thresholds*, a co-founder of the XR Artists Collective, and is a senior research affiliate of the Humanities and Critical Code Studies Lab. **Emily Carr** writes murder mysteries that turn into love poems that are sometimes called divorce poems. After she got an MFA in poetry from the University of North Carolina-Wilmington, she took a doctorate in ecopoetics at the University of Calgary. These days, she's visiting assistant professor of Creative Writing at the New College. Her newest book, *whosoever has let a minotaur enter them, or a sonnet—*, is available from McSweeney's. It inspired a beer of the same name, now available at the Ale Apothecary. Her Tarot romance, *Name Your Bird Without A Gun*, is forthcoming from Spork. **Lawrence Coates** has published five books, most recently a novella, *Camp Olvido*. His work has been recognized with the Western States Book Award, the Miami University Novella Prize, an Ohio Arts Council Individual Excellence Award, and a National Endowment for the Arts Fellowship in Fiction. Media artist/filmmaker **Roderick Coover** is the creator or co-creator of over a dozen, award-winning works of digital art and cinema including *Cultures In Webs*, *The Theory of Time Here*, *The Catastrophe Trilogy*, *Three Rails Live*, *Toxi•City*, *Hearts and Minds: The Interrogations Project*. He is the recipient

Fulbright, Mellon, Whiting, Spire and LEF grants and fellowships. Professor of film and media arts at Temple University, he is founding director of graduate programs in documentary filmmaking and emerging digital art forms. **Brent Cox** is a poet, video artist, and writer. He is a second-year PhD student in the Poetics Program at University of Buffalo. His work focuses on theorizing poetry and art that resist and expand media and/or generic conventions. He received his MFA from the University of Washington, Bothell. His work has been published in *The L.A. Telephone Book* and by Essay Press, and he is currently at work on an online space devoted to poetics, monodual.org, and a video interpretation of one of Julie Carr's imagined installations from the forthcoming *Real Life: An Installation*. **Paul Cunningham**'s latest book in translation is Helena Osterlund's *Words*. He is the founder of both Radioactive Moat Press and the Yumfactory Reading Series. He is a PhD candidate at the University of Georgia, a Princeton University INCH scholar, and he holds a MFA in creative writing from the University of Notre Dame. **J.I. Daniels** is the author of the novel, *Mount Fugue*, a PhD candidate at the University of Utah, and Book Editor for *Quarterly West*. Other stories can be found in *Southwest Review*, *Lunch Ticket*, *Juked*, and elsewhere. **Shira Dentz** is the author of five books including *Sisyphusina*, and two chapbooks including *FLOUNDERS*. Her poetry, visual writing, and prose appear in many venues including *Poetry*, *American Poetry Review*, *The Iowa Review*, *New American Writing*, The Academy of American Poets' Poem-a-Day Series (Poets.org), and NPR. She is a recipient of awards including an Academy of American Poets' Prize, Poetry Society of America's Lyric Poem and Cecil Hemley Memorial Awards. A graduate of the Iowa Writers' Workshop, she holds a Ph.D. from the University of Utah, and is currently *Tarpaulin Sky*'s Special Features Editor and lives in upstate New York. **Jean Dibble** is an artist and professor at the University of Notre Dame. She has wide-ranging interests and her practice includes printmaking, painting, drawing, digital media, and the mixing of these media. She is one of the founders of the Mid America Print Council, a group dedicated to fostering the best in printmaking via conferences, exhibitions, research, and a journal. **Wojciech Drąg** is an assistant professor at the University of Wrocław, Poland. He is the author of *Revisiting Loss: Memory, Trauma and Nostalgia in the Novels of Kazuo Ishiguro*, the co-editor of two collections of academic essays and the author of thirty other publications. **Anthony Enns** is associate professor of contemporary culture—an interdisciplinary field that includes literary studies, cultural studies and media studies—at Dalhousie University. His current research primarily focuses on the influence of science and technology on literary and

artistic production. Some of his most recent projects include the edited collection *Vibratory Modernism*, which examines the influence of vibratory science on literature, theatre and art, a special issue of the *Journal of Sonic Studies* on “Rethinking Theories of Television Sound” and a contribution to the *Oxford Handbook of Science Fiction* on the influence of pseudoscientific theories on early science fiction. **Jennifer Natalya Fink** is the winner of the FC2 Catherine Doctorow Innovative Fiction Prize for her 2018 novel *BHOPAL DANCE*. She has published five other novels, including the Dana Award-winning *THE MIKVAH QUEEN*, and has been nominated for the Pulitzer Prize, amongst many others. She is an associate professor of English at Georgetown University, and cofounder of the Disability Studies minor at Georgetown. She holds an MFA in performance from the School of the Art Institute of Chicago, and a PhD in performance studies from NYU. Her work explores and explodes the intersections between performance, writing, sustainability, queer theory, dis/ability, and revolution. **Eckhard Gerdes** has published books of poetry, drama, and fourteen novels, including *White Bungalows* and *Marco & Iarlaith: A Novel in Flash Fictions*, as well as a tongue-in-cheek work of creative nonfiction, *How to Read*. He has won an &NOW Award, the Richard Pike Bissell Award, been a finalist for the Starcherone and the Blatt awards, and was nominated for Georgia Author of the Year. He is editor and publisher of *The Journal of Experimental Fiction* and its associated imprint JEF Books. **Amanda Goldblatt** is the author of the novel *Hard Mouth*. She was a recipient of a National Endowment for the Arts Creative Writing Fellowship in 2018, and her fiction and essays have appeared in such journals as *The Southern Review*, *NOON*, *Fence*, *Diagram*, *Hobart*, and *American Short Fiction*. She teaches creative writing at Northeastern Illinois University. **Rebecca Goodman** is the author of *The Surface of Motion* and *Aftersight*. She is the co-author of *The Assignment*. Her writing has appeared in such places as *Mantissa*, the *Denver Quarterly*, *Western Humanities Review*, *Madhatters’ Review*, and *American Book Review*. She teaches creative writing at Chapman University. **Carol Guess** is the author of more than a dozen books of poetry and prose, including *Tinderbox Lawn*, *Darling Endangered*, and *Doll Studies: Forensics*. She is professor of English at Western Washington University, where she teaches creative writing and queer studies. **Ian Hatcher** is a writer, sound poet, programmer, and performance artist based in New York. He is the author of *Prosthesis* and co-creator of *Abra*, a conjoined app and artists’ book, with Amaranth Borsuk and Kate Durbin. He has taught at Brown University and NJIT, and is currently adjunct faculty at ITP at NYU. **Patricia Hartland** holds a BA in comparative literature and poetry from Hamp-

shire College, an MFA in creative writing from the University of Notre Dame, and an MFA from the Iowa Translation Workshop where she translated poetry, prose, and theatre from French, Martinican, and sometimes Hindi/Urdu. **Gretchen Henderson** writes across genres, disciplines, and geographies to cross-pollinate creative and critical practices. She is the author of four books of nonfiction and fiction, as well as poetry chapbooks, opera libretti, and artistic media works. Her latest book, *Ugliness: A Cultural History*, is being translated into Turkish, Korean, Chinese, and Spanish editions. She received &NOW's Madeleine Plonsker Emerging Writer's Prize in 2010 for her novel, *Galerie de Différence*, and her writing has been anthologized in two volumes of *The &NOW Awards: The Best Innovative Writing*. Gretchen teaches at Georgetown University and is the Annie Clark Tanner Fellow in Environmental Humanities at the University of Utah.

**Larkin Higgins** is a poet/artist/professor whose poetic and hybrid pieces can be found in *Diagram*, *Eleven Eleven*, *Otoliths*, *Yellow Field*, *Visio-Textual Selectricity*, *The L.A. Telephone Book, Vol. 1* and *Vol. 2*, and elsewhere.

Mindmade Books published *Of Traverse and Template* (poems & logographic drawings) and with Dusie she has two chapbooks, *Of Materials*, *Implements* and *comb-ing mine-ings*. Visual poetry has been exhibited at Counterpath Gallery (Denver), Otis College of Art and Design, Skylab Gallery, and others. **Richard Holeyton** is author of the hypertext novel *Figurski at Findhorn on Acid*, other multimedia/electronic literature, and short fiction in *Indiana Review*, *Mississippi Review*, *ZZZZYVA*, and *Black Ice*, among other journals. His prose poems, hybrid writing, and experimental poetry have appeared or are forthcoming in journals including *Vassar Review*, *Unlost*, and *Forklift, Ohio*. He's won fellowships from the National Endowment for the Arts, the MacDowell Colony, the Brown Foundation/Dora Maar House, and the California Arts Council. A former writing teacher and administrator at Stanford, he lives near Half Moon Bay, California.

**Noy Holland**'s latest publication, *I Was Trying to Describe What It Feels Like, New and Selected Stories*, came out in 2017. She was the 2018 recipient of the Katherine Anne Porter Prize from the American Academy of Arts and Letters. **Christine Hume** is the author of a lyric memoir in the form of three interlinked essays, *Saturation Project*, as well as three books of poetry. Her chapbooks include *Lullaby: Speculations on the First Active Sense*, *Ventifacts*, *Atalanta: an Anatomy*, and a collaboration with Jeff Clark, *Question Like a Face*, one of *Brooklyn Rail's* Best Nonfiction Books of 2017. She teaches in the interdisciplinary creative writing program at Eastern Michigan University.

**Jennifer Karmin**'s multidisciplinary work has transpired at festivals, artist-run spaces, and on city streets across the U.S., Cuba, Japan,

Kenya, and Europe. Her books include the text-sound epic *Aaaaaaaaaaaaaalice* and *The Sexual Organs of the IRS*, a collaboration with Bernadette Mayer. Since 2005, she has curated the Red Rover Series in Chicago and often devised large-scale ensembles of writers improvising together. **Joel Katelnikoff** has been working on *Recombinant Theory* since 2015. The project “collaborates” with the texts of key poets and theorists, radically re-imagining the activities of reading and writing, inventing strange new paths and configurations within the critical and poetic oeuvres, and producing new essays that both reflect and refract non-linear reading practices. These recombinant essays are produced with the permission of the writers whose oeuvres they inhabit. **Douglas Kearney** is a poet, performer and librettist. He teaches at California Institute of the Arts. His work has appeared in *Callaloo*, *Nocturnes*, *Jubilat*, *Beloit Poetry Journal*, *Gulf Coast*, *Poetry*, *Pleiades*, *Iowa Review*, *Callaloo*, *Boston Review*, *Hyperallergic*, *Scapegoat*, *Obsidian*, *Boundary 2*, *Jacket2*, *Lana Turner*, *Brooklyn Rail*, and *Indiana Review*. **Becca Klaver** is the author of the poetry collections *Empire Wasted*, *LA Liminal*, and *Ready for the World*. She was a founding editor of Switchback Books and is currently coediting, with Arielle Greenberg, the digital anthology *Electric Gurlisque*. She is director of the Center for the Literary Arts at Cornell College. **Julie Laffin** is an artist living in northern Illinois whose work often draws on her previous body-based performance work with huge gowns and her current condition of being severely environmentally ill. Unable to perform works of a spectacular nature in public for the past 14 years, she sometimes engages in collaborative works that occur in remote locations or where the live performances have an element of surrogacy, at times offering up alternate ways of expressing presence, liveness and invisibility. She also performs for the camera or alone without an audience. Her ongoing illness, disablement and desire for finding artistic agency are often at the heart of her work. Her performances have been exhibited at the Museum of Contemporary Art, Chicago, The Prague Quadrennial and The Jakarta Biennial in addition to a variety of venues in the U.S. and Europe. **Daniel Magers**’s first book of poems, *Partyknife*, was described by Thurston Moore “as if poet-ghost adrift thru dressing rooms backstage taking notes. . . . Writing poems like these is just good as starting a band.” “Where’s Judy?” is his first fiction publication. **John Matthias** is Editor at Large of the *Notre Dame Review*. Before his retirement from teaching, Matthias taught courses in modern British and American poetry, poetics, creative writing, and the theory and practice of translation. As a scholar, he worked chiefly in the areas of British and American modernism with a focus on the connection among the arts in the twentieth century.

**Bernadette Mayer** is the author of over 30 collections, including *The Helens of Troy*, *New York*, *Eating The Colors Of A Lineup Of Words: The Early Books of Bernadette Mayer*, *Works and Days*, as well as countless chapbooks and artist-books. She has received grants from the Guggenheim Foundation, National Endowment for the Arts, the Foundation for Contemporary Arts, and was the recipient of the 2014 Shelley Memorial Award from the Poetry Society of America. From 1980-1984, she served as director of the St. Mark's Poetry Project. **Nick Montfort** has several computer-generated books of poetry (including *#!* and *The Truelist*) along with six books from the MIT Press, most recently *The Future*. He is professor of digital media at MIT, where he directs The Trope Tank, and lives in New York. **martin nakell** is a poet/fictionalist author of 19 books, the most recent being *a history of zero & alter fictions*. He is a founding member of and frequent spokesperson for the literary/art movement chaos theory. **Vi Khi Nao** is the author of *Sheep Machine* and *Umbilical Hospital*, and of the short stories collection, *A Brief Alphabet of Torture*, which won FC2's Ronald Sukenick Innovative Fiction Prize in 2016, the novel, *Fish in Exile*, and the poetry collection, *The Old Philosopher*, which won the Nightboat Books Prize for Poetry in 2014. Her work includes poetry, fiction, film and cross-genre collaboration. Her stories, poems, and drawings have appeared in *NOON*, *Ploughshares*, *Black Warrior Review*, and *BOMB*, among others. She holds an MFA in fiction from Brown University. **Lori Nix** and **Kathleen Gerber** have been making art collaboratively for over sixteen years. Originally from the American Midwest, now based in Brooklyn, they construct meticulously detailed model environments and photograph the results. For the last decade they have found inspiration in their urban surroundings, imagining a future mysteriously devoid of mankind. Their miniature fake landscapes and interiors reflect a love of science fiction and dystopian entertainment, an appreciation for great architecture, and an affinity with the Sublime painters of the Hudson River School. Their images of faux landscapes and gritty urban interiors have gained wide acclaim in both the U.S. and Europe, and Nix is a 2014 Guggenheim Fellow in photography. **Lance Olsen** is author of more than 25 books of and about innovative writing. The excerpt in this issue is from his novel *My Red Heaven*, which will appear from in 2020. A Guggenheim, Berlin Prize, D.A.A.D. Artist-in-Berlin Residency, N.E.A. Fellowship, and Pushcart Prize recipient, as well as a Fulbright Scholar, he teaches experimental narrative theory and practice at the University of Utah, where he directs the creative writing program. **Steve Owen** has published stories at *The Notre Dame Review*, *decomP magazine*, *Otis Nebula*, and *Typehouse*,

is teaching writing classes at Lane College in Eugene, Oregon, and will finish his PhD in Literature and Creative Writing in the Fall 2019 at the University of Utah. He also has two books ready for publication: *The Killing Thing*, an expressionist memoir, and *The Chalk Tree*, a parable about language and ideology. **Aimee Parkison** is the author of five books of fiction. Her most recent book, *Girl Zoo*, is a collaborative experimental story collection co-authored with Carol Guess. Parkison's fourth book, *Refrigerated Music for a Gleaming Woman*, won the FC2 Catherine Doctorow Innovative Fiction Prize and was named one of Brooklyn Rails' Best Books of 2017. **Scott Rettberg** is professor of digital culture in the Department of Linguistic, Literary, and Aesthetic Studies at the University of Bergen, Norway. He is the author or coauthor of novel-length works of electronic literature, combinatory poetry, and films including *The Unknown*, *Kind of Blue*, *Implementation*, *Frequency*, *The Catastrophe Trilogy*, *Three Rails Live*, *Toxi•City*, *Hearts and Minds: The Interrogations Project*, and others. His work has been exhibited online and at art museums around the world. He led the ELMCIP project and was a founder of the Electronic Literature Organization. His book *Electronic Literature* is now available. **Frank Rogaczewski** lives with Beverly Stewart, their dog Seamus and cats Virginia and Gertrude in Berwyn, Illinois. He is responsible for two books of prose poetry, *The Fate of Humanity in Verse* and *Jeepers & Criminy! Are You Following This? A Helpful if Inexact Proletarian/Smart Ars Poetic Manifesto*. **Analeah Loschiavo Rosen** is currently working on a collection of writing that explores irradiated landscapes and trans-national environmental justice movements. She received a Fulbright grant to Lisbon, Portugal to write a collection of short stories in 2019-2010. She is a graduate of Washington University in St Louis' MFA Fiction Program. **Sarah E. Roth** lives and writes in Baltimore, where she is a PhD student in cultural anthropology at Johns Hopkins University. She holds an MFA in creative writing from the University of Notre Dame. Her work has been featured in *The Denver Quarterly*, *Entropy*, *Hot Metal Bridge*, and elsewhere. **Lauren Russell** is the author of *What's Hanging on the Hush* and the forthcoming *Descent*. She has received fellowships from the NEA, Cave Canem, and the Wisconsin Institute for Creative Writing, and her work has appeared in *The New York Times Magazine*, *Bettering American Poetry 2015*, and Academy of American Poets' Poem-a-Day, among others. She is assistant director of the Center for African American Poetry and Poetics at the University of Pittsburgh. **Suzanne Scanlon** is the author of *Promising Young Woman* and *Her 37th Year, An Index*. She lives in Chicago. **Brooks Sterritt** is assistant professor of English at the University of Houston-Victoria. His work

appears in the *New Republic*, *Subtropics*, *The Believer*, *Los Angeles Review of Books*, and elsewhere. He recently completed a novel concerned with the novel-film relation. **Mark Tardi** is the author of the books *The Circus of Trust*, *Airport Music*, and *Euclid Shudders*. Originally from Chicago, he lives in a village in central Poland with his family. **Daniel Uncapher** is a PhD student at the University of Utah with an MFA from the University of Notre Dame, where he was a Sparks Fellow. A disabled bisexual from north Mississippi, his work has appeared in *Chicago Quarterly Review*, *Tin House Online*, *The Carolina Quarterly*, *Penn Review*, and others. **Michael Workman** is an artist, writer and reporter, choreographer, dance, performance art, and sociocultural critic and theorist. In addition to his work at the *Chicago Tribune*, *Guardian US*, *Newcity magazine*, WBEZ Chicago Public Radio, and as the Movement Matters columnist at *Art Intercepts*, Workman is also director of Bridge, a Chicago-based 501 (c) (3) publishing and programming organization. His choreographic writing has been included in *Propositional Attitudes*, an “anthology of recent performance scores, directions and instructions” published by Golden Spike Press, and his *Perfect Worlds: Artistic Forms & Social Imaginaries*, the first in a 3-volume series, was released by StepSister Press in October 2018 with a day-long program of performances at the Museum of Contemporary Art, Chicago. **S. Yarberry** is a trans poet and writer. Their poetry has appeared in, or is forthcoming in, *Tin House*, *Indiana Review*, *The Offing*, *Berkeley Poetry Review*, *jubilat*, *The Lily*, and *DREGINALD*, among others. Their other writings can be found in *Bomb Magazine* and *Blake/An Illustrated Quarterly*. S. has a MFA in poetry from Washington University in St. Louis where they now hold the Junior Teaching Fellowship in Poetry. They currently serve as the poetry editor of *The Spectacle*.