

José Felipe Alvergue holds an MFA from the Cal Arts School of Critical Studies, and is a student in the Buffalo Poetics Program.

Norma Cole is a poet, painter and translator. Among her books are *Collective Memory*, *Do the Monkey*, and *Spinoza in Her Youth*. New from Libellum Press is *NATURAL LIGHT* and forthcoming a book of essays and talks, *to be at music. Where Shadows Will: Selected Poems 1988–2008* will appear in April 2009 from City Lights. Cole has been the recipient of a Wallace Alexander Gerbode Foundation Award, Gertrude Stein Awards, the Fund for Poetry, and the Foundation for Contemporary Arts.

Sarah Anne Cox is the author of *Arrival* (Krupsay, 2002) and *Parcel* (O Books, 2006). She lives in San Francisco where she teaches, windsurfs and cares for her two children. When not on the road, she is thinking about leaving and writing her new manuscript entitled *Truancy*.

Michael Cross is the editor of Atticus/Finch chapbooks, co-editor of *On: Contemporary Practice* (with Thom Donovan and Kyle Schlesinger), and author of *IN FELT TREELING* (Chax Press, 2008). He recently moved to Seattle to finish a dissertation on the work of Louis Zukofsky.

Elise Ficarra lives in San Francisco. Her poetry has appeared in various publications including *Birddog*, *Dusie*, 26,

Parthenon West, 14 Hills, and others. *Swelter*, a book of poetry, won the Michal Rubin book award in 2005. From June 2006-June 2008, she was an affiliate artist at the Headlands Center for the Arts. She co-edits the literary journal *minor/American* and is associate director of the Poetry Center at SFSU

Zack Finch is a poet and doctoral candidate in the Poetics Program at SUNY Buffalo, where he's working on a dissertation on John Ashbery. He teaches periodically as a visiting lecturer at Dartmouth College.

Jennifer Firestone is the author of *Holiday* (Shearsman Books, 2008), *Waves* (Portable Press at Yo-Yo Labs, 2007), *from Flashes* (Sona Books, 2006) *snapshot* (Sona Books, 2004), and the co-editor of *Letters to Poets: Conversations about Poetics, Politics and Community* (Saturnalia Books, 2008). Her work has appeared in *HOW 2*, *Xcp: Streetnotes*, *LUNGFULL*, *Can We Have Our Ball Back*, *Fourteen Hills*, *MIPOesias Magazine*, *Dusie*, *580 Split*, *Saint Elizabeth Street*, *moria*, *Poetry Salzburg Review*, *Phoebe*, *BlazeVOX* and others. She is completing a book-length prose poem called *Flashes*, which is a collection of media sound bytes about war and community, *Gates & Fields*, which is a meditation on death and death language, and a short work called *Who Is Mother Goose?* She is an Assistant Professor teaching poetry at Eugene Lang College at The New School for Liberal Arts. She lives in Brooklyn with her husband and their baby twins.

Susan Gevirtz's books include *Aerodrome Orion & Starry*

Messenger, forthcoming from Kelsey Street; *Broadcast*, forthcoming from Trafficker; *Without Event: Introductory Notes*, forthcoming from eohippus labs; *THRALL*, Post Apollo, 2007; *Omatic & After St. John*, dpress, 2006; *Hourglass Transcripts*, Burning Deck, 2001; *Spelt*, collaboration with Myung Mi Kim, a+bend press, 1999; *Black Box Cutaway*, Kelsey Street, 1999; *PROSTHESIS : : CAESAREA*, Potes and Poets, 1994; *Taken Place*, Reality Street, 1993; *Linen minus*, Avenue B, 1992; *Domino: point of entry*, Leave Books, 1992; *Korean and Milkhouse*, ABACUS, Potes and Poets, 1991; and the critical study *Narrative's Journey: The Fiction and Film Writing of Dorothy Richardson*, Peter Lang, 1996. Many essays have appeared in literary magazines and scholarly journals. She was an Assistant Professor for ten years at Sonoma State University and now teaches in the MFA in Poetry Program at Mills College. With Greek poet Siarita Kouka she runs The Paros Symposium (www.parosymposium.com), on Paros island, an annual meeting of poets and translators from Greece and the U.S.

Sueyeun Juliette Lee received her MFA in poetry and a certificate in Advanced Feminist Studies from the University of Massachusetts and is currently at work on her doctorate in English from Temple University. Her interests include Asian diasporas and poetics. She currently edits Corollary Press, a small chapbook series featuring new work by writers of color. Her own chapbooks include *Trespass Slightly In* (Coconut Press), *Perfect Villagers* (Octopus Books) and *Mental Commitment Robots* (Yo Yo Labs). Her book, *That Gorgeous Feeling*, is out on Coconut Books.

Dana Teen Lomax is the author of *Currency* (Palm Press), *Room* (a+bend press), and the co-editor of *Letters to Poets: Conversations about Poetics, Politics, and Community* (Saturnalia Books, 2008). She is currently working on a documentary poetics manuscript called *Disclosure* and a book of poems with the working title *Shhh! Lullabies for a Tired Nation*.

Megan MacDonald is pursuing her doctorate in Comparative Literature at the University at Buffalo. Her interests include complicating notions of the postcolonial, as well as transnational fictions and feminisms.

Sarah Mangold received her BA from the University of Oklahoma and MFA from San Francisco State University. She is the author of *Household Mechanics* (New Issues, selected by C.D. Wright for the New Issues Poetry Prize). Chapbooks include *Parlor* (dusie kollektiv), *Picture of the Basket* (dusie kollektiv), *Boxer Rebellion* (g o n g), and *Blood Substitutes* (Potes & Poets). She is the recipient of awards and fellowships from the Seattle Arts Commission, MacDowell Colony and Djerassi Resident Artists Program. With Maryrose Larkin, she co-edits FLASH + CARD, a chapbook and ephemera press. She lives in Seattle where she works as a Program Administrator for University of Washington Educational Outreach and publishes *Bird Dog*, a journal of innovative writing and art.

C.J. Martin lives in Maxwell, TX, where he co-edits Dos Press with Julia Drescher. He's also a contributing editor for *Little Red Leaves* (www.littleredleaves.com). He's

the author of *Lo, Bittern* (Atticus/Finch, 2008) and *CITY* (Vigilance Society, 2007). Work recent and forthcoming in *American Letters & Commentary*, *Argotist Online*, *Broke* (w/ Julia Drescher), *Coconut*, *Colorado Review*, *Damn the Caesars*, *Denver Quarterly*, *EOAGH*, *kadar koli*, *P-Queue*, *the tiny*, & *zafusy*.

James Maynard is Visiting Assistant Curator in the Poetry Collection at the State University of New York at Buffalo, where he received his doctoral degree from the Poetics Program in the English Department. The co-editor of *New Directions'* single-volume republication of Robert Duncan's *Ground Work: Before the War / In the Dark* (2006), he is currently working on a number of Duncan-related projects.

Andrew Rippeon edits *P-Queue* (a journal of poetry, poetics, and innovative prose) and *QUEUE* (a chapbook series adjunct to the journal). He lives in Buffalo, NY, where he is enrolled in the Poetics Program at the University at Buffalo.

Sarah Rosenthal is the author of *How I Wrote This Story* (Margin to Margin, 2001), *sitings* (a+bend, 2000), and *not-chicago* (Melodeon, 1998). Her poetry, fiction, reviews, essays, and interviews have appeared or are forthcoming in journals such as *How(2)*, *Dusie*, *Fence*, *Lungfull!*, *Denver Quarterly*, and *Boston Review*. Her poetry has been anthologized in *Bay Poetics* (Faux Press, 2006), *The Other Side of the Postcard* (City Lights, 2005), and *hinge* (Crack Press, 2002). She has recently edited a collection of interviews titled *A*

Community Writing Itself: Conversations with Vanguard Writers of the Bay Area.

Kathy Lou Schultz is the author of *Biting Midge: Works in Prose* (Belladonna), *Some Vague Wife* (Atelos), *Genealogy* (a+bend press), and *Re dress* (San Francisco State University). Her essays on poetry and poetics have appeared in *Efforts and Affections: Women Poets on Mentorship* (U of Iowa P), *The Greenwood Encyclopedia of American Poets and Poetry*, *Rainbow Darkness: An Anthology of African American Poetry* (Miami UP), *Biting the Error: Writers Explore Narrative* (Coach House Press), *HOW(2)*, and *Tripwire: A Journal of Poetics*. She is assistant professor of English at the University of Memphis.

Elizabeth Treadwell's recent books are *Birds & Fancies* (Shearsman, 2007) and *Wardolly* (Chax, 2008). She is starting a new magazine, *Cont.*, dedicated to engaging the writing of women as folk traditional, in the senses of cultural survivals.

Divya Victor has lived and learned in India, Singapore, Baltimore, Philadelphia and Seattle. She has a Masters in Creative Writing and Poetry from Temple University, and is currently a Ph.D. candidate in the English Department at SUNY Buffalo.

Erin Wilson lives in Oakland, California. Her work has been published in a number of journals, as well as “Hinge: A BOAS Anthology” from Crack Press.