

BRYHER: The Life and Work of an American Master

Proposal for the Unsung Masters Series

Kristina Marie Darling
15 Boulevard Jourdan
75014 Paris, France
kristina.marie.darling@gmail.com
kristinamariedarling.com

ABOUT THE EDITOR

Kristina Marie Darling is a poet, essayist, and critic. She holds a doctorate from the Poetics Program at S.U.N.Y.-Buffalo, as well as an M.F.A. from New York University.

A 2021 Visiting Scholar at the University of Cambridge, Dr. Darling is the author of thirty-six books, which include *Look to Your Left: A Feminist Poetics of Spectacle*, forthcoming from the Akron Series in Contemporary Poetics at the University of Akron Press; *Stylistic Innovation, Conscious Experience, and the Self in Modernist Women's Poetry*, forthcoming from Rowman & Littlefield Publishing Group; *Silence in Contemporary Poetry*, which will be published in hardcover by Clemson University Press in the United States and Liverpool University Press in the United Kingdom; *Silent Refusal: Essays on Contemporary Feminist Writing*, forthcoming from Black Ocean; *Daylight Has Already Come: Selected Poems 2014 - 2020*, which will be published by Black Lawrence Press; *Angel of the North*, forthcoming from Salmon Poetry; *Je Suis L'Autre: Essays & Interrogations*, which launched from C&R Press and was named one of the "Best Books of 2017" by *The Brooklyn Rail*; and *DARK HORSE: Poems*, which received a starred review in *Publishers Weekly* and is also available from C&R Press.

Her hybrid collaboration with Carol Guess will be launched in 2022 from Persea Books. Penguin Random House Canada will also publish a Canadian edition. Selections from this collaborative work are currently being set to music by acclaimed composer Dale Trumbore and will be performed in several cities across the country thanks to a grant from Chamber Music America through their Classical Commissioning Program.

Additionally, Dr. Darling is the editor of several anthologies, which include *Open House: Conversations With Writers About Community*, forthcoming from Tupelo Press; *Trespassing in the Archive: Poetry in Conversation with History*, forthcoming from Rowman & Littlefield Publishing Group; *Four Quartets: Poetry in the Pandemic*, which she co-edited with Jeffrey Levine for Tupelo Press; and *The Best of Tupelo Quarterly*, which will also be published by Tupelo Press.

Dr. Darling's most recent poems appear in *The Harvard Review*, *Poetry International*, *New American Writing*, *Nimrod*, *Passages North*, *The Mid-American Review*, and on the Academy of American Poets' website, Poets.org. Dr. Darling has published essays in *The New York Times*, *The Kenyon Review*, *The American Poetry Review*, *The Millions*, *Agni*, *Ploughshares*, *The Gettysburg Review*, *The Iowa Review*, and *Gulf Coast*, where she served as Guest Blogger-in-Residence. In 2020, she was one of the inaugural winners of the Zachary Doss Friends in Letters Memorial Fellowship.

Her work has been recognized with three residencies at Yaddo, where she has held the Martha Walsh Pulver Residency for a Poet and the Howard Moss Residency in Poetry, both of which are endowed residencies awarded, by internal committee nomination only, to recognize outstanding contributions to the arts; a Fundación Valparaíso fellowship to live and work in Spain; a Hawthornden Castle Fellowship, funded by the Heinz Foundation; an artist-in-residence position at Cité Internationale des Arts in Paris; six residencies at the American Academy in Rome; an artist-in-residence fellowship for faculty at the Fine Arts Work Center in Provincetown; two grants from the Whiting Foundation; a Morris Fellowship in the Arts; a Faber Residency in the Arts, Sciences, and Humanities, which she received on two separate occasions; an artist-in-residence position with the Andorran Ministry of Culture; an Elizabeth Ireland Graves Foundation Fellowship from Le Moulin a Nef; and the Dan Liberthson Prize from the Academy of American Poets, which she received on three separate occasions; among many other awards and honors.

Dr. Darling has also been awarded artist-in-residence positions at the Millay Colony for the Arts, the Kimmel Harding Nelson Center for the Arts, the Wallace Stegner House, the Writer's Room at the Betsy Hotel — South Beach, the Helene Wurlitzer Foundation of New Mexico, Cassis A.I.R., Cité Internationale Universitaire de Paris, the Virginia Center for the Creative Arts, the Caldera Foundation for the Arts, the Hambidge Center for the Creative Arts and Sciences, the Edward F. Albee Foundation, the I-Park Foundation, the Brush Creek Center for the Arts, Willapa Bay AiR, the Ucross Foundation, the Ragdale Foundation, the Santa Fe Art Institute, the Vermont Studio Center, and many other art centers around the world.

A former Pabst Cultural Endowment Fellow at the Atlantic Center for the Arts, and the recipient of grants from Harvard University's Kittredge Fund, Yale University's Beinecke Rare Book and Manuscript Library, the Ora Lerman Trust, the Feminist Theory Workshop at Duke University, the Regional Arts Commission of Greater Saint Louis (on two occasions), and the Rockefeller Archive Center, Dr. Darling also was named the recipient of an Elizabeth George Foundation Fellowship, a cash grant in the amount of \$4,000 designated to further her contributions to the arts.

An editor, critic, and publisher, she serves as Editor-in-Chief of Tupelo Press and *Tupelo Quarterly*, an opinion columnist at *The Los Angeles Review of Books*, a contributing writer at *Publishers Weekly*, a staff blogger at *The Kenyon Review*, and a freelance book critic at *The New York Times Book Review*. Dr. Darling has also held staff positions at *Gulf Coast*, *The Best American Poetry*, and Black Ocean, where she worked as a book publicist and grants specialist. As an emerging curator, Dr. Darling received funding

for her editorial projects from the McNulty Endowed Chair, the David Gray Endowed Chair, and the English Department at S.U.N.Y.-Buffalo. More recently, she was honored with a \$3,000 cash award for magazine editing, which was jointly administered by the Community of Literary Magazines and Presses and the Amazon Literary Partnership.

Dr. Darling has lectured on contemporary literature, poetics, the publishing arts, and creative writing at San Diego State University, where she served as Editor-in-Residence; Calvin College's Hudson-Townsend Publishing Institute, where she served as the keynote speaker; New York University, as well as NYU's Summer Paris Writing Program; the Sorbonne Library in Paris; the Yale University Writers Workshop; the Columbia University Undergraduate Writing Program, as well as Columbia University's Summer Program for Young Writers; the Antioch University — Los Angeles M.F.A. Program for Writers; Susquehanna University; the Fine Arts Work Center in Provincetown; the Idyllwild Arts Academy; Vermont College of the Fine Arts; the Leopardi Writers Workshop in Recanati, Italy; the Maslow Family Foundation Graduate Creative Writing Program at Wilkes University; the M.F.A. Program for Writers at Wichita State University; the Poetics Program at the University at Buffalo; the University of Missouri at Columbia; the University of North Texas; Drake University; Buffalo State University; Florida International University; the University of Arizona; Western Washington University; the Poets and Writers Maureen Egen Writers Exchange Program; the Roxbury Poetry Festival; the Massachusetts Museum of Contemporary Art; and the Castle of Otranto in Italy. In 2019, she was granted a five-year tenure as an expert consultant with the U.S. Fulbright Commission.

Dr. Darling is represented by Mark Falkin of Falkin Literary and Marilyn Allen of the Allen O'Shea Literary Agency for book-length nonfiction. For speaking engagements, she is represented by Jean Jay of the Ovation Agency.

PRAISE FOR KRISTINA MARIE DARLING'S PREVIOUS BOOKS

Poet and *Kenyon Review* editor Zach Savich writes that Kristina Marie Darling's body of work is a "singularly graceful and stunningly incisive exploration of poetic insight, vision, and transformation."

Here is what others have said about her writing:

"In this collection, Kristina Marie Darling writes about the last taboo. It is personal, startling, quirky, and discomfiting. Most apparently, it is the work of an accomplished poet. The language, and the essays themselves, will open your eyes and break your heart." —Diana Spechler, author of the *New York Times* column "Going Off."

"You read, and you enter her worlds: it's a sort of hypnosis." —*Ploughshares Magazine*.

"It is a dark weight in this little book that felt, at times, like an act of beautiful revenge." —Bhanu Kapil, author of *Humanimal*.

"Darling's para-text resists normative expectations" —*The Boston Review*.

"Like a movie, Darling's book is simultaneously excess and desolation. Each section is draped in silk, lace, sparkles, and decadence." —*The Rumpus*.

"Her prose is lovely, graceful, and evocative...Darling is making a name for herself with these inventive collections; whenever I see her name on a book, I know it will be something new and different and enjoyable." —*Bookslut*.

If Wolfgang Iser believed that within the gaps of a text lies meaning that the reader must create, then Darling's work is the film negative composed of those gaps. Therein lies the creative energy and genius of Darling's work...Darling is a prolific writer (a word rarely applied to a poet so young), a writer who has a multitude of material and approaches to her intelligent vision of what poetry can also be. She surprises us and proves time and again to be the real thing. Darling is a writer to watch. —Andrea Witzke Slot, author of *To find a new beauty*.

"Here is a new tradition, alive in bright air." —Donald Revell, NEA Fellow & Guggenheim Fellowship Recipient.

"In its precision of language and deeply human, personal engagement, Darling's work

reaches directly and profitably to the contextual questions of intention and meaning.”
—John Gallaher, winner of The Levis Prize for Poetry.

"Kristina Marie Darling's writing etches itself into the reader's mind, at once intimate and prodigious in scope. She has a gift for recreating the mess and miracles of day-to-day life; in her hands, an emotional alchemy transpires." —Hala Alyan, author of *Salt Houses*.

“Something arises in the space Darling curates: the form of our longing, the shape we glimpse suddenly between things that don’t touch.”—Joanna Ruocco, Author of *A Compendium of Domestic Incidents*.

“Her essays are among the best I’ve ever read.” —Matthew Rohrer, author of ten books, most recently *The Others*.

“This is a book that deserves to be heard as it pulses with complexity, innovation and intelligence.”—Simone Muench, NEA Fellow & author of six volumes of poetry.

“This inventive writer re-imagines the cultural scripts of heartache and the relationship imperative while honoring the pain and chaos of betrayal as well as the violence for which we are capable.” —Denise Duhamel, Guggenheim Fellow, *New York Times* book critic, & author of numerous collections of poetry.

“Darling’s latest collection is one of those uncanny books that asks to be read in the dark.”—Srikanth Reddy, Guggenheim Fellow & author of *Voyager*.

“Here is a little cabinet of wonder, a kit for entrancement, a ‘noctuary’ of sorts, to use one of this text’s defining words....What Darling gives us is the mystery of a dream entered, fire and feathers, promise and threat.”—Spencer Dew, author of *Here Is How It Happens* and *Songs of Insurgency*.

“The book becomes an epistolary film and trial, revising what was said and what was meant in the story that was always one match away from ending.”—Traci Brimhall, NEA Fellow & winner of the Barnard New Women Poets Prize.

“If John Clare’s hallucinatory madness (especially the part where he imagined with great shame that he was secretly married to two women at once) collided with Lyn Hejinian’s *My Life*, David Lynch’s *Mulholland Drive*, and the novels of David Markson, the result might very well be Kristina Marie Darling’s *Dark Horse: Poems* (which by my lights is a sort of novella in verse(s) and a supermassive black hole). In this cinematic,

swirling and ferocious, parenthetical fracture of a book, a mysterious dark heart (in the persona of Jane Dark) is burning down the house with the “other wife” inside it. These all-consuming (and wildly compelling) poems are nerve-y with gravity and an almost Romantic dark energy, which feels secretive, contemporary and visionary all at once.”

—Matt Hart, punk rock musician & author of five books of poetry.

Kristina Marie Darling is one of the most impressive, prolific, and exciting younger writers in America. Her level of output is singularly astonishing, and her thinking is regularly marked by a unique straddling of aesthetics and genres. Her new nonfiction manuscript-in-progress marries the personal with the political and civic, considering violence, trauma, education, and art in small and large contexts. It is sure to be an important and timely book for our complex and difficult contemporary moment.—
Wayne Miller, author of four books of poetry.

BRYHER: THE LIFE & WORK OF AN AMERICAN MASTER

BRYHER: A BIO NOTE

Bryher is the pen name of **Annie Winifred Ellerman**, (who was born on Sept. 2nd, 1894, in Margate, Kent, England—and died on Jan. 28, 1983, Vevey, Switzerland). A British novelist, poet, and film critic, she is mostly known for her historical fiction. However, she shaped Anglophone modernisms across genres and mediums as a cofounder and coeditor of *Close-Up*, a groundbreaking, authoritative journal on silent motion pictures.

SUMMARY / DESCRIPTION

This volume will focus on the intersection of Bryher's work as a writer and filmmaker/critic. Although her contemporaries, particularly H.D., are widely known, Bryher's far-reaching influence is largely overlooked by scholars of Modernism.

With H.D. and Kenneth MacPherson, Bryher launched The Pool Group, a collaborative silent film production company, in 1927 from Riant Chateau, Switzerland.¹ Although one might wonder why Switzerland in particular appealed to this group of avant-garde filmmakers, it served as a haven for numerous writers hoping to recover from the trauma of the First World War, T.S. Eliot's time in Lausanne being one especially noteworthy example.² And here the small community of avant-garde filmmakers thrived. During the interwar period, they produced a monthly film studies journal, *Close-Up*, as well as such films as *Monkeys' Moon*, *Borderline*, *Wingbeat*, and *Foothills*.³ Much of the work produced by Pool (especially the group's body of critical writing on film) was intended for an English-speaking audience, but remained decidedly international in scope when considered in light of their engagement with continental philosophy. By creating works like these, H.D., Bryher, and MacPherson sought to explore questions about consciousness, dreams, the human psyche.⁴ For these collaborators, the changing technological landscape associated with film raised compelling questions about representing conscious experience. Although working at a time when sound was infiltrating the film industry, the three members of the Pool Group generally eschewed these realistic modes of representation, seeking instead to disrupt the perceived relationship between seeing and hearing.⁵ Indeed, during this time, one sees the proliferation of films using more traditional modes of representation, as well as reactionary projects, which frequently

¹ Alberta Marlowe, "The Rediscovery of Pool," *Film Intelligence*, <http://www.filmintelligence.org/pool.htm> (accessed November 18, 2011).

² Mariwan Nasradeen Hasan Barzinji, *The Image of Modern Man in T.S. Eliot's Poetry* (New York: Authorhouse, 2012), 61.

³ Yale University Beinecke Rare Book and Manuscript Library, "Monkeys' Moon and Pool Films," Yale University Beinecke Rare Book and Manuscript Library, <http://beinecke.library.yale.edu/digitalguides/monkey.html> (accessed November 18, 2011).

⁴ Nancy Kuhl, "H.D. and Freud, the Poet and the Professor," Yale University, <http://psycheandmuse.library.yale.edu/h-d-freud/> (accessed November 18, 2011).

⁵ James Donald, Annie Friedberg, and Laura Marcus. *Close up, 1927-1933: Cinema and Modernism* (New York, NY: Continuum International Publishing Group, 1998), vii.

undermined the viewer's expectations of narrative, visual, and auditory continuity. Sergei Eisenstein and Maya Deren are especially well-known examples of filmmakers who used montage to interrogate preconceived expectations of how narrative operates in relation to visual material. The Pool Group in particular sought to question the role that sound played in the viewer's process of interpreting the cinematic image. Rather than allowing meaning to be inscribed by sound, the Pool Group sought to generate myriad associations for the film's spectator through visual montages, in which images illuminate and complicate one another. In this sense, the cinematic image becomes, like Freud's dream-image, "a visible plastic symbol" that resists a single fixed interpretation.⁶

These debates about audience intent, as well as sound technology, proved formative for the development of the poetic image in the Modernist avant-garde tradition. With that in mind, this volume will elucidate and celebrate Bryher's groundbreaking contributions to experimental writing and film, as well as the ways her influence lives on in contemporary innovative writing.

I have enclosed a proposed list of contributors to this volume. Ideally, the distinguished contributors' essays would be printed alongside a selection of both Bryher's film criticism and fiction.

⁶ Sigmund Freud, *The Interpretation of Dreams* (New York, NY: Plain Label Books, 1953), 312.

PROPOSED LIST OF CONTRIBUTORS

Traci Brimhall is the author of four collections of poetry: *Come the Slumberless to the Land of Nod* (Copper Canyon Press, 2020); *Saudade* (Copper Canyon Press, 2017); *Our Lady of the Ruins* (W.W. Norton, 2012), selected by Carolyn Forché for the 2011 Barnard Women Poets Prize; and *Rookery* (Southern Illinois University Press, 2010), selected by Michelle Boisseau for the 2009 Crab Orchard Series in Poetry First Book Award and finalist for the ForeWord Book of the Year Award. Her children's book, *Sophia & The Boy Who Fell*, was published by SeedStar Books in March 2017. Her poems have appeared in *The New Yorker*, *Poetry*, *New England Review*, *Ploughshares*, *Orion*, *The Believer*, *The Nation*, and *The New Republic*. Her essays have appeared in *Georgia Review*, *The Southern Review*, *Prairie Schooner*, *Gulf Coast*, *Copper Nickel*, and *Brevity*. Some of her work has also been featured on *Poetry Daily*, *Verses Daily*, *Best of the Net*, PBS Newshour, and *Best American Poetry 2013 & 2014*. She has also received the Just Desserts Short Fiction Prize from *Passages North* (selected by Roxane Gay), the Annie Dillard Award for Creative Nonfiction from *Bellingham Review* (selected by Sue William Silverman), the Jane Geske Award for poetry from *Prairie Schooner* (selected by Kwame Dawes), the Cecil Hemley Award from the Poetry Society of America (selected by Sally Wen Mao), and a Pushcart Prize.

Her poetry comic collaborations with Eryn Cruft can be found in *Guernica*, *The Poetry Comics*, and *Nashville Review*. Her poetry comic crown of sonnets with Eryn Cruft, *The Wrong Side of Rapture*, was released through *Ninth Letter* in the summer of 2013. She is also a co-author of two collaborative chapbooks with Brynn Saito: *Bright Power, Dark Peace* (Diode Editions, 2013) and *Wild Recovery* (Tupelo Press, 2020).

She received a 2013 National Endowment for the Arts Literature Fellowship in Poetry, the 2012 Summer Poet in Residence at the University of Mississippi, and the 2008-2009 Jay C. and Ruth Halls Poetry Fellowship at the Wisconsin Institute for Creative Writing. Other awards for her work include scholarships and fellowships to the Breadloaf Writers' Conference, the Sewanee Writers' Conference, The Writer's Center of Bethesda, Vermont Studio Center, the Disquiet International Literary Program, and the Arctic Circle Residency.

She holds degrees from Florida State University (BA), Sarah Lawrence College (MFA), and Western Michigan University (PhD). She works as an Associate Professor and Director of Creative Writing at Kansas State University.

Laynie Browne is a poet, prose writer, teacher and editor. She is author of fourteen collections of poems and four books of fiction. Her latest book is *A Forest on Many Stems: Essays on the Poet's Novel*. Recent publications include a book of poems, *In Garments Worn by Lindens*; a novel, *Periodic Companions*; and a book of short fiction, *The Book of Moments*. Her work has appeared in journals such as *Conjunctions*, *A Public Space*, *New American Writing*, *The Brooklyn Rail*, and in anthologies including *The Ecopoetry Anthology*, *The Reality Street Book of Sonnets*, and *Postmodern American Poetry: A Norton Anthology*. Her poetry has been translated into French, Spanish, Chinese and Catalan. She co-edited the anthology *I'll Drown My Book: Conceptual Writing by Women*. Honors and awards include a Pew Fellowship, the National Poetry Series Award for her collection *The Scented Fox*, and the Contemporary Poetry Series Award for her collection *Drawing of a Swan Before Memory*. She teaches at University of Pennsylvania and at Swarthmore College.

Poet, editor, and scholar **Rachel Blau DuPlessis** earned a BA from Barnard College and a PhD from Columbia University. Her special interests are in modern and contemporary poetry, especially issues of gender, the long poem, and cultural poetics. She is one of the foremost critics of her generation, and her works of scholarship include *Purple Passages: Pound, Eliot, Zukofsky, Olson, Creeley and the Ends of Patriarchal Poetry* (2012), *Blue Studios: Poetry and its Cultural Work* (2006), *Genders, Races and Religious Cultures in Modern American Poetry, 1908–1934* (2001), *The Pink Guitar: Writing as Feminist Practice* (1990), *H.D.: The Career of That Struggle* (1986), and *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers* (1985). As editor, her books include *The Selected Letters of George Oppen* (1990) and, with Susan Stanford Friedman, *Signets: Reading H.D.* (1990). With Peter Quartermain, she coedited *The Objectivist Nexus: Essays in Cultural Poetics* (1999) and with Ann Snitow, *The Feminist Memoir Project: Voices from Women's Liberation* (1998; reprint 2007). She is affiliated in an editorial capacity with journals such as *Journal of Modern Literature* and with book series on poetry and poetics from the University of Alabama and Iowa presses. DuPlessis's major work as a poet is the long poem *Drafts*, which she began in 1986 and published the final installment of in 2012: *Surge: Drafts 96-114*. Other books in the project include *The Collage Poems of Drafts* (2011), *Pitch: Drafts 77-95* (2010), *Torques: Drafts 58-76* (2007), *Drafts. Drafts 39-57*, *Pledge, with Draft, unnumbered: Précis* (2004), and *Drafts 1-38, Toll* (2001). As Patrick Pritchett has noted, DuPlessis's work as both a scholar and critic is based "on the logic of the provisional and the contingent." *Drafts* is itself an open text, ongoing and investigatory; in the words of poet and critic Ron Silliman, "DuPlessis's *Drafts* begins more with questions than answers, literally in *Draft*

1 chasing a bird in the bush, sensing that the right answers need to be further questions.”

A professor at Temple University for many years, DuPlessis retired in 2011. In 2012, she was a Distinguished Visitor at the University of Auckland. She has also held an appointment with the National Humanities Center in North Carolina and a residency at Bellagio sponsored by the Rockefeller Foundation. DuPlessis’s many honors and awards include a Pew Fellowship in the Arts, the Roy Harvey Pearce/Archive for New Poetry Prize, Temple University’s Creative Achievement Award, and grants from the Pennsylvania Council on the Arts and the Fund for Poetry.

Damien Keane is Associate Professor of English at the University at Buffalo. His selected publications include:

Book

- *Ireland and the Problem of Information: Irish Writing, Radio, Late Modernist Communication. Series: Refiguring Modernism* (Pennsylvania State University Press, 2014). Awarded the 2015 Robert Rhodes Prize for Book on Literature, American Conference for Irish Studies.

Articles and Book Chapters

- “His Re-Mastered Voice: Joyce for Vinyl.” *Science, Technology, and Irish Modernism*, eds. Kathryn Conrad, C il n Parsons, and Julie McCormick Weng (Syracuse University Press, 2019), 144–59.
- “Time Made Audible: Irish Stations and Radio Modernism.” *A History of Irish Modernism*, eds. Gregory Castle and Patrick Bixby (Cambridge University Press, 2019), 330–45.
- “Contrary Regionalisms and Noisy Correspondences: The BBC in Northern Ireland circa 1949.” *Modernist Cultures* 10.1 (March 2015): 26–43.
- “Poetry, Music, and Reproduced Sound.” *The Oxford Handbook of Modern Irish Poetry*, eds. Fran Brearton and Alan Gillis (Oxford University Press, 2012), 431–55.
- “Sounds Difficult: Joyce and Modernism’s Recorded Legacy.” *Sounding Out!: A Sound Studies Blog*. 30 January 2012.
- “Quotation Marks, the Gramophone Record, and the Language of the Outlaw.” *Texas Studies in Literature and Language* 51.4 (Winter 2009): 400–15.
- “An Ear Toward Security: The Princeton Listening Center.” *Princeton University Library Chronicle* 71.1 (Autumn 2009): 45–61.

Karla Kelsey is a poet, essayist, and editor whose work weaves together the lyric with philosophy and history. She has published three books of poetry: *A Conjoined Book* (Omnidawn, 2014), *Iteration Nets* (Ahsahta, 2010), and *Knowledge, Forms, the Aviary* (Ahsahta, 2006) selected by Carolyn Forché for the Sawtooth Poetry Prize. *Blood Feather*, her fourth book of poetry is forthcoming from Tupelo Press in fall, 2020. Her book of experimental essays, *Of Sphere*, was selected by Carla Harryman for the 2016 Essay Press Prize and was published in 2017. Poems and creative prose have been published by such journals as *Bomb*, *Fence*, *Conjunctions*, *New American Writing*, *The Boston Review*, *Verse*, and *Tupelo Quarterly*. Her critical essays on poetry, poetics, and pedagogy have appeared in anthologies and literary journals. From 2010-2017 she edited *The Constant Critic*, Fence Books' online journal of poetry reviews. She currently co-publishes with Aaron McCollough *SplitLevel Texts*, a press specializing in hybrid genre projects. With Poupeh Missaghi she edits *Matters of Feminist Practice*, a journal of feminist criticism published by Belladonna* Collaborative. An H.D. Fellow at Yale University's Beinecke Library and the recipient of a Fulbright Scholars grant, she has taught in Budapest, Hungary, and is Professor of Creative Writing at Susquehanna University's Writers Institute.

Bhanu Kapil was born in the United Kingdom and lives in the United States and the United Kingdom. She is the author of a number of full-length works of poetry/prose, including *The Vertical Interrogation of Strangers* (Kelsey Street Press, 2001), *Incubation: a space for monsters* (Leon Works, 2006), *humanimal [a project for future children]* (Kelsey Street Press, 2009), *Schizophrène* (Nightboat, 2011), *Ban en Banlieue* (Nightboat, 2015), and *How to Wash a Heart* (Liverpool University Press, 2020). Kapil received the Windham Campbell Prize for Poetry in 2020. She teaches at Naropa University and in Goddard College's low-residency MFA program.

Myung Mi Kim was born in Seoul, Korea. She immigrated with her family to the United States at the age of nine and was raised in the Midwest. She earned a BA from Oberlin College, an MA from The Johns Hopkins University, and an MFA from the University of Iowa. Her collection of poems *Under Flag* (1991) won the Multicultural Publishers Exchange Award of Merit; subsequent collections include *Civil Bound*

(2019), *Penury* (2009), *River Antes* (2006), *Commons* (2002), *DURA* (1999), and *The Bounty* (1996). An avant-garde poet who often employs fragmentary language and uses the white space of the page, Kim explores issues of dislocation, colonization, immigration, loss of her first language, and the fallout of history in her work. Eric Weinstein, poetry editor for *Prick of the Spindle*, commented in a review: “*Penury* instantiates exactly that: a poetics of extreme and devastating lack, an inadequacy and insufficiency of language designed to mirror the extraordinary poverty of its subject(s).” Kim is the subject of the book *The Subject of Building Is a Process / Light Is an Element: essays and excursions for Myung Mi Kim* (2008). She has taught at San Francisco State University and in the Poetics Program at SUNY Buffalo, where she is the James H. McNulty Chair of English.

Ruth Ellen Kocher is the author of *Third Voice* (Tupelo Press, 2016), *Ending in Planes* (Noemi Press, 2014), *Goodbye Lyric: The Gigans and Lovely Gun* (Sheep Meadow Press, 2014), *domina Un/blued* (Tupelo Press, 2013), Dorset Prize winner and the 2014 PEN/Open Book Award, *One Girl Babylon* (New Issues Press, 2003) Green Rose Prize winner, *When the Moon Knows You’re Wandering* (New Issues Press, 2002), and *Desdemona’s Fire* (Lotus Press 1999) Naomi Long Madgett Prize winner. Her poems appear in *Angles of Ascent: A Norton Anthology of Contemporary African American Poets*, *Black Nature*, *From the Fishhouse: An Anthology of Poems that Sing, Rhyme, Resound, Syncopate, Alliterate*, and *Just Plain Sound Great, An Anthology for Creative Writers: The Garden of Forking Paths*, *IOU: New Writing On Money*, *New Bones: Contemporary Black Writing in America*. She has been awarded fellowships from the Cave Canem Foundation and Yaddo. She is a Contributing Editor at *Poets & Writers Magazine* and and Professor of English at the University of Colorado where she teaches Poetry, Poetics, and Literature.

Gayle Rogers is professor and chair of English and affiliated faculty with the Global Studies Center, Center for Latin American Studies, European Studies Center, and Cultural Studies program. He works primarily on the history of ideas, global modernisms, translation theory, comparative literature, critical history, and the intersections of literature, economics, and risk theory.

His recent and forthcoming work includes:

Speculation: A Cultural History from Aristotle to AI (Columbia University Press, 2021).

The New Modernist Studies Reader: An Anthology of Essential Criticism, ed. with Sean Latham (Bloomsbury Academic, 2021).

“Risk: A Dossier”, ed. and intro., special issue of *Critical Quarterly*.

“Translation and/as Disconnection,” co-ed. and intro. with Joshua L. Miller, *Modernism/modernity* Print Plus.

His previous work includes *Incomparable Empires: Modernism and the Translation of American and Spanish Literatures* (Columbia UP, 2016), which takes the Spanish-American War of 1898 as a point of departure for analyzing the rise of Spanish literary studies in the US and American studies in Spain in the early twentieth century. With Sean Latham, he has published the book *Modernism: Evolution of an Idea* (Bloomsbury Academic, 2015), which traces the history of the concept of modernism from the late nineteenth century through contemporary scholarly debates. This book launched the *New Modernisms* series, which Latham and Rogers co-edit. Rogers’s first book, *Modernism and the New Spain: Britain, Cosmopolitan Europe, and Literary History* (Oxford UP, 2012) analyzes the cooperative efforts to renovate the post-Great War idea of “Europe” by allying its rebirth with the imagined reemergence of a European Spain.

He serves on the editorial board of *Modernism/modernity* and, in the past, served on the board of the Modernist Studies Association. He was a member of the organizing committee for MSA’s 2014 conference in Pittsburgh. He has been a member of the MLA First Book Prize committee and chaired the MSA Book Prize committee. He most recently chaired the MLA’s division on prose fiction. He is associate editor *Critical Quarterly*, and with Jonathan Arac, was co-organizer of the 2016 Society for Novel Studies conference. He is a founding member of the international consortium *El ensayo literario*. At Pitt, he has served on the Provost’s Advisory Committee on Undergraduate Programs and the Dietrich School Graduate Council, and has been co-director of the Literature Program and associate chair of English, among many service roles. His teaching focuses on modernism, world literary history, the politics of translation and aesthetic theory, cosmopolitanism and history, and the novel.

His work has been funded by the NEH, the Hewlett Foundation, and Spanish Ministry of Education, Culture, and Sports, among others.

An artist, translator, and teacher, **Jennifer Scappettone** was born and raised in New York. The recipient of a PhD from the University of California, Berkeley, in 2005, she has lived in Italy, Virginia, Japan, California, and Chicago. Her collections of poetry are the chapbooks *Err-Residence* (2007), *Beauty (Is the New Absurdity)* (2007), and *Thing Ode / Ode oggettuale* (2008), translated into Italian with Marco Giovenale, as well as the book-length *From Dame Quickly* (2009) and *The Republic of Exit 43* (Atelos, 2016). In her project “Neosuprematist Webtexts” (2008–2009), Scappettone combined filmed stills and fragments of text; selections of the work were included in a show curated by the visual poet Helen White at festivals in Brussels and Ghent. Collagelike practices infuse Scappettone’s *From Dame Quickly*, which poet Charles Bernstein described as “translation, collage, prose poem, lyric invention, periodic convolute, imploded syntax and discursive veers.” Scappettone’s poetry has appeared in the anthologies *The Best American Poetry 2004*, *The City Visible: Chicago Poetry for the New Century* (2007), *Zoland Annual* (2008), *Novas Poéticas de Resistencia* (2013), *EX.IT: Materiali fuori contesto* (2013), *The Arcadia Project: North American Postmodern Pastoral*, new media section (2014), *The Best American Experimental Writing 2016*, and others. As a guest editor, Scappettone featured Italian poetry in the journal *Aufgabe #7* in 2008, and she is editor of PennSound Italiana. Her translations of the work of Amelia Rosselli from the Italian were published in *Locomotrix: Selected Poetry and Prose of Amelia Rosselli*, and received the Raiziss/De Palchi Prize from the Academy of American Poets.

Donna Stonecipher is the author of five books of poetry, most recently *Transaction Histories*, and one book of prose, *Prose Poetry and the City*. She's from Seattle, and lives in Berlin.

William Solomon is a professor of English at the University at Buffalo. His selected publications include:

- "Slapstick Modernism: Charley Bowers and Industrial Modernity." *Modernist Cultures* 2: 2 (Winter 2006): 170-188. <http://www.js-modcult.bham.ac.uk/>
- "Second Technologies: American Modernism and Silent Comedy." *Interdisciplinary Studies: A Journal of Criticism and Theory* (Spring 2005): 66-91.

- "Secret Integrations: Black Humor and the Critique of Whiteness." *Modern Fiction Studies* 49: 3 (Fall 2003): 469-495
- *Literature, Amusement, and Technology in the Great Depression* (Cambridge 2002)
- "Wound Culture and James Agee." *Arizona Quarterly* 58: 4 (Winter 2002): 81-105. Reprinted in *Twentieth Century Literature Criticism* Volume 180. Ed. To Schoenberg (Fall 2006)
- "Politics and Rhetoric in the Novel in the 1930s." *American Literature* 68: 4 (December (1996): 799:818.

Sarah Vap is an American writer and the author of seven books of poetry, poetics, and nonfiction. Her most recent book, *Winter: Effulgences and Devotions*, will be published by Noemi Press in September of 2019. Her collection *Viability* (Penguin, 2016), was selected for the National Poetry Series; her book *American Spikenard* was awarded the Iowa Poetry Prize; her book *Dummy Fire* was selected for the Saturnalia Poetry Prize. She has been the recipient of a National Endowment of the Arts Fellowship, several research fellowships, and was recently the Distinguished Hugo Visiting Writer at the University of Montana. She received her BA from Brown University, her MFA from Arizona State University, and her PhD from the University of Southern California. Her work has been included in numerous anthologies and journals, including *Best American Experimental Writing*. She teaches in the MFA program in Poetry and Poetry in Translation at Drew University. Vap was raised in Missoula, Montana.