

CONTRIBUTORS

Michael J. Alfaro is publisher and editor of *Silenced Press* (www.silencedpress.com). He lives in Columbus, Ohio. In kindergarten he was given the “Best Artist” award. He has been trying to live up to this ever since.

Arlene Ang is the author of four poetry collections, the most recent being a collaborative work with Valerie Fox, *Bundles of Letters Including A, V and Epsilon* (Texture Press, 2008). She lives in Spinea, Italy where she serves as staff editor for *The Pedestal Magazine* and *Press 1*. More of her work may be viewed at www.leafscape.org.

Nathan Austin's publications include *Tie an O* (Burning Press, 1998), (glost) (Handwritten Books, 2002) and *Survey Says!* (Black Maze Books, 2009). Poems have appeared, or are forthcoming, in *Kiosk*, *Combo*, *Phoebe*, *Aufgabe*, *Tight*, *Diagram*, and *Little Red Leaves*.

Mircea Cărtărescu is Romania's most celebrated writer from the highly accomplished group of self-consciously postmodernist writers who began to publish in the 1980s—the “blue-jeans generation.” His first book of poetry, *Headlights, Shop Windows, Photographs*, came out in 1980. Other titles include *Love Poems* (1982); *Everything* (1984)—the poems here derive from a later paired title, never published in Romanian, “*Nothing*”; *The Levant* (1990); *Love* (1994); a collection of love poems, *Double CD* (1998); *Fifty Sonnets* (2003); and the collected two-volume *Pluriverse* (2003). Cărtărescu has also written fifteen volumes of prose, comprised of both fiction and essays.

Monica Colbert teaches writing and literature for the City University of New York. She has edited and written for NYArts and Art Fairs International magazines. September 2010 will mark her 10th year of living in Manhattan, and she is excited to become a New Yorker, finally.

Carolyn Cole has had 29 one-artist exhibits and been the recipient of many artist awards in the past 25 years. Her museum shows include the Seattle Art Museum and Portland Art Museum. Cole spent ten years as an artist in New York City, where she exhibited extensively before settling back into the Northwest in 1991. Her paintings are included in numerous private and public collections such as former Vice President Al Gore, Gordon Seigel, president of Crate & Barrel, former Presidential Chief of Staff John Podesta, Titan Pharmaceuticals, Walt Disney Productions, Zale Corporation, IBM Corporation, Kaiser Permanente, RNM Properties, Salton, Inc., TRW Corporation, American Express, Campbell Soup Company, and the Heinz Corporation.

Joanna Penn Cooper lives in New York City, where she is a Teaching Fellow at Fordham University. Her writing has appeared in *Boog City*, *Scapegoat Review*, *elimae*, and *Pleiades*; she is working on a poetry collection tentatively titled *How We Were Strangers*.

Cynthia Cruz's first collection of poems, *Ruin*, was published by Alice James Books in 2006, and reviewed by *The New York Times Sunday Book Review* and *Library Journal* and received a starred review from *Publishers Weekly*. She has published poems in numerous literary journals and magazines including *AGNI*, *The American Poetry Review*, *The New Yorker*, *Brown Paper*, *Boston Review*, *Denver Quarterly*, *Guernica*, and *The Paris Review*, and in anthologies including *Isn't it Romantic: 100 Love Poems by Younger Poets* (Wave Books, 2004) and *The Iowa Anthology of New American Poetries*, edited by the late poet Reginald Shepherd (University of Iowa Press, 2004). She is the recipient of fellowships from the Virginia Center for Creative Arts, Yaddo, and the MacDowell Colony.

Michelle DuPre' is a performer and poet living in Brooklyn, NY. She graduated from New York University with a BFA in Theatre and is currently an MFA candidate in Poetry at Brooklyn College. Her first poems were written in Miss Hayes' second grade classroom, but it wasn't until her NYU years that she began experimenting with poetic forms, combining them with those of the stage play. This cross pollination of poetry and playwriting resulted in the completion and performance of two one-act plays in verse entitled *Home* and *Butterfly Kiss*. Presently she is working on her first full length performance piece, a play in verse, entitled *Zoo*.

Tiziano Fratus born in Bergamo in 1975. He published eleven collections of poems in Italy: *Il Molosso* (2005, 2007), *Il Vangelo della Carne* (Flesh Gospel, 2008), *La staticità dei pesci martello* (Static Nature of Hammerhead Sharks, 2008), *Il respiro della terra* (The Breath of the Earth, 2009), *Historias de Malo Amor. Poesie carnali* (Flesh Poems, 2010) and some in other countries: *A inquisição* (Lisbon, 2004), *Poèmes chuchotes sur la berge du Po* (Lugano, 2008), *A Room in Jerusalem* (Brooklyn, 2008), *5PX2* (Edinburgh, 2009), *Double Skin* (Singapore, 2009). He collaborated with publishers and reviewers before founding on 2006 the Festival and the Editions of Torino Poesia, that became one of the centers specializing in promotion in the world of the new voices of Italian poetry. On October 2009 he was one the founders of the *Poeteca* (Poetry Library) in Pinerolo. He presented his poetry on three continents, in festivals such as *Ars Poetica* (Bratislava), *Salon du Livre* (Montpellier), *SWF* (Singapore), at Italian Cultural Institutes in several countries, in poetry houses as *Casa Fernando Pessoa* (Lisbon), *The Poetry Center* (Chicago), *Casa della Poesia* (Milan). Anthologies of his poetry have been translated and published in the USA and in Brasil, a new one will be published in France. He's working on a new wide poem titled *L'uomo radice* (The Root Man).

Valerie Fox is the author of *The Rorschach Factory* (Straw Gate Books, 2006) and *Bundles of Letters Including A, V and Epsilon* (Texture Press, 2008), a compilation of poems written with Arlene Ang. *The Glass Book* will be published in 2010 by Texture Press. Her work has appeared in *West Branch*, *Hanging Loose*, *Six Little Things*, *Juked*, *Watershed*, *5_Trope*, and other journals. She co-edits the magazine *Press 1*. She teaches courses in writing and poetry at Drexel University in Philadelphia, Pennsylvania.

Joanna Fuhrman is the author of four books of poetry, most recently *Moraine* (Hanging Loose Press, 2006) and *Pageant* (Alice James Books, 2009). She teaches poetry at Rutgers University, in public schools, libraries and her apartment.

Sarah J. Gardner's work has appeared in numerous journals including *The Cortland Review*, *Borderlands*, and *The North American Review*. Her essay "Three Writers, Imagination, and Meaning" on teaching poetry to at-risk youth was named a finalist for the Bechtel Prize by the Teachers & Writers Collaborative. Gardner's most recent collection of poems, *The Calculus of Owls*, is available from Dancing Girl Press. GarnetInk@yahoo.com

Richard Kochanek has been an accounting professor at the University of Connecticut since 1972, but has always had a great love for expression as an artist. He is a juried artist member of the Cape Cod Art Association, a member of The Printmakers of Cape Cod, and a member of the Falmouth Artist Guild located on Cape Cod. He has won numerous awards for his water colors, screen prints and mixed media prints. His favorite medium is printmaking. He works with zinc and copper metal plates using intaglio, aquatint, and sugar lift techniques, and also uses screen and woodcut methods to create original prints. See more at: www.kochanek-art.com.

Dana (Lee) Weigand is a painter living in the Santa Cruz Mountains. She was raised in New Mexico, home and creative base to many artists that were highly influential on her. Dana's work grew out of the different facets of New Mexico's rich culture and unusual landscape. It was when she was living there that she first began to paint and draw and view life around her through her art. In the 80's she traveled to Europe, South America and Africa, while based in Santa Cruz, CA. She was deeply influenced by those experiences while traveling, and felt the need to express herself in a less conventional way. She became a graffiti artist and the creator of 'Plugman'. Those images in public spaces, were a direct line to the emotion she felt about our culture here at home.

Lynn Levin is the author of three collections of poems, *Fair Creatures of an Hour* (2009), *Imaginarium* (2005), and *A Few Questions about Paradise* (2000), all pub-

lished by Loonfeather Press. *Imaginarium* was a finalist for *ForeWord Magazine's* Book of the Year Award. Lynn Levin has received nine *Pushcart Prize nominations*, and her poems have appeared in *Ploughshares*, *Washington Square Review*, *5 AM*, *Boulevard*, and *on Verse Daily* and Garrison Keillor's radio show, *The Writer's Almanac*. She teaches creative writing at the University of Pennsylvania and at Drexel University, where she also produces the TV show, *The Drexel InterView™*.

Michelle Magdalena says: Who am I? Do you know? Who are you? Does it show, can I tell who you are by looking at you? It's not likely. I hope that I'm not a completely different person than I appear to be. What made me who I am? Certainly it must have been my life experiences and influences that shaped who I am. I am a young woman who does not know where to go because I have too many options. If I want to go everywhere where do I go first? When I was a little girl I would sit with my mother and paint a scene she was painting, never satisfied with my final product in comparison to hers. I was exposed to her art and photography throughout my youth, as a subject, as a partner, as a friend and daughter. She seemed to be out of place in America considering my first years of life in this country were hers as well. It was not long before we moved back to Europe where I attended my first years of school. My first memory of school seems like it must have been a dream. Located above a village in the foothills of the Bavarian Alps near an abandoned castle and its gardens. I remember walking down paths framed by rose hedges that led to ponds where swans lay their reflections side by side with lily pads. On the first day of school hot peppermint tea was served in the cobble stone courtyard. My arm, which was in a pink cast, clutched around my mother's leg. Like any young child I was afraid of my first day of school, but unlike most children I had only been in the country for three months and although I did learn the language quickly, I was unsure of this new place. Germany was not like California, I had to wear shoes and learn table manners. At lunch time the whole school sat together, Nuns sat at the front of the hall and we all said grace. When it was time to stop eating-- and yes there was a time we had to be finished which was limiting because of the enforced etiquette of table manners--we all cleared the table. I remember looking for my little brother on the other side of the room, searching for a familiar face, grab my own plate and glass search for Daniel. Lunch was the only time while we were in school that I could get a look at him, but there was no speaking; a glance was all I got and I felt lucky if I were to see him. Normally in Germany kids go home for lunch everyday, but my parents both worked so we had to go to a special school where foreign diplomats sent their kids. I have no idea how we got to go there, mom must have had some connection in town. The village below was where my mother attended her internship after college at a print shop. Her new job was in a city nearby but home was even further. She drove Danny and I through the countryside to go to school while she was at work. Once things became easier Danny and I could walk to school together. Down the street and up the stairs that led to the church, here we would part ways. Kindergarten was

on the right side for Daniel and Gruntschule (elementary school) was on the left side of the church for me. Outside of school Danny and I were our own best friends, playing in the forest or in the village gardens and then returning home. We lived in the attic of our grandparent's house. My Father, a carpenter, remodeled it to have a kitchen and we all lived up there together. He worked as a carpenter and tried his best to get by with little German. I don't know how he did it, even today when I return to Germany and I try to buy baguettes at the bakery the woman at the counter will give me the hardest time for not knowing what kind of baguette my grandfather wants. I can't imagine what it must have been like for my father twenty years ago. I remember he never fit in; once while in France he was asked to leave the bathing for wearing boxers in public. It was recommended that he return with a Speedo or no clothes at all but boxers were unacceptable. The French are out of their minds! It was not long after that my father needed the ocean and wanted to return to the states. I don't blame him now but I did when I was a child. All that I had known in Germany was and still is a dream that branded me. When I look at my work today I see within them elements of that dream.

Daniel Mangu graduated with a degree in English from the University of Bucharest and worked as a journalist for Romanian Radio; he now works for a bank in the UK. His translations of Mircea Crt rescu with Adam J. Sorkin have appeared in *Poetry Wales*, *Modern Poetry in Translation*, and *Parthenon West Review*.

Gianni Marchetti was born in Novara, Italy in 1955. He graduated in philosophy with a thesis on Henry Bergson; he was a salesman for some years before becoming a professor of philosophy. He published the poetry collections *Una donna così* (2008) and *Per nessuna ragione al mondo* (2009), the collection of short stories *Francese alle medie* (2006). He produced the cd *Fa rima con Jazz* in collaboration with composer Andrea Trecate that performed in theatres and jazz clubs. His poetry has been translated and published in anthology *Poèmes chuchotés sur la berge du Pô. Six poètes de Turin Poésie* (ELR Edizioni Le Ricerche, Lugano, 2008) presented in Paris, in Montpellier at Salon du Livre and in Marseille at the Italian Cultural Institute. On 2008 he edited an anthology dedicated to twelve contemporary poets living in the province of Novara, *Documenti di viaggio*, the city where he lives and teaches.

T. C. Marshall thinks PING PONG is great because it brings out people's true nature. Once, long ago, he sat down at a backyard gathering next to his friend Karen Johnson. She nodded a hello but sat silently watching people at the party who were chatting, quaffing, and playing some slap-happy ping pong. When Tom got curious about her concentrated gazing, he asked, "Whatchadoin'?" "Home-work," she replied and nodded again, emphatically this time with a wide wide grin. You know that smile because Karen Johnson went on to become Whoopi Goldberg.

Stephen Massimilla's books and poems have won various awards, including the Sonia Raiziss-Giop Bordighera Book Prize, the Grolier Poetry Prize, a Van Renssalaer Award, an Academy of American Poets Prize and two Pushcart nominations. Massimilla has new work in *Agni*, *Barrow Street*, *Chelsea*, *Colorado Review*, *The Denver Quarterly*, *The Greensboro Review*, *Natural Bridge*, *Paterson Literary Review*, *Provincetown Arts*, *Quarterly West*, *Verse Daily* and elsewhere. He received an MFA and a Ph.D. from Columbia University, where he teaches classics and modernist literature.

Jim Meirose's short work has appeared in many literary magazines and journals including *Alaska Quarterly Review*, *South Carolina Review*, and *Witness*. He lives and writes in central New Jersey and a Chapbook of his stories will be released this year by Burning River.

Shangaa Nami (AKA Lucas Chib): grew up in Mombasa, Kenya. His work has appeared in *Callaloo*. He speaks four languages fluently, one of which is Swahili. At one time he worked for an organization that is responsible for refugees, and also in Art publishing which he is happy to have left behind. His work draws a lot from stories of people he has come across. He has admiration for the works of poets and writers like Ernesto Cardenal, James Baldwin, Athol Fugard, Chris Abani, and Martin Espada. He is currently at work on a collection of poetry on themes of displacement and a collection of short stories on characters living in a fictional big city.

Douglas Piccinnini's writing has appeared in *The Antioch Review*, *The Cultural Society*, *EOAGH*, *Jacket*, *Lana Turner*, *The Poetry Project Newsletter*, *So and So*, *Super-machine* and *Verse*. A chapbook, *S?FT*, is forthcoming from The Cultural Society. He lives in Brooklyn, NY and curates the CROWD Reading Series.

Marthe Reed is an Assistant Professor at the University of Louisiana at Lafayette, and the Director of Creative Writing. She has two collections of poetry, *Gaze*, published by Black Radish Books, and *Tender Box, A Wunderkammer*, published by Lavender Ink, as well as two chapbooks, *zaum alliterations* and *(em)bodied bliss*, both part of the Dusie Kollektiv series. Her poetry has appeared in journals such as *New American Writing*, *Golden Handcuffs Review*, *New Orleans Review*, and *Sulfur*, as well as e-zines such as *HOW2*, *MiPoesias*, *Exquisite Corpse*, among others. Her training includes an A.M. in Creative Writing, from Brown University, an M.A. in English and American Literature from U.C. San Diego, and a PhD in the poetics of place from the University of Western Australia.

Evan Rehill grew up in Jersey. His work has been published in *American Short Fiction*, *Instant City*, *14 Hills*, *Big Bell*, *Watchword Press*, and *Kitchen Sink Magazine*. His collection of shorter stories, *The Way We're Used To*, was published by Push Press. He lives in New York City.

Thaddeus Rutkowski is the author of the novels *Roughhouse* and *Tetched*. Both books were finalists for an Asian American Literary Award. He teaches at City University of New York in Brooklyn and the Writer's Voice of the West Side YMCA in Manhattan.

Laura Sims is the author of two books of poems: *Practice, Restraint*, (winner of the 2005 Fence Books Alberta Prize), and *Stranger* (Fence Books, 2009). She is a co-editor of Instance Press, and has written book reviews for *Rain Taxi*, *Boston Review*, and *Jacket*. She teaches English at Baruch College in Manhattan, and lives in Brooklyn.

Kimberly Jean Smith is a fiction writer. She teaches English and coordinates the Writing Center at Gavilan College, in Gilroy, CA. She received the 2008-2009 Faculty of the Year award at the college and served as the president of the Northern California Writing Center Association organization after co-chairing the group's 2009 conference. She is currently a student in the low-residency MFA writing program of Warren Wilson College, in Asheville, North Carolina.

Adam J. Sorkin recently published *Memory Glyphs: Three Prose Poets from Romania* (Twisted Spoon Press) and *Mircea Ivănescu's Lines Poems Poetry* (University Press of Plymouth, UK, translated with Lidia Vianu), both in 2009. In press for 2010 is *Rock and Dew*, poems by Carmen Firan (The Sheep Meadow Press, translated mostly with the poet). With Vianu, he was awarded The Poetry Society's Poetry Translation Prize for Marin Sorescu's *The Bridge* (Bloodaxe Books, 2004). Sorkin is Distinguished Professor of English, Penn State Brandywine.

Radu Surdulescu is a professor on the faculty of the English Department of the University of Bucharest; in 1994-95 he was at Duke University on a Fulbright grant. A critic and translator of criticism into Romanian, he has also translated, jointly with Adam J. Sorkin, works by a number of different Romanian poets.

Jennifer K. Sweeney's first book of poems, *Salt Memory*, won the 2006 Main Street Rag Poetry Award. Twice nominated for a Pushcart Prize, her poems have appeared in numerous journals, including *Southern Review*, *Hunger Mountain*, *Crab Orchard*, *Spoon River* and *Passages North* where she won the 2009 Elinor Benedict Poetry Prize. She was awarded a grant from the San Francisco Arts Commission and a residency from Hedgebrook. Sweeney holds an MFA from Vermont College and serves as assistant editor for *DMQ Review*. She is the recipient of the James Laughlin Poetry Award from the Academy of American Poets.