

NOTES ON CONTRIBUTORS

CATHERINE BARNETT teaches at New York University. Her manuscript *Into Perfect Spheres Such Holes Are Pierced* won the 2003 Beatrice Hawley Award and will be published by Alice James in May 2004.

BRUCE BEASLEY's fourth book is *Signs and Abominations* (Wesleyan University Press). He teaches at Western Washington University.

GREGORY BROOKER lives in L.A.

J.V. BRUMMELS is on the faculty of Wayne State College. His most recent collection is *Cheyenne Line and Other Poems*. He and his family run a horseback cattle ranch in Western Wayne County, Nebraska.

ERIK CAMPBELL works as a technical writer for an American company in West Papua, Indonesia. He has had poems in *The New York Quarterly*, *The Oklahoma Review*, and *The Wormwood Review*.

NONA CASPERS teaches creative writing at San Francisco State University. Her short fiction has appeared in *Cimarron Review*, *Salt Hill*, and the *San Francisco Review of Books*.

STACIE CASSARINO is working on her first book of poems with the support of residencies at the Millay Colony and the Ragdale Foundation. Her work has appeared in the *Indiana Review*.

CARRIE ST. GEORGE COMER's collection, *The Unrequited*, was chosen by Stephen Dunn as winner of the Kathryn A. Morton Prize in Poetry and was published by Sarabande Books.

MATTHEW COOPERMAN is the author of the poetry collections *A Sacrificial Zinc* (Pleiades/LSU, 2001) and *Surge* (Kent State, 1998). His current project, *Questioning Witness: Interviews in Contemporary Poetry and Poetics*, is seeking a publisher.

CHRISTOPHER CUNNINGHAM's poems have appeared in *The Breath of Parted Lips: Poems from the Robert Frost Place, Vol. II* (CavanKerry) and in *Black Warrior Review*.

ANNE-MARIE CUSAC's first book, *The Mean Days*, was published by Tia Chucha Press in 2001. She is managing editor of *The Progressive*.

JIM DANIELS' *Show and Tell: New and Selected Poems* (Wisconsin) and *Detroit Tales* (Michigan State) both appeared in 2003.

DAVE ETTER has published 27 books of poetry, and his poems have appeared in numerous magazines, anthologies, and textbooks. He lives with his wife and two cats in Lanark, Illinois.

MARY GRAY has worked as an English teacher and journalist. Her poems and short stories have been published in more than 70 literary magazines and journals. She is a native of Portland, Oregon.

CHRISTINE HEMP's poems and essays have appeared in *ZYZZYVA*, the *Boston Globe*, and NPR's Morning Edition. Her book-in-progress is *The Land of Forgetting*.

BOB HICOK's most recent collection, *Animal Soul*, was a finalist for the National Book Critics Circle Award. *Insomnia Diary* will be published by University of Pittsburgh Press in 2004.

ANDREW HUDGINS is professor of English at Ohio State University. His new book of poems is *Ecstatic in the Poison* (Overlook Press).

MATT KOESKE's poems in this issue were inspired in part by his experience of being a poet both within and outside of the university. They come from a manuscript entitled *What the Road Can Afford*.

MARTIN LAMMON's books are *News from Where I Live: Poems* (Arkansas) and *Written in Water, Written in Stone* (Michigan). He directs the MFA program in Creative Writing at Georgia College and State University.

SONJA LIVINGSTON received a 2002 AWP Intro Award and her winning essay appeared in *Puerto del Sol*. She is completing an MFA through the University of New Orleans.

RACHEL LODEN's *Hotel Imperium* (University of Georgia Press, 1999) made the *San Francisco Chronicle*'s top-ten poetry list for 2000.

JANE MEAD is the author of *House of Poured-Out Waters* (Illinois, 2001) and *The Lord and the General Din of the World* (Sarabande, 1996). She is Poet-in-Residence at Wake Forest University.

JANE MILLER's book-length sequence of poems, *A Palace of Pearls*, is forthcoming from Copper Canyon Press in 2004.

An MA graduate of the University of New Mexico, ROBYN MUNDY has returned to her hometown of Perth, Australia, to begin a PhD in Creative Writing. She is working on a novel set in Antarctica.

JANA PHIPPS is working towards an MFA in poetry. She lives in St. Paul, Minnesota.

LIA PURPURA is the author of *Increase* (winner of the AWP Award in Creative Nonfiction) and *Stone Sky Lifting* (winner of the Ohio State University Press Award in Poetry).

SUSAN EDWARDS RICHMOND writes curricula on culture and the environment for the JASON Foundation for Education. Her chapbook, *BOTO*, was published by Adastra Press (2002).

JORGE SÁNCHEZ received his MFA in Creative Writing from the University of Michigan. This is his first print publication.

ELIZABETH SKURNICK's manuscript, *Check-In*, was recently selected for publication by CustomWords Press.

SUSAN THOMAS won the 2002 Benjamin Saltman Poetry Award for her collection *State of Blessed Gluttony*. She has poems and translations forthcoming in *The New York Quarterly*, *Notre Dame Review*, and *Marlboro Review*.

D.H. TRACY, contributing critic at *Contemporary Poetry Review*, has appeared or is forthcoming in *Natural Bridge*, *Slant*, and *Poetry*.

RYAN G. VAN CLEAVE's work has appeared in *Harvard Review*, *Ploughshares*, and *TriQuarterly*. His most recent books include a poetry collection, *Say Hello* (Pecan Grove, 2001), and an anthology, *Like Thunder: Poets Respond to Violence in America* (Iowa, 2002).

A 2002 Pushcart Prize nominee, JESSE WATERS teaches English at the University of North Carolina at Wilmington. His poetry has appeared in *Cimarron Review*, *Sycamore Review*, and *River Styx*.

KATHERINE E. YOUNG has lived in the former Soviet Union off and on since 1981. Her poetry has appeared in *Shenandoah*, *The Carolina Quarterly*, and *The Chattahoochee Review*.

HONOR ROLL OF CONTRIBUTORS TO *The Iowa Review*

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Q: What is the aesthetic of Dalkey Archive Press? Avant-garde? Experimental? Innovative?

A: The "aesthetic" of the Press has been identified with all of those adjectives, but I have never agreed with any of them. There is certainly an aesthetic on which both the Review and the Press are based, but I may not be in the best position to say what it is because for me there is no set agenda. I respond to the writers and books I like, rather than trying to fit both of these into a formula. There are many so-called experimental works I don't like, ones that basically go through the motions, ones that almost defy a reader to find anything engaging in them. Several years ago someone in an interview tried to get from me a one-word description for the kinds of books we published and I gave the word "subversive." I finally said that the correct word was "subversive" because I know it's exactly what I mean, though I know it's rather

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is doing. This is of course quite removed from the idea of being a passive reader, that you are in the backseat of the car and the writer is taking you on a tour.

In relation to the idea of the subversive, I do have a very conscious sense in selecting a book for publication that this is an author who is saying something that people don't want to hear—that it will make them feel uncomfortable, even if they love the book. I agree with the view

that the Russian Formalists held in the early part of the twentieth century that art alters perceptions and that those altered perceptions can have a rather direct impact on how perceptions are altered elsewhere, the most obvious being in the political realm. For the Formalists, conventional art reinforced the status quo everywhere within a society, which is reassuring for those with power, but art that makes one see things differently can easily anger those people

see the world around them and then begin to question institutions of power. This is why dictators tend to be so quick to silence the artists, they first want the artists to quit. If art

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Illinois Arts Council, especially in the first several years. The Illinois Arts Council was the first place to give us a grant, and that grant meant the difference between being able to continue the Review and not being able to. The NEA came along a few years later and is primarily responsible for allowing Dalkey Archive to exist. Of course, there are other important funders

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