NOTES ON CONTRIBUTORS

178 **CYNTHIA ANDERSON**'s work has appeared recently in *The North American Review, Literal Latté*, and *Hayden's Ferry Review*. She is winner of the 2000 Prague Summer Seminars/AWP fiction fellowship.

DAVID BANASH is writing a dissertation on collage in twentieth-century American literature. He edits the *Iowa Journal of Cultural Studies*.

R. M. BERRY is the author of the novel Leonardo's Horse (FC2, 1997), and of two collections of short fiction, Dictionary of Modern Anguish (FC2, 2000) and Plane Geometry and Other Affairs of the Heart (Fiction Collective, 1985).

GEORGE BILGERE's poetry has appeared recently in *Ploughshares, Poetry*, and *Denver Quarterly*. His new collection of poems, *The Good Kiss*, was selected by Billy Collins as winner of the Akron Poetry Prize.

GERALD L. BRUNS is the William P. and Hazel B. White professor of English at the University of Notre Dame. "Poetic Communities" is from *On the Anarchy of Poetry and Ethics: A Guide for the Unprincipled.*

REBECCA CLOUSE has been endorsed recently as a candidate for ordination in the Evangelical Lutheran Church of America. Last fall she lost her second parakeet to careless flying in the face of a pet dog.

DEBRA DI BLASI is the author of *Drought & Say What You Like*, a winner of the Menn Book Award, and the short story collection, *Prayers of Accidental Nature*. She teaches creative writing at the Kansas City Art Institute.

ANTHONY ENNS has work in Postmodern Culture, Studies in Popular Culture, Popular Culture Review, and Journal of Popular Film and Television.

KASS FLEISHER'S essay in this issue is excerpted from "Reforming Creative Writing Pedagogy," with Joe Amato, in *electronic book review*. She teaches at the University of Colorado–Boulder.

ALAN GOLDING teaches American literature and twentieth-century poetry and poetics at the University of Louisville. He is author of *From Outlaw to Classic: Canons in American Poetry* (Wisconsin, 1995).

DAVID FRANCIS is currently a humanities and sciences instructor at Cornish College of the Arts. He is co-editor of *Archaeology in Washington*, and currently has poems in *Ploughshares*, *New Orleans Review*, and *Verse*.

ROBERT HANSON graduated from art school in the early 1960s. He was raised a modernist with a special fondness for the abstract painters of the 1940s and 1950s.

BOB HICOK's books are *The Legend of Light, Plus Shipping*, and *Animal Soul* (Invisible Cities, 2001), a finalist for the National Book Critics Circle Award. ED HODSON lives and writes in San Francisco. This is his first fiction in print. He welcomes e-mail at edhodson@sfgrotto.org.

HENRY ISRAELI is the author of *New Messiahs* (Four Way Books, 2002). *Fresco*, his translations of Albanian poet Luljeta Lleshanaku, will be published this year by New Directions.

TAJ JACKSON lives in New York City.

JESSE LEE KERCHEVAL'S books are *World as Dictionary* (Carnegie Mellon, 1999) and *Space* (Penguin, 1999). She teaches at the University of Wisconsin, where she also directs the Wisconsin Institute for Creative Writing.

KEVIN KOPELSON is author of Beethoven's Kiss: Pianism, Perversion, and the Mastery of Desire (Stanford, 1996).

MARK LEVINE teaches at the Iowa Writers' Workshop.

GABRIELA MAYA was born in Sweden to Brazilian parents in political exile. She is working on a Ph.D. in creative writing at the University of Houston. BRADLEY PAUL is a poet and screenwriter living in Baltimore. His poems have appeared in *American Poetry Review*, Boston Review, and Fence.

BOB PERELMAN is the author of many books of poetry, most recently *Ten to One* (Wesleyan), and two critical books, *The Marginalization of Poetry* (Princeton) and *The Trouble with Genius* (California).

D.A. POWELL is the author of *Tea* and *Lunch*. He has work in *Chelsea*, *Jubilat*, and *Interim*. He is Briggs-Copeland Lecturer in Poetry at Harvard. MATTHEW ROHRER grew up in Oklahoma and attended the Iowa Writers' Workshop, University College, Dublin, and the University of Michigan. He is the author of *A Hummock in the Malookas* and *Satellite*, and is a poetry editor for *Fence*.

MARJORIE STELMACH'S first book of poems, Night Drawings (Helicon Nine Editions), was awarded the 1994 Marianne Moore Poetry Prize. Recent work has appeared in Chelsea, the Kenyon Review, and Poet Lore.

RUTH STONE received the National Book Critics Circle Award for *Ordinary Words* (Paris Press, 2000). Her latest book, *In the Next Galaxy*, was published by Copper Canyon in 2001.

TERESE SVOBODA's work has appeared in *The Atlantic Monthly* and *The New Yorker*. Her latest book is *Trailer Girl* (Counterpoint Press, 2001).

COLE SWENSEN's most recent book, *Such Rich Hour* (University of Iowa Press, 2001), is centered on fifteenth-century books of hours.

STEVE TOMASULA has short fiction in *McSweeney's* and *The Iowa Review*. His novel, *Vas: An Opera in Flatland*, is forthcoming from Station Hill Press.

179



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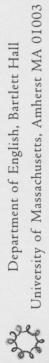
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