

## CONTRIBUTORS

**CARRIE OLIVIA ADAMS** lives in Chicago, where she is a book publicist and poetry editor for Black Ocean. She has published three poetry collections—*Intervening Absence* (2009), *Forty-One Jane Doe's* (2013), and *Operating Theater* (2014)—and three chapbooks—*A Useless Window* (2006), *Overture in the Key of F* (2013), and *Grapple* (2017).

**LYNN ATKINSON-BOUTETTE's** poems have appeared in *All Rights Reserved*, *Ars Medica*, *Grain*, *Hart House Review*, and *The Toronto Quarterly*.

**DAVID BALL** is a retired lecturer from a British university and currently lives in France. He has published a variety of poems and translations as well as a bilingual book of haiku, *Les saisons du parc* (2017).

**ELIZABETH BALL** grew up in Saint John, New Brunswick but has been living in Montreal since 1998. Her stories have appeared or are forthcoming in *Glass Buffalo* and *Waxing & Waning*, and she is currently working on a collection of stories and her first novel.

**JOHN WALL BARGER's** third book of poems, *The Book of Festus* (2015), was a finalist for the J. M. Abraham Poetry Award, and his poem "Smog Mother" was co-winner of *The Malahat Review's* Long Poem Prize in 2017. His work has also appeared in *Best of the Best Canadian Poetry*, *The Cincinnati Review*, *Hotel Amerika*, *Pleiades*, and *Rattle*.

**JOHN BRADLEY** is the author of eight books of poetry and prose, including *Add Musk Here* (2002), *Terrestrial Music* (2006), *War on Words* (2006), *You Don't Know What You Don't Know* (2010), and *Erotica Atomica* (2017). His work has also appeared in *American Poetry Review*, *Diagram*, *Hotel Amerika*, *Lake Effect*, and *SurVision*, among other journals, and he has edited the anthologies *Atomic Ghost* (1995) and *Eating the Pure Light* (2009).

He is also the recipient of two National Endowment for the Arts Fellowships and a Pushcart Prize. He teaches at Northern Illinois University.

**LAYNIE BROWNE** is the author of thirteen poetry collections and three novels, including *You Envelop Me* (2017), *Periodic Companions* (2018), and *The Book of Moments* (2018). Her honours include a Contemporary Poetry Series Award (2005), a National Poetry Series Award (2007), and a Pew Fellowship (2014). She teaches at the University of Pennsylvania and Swarthmore College.

**SU CROLL**'s first book, *Worlda Mirth* (1992), was winner of the Kalamalka New Writers Competition and was shortlisted for the Gerald Lampert Award. Her second book, *Blood Mother* (2008), was shortlisted for the Stephan G. Stephansson Award and the Canadian Authors Association Poetry Prize.

**EDWARD DEWAR**'s work has appeared or is forthcoming in *The Antigonish Review*, *The Nashwaak Review*, *Southern Poetry Review*, and *Vallum*.

**KIERAN EGAN**'s work was shortlisted for the Mick Imlah Poetry Prize in 2017, and other poems have appeared or are forthcoming in a variety of Canadian, British, and American journals.

**ADELE GRAF** is the author of *math for couples* (2017). Her work has also appeared in *The Antigonish Review*, *CV2*, *Event*, *The Fiddlehead*, *Room*, and *Vallum*.

**SHAUNTAY GRANT** served as Poet Laureate of Halifax (2009-2011) and currently teaches at Dalhousie University.

**ALAN HILL** is Poet Laureate of New Westminster, British Columbia. His work has appeared in *Acta-Victoriana*, *The Antigonish Review*, *Canadian Literature*, *Cascadia Review*, *CV2*, *Event*, *The Impressment Gang*, *Poetry Is Dead*, *Quills*, *Reunion: The Dallas Review*, *Sequestrum*, *Sub-Terrain*, *Vancouver Review*, and *The Windsor Review*, among other journals.

**LOUISA HOWEROW**'s poems have recently appeared in *Nimrod International*, *Queen's Quarterly*, and *Red Earth Review* as well as the anthologies *Imaginarium 4* (2015) and *River of Earth and Sky* (2015).

**CRYSTAL HURDLE** is the author of *After Ted & Sylvia* (2003) and *Teacher's Pets* (2014). Her work has also appeared in *The Antigonish Review*, *Bogg*, *Bookbird*, *Canadian Literature*, *The Capilano Review*, *Communion*, *CV2*, *Dandelion*, *Event*, *The Fiddlehead*, *Fireweed*, *The Globe and Mail*, *Grain*, *The Literary Review of Canada*, *The New Orphic Review*, *The North Shore News*, *Other Voices*, *Plath Profiles*, *The Prairie Journal*, *Room of One's Own*, *The Toronto Quarterly*, *Transition*, *Transverse*, *The Tye*, *Vallum*, *The Wascana Review*, *Whetstone*, *The Windsor Review*, and *Write*. She teaches at Capilano University in North Vancouver.

**JOHN JACKSON** is a retired teacher who lives in Toronto. Pursuing a passion for storytelling, he is currently writing a novel about the pitfalls of home ownership and a collection of stories about issues in education.

**ANDREW JORON**'s poetry collections include *The Removes* (1999), *Fathom* (2003), *The Sound Mirror* (2008), *Trance Archive* (2010), and *The Absolute Letter* (2017). He has also published a collection of prose poems and critical essays, *The Cry at Zero* (2007), as well as translations of Ernst Bloch's *Literary Essays* (1998) and Paul Scheerbart's *The Perpetual Motion Machine* (2011). He teaches at San Francisco State University.

**GEORGE KALAMARAS**, former Poet Laureate of Indiana (2014-2016), is the author of fifteen books of poetry, including *Kingdom of Throat-Stuck Luck* (2011), winner of the Elixir Press Prize, and *The Theory and Function of Mangoes* (2000), winner of the Four Way Books Intro Series. He teaches at Indiana University-Purdue University Fort Wayne.

**ROBERT KOSTUCK**'s work has recently appeared or is forthcoming in the anthologies *Everywhere Stories* (2016) and *Women of the West* (2017) as well as the journals *Bryant Literary Review*, *Concho River Review*, *DoveTales*, *Event*, *Free State Review*, *Kenyon Review*, *Louisiana Literature*, *The Massachusetts Review*, *Saint Ann's Review*, *Southwest Review*, and *Zone 3*.

**ROBERT LAKE** emerges from senility frequently to publish creative non-fiction, speculative fiction, and realistic fiction. He no longer cares what kinds of fiction his journalism and scholarly papers are. He somewhat contentedly writes in Ottawa. His writing leans heavily on his extensive travels.

**D. A. LOCKHART** is the author of *Big Medicine Comes to Erie* (2016) and *This City at the Crossroads* (2017). His work has also appeared or is forthcoming in *The Cape Rock*, *CV2*, *The Journal*, *The Malahat Review*, *Soliloquies Anthology*, and *The Windsor Review*, among other journals. He has received grants from the Canada Council for the Arts and the Ontario Arts Council, and he is editor-in-chief of Urban Farmhouse Press in Windsor, Ontario.

**MIKE MADILL**'s work has appeared in *The Antigonish Review*, *Existere*, *The Fiddlehead*, *Freefall*, *The Nashwaak Review*, *The New Quarterly*, and *Valium*.

**BRUCE MCRAE** is a Pushcart nominee with over a thousand poems published internationally in magazines such as *Poetry*, *Rattle*, and *North American Review*. His books *The So-Called Sonnets* (2010), *An Unbecoming Fit of Frenzy* (2015), and *Like As If* (2016) are available via Amazon.

**JACQUES MOULIN** is the author of many slim volumes of verse, often produced in collaboration with visual artists. Coming from Normandy, the coastline of northwestern France is a constant inspiration in his work. He taught French literature before retiring, and he now lives in eastern France, where he is active in organizing poetry readings.

**PETER O'LEARY** has published several books of poetry, most recently *The Sampo* (2016), and several books of criticism, most recently *Thick and Dazzling Darkness: Religious Poetry in a Secular Age* (2017). He lives in Oak Park, Illinois, and teaches at the School of the Art Institute of Chicago and the University of Chicago.

**JOHN OLSON** has published numerous books of poetry, including *Backscatter* (2008), *Layrnx Galaxy* (2012), and *Dada Budapest* (2017), as well as the novels *Souls of Wind* (2008), *The Nothing That Is* (2010), *The Seeing Machine* (2012), and *In Advance of the Broken Justy* (2016).

**LYNNE PARKS** lives in Baltimore, where she works as Outreach Coordinator for the bird conservation and wildlife rescue organization Lights Out. She is also a visual artist, curator, and recipient of the Mary Sawyers Baker Prize.

**RICARDO PAU-LLOSA**'s work has appeared or is forthcoming in *American Journal of Poetry*, *American Poetry Review*, *Arion*, *Atlanta Review*, *Barrow Street*, *Beloit Poetry Journal*, *Bellevue Literary Review*, *Birmingham Poetry Review*, *Boston Review*, *Burnside Review*, *Christianity and Literature*, *Cimarron Review*, *Cincinnati Review*, *Crazyhorse*, *december*, *Ekphrasis*, *Epoch*, *The Fiddlehead*, *Hollins Critic*, *Hudson Review*, *Image*, *Island*, *Mid-American Review*, *New England Review*, *Plume*, *Poetry Salzburg Review*, *Prism International*, *Salamander*, *Saranac Review*, *Southern Review*, *Stand*, *Vayavya*, *Virginia Quarterly Review*, and *Volt*.

**PATRICK PRITCHETT**'s poetry collections include *Gnostic Frequencies* (2012), *Song X* (2014), *Burn* (2015), and *Orphic Noise* (2017). He teaches at Westfield State University in Massachusetts.

**MARK ROGERS**' short fiction has appeared in a number of journals, including *The Antigone Review*, *The Malahat Review*, and *The New Quarterly*.

**P. L. SANCHEZ** is a poet and journalist from Lima, Peru. His work has appeared or is forthcoming in *Bayou*, *Fifth Wednesday*, and *Fjords Review*.

**DAVID SHESKIN**'s writing and art have appeared in numerous publications—most recently *Gargoyle*, *The Journal of Irreproducible Results*, *Notre Dame Review*, and *Puerto del Sol*.

**ERICA EVELYN SIMMONDS** works for the British Columbia Council for Families and writes fiction for both adults and children.

**SCOTT THOMAS**' work has appeared in *Floyd County Moonshine*, *The Kentucky Poetry Review*, *Mankato Poetry Review*, *Philadelphia Stories*, *Plain-songs*, *Poem*, *Poetry Bay*, *Poetry East*, *Pointed Circle*, *Ship of Fools*, *Spoon River Poetry*, *Stirring: A Literary Collection*, *Sulphur River Literary Review*, *Talking River*, *Think*, and *Webster Review*, among other journals.

**DIANE WALD** is the author of three chapbooks—*Target of Roses* (1971), *My Hat That Was Dreaming* (1994), and *Double Mirror* (1996)—and three poetry collections—*Lucid Suitcase* (1999), *The Yellow Hotel* (2002), and *Wonderbender* (2011). Her novella, *Gillyflower*, is forthcoming in 2019.

**MATVEI YANKELEVICH**'s books include *Some Worlds for Dr. Vogt* (2015), *Alpha Donut* (2012), and *Boris by the Sea* (2009). His translations include *Today I Wrote Nothing: The Selected Writings of Daniil Kharms* (2007), and (with Eugene Ostashevsky) Alexander Vvedensky's *An Invitation for Me to Think* (2013), which received a National Translation Award. He has received fellowships from the National Endowment for the Arts and the New York Foundation for the Arts, and he is a founding editor of Ugly Duckling Presse. He teaches at Columbia University's School of the Arts and the Milton Avery Graduate School of the Arts at Bard College.

**TOM YUILL** was Guild Hall Artist in Residence in East Hampton, New York, in 2016 and currently teaches in the Honors College at Old Dominion University in Norfolk, Virginia. He has published the poetry collection *Medicine Show* (2010), and his work has also appeared or is forthcoming in *Great River Review*, *Literary Imaginations*, *Newsday*, and *A Public Space*, among other journals.