

# Amaranth Borsuk

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## EDUCATION

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Ph.D. in Creative Writing & Literature, University of Southern California, August 2010  
M.A. in English Literature, University of Southern California, December 2006  
B.A. in English, *Summa Cum Laude*, University of California, Los Angeles, May 2003

## POSITIONS

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2013-Present: Assistant Professor, School of Interdisciplinary Arts & Sciences, University of Washington, Bothell  
2012-2013: Senior Lecturer, School of Interdisciplinary Arts & Sciences, University of Washington, Bothell  
2010-2012: Mellon Postdoctoral Fellow in the Humanities, Massachusetts Institute of Technology

## PUBLICATIONS

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### Book

*The Book* (Essential Knowledge Series). MIT Press, under contract.

*The Book* tracks the ways the book's physical form and artistic content have historically inspired one another's evolution. I argue that to see where books might be going, we must think of them as objects whose physical shape has experienced a long history of experimentation and play. Rather than bemoaning the death of books or creating a dichotomy between print and digital media, I point to their continuities, positioning the book as a changing technology and highlighting the way poets and artists in the 20<sup>th</sup> and 21<sup>st</sup> centuries have pushed us to rethink our definitions of the term. Rather than a teleological story of ever-improving legibility, distribution, and engagement, the book's mutations tell us about our highly contingent cultural ideals of authorship and art. In mapping these shifts, I offer a path forward for those interested in shaping the book's future.

*Pomegranate Eater* (Kore Press, April 2016).

*Abra*, A collaboration with Kate Durbin and Zach Kleyn (1913 Press, April 2016).

*As We Know*, A collaboration with Andy Fitch (Subito Press, November 2014).

*Handiwork: Poems* (Slope Editions, April 2012).

*Between Page and Screen*, A collaboration with programmer Brad Bouse

First trade edition, Siglio Press, April 2012, second printing October 2012.

Second edition, SpringGun Press, April 2016.

Included in the Electronic Literature Collection, Volume 3. <http://collection.eliterature.org/3/>

### Artist's Book

*Abra: A Living Text*, an Expanded Artist's Book and iPad app. With poet Kate Durbin and programmer Ian Hatcher. (The Center for Book and Paper Arts, November 2015).

*Sunt Lacrimae Rerum* (Hand-made in an edition of 13, January 2013).

*Between Page and Screen*, a collaboration with programmer Brad Bouse (Hand-bound and letterpress printed in an edition of 12, June 2010).

## Chapbook

*Affect & Audience in the Digital Age: Translational Poetics* (Essay Press, Forthcoming). Documenting the 2016 Affect and Audience symposium.

*Moon Signs*. Artists' ephemera in the form of a volvelle created with Carrie Bodle for *The Untuning of the Sky*, a series of events in relationship to the night sky curated by the Henry Art Gallery. Edition of 500 unnumbered copies funded by The Henry and Simpson Center for the Humanities.

*Affect & Audience in the Digital Age*, (Essay Press, January 2015). I curated and provided the introduction for this digital chapbook of conversations that grew out of the Autumn, 2013 Affect & Audience in the Digital Age symposium at the Simpson Center for the Humanities.  
<http://www.essaypress.org/ep-14/>

*Tonal Saw* (The Song Cave, March 2010).

## Work in Anthologies

"From *Between Page and Screen*." *Here\*Now: The Anthology of Prose, Poetry, Visual, Found, E- & Other Hybrid Writings as Contemporary Conceptual Art*. Steve Tomasula, Ed. (University of Alabama Press, 2016). Forthcoming.

"Some Shapes Are Like Not Being Worn" and "Beep Beep, Who Got the Keys to the Jeep?" *It Was Written: Poetry Inspired by Hip-Hop*. Jason McCall and P.J. Williams, Eds. (Minor Arcana Press, Forthcoming).

"Whispering Galleries" and "As We Know." *Viz\* Inter-Arts 2016*. Roxi Power, Ed. (Santa Cruz: Viz. Inter-Arts, 2016).

"A Healthy Hieroglyphic (for Bob Brown)." *1450-2050: A Remix for Bob Brown*. Craig Saper and K.A. Wisniewski, Eds. (Maryland: Roving Eye Press, 2015).

"As I step into the park" and "During quieter moments." *Some Pigeons are More Equal than Others*. Eric Ellingsen, Ed. (Lars Muller Publishers, 2015).

"Shifting Shapes" and "Show of Hands." *Make It True: Poetry From Cascadia* (Lantzville: Leaf Press, 2015) 53-55.

"whirling capital embarking," "embarking embellishment waves," "and "embarking stretching arcane," with Kate Durbin. *The &Now Awards 3*. Megan Milks, Ed. (Lake Forest College Press / &Now Books, 2015).

"At 4 in the morning I lay thinking." From *As We Know*. In collaboration with Andy Fitch. *Best American Experimental Writing* (San Francisco: Omnidawn Press, 2015).

"On the Same Page." *The Dark Would: Anthology of Language Art*. Ed. Philip Davenport (UK: Apple Pie Editions, 2013).

"Sonnet 103 and Translator's Note." *Telephone Translates Shakespeare* (Nightboat Books, 2012).

## Essays and Poetics

Borsuk, Amaranth. "Abra: The Kinetic Page" [video essay]. *Bellingham Review* (Fall, 2016).

Borsuk, Amaranth. "Between Page and Screen." *#WomenTechLit*. Ed. María Mencia (West Virginia: West Virginia University Press). Forthcoming.

Borsuk, Amaranth, Kate Durbin, and Ian Hatcher. "Abra: Expanding Artists' Books Into the Digital Realm." *Gamma: Journal of Theory and Criticism* 22, "Digital Literary Production and the Humanities," Tatiani Rapatzikou and Philip Leonard, Eds. Fall, 2016.

Borsuk, Amaranth. "Introduction." *A Thing of Shreds & Patches* by J'Lyn Chapman (Essay Press, 2016).

Borsuk, Amaranth, Nick Montfort, and Jesper Juul. "Opening a Worl in the World Wide Web: The Aesthetics and Poetics of Deletionism." *Media-N* 11.1, Special Issue: The Aesthetics of Erasure." Paul Benzon and Sarah Sweeney, Eds. (Spring 2015).

- Borsuk, Amaranth. "Towards an Auto-Destructive Poetics." *The Force of What's Possible: Writers on Accessibility & The Avant-Garde*. Lily Hoang and Joshua Marie Wilkinson, Eds. (Nightboat Books, 2015).
- Borsuk, Amaranth, and Brad Bouse. "Encoded Messages Between Page and Screen." *ENTER+ / Creative Manual for Repurposing in Electronic Literature*. María Mencía and Zuzana Husarova, Eds. (Dive Buki: Košice, Slovakia, 2014).
- Borsuk, Amaranth. "Afterword," *Sixty Morning Talks* by Andy Fitch. Ugly Duckling Presse, 2014.
- Borsuk, Amaranth, Sally Ball, and Michael Simeone. "Creative Practices." *Sprint Beyond the Book vol. 2: Knowledge Systems*. (Arizona State University and Intel Corporation, January 2014).
- Borsuk, Amaranth. "Electrifying Literature." Proceedings of the 2012 Electronic Literature Organization Conference. *Electronic Book Review* (March 2014).
- Borsuk, Amaranth. "Artists' Books in the Age of Digital Publishing." Commentary, *Jacket2* (August – December 2013).
- Borsuk, Amaranth. "The Upright Script: Words in Space and on the Page." *Journal of Electronic Publishing* 14.2, special issue, *Digital Poetry* (2011): n. pag (30 pages). <http://dx.doi.org/10.3998/3336451.0014.212>.
- Borsuk, Amaranth, and Gabriela Jauregui. "Transverting the Bestiary: Translating Paul Braffort's *Mes Hypertropes*." *Aufgabe* 10 (2011): 262-265.
- Borsuk, Amaranth. "'There Have Been Pictures Here': Spirit Photography and Projective Mediumship in H.D.'s *Tribute to Freud*." *Journal for Cultural and Religious Theory* 10.2 (2010): 65-82. [www.jcrt.org/archives/10.2](http://www.jcrt.org/archives/10.2).
- Borsuk, Amaranth. "'Ma belle machine à écrire': Poet and Typewriter in the work of Blaise Cendrars." *Writing Technologies* 2.1 (2008): n. pag. (24 pages). [www.ntu.ac.uk/writing\\_technologies](http://www.ntu.ac.uk/writing_technologies).

## Reviews

- "Susan Bee and Johanna Drucker's *Fabulas Feminae*." *Lana Turner* 9 (2016).
- "Phillip B. Williams' *Thief in the Interior*." *Lana Turner* 9 (2016).
- "Nico Vassilakis's *Alphabet Noir*." *Lana Turner* 9 (2016).
- "Douglas Kearney's *Patter*." *Lana Turner: A Journal of Poetry and Opinion* 8 (2015).
- "Matthea Harvey's *If the Tabloids Are True What Are You?*" *Lana Turner: A Journal of Poetry and Opinion* 8 (2015).
- "Andrew Zawacki's *Videotape*." *Lana Turner: A Journal of Poetry and Opinion* 7 (2014).
- "Latasha N. Nevada Diggs' *TWeRK*." *The Poetry Project Newsletter* (Fall, 2013) pp. 11-18.
- "'A Single Hurt Color': K.S. Ernst's Arrangements." *The Volta* (Aug. 2013).
- "Terri Witek's *Exit Island*." *Lana Turner: A Journal of Poetry and Opinion* 6 (2013).
- "Up Against the Line: Translating the Silent Image. Virginie Lalucq and Jean-Luc Nancy's *Fortino Sámano*, trans. Cynthia Hogue and Sylvain Gallais." *American Letters & Commentary* 24 (2013).
- "Derek Beaulieu's *Fractal Economies*." *Lana Turner: A Journal of Poetry and Opinion* 5 (2012).
- "Erica Baum, *Dog Ear*." *Lana Turner: A Journal of Poetry and Opinion* 4 (2011).
- "Robin Schiff's *Revolver*." *Lana Turner: A Journal of Poetry and Opinion* 2 (2009): 295-296.
- "Deborah M. Mix, *A Vocabulary of Thinking: Gertrude Stein and Contemporary North American Women's Innovative Writing*." *Women's Studies*, 37:6 (2008): 750-754.
- "*Twist of Address* by Spencer Selby." *Slope* 25 (2008): n. pag. (4 pages). Web.

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## FELLOWSHIPS, HONORS AND AWARDS

### Creative Work

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| 2016 | Giant Steps Artist Residency on the Moon Prize (\$10,000) for <i>Wave Signs</i> with Carrie Bodle |
| 2013 | Subito Press Poetry Prize for <i>As We Know</i> with Andy Fitch,                                  |

2012 Expanded Artists' Books Grant, Center for Book and Paper Arts, Chicago, IL (\$10,000) for *Abra* with Kate Durbin and Ian Hatcher

2011 Gulf Coast Poetry Prize, "A New Vessel," selected by Ilya Kaminsky

2011 Slope Editions Book Prize, selected by Paul Hoover

2011 Media-Poetry prize finalist, Biennale Internationale des Poètes en Val-de-Marne, France

2011 College Book Arts Association Prize, *Between Page and Screen*

2009 Honorable Mention, Benjamin Saltman Award, Red Hen Press

2008 Third place, *The Atlantic* Student Writing Prize in Poetry

2007 First place, Edward W. Moses Creative Writing Poetry Prize, USC

2005 Napa Valley Writers' Conference Fellowship

2005 First place, Edward W. Moses Creative Writing Poetry Prize, USC

2003 First place, California statewide Ina Coolbrith poetry contest

2003 Second place, Poet Laureate contest, University of California system-wide contest

2003 Shirle Dorothy Robbins Award in Poetry, UCLA

2002 Falling Leaves Creative Writing Prize, UCLA

2002 May Merrill Miller Creative Writing Award for Poetry, UCLA

### Academic

2015 Simpson Center for the Humanities Large Scale Collaboration Grant (\$10,600) for "Affect and Audience in the Digital Age: Translational Poetics" Conference.

2014 Simpson Center for the Humanities Cross-Disciplinary Research Cluster Grant (\$5,450) for "Affect and Audience in the Digital Age" speaker series.

2013 Simpson Center for the Humanities Large Scale Collaboration Grant (\$6,130) for "Affect and Audience in the Digital Age" Symposium, University of Washington.

2010 Mellon Postdoctoral Fellowship, Massachusetts Institute of Technology.

2010 International Summer Field Research Award, USC College.

2009 Oakley Fellowship, USC

2009 Award for Excellence in Teaching, Center for Excellence in Teaching, USC

2007 Collier-MacKellar-Giles research grant, USC

2004, 2007 Merit fellowship, USC

2003 Highest Honors & Thompson Prize for Outstanding Departmental Honors Thesis, UCLA

2002 Bette and Don Prell Merit Scholarship, University of California Los Angeles

1999 Presidential Scholarship, Brandeis University

### PRESENTATIONS

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**Exhibitions** (S=*Sunt Lacrimae Rerum*, A=*Abra*, W=*Whispering Galleries*, B=*Between Page and Screen*, D=*The Deletionist*)

Nov. 2016 "Al-Mutanabbi Street Starts Here." The Frank and Katrina Basile Gallery at the Heron School of Art and Design. IUPUI University Library. Indianapolis, IN. [S]

Nov. 2016 "Shapeshifting Texts." University of Bremen, Germany. [D]

Sept. 2016 "YOU | I: Story Interfaces & Reader Experience." Winona University Contemporary Art Gallery. Winona, MN. [W]

Sept. 2016 "Cold Open Verse." Knockdown Center. Queens, NY. [A]

Jun. 2016 "June 17<sup>th</sup>." Electronic Literature Organization Conference Exhibition. Victoria, BC.

Mar. 2016 "No Legacy || Literatura electronica." UC Berkeley Brown Gallery, Doe Library. Berkeley, CA. [B]

Mar. 2016 *Wave Signs*, a collaboration with Carrie Bodle. "Giant Steps: Artist Residency on the Moon." King Street Station. Seattle, WA.

Mar. 2016 "Reading with the Senses." Lesley Univ. College of Art & Design. Cambridge, MA. [B]

Feb. 2016 "June 17<sup>th</sup>." *We're Separate Together Now*. Slow. Chicago, IL.

- Jan. 2016 “Hack the Book Festival.” Onassis Cultural Centre, Athens, Greece. [A]
- Jan. 2016 “Telling the Story: CBAA Members Exhibition.” Vanderbilt College, Nashville, TN. [A]
- Jan. 2016 “Electronic Literature: A Matter of Bits.” Stedman Gallery. Rutgers-Camden Center for the Arts. Rutgers University. Camden, NJ. [B]
- Jan. 2016 “Al-Mutanabbi Street Starts Here.” Fenwick Library. George Mason University, Fairfax, VA. [S]
- Nov. 2015 “Literatura electrónica. Política y cuerpo en el presente digital.” Centro Cultural Universitario Tlatelolco. Mexico City, D.F. [B]
- Aug. 2015 “New Text.” Goldsmith Center for the Arts. International Symposium on Electronic Art (ISEA). Vancouver, BC. [W, D]
- Jun. 2015 “Al-Mutanabbi Street Starts Here.” Hampshire College Art Gallery. Amherst, MA. [S]
- Sep. 2014 “EPC @20.” Electronic Poetry Center. SUNY Buffalo. Buffalo, NY. [A]
- “Whispering Galleries.” City Hall, New Haven, CT. [W]
- “Whispering Galleries.” The Institute Library, New Haven, CT. [W]
- Aug. 2014 “Book Power Redux.” University of Puget Sound. Tacoma, WA. [S]
- Jun. 2014 “Book Power Redux.” 23 Sandy Art Gallery. Portland, OR. [S]
- Media Arts Show. Electronic Literature Organization Conference. University of Wisconsin-Milwaukee. Milwaukee, WI. [A]
- “Al-Mutanabbi Street: Start the Conversation.” Central Library of Rochester and Monroe County. Rochester, New York. [S]
- Apr. 2014 “Whispering Galleries.” Interactive Digital Installation. New Haven Free Public Library, New Haven, CT. (Through September). [W]
- “Anthropoetry; Modern Expression of the Human Condition.” Vancouver Community Library, Vancouver, WA. [S]
- Mar. 2014 “Displaced.” Wiener Library for Study of the Holocaust & Genocide. London, UK. [S]
- Jan. 2014 “Threads of Light: Al Mutanabbi Starts Here.” The Mosaic Rooms. London, UK. [S]
- “Making Paper Dance.” Dennis Museum. Traverse City, MI. [B]
- “Pathfinders: 25 Years of Experimental Literary Art.” MLA. Chicago, IL. [A]
- Nov. 2013 “Remix.” Dig Gallery, Kosice, Slovakia. [B]
- Sept. 2013 “Les littératures numériques d’hier à demain.” Bibliothèque Nationale, Paris. [B]
- Jul. 2013 “Al-Mutanabbi Street Starts Here.” Center for Book Arts. New York, NY. [S]
- Jun. 2013 “Exploring the Electronic Literary Landscape.” Digital Humanities Summer Institute. University of Victoria, Victoria, BC. [B]
- May 2013 “Turn the Page Artists’ Book Fair.” Norwich City Center Forum, Norfolk, UK. [B]
- Apr. 2013 “Electronic Literature Showcase.” Library of Congress. Washington, DC. [B]
- Feb. 2013 “An Inventory of Al-Mutanabbi Street.” John Rylands Library, Manchester, UK. [S]
- Feb. 2013 “Here Nor There: Telling Stories in Augmented Reality.” Nouspace, Vancouver WA. [B]
- Jan. 2013 “An Inventory of Al-Mutanabbi Street.” Cambridge Arts Council, Cambridge, MA. [S]
- Jan. 2013 “Seductive Alchemy: Books by Artists.” Texas Woman’s University, Denton, TX. [B]
- Jan. 2013 “Avenues of Access: An Exhibit & Online Archive of New ‘Born Digital’ Literature.” MLA 2013 Convention, Boston, MA. [B]
- Sept. 2012 Currents ISEA 2012. Zane Bennett Gallery. Santa Fe, NM. [B]
- Jun. 2012 Currents: The Santa Fe International New Media Festival. El Museo Cultural de Santa Fe. Santa Fe, NM. [B]
- May 2012 Poetry Off the Page. Arizona Poetry Center. Tucson, AZ. [B]
- Jan. 2012 BiblioTech. College Book Arts Association juried exhibition. San Francisco Public Library Skylight Gallery. San Francisco, CA. [B]
- Dec. 2011 Seven Wonders. Watkinson Library. Trinity College. New Haven, CT. [B]
- Nov. 2011 Interactive art showcase. ACM International Multimedia Conference. Scottsdale, AZ. [B]
- Nov. 2011 Language to Cover a Wall: Visual Poetry through its changing media. Center for the Arts, SUNY Buffalo. Buffalo, NY. [B]

Sept. 2011 Rules of Conversion. Haskins Laboratories Gallery. New Haven, CT. [B]  
 Aug. 2011 Creative Energies. KunstTempel. Kassel, Germany. [B]  
 Jun. 2011 Movens. Akademie der Künste. Berlin, Germany. [B]  
 May 2011 A Decade of E-Poetry. Center for the Arts, SUNY Buffalo. Buffalo, NY. [B]  
 Apr. 2011 Wonder Rooms. Text Festival. Bury Art Gallery, Bury, England. [B]  
 Oct. 2010 233° Celsius—eine andere Bibliothek. KunstTempel. Kassel, Germany. [B]  
 June 2010 ELO\_AI, Archive and Innovate. Providence, RI. [B]

### Film Festivals

Jul. 2016 “June 17th.” Film Poems At Lighthouse, Poole’s Centre for the Arts, Poole, Dorset, UK.  
 Oct. 12, 2015 “June 17th.” Rabbit Heart Poetry Film Festival, Worcester, MA.  
 Oct. 17, 2015 “June 17th.” Visible Verse Festival, Vancouver, BC.  
 Oct. 24, 2015 “June 17th.” VIDEOMEDEJA. Museum of Contemporary Art, Novi Sad, Serbia.  
 Dec. 2015 “June 17th” & “April 30th.” With Andy Fitch, Chris James Thompson & Pang Her. International Video Poetry Festival, Institute for Experimental Arts, Athens, Greece.

### Invited Talks and Performances

Mar. 2017 Talk & Performance. Centre for Expanded Poetics. Concordia University. Montréal.  
 Jan. 2017 Visiting Artist. MFA of the Americas. New Smyrna Beach, FL.  
 Oct. 2016 Artist Talk. *Futures of the Book, How Artists Redefine Print Media*. Legion of Honor. San Francisco, CA.  
 Sep. 2016 Visiting Artist. Ph.D in Intermedia Art, Writing, and Performance. CU, Boulder, CO.  
 Sep. 2016 Invited Performance. ELO: We Have Always Been Digital. The Kitchen, New York, NY.  
 Aug. 2016 Commissioned Participatory Performance. *Moon Signs* with Carrie Bodle. The Untuning of the Sky. Henry Art Gallery. Seattle, WA.  
 Commissioned Participatory Performance. *Moon Signs* with Carrie Bodle. SAM Remix. Olympic Sculpture Park. Seattle, WA.  
 Apr. 2016 Keynote Performance. Beall Poetry Festival. Baylor College. Waco, TX.  
 Mar. 2016 Keynote Performance. “No Legacy || Literatura electronica” exhibition opening. UC Berkeley Doe Library, Bernice Brown Gallery. Berkeley, CA.  
 Oct. 2015 Keynote Speaker. “Simposio internacional Máquinas de inminencia: estéticas de la literatura electronica.” Centro Cultural Universitario, Mexico City, DF. Mexico.  
 May 2015 Performance. Segue reading series, New York, NY.  
 Apr. 2015 Performance. Massachusetts College of Art and Design, Boston, MA.  
 Jan. 2015 Art Lectures Series, Evergreen State College, Olympia, WA.  
 Dec. 2014 Visiting Artist Talk, Center for Book and Paper Arts, Columbia College, Chicago, IL.  
 Nov. 2014 “The Hand and the Page in the Digital Age.” Invited public lecture and class visit. Writing+, Professor Mairead Byrne, Rhode Island School of Design, Providence, RI.  
 May 2014 Artist Talk “The Hand and the Page in the Digital Age.” Digital Technologies and the Future of the Humanities. City University Hong Kong.  
 Performance. Gallery 360, Run Run Shaw Creative Media Center, Hong Kong.  
 Mar. 2014 Artist Talk and Performance. Arts & Lectures Series. CSU, San Marcos, CA.  
 Artist Talk. Dean’s Evening Lecture Series, Virginia Military Institute, Lexington, VA.  
 Jan. 2014 Performance. Vox Reading Series, Ciné, Athens, GA.  
 Jun. 2013 Artist Talk. “Innovation and Inspiration.” Encuentros conference, MIT, Cambridge, MA.  
 Apr. 2013 Visiting Artist. Black Mountain Institute. University of Nevada, Las Vegas, NV.  
 Mar. 2013 Talk and Performance. “New Literature On and Between Screens.” UC San Diego, CA.  
 Feb. 2013 Performance. Institute for Multimedia Literacy, USC, Los Angeles, CA.  
 Feb. 2013 Artist Talk. Living Writers Series, UCSC, Santa Cruz, CA.  
 Nov. 2012 Invited speaker. “The Book as Interface.” Féria International Del Libro Infantil Y Juvenil, Mexico.

- Oct. 2012 Invited speaker. "Refiguring the Book," Nevada Museum of Art, Reno, NV.  
 July 2012 Artist Talk. Triple Canopy, Brooklyn, NY.  
 July 2012 Visiting Artist. Workshop and Performance. Solstice MFA Program, Chestnut Hill, MA.  
 May 2012 Artist Talk. *Poetry off the Page*, Arizona Poetry Center. Tucson, AZ.  
 Nov. 2011 Performance. The Poetry Project at St. Mark's Church. New York, NY.  
 June 2011 Artist Talk. "Artistic Collaboration," West Chester Poetry Conference, West Chester, PA.  
 June 2011 Inspire Session. FUTUReBOOK Innovation Workshop. London, UK.  
 Mar. 2011 "Beyond the Pages: the Future of the Book," roundtable with Deborah Davidson, Timothy Bickmore, and Erika Boeckeler. Humanities Center, Northeastern University.

### Conference Talks

- Mar. 2016 "Ekphrasis in the Digital Age: Beyond Mere Description." Association of Writers and Writing Programs Conference. Los Angeles, CA.  
 "Janus-Faced: The Writing MFA in Art School and the University." Association of Writers and Writing Programs Conference. Los Angeles, CA.  
 Oct. 2015 "Performative Materiality." UW Bothell Convergence on Poetics. Bothell, WA.  
 Aug. 2015 "Aesthetics of Erasure." International Symposium on Electronic Art. Vancouver, BC.  
 Apr. 2015 "The Essay Blinks: Multimedia Writers on Crafting the Visual Essay." Association of Writers and Writing Programs Conference. Minneapolis, MN.  
 "Computers in My Classes: A Pedagogy Roundtable on Workshopping (with) the Digital." Association of Writers and Writing Programs Conference. Minneapolis, MN.  
 Mar. 2015 "Abra: A Living Text." Lyrical Visions: Use of the Image in Contemporary Poetics. &Now: Blast Radius, California College of Art and Design. Valencia, CA.  
 "Mixed Doubles: Collaboration and Textual Tensions." Panel convener and participant. &Now: Blast Radius, California College of Art and Design. Valencia, CA.  
 Oct. 2014 "Perspectives on the Evolving Book Object." Panel co-moderator. Design Week Portland, Portland, OR.  
 "Touching Writing, Haptic Thinking: Embodiment, performance, and touch-screen literature." [Dis]Embodied Poetics Conference, Naropa. Boulder, CO.  
 "Collaborative Being: Gender, Race, and Sexuality." [Dis]Embodied Poetics Conference, Naropa. Boulder, CO.  
 Feb. 2014 "New Media Beyond the Book." AWP, Seattle, WA.  
 Jan. 2014 "Critical Making in the Digital Humanities." MLA, Chicago, IL.  
 Sept. 2013 "Work in Progress." Convergence on Poetics, UW Bothell. Bothell, WA.  
 Sept. 2013 "1913's Victory Over the Sun." &Now Festival of Innovative Writing. Boulder, CO.  
 Jun. 2013 "Digital Poetry and Auto-Destructive Art." E-Poetry. Kingston University, UK.  
 Sept. 2012 "'Very Sad and Very Beautiful': Toward an Auto-Destructive Poetics," Convergence on Poetics, University of Washington, Bothell. Bothell, WA.  
 June 2012 "My Hypertropes," &Now Festival of New Writing, La Sorbonne, Paris, France.  
 June 2012 "The Future of the ELO" Electronic Literature Organization, Morgantown, WV.  
 Oct. 2011 "Excess and Augmentation," &Now Festival of New Writing, UCSD, San Diego, CA.  
 May 2011 "Archives and Objects," moderator. Media in Transition 7: Unstable Platforms, Massachusetts Institute of Technology, Cambridge, MA.  
 Apr. 2010 "Translation as Collaboration, Collaboration as Translation," organizer and participant. Association of Writers and Writing Programs, Denver, CO.  
 Jan. 2008 "Data Poetics: An Exercise in Expanding the Boundaries of the Poem," Association of Writers and Writing Programs, New York, NY.  
 Nov. 2007 "'There Have Been Pictures Here': Spirit Photography in H.D.'s *Tribute to Freud*," Modernist Studies Association Conference, Long Beach, CA.  
 Mar. 2007 "The Text/Ure Of The Page: Altered Egos—Found, Purloined and Plagiarized Writing," roundtable. Association of English Graduate Students, University of Southern California.

- Feb. 2006 “‘A Roomier Stanza’: Brenda Hillman’s Hypertext Poetics,” Southwest/Texas Popular Culture and American Culture Associations, Albuquerque, NM.
- Apr. 2005 “Waves on Nets: Reading the V into Stephanie Strickland’s Vniverse,” (dis)junctions: Theory Reloaded, University of California Riverside.

### Guest Lectures

- Apr. 2016 Your Brain on Art, Professor Pierre Mourad, UW Bothell, Bothell, WA.
- Feb, 2016 Writers on Writing, UW, Seattle, WA.
- Apr. 2015 “Critical Making Between Page and Screen” webinar, curated by Roger Whitson, Washington State University College of Arts and Sciences.
- Mar. 2015 “Electronic Literature,” Professors Aurelea Mahood and Brian Ganter, Capilano University, Vancouver, BC.
- Feb. 2015 Your Brain on Art, Professor Pierre Mourad, UW Bothell, Bothell, WA.
- Feb, 2015 Writers on Writing, UW, Seattle, WA.
- Oct. 2014 Graduate Workshop, Professor Noah Eli Gordon, CU Boulder, Boulder, CO.
- Apr. 2014 “Technological Autobiography.” BCWRIT 512, Professor Ted Hiebert. University of Washington, Bothell. Bothell, WA.
- Apr. 2014 Interdisciplinary Arts, Professor Jeanne Heuving, UW Bothell, Bothell, WA.
- Mar. 2014 “Abracadata: Artists’ Books in the Digital Age,” Research in Progress, UW Bothell.
- Jan. 2014 Writers on Writing, UW, Seattle, WA.
- Nov. 2013 ArtBreak Tour, *Jason Dodge: What We Have Done*. Henry Art Gallery. Seattle, WA.
- Apr. 2013 “Technological Autobiography.” BCWRIT 512, Professor Ted Hiebert. University of Washington, Bothell. Bothell, WA.
- Feb. 2013 “Print, Cut, Paste: DIY Mini-Books Driven By Language.” UW Bothell, Chancellor’s Innovation Forum, Engaging Design: Design in the Arts.
- Feb. 2013 “Electronic Literature.” Professors Aurelea Mahood and Brian Ganter. Capilano University, North Vancouver, BC.
- Jan. 2013 “Inexpressibility and Its Discontents.” Professor Leonard Schwartz. The Evergreen State College, Olympia, WA.
- Nov. 2012 “Art and Performance.” Professors Carrie Bodle and Randi Courtmanch. University of Washington, Bothell. Bothell, WA.
- Apr. 2012 “Intro to Media Studies.” Instructor Flourish Klink. MIT. Cambridge, MA.
- Apr. 2012 “Intro to Media Studies.” Professor Joel Burgess. UR. Rochester, NY.
- Apr. 2012 “From Page to Screen.” Invited talk, Rochester Institute of Technology. Rochester, NY.
- Jan. 2012 “The Pleasures of Poetry” (Literature Program, MIT). Cambridge, MA.
- Oct. 2011 “Intro to Media Studies.” Instructor Flourish Klink. MIT. Cambridge, MA.
- Oct. 2011 “‘Alone with my eyes and my English’: Gertrude Stein’s Faulty Dictation.” Literature Faculty Talk. MIT. Cambridge, MA.
- Apr. 2011 “Constraint and Collaboration: Language as Material.” Poetry writing workshop. Worcester Polytechnic Institute.
- Mar. 2011 “Between Page and Screen: Digital, Visual, and Material Poetics.” Comparative Media Studies Colloquium, Purple Blurb Reading Series, hosted by Nick Montfort. Massachusetts Institute of Technology.
- Jan. 2011 “The Pleasures of Poetry,” Literature Program. MIT. Cambridge, MA.
- Oct. 2009 “How to Read a Poem,” Professor Susan McCabe, University of Southern California.
- “Writing Sonnets after Reading Shakespeare’s Sonnets”: K. Silem Mohammad’s *Sonnagrams*, Jen Bervin’s *Nets*, and Karen Volkman’s *Nomina*.
- Nov. 2008 “Introduction to the Genre of Poetry,” Professor Susan McCabe, University of Southern California. “Remix poetics”: collage in “The Waste Land” and *Rhythm Science*.
- Oct. 2008 “Introduction to the Genre of Poetry,” Professor Susan McCabe, University of Southern California. Jen Bervin’s *Nets*: erasure as explication.



## TEACHING EXPERIENCE

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### University of Washington, Bothell

#### BCWRIT 598: “Directed Research: Small Press Ecologies”

While in many cases the directed research designation supports individual research with a faculty member, in Autumn of 2015, I offered this workshop as a professionalization class for a small group of interested MFA students. We researched contemporary small presses, interviewed poet-publishers, and studied and wrote reviews of recent books. The interviews produced through this class appeared as a dossier on *The Conversant*, a web journal focused on the interview form, and several members of the group have since placed their reviews in literary magazines.

#### BISIA 483: “Advanced Arts Workshop: Chapbooks and Artists’ Books”

This interdisciplinary writing workshop explores the juncture between writing and the hand-made book. Through experimental writing exercises and hands-on bookbinding tutorials, students consider the way a poem's form and content might be put into fruitful dialogue. Students learn several bindings and attempt to write into and against them, creating new structures of their own along the way. By intertwining a study of artists’ books and chapbooks, students push their writing practice and engage with contemporary small-press publishing.

#### BISIA 401: “Literary and Arts Journal”

This course provides students the opportunity to learn about publishing by serving as the editorial and production staff of *Clamor*, UW Bothell’s Literary and Arts Journal. Students gain skills in communication, assessing and editing literary texts, layout design, technology for creating and disseminating multi-media work, project management, and teamwork.

#### BISIA 310: “Creative Writing: Poetry”

The goal of this workshop is to encourage students to see themselves as part of a larger conversation in contemporary poetry. We read recent books by writers who are pushing the boundaries of the lyric poem as part of the dialogue surrounding the place of the “personal” in poetry, including a range of experimental approaches, from typographic and visual methods that perform on the page, to “somatic exercises” that make bodily performance part of the act of writing, to persona and constraint poems that allow the poet to speak in another’s voice. In considering what the various forms of their writing enable these poets to do, we lay a foundation for talking about what we each want to do in our writing.

#### BIS 208: “Experimenting Through the Arts: Visual Poetry and Poetics”

This class explores the way artists and writers have used visual approaches to text for social, political, and aesthetic ends. Examining and experimenting alongside creative works that challenge the dichotomy between art and language, students will consider the ways words can be visual and images can be legible.

#### BCWRIT 501: “Between Fact and Imagination”

As the second required creative writing workshop for the MFA core curriculum, this course addresses diverse definitions and understandings of fact and imagination and how these figure into creative works. Students explore work by a number of contemporary writers for whom invention is spurred by, and in some cases supplanted by, research and even appropriation. Mapping a poetics of contemporary modes where fact and imagination intersect (through documentary poetics and conceptualism, to procedural writing) students develop a repertoire of techniques for grappling with the slippage between fact and imagination—a starting point from which to create.

BISIA 207: "Introduction to Creative Writing: Words, Stories, Dialogues"

This introductory class asks students to examine how writers, historically and across genres, create a self in literature, whether through confession, persona, unreliable narrator, pastiche, or any number of devices. Students learn to develop regular writing habits, read one another's work generously, and cultivate an engagement with language and sense of play. They also ask fundamental questions about the nature of self and self-representation in art.

**Massachusetts Institute of Technology**

21W.762: "Poetry Workshop"

The goal of this intermediate writing workshop is to encourage students to see themselves as part of a larger writing community, both at the Institute and beyond it. To that end we emphasize revision, reading contemporary work, attending readings, and collaborating with peers. Students work in groups to curate a web-based chapbook of contemporary writers, write and present weekly poems, and respond to recently-published books by younger poets.

CMS 405: "The Material Text: Visual Poetry and Poetics"

This class explores the way artists and writers have historically used visual approaches to text for social, political, and aesthetic ends. Taking poetry as our case study, we examine visual writing practices from a historical and cross-cultural perspective to ask what is at stake in the mediation and remediation of text. Students engage in both critical reading and analysis of texts and hands-on creative projects.

21W.772: "Digital Poetry"

This workshop investigated the theory and practice of new media poetry, exploring the idioms inherent in the technologies through which poetry can be created. Each week we examined works of electronic writing, tracing their aesthetic principles across the arts to see them in relation to historic and contemporary art practice. Students created their own work in response to these pieces, which we discuss using a taxonomy of terms generated by our exploration of other texts.

**University of Southern California**

"The Loudest Voice Workshop," Fall 2009 (team taught with Andrew Allport).

This cross-genre undergraduate workshop, hosted by The Loudest Voice reading series, offered students an intimate community in which to share work outside of the English department's courses. In addition to supportive critique, we offered students advice about graduate study, publishing, and making writing part of their daily lives.

ENGL 599: "Chapbooks and Artists' Books," Fall 2009 (with Genevieve Kaplan).

In this special topics seminar for poets in the Ph.D. program, we examined the history of chapbooks and artists' books, considering the relationship between form and content in print media and the changing needs of publishers and the reading public. The course included scholarly and creative work, bookbinding tutorials, visits to special collections at Los Angeles libraries, and guest lectures by Johanna Drucker and Marjorie Perloff.

ENGL 299: "Introduction to Poetry: From Shakespeare to Hip Hop," Professor McCabe, Fall 2008.

As teaching assistant in this course, I led two weekly discussion sections, graded all student work, and supplemented the lecture with audio files. I combined demonstrations of close reading, discussion, and workshops addressing students' own poems to demonstrate the way they achieve their particular effects.

Consultant, The Writing Center, Jan. 2007 – May 2007.

At USC's writing center, I worked one-on-one each week with a set of students that included athletes and non-native English speakers to help them assess their own work and build writing skills for their composition classes. In addition, I assisted undergraduate and graduate students across the disciplines with essays, business documents, artist statements, and other written work.

ENGL 599: "Altered Egos: Found, Purloined & Plagiarized Poetry," Fall 2006 (with Andrew Allport). This student-led seminar for poets in the Ph.D. program considered issues of craft, scholarship, and ownership in altered texts, found poems, and erasures—three forms popularized in the 1960s and '70s that have recently experienced a resurgence.

Writing 140: "Writing and Critical Reasoning," Aug. 2005 – Dec. 2006, Jan. 2009 – May 2009. I taught freshman composition in USC's Writing Program for six semesters in conjunction with a broader social issues class on whose material students drew in their papers. The subjects of these courses included "Social Problems," "Holocaust History," "Gender and Sexualities in American History," and "The Philosophy of Contemporary Moral and Social Issues."

### **Otis College of Art and Design**

Lab Assistant, Otis Laboratory Press, August 2007 – June 2010.

Working one-on-one with students from across the College, I assisted with bookmaking, typesetting, lockup, and printing, and helped maintain four Vandercook proof presses.

## **SERVICE EXPERIENCE**

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### **Mentoring**

PhD Advisory Committee member, Lizzy Pournara, Department of American Literature and Culture, Aristotle University of Thessaloniki, Greece. Advising a PhD on Stephanie Strickland's print and digital poetry.

Project for Interdisciplinary Pedagogy (PIP): Mentor to fellow Chelsea Jennings 2013-2014  
Co-Organizer, "Performing the Professor," PIP workshop

### **Advising: Directed Research Projects**

Chelsea Carter, MFA (Autumn 2013)  
Diana Savora, MFA (Autumn 2013)  
Susan Brown, MFA (Autumn 2013)  
Marcus Bingham, MFA (Winter 2014)  
Jay Loomis, MFA (Winter 2014)  
Kelle Gaddis, MFA (Spring 2014)  
Diana Savora, MFA (Spring 2014)  
Lynnara Featherly, MFA (Autumn 2014)  
Sarah Baker, MFA (Autumn 2014)  
Travis Sharp, MFA (Autumn 2014)  
Laura Burgher, MFA (Autumn 2014)  
Christine Smith, MFA (Winter 2015)  
Christyn Hutchens, IA undergraduate (1 credit, Winter 2015)  
Colin Davis, SEBB undergraduate (3 credits, Spring 2016)  
Carol Anderson Shaw, MFA (Spring 2016)  
Andrew Hoffman, MFA (Spring 2016)  
David Sanders, MFA (Spring 2016)

Thesis projects by students in the MFA in Creative Writing and Poetics

Amanda Hurtado (1<sup>st</sup> reader, 2016-2017)  
Brent Michael Cox (1<sup>st</sup> reader, 2016-2017)  
Allison Morton (1<sup>st</sup> reader, 2016-2017)  
Jason Tentor (2<sup>nd</sup> reader, 2016-2017)  
Nicole McCarthy (2<sup>nd</sup> reader, 2016-2017)  
Josh Osborn (2<sup>nd</sup> reader, 2016-2017)

Tracy Gregory (1<sup>st</sup> reader, 2015-2016)  
Deborah Taylor-Hough (1<sup>st</sup> reader, 2015-2016)  
Kaitlin Young (1<sup>st</sup> reader, 2015-2016)  
Ellen Donnelly (2<sup>nd</sup> reader, 2015-2016)  
David Sanders (2<sup>nd</sup> reader, 2015-2015)

Lynnara Featherly (1<sup>st</sup> reader, 2014-2015)  
Sarah Baker (1<sup>st</sup> reader, 2014-2015)  
Travis Sharp (1<sup>st</sup> reader, 2014-2015)  
Laura Burgher (2<sup>nd</sup> reader, 2014-2015)  
Christine Smith (2<sup>nd</sup> reader, 2014-2015)  
Megan McGinnis (2<sup>nd</sup> reader, 2014-2015)

Aimee Harrison (1<sup>st</sup> reader, 2013-2014)  
Jay Loomis (1<sup>st</sup> reader, 2013-2014)  
John Boucher (1<sup>st</sup> reader, 2013-2014)  
Susan Brown (1<sup>st</sup> reader, 2013-2014)  
Michael Paschall (2<sup>nd</sup> reader, 2013-2014)  
Kelle Gaddis (2<sup>nd</sup> reader, 2013-2014)  
Diana Savora (2<sup>nd</sup> reader, 2013-2014)  
Kat Seideman (2<sup>nd</sup> reader, 2013-2014)  
Marcus Bingham (2<sup>nd</sup> reader, 2013-2014)  
Chelsea Carter (2<sup>nd</sup> reader, 2013-2014)

### **Committees & Professional Service**

Pleiades Press Advisory Board, 2015-present  
Centre for Expanded Poetics, Affiliated Faculty, Concordia University, 2014-present  
ISEA2015 Vancouver, The 21<sup>st</sup> International Symposium on Electronic Art, Program Committee  
UWB Part-time lecturer search, IMD: Winter 2016  
Part-time lecturer search, MFA: Winter 2016  
IMD Search Committee, Assistant Professor of Interactive Media Design: Winter 2015  
IMD Oversight Committee: 2014-2016  
MFA Admissions Committee: 2013, 2014  
MFA Fall Convergence on Poetics Organizing Committee: 2013-2016  
MFA From the Convergence Zone Reading Series: 2012-present  
IAS Curricular Area Work Groups: MFA, IA, CLA  
IAS Research Interest Group (RIG) with Jeanne Heuving and Sarah Dowling 2012-2015  
IAS PIP Fellow selection committee, 2014.  
Arts Program Selection Committee, 2014 Electronic Literature Organization Conference.  
Admissions Committee, MFA in Creative Writing and Poetics, UW Bothell, 2013-2014.  
Board of Advisors, E-Poetry London. Conference of The Electronic Poetry Center, SUNY Buffalo.  
June 2012-June 2014

### **Conferences and Events Organized**

Affect and Audience in the Digital Age, Activist Poetics. Simpson Center for the Humanities.  
With micha cárdenas and Sarah Dowling.  
February 3, 2017.

From the Convergence Zone. UWBMFA Reading Series. 2012-Present.  
Claudia Rankine: IAS Distinguished Speaker. UW Bothell. With Sarah Dowling.  
May 12, 2016.

Lauren Berlant, Katz Distinguished Lecture in the Humanities. UW Seattle. With Sarah Dowling.  
March 1-4, 2016.

Affect and Audience in the Digital Age, Translational Poetics. Simpson Center for the Humanities.  
With Sarah Dowling, Brian Reed, and Gregory Laynor.  
January 29, 2016.

Affect and Audience in the Digital Age Cross-Disciplinary Research Cluster. Simpson Center for the  
Humanities. With Sarah Dowling, Brian Reed, and Gregory Laynor.  
Ronaldo Wilson: September 27, 2014.  
Judith Rodenbeck: February 20, 2015.  
Joyelle McSweeney and Don Mee Choi: May 22, 2015.

From the Convergence Zone: an AWP Offsite Reading sponsored by the MFA in Creative Writing and  
Poetics at the University of Washington, Bothell. With Sarah Dowling.  
March 2014.

Affect and Audience in the Digital Age. Simpson Center for the Humanities.  
With Sarah Dowling, Brian Reed, and Gregory Laynor.  
October 18, 2013.  
In addition to co-organizing this symposium, I directed a session at UW Library's Special  
Collection on "Artists' Books in the Digital Age."

UNBOUND: Speculations on the Future of the Book. Massachusetts Institute of Technology.  
With Gretchen Henderson.  
May 3-4, 2012.

Purple Blurb Reading Series. Massachusetts Institute of Technology.  
August 2011-July 2012.

The 9th Annual Modernist Studies Association Conference (MSA9). Organizational Assistant.  
August 2006 – December 2007.

The Loudest Voice Reading Series, University of Southern California. Co-founder with Bryan Hurt.  
August 2006-June 2010.

"Trans-" The Association of English Graduate Students Conference. USC. Executive Board Member.  
2005 – 2006.

## **RESEARCH AND TEACHING INTERESTS**

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Artists' Books and Artists' Publishing, Digital Poetry, Media Art, Interactive Literature, 20<sup>th</sup> and 21<sup>st</sup>-  
Century Poetry and Poetics.

## **MEMBERSHIPS**

Association for the Study of the Arts of the Present (ASAP), Association of Writers and Writing  
programs (AWP), Electronic Literature Organization (ELO).

## **LANGUAGES**

French, Hebrew: Reading and speaking knowledge.