

Amaranth Borsuk

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EDUCATION

Ph.D. in Literature & Creative Writing, University of Southern California, August 2010. Dissertations: “Machines Made of Words’: Poets, Technology, and the Mediation of Subjectivity” and “Pomegranate-Eater: Poems.” Committee: Susan McCabe, director; David St. John, Carol Muske-Dukes, Leo Braudy, and Steve Anderson, members.
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.

PUBLICATIONS

Book

Pomegranate-Eater (Kore Press, forthcoming 2015).

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

Abra, A poetry and visual art collaboration with Kate Durbin and Zach Kleyn (1913 Editions, forthcoming 2014).

Handiwork: Poems (Slope Editions, April 2012).

Artist’s Book

Abra, an Expanded Artist’s Book and iPad app. With poet Kate Durbin and programmer Ian Hatcher. (The Center for Book and Paper Arts, forthcoming 2014).

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. Trade edition, Siglio Press, April 2012, second edition October 2012).

Chapbook

Tonal Saw (The Song Cave, March 2010).

Poems (Selected recent and forthcoming)

“May 22.” From *As We Know*. With Andy Fitch. *Sierra Nevada Review*. Forthcoming.

“June 15–16.” From *As We Know*. With Andy Fitch. *Seneca Review*. Forthcoming.

“Legend in Which a Diligent Clock Is Made to Speak,” “Myth in Which Historical Figures Do Not Figure,” and “Fable Wherein Contra Band Encounters Boon.” [Berfrois](#), Forthcoming.

“Parable in Which One Wrestles a Double,” “Allegory in Which a Gregarious Knife is Buried,” and “Apologue with Substitutions in Which a Shift is Made.” [Berfrois](#), February 2014.

“The Familiar Spirit.” *Witness* XXVII (Spring, 2014).

“May 24.” From *As We Know*. With Andy Fitch. *Court Green* 11 (March 2014).

“May 29–31.” From *As We Know*. With Andy Fitch. *Comma Poetry*. Forthcoming.

“June 17–19.” From *As We Know*. With Andy Fitch. *Barzakh*. Forthcoming.

“Night Watch.” *Denver Quarterly*. Forthcoming.

“lipping a swooning,” and “lipping.” From *Abra*. In collaboration with Kate Durbin. *1913: A Journal of Forms*. October, 2013.

“Shifting Shapes.” *Big, Red, and Shiny* (August 2013): www.bigredandshiny.com.

“Our Mistress of Lit Crescendos...” with Kate Durbin. *The Collagist* 48 (July 2013).

“Bird to Badger: Come in! Come in!” *Ocean State Review* 3:1 (2013).

“At 4 in the morning I lay thinking.” From *As We Know*. In collaboration with Andy Fitch. *Ocean State Review* 3:1 (2013).

“embarking stretching” and “stretching encroaching.” From *Abra*. In collaboration with Kate Durbin. *Spoon River Poetry Review* 38.1 (June 2013).

“MAY 18–21.” In collaboration with Andy Fitch. *Matter* 2 (May 2013): mattermonthly.com.

“encroaching blooming.” From *Abra*. In collaboration with Kate Durbin. *Bone Bouquet* 4.1 (May 2013).

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

“Dear Drawn.” *Poetry Flash* (April 2013). poetryflash.org.

“MAY 6–13.” From *As We Know*. In collaboration with Andy Fitch. *Evening Will Come* 28 (April 2013).

“APRIL 30–MAY 5.” From *As We Know*. In collaboration with Andy Fitch. *Dusie* 14 (Spring 2013).

“BE TWEE WEE PAGE.” *Cordite Poetry Review*. March, 2013.

“Dear Ally,” “Spy,” “Weeds,” and “Some Dust in You.” *The Chicago Review* 57:3/4 (March 2013).

“lipping a nipping,” “nipping,” and “concerning nipping.” From *Abra*. With Kate Durbin. *Peep/Show*. 2013.

“Sonnet 103 and Translator’s Note.” *Telephone Translates Shakespeare* (Nightboat Books, 2012)

“All I meant,” “Cubist Landscape with Immolation,” “whirling capital grooming,” “whirling capital,” and “whirling capital embarking.” From *Abra*. With Kate Durbin. *Lit* 22. (September, 2012).

“Strasznamama,” “□,” and “Lay Your Gaping Switchblade Back.” *Poet of the Month*. (September, 2012):

poetrynet.org/month/index.htm.

“Mind Like a Bone-Orchid Fed on Shale,” “□,” and “Show of Hands.” *Elective Affinities* (August, 2012): electiveaffinitiesusa.blogspot.com/.

“heaving,” “sounding heaving,” “sounding,” and “tinkling accompanies sounding.” From *Abra*. With Kate Durbin. *Joyland Poetry* (July 2012): joylandpoetry.com.

“Paper Elegy.” *Al-Mutanabbi Street Starts Here*. Beau Beausoleil and Deema Shehabi, eds. (Oakland: PM Press, June 2012).

“The Cooper’s Sleep-Work,” “□: A Translation,” and “Five Simple Machines.” *The Offending Adam*. 094.1, March 5, 2012: theoffendingadam.com.

“In Which Things That Hurt Us Are Stored for Winter” and “Pomegranate: Rimon’s Rhyme.” *Harp & Altar* (Winter, 2012): harpandaltar.com.

“The Smell of Rain on Surfaces,” “□,” and “Answer Each One.” *The Society for Curious Thought* (Winter 2012): thesocietyforcuriousthought.com.

“Blind Contour.” *The Destroyer* (2011): thedestroyermag.com.

“Zasadanie posadnutia. Obsession Session.” With Zuzana Husárová. *Kloaka* (2011).

“Concerning,” “Creeping,” “Flatter Creeping,” and “Con Flatteringcern.” From *Abra*. With Kate Durbin. *Lana Turner: A Journal of Poetry and Opinion* 4 (2011).

“Tinkling accompanies,” “Tousling maypole,” “Crystallizing grooming castle,” and “Crystallizing castle tousling.” From *Abra*. With Kate Durbin. *SPECS*. (2011).

“A New Vessel.” *Gulf Coast* (Fall 2011).

“□” and “□.” *Cutbank* 75 (Summer 2011).

“Wreathing,” “Skiving 1,” “Skiving 2,” and “Skiving 3.” From *Abra*. With Kate Durbin. *VIAK* 2 (2011).

“Stretching,” “Encroaching,” and “Blooming.” From *Abra*. With Kate Durbin. *Black Warrior Review* (2010).

“Tinkling,” “Tousling,” “Grooming,” “Embarking,” “Swooning,” and “Crystallizing.” From *Abra*. With Kate Durbin. *Action, Yes!* (Summer 2010): actionyes.org.

“Ablution.” *Colorado Review* 37.2 (2010).

“Baking Blind” and “Wood Nexuses I.” *Eleven Eleven* 8 (2010): elevenelevenjournal.com.

“Pain Itself.” *Emohippus Greeting Card*, Fourth series (March 2010).

“Voi Dire” and “History of Song.” *FIELD* 82 (2010).

“Quince: An Era” and “Dear Sore.” *Columbia Poetry Review* 23 (2010).

“Openings.” *Denver Quarterly* 44.2 (2010).

Earlier poems appeared in *ZZZZYVA*, *Columbia: A Journal of Literature and Art*, *Denver Quarterly*, *Pool*, *Hotel Amerika*, *The Los Angeles Review*, and *Smartish Pace*, among other journals.

Translations

Translations and transversions of Oulipo poet Paul Braffort’s *Mes hypertropes: vingt-et-un moins un poèmes à programme*, completed collaboratively with Gabriela Jauregui: *The Drunken Boat* (2012): thedrunkenboat.com/BorsukBraffortJauregui.html.

Western Humanities Review 65.2 (2011).

Aufgabe 10 (2011).

Caketrain 8 (2010).

Improbable Object (2010): www.improbableobject.com/objects.

Drunken Boat 12 (2010): www.drunkenboat.com/db12/.

Poet of the Month (September 2009). www.poetrynet.org.

Lana Turner: A Journal of Poetry and Opinion 2 (2009).

New American Writing 27 (2009).

Essays

“Afterword,” *Sixty Morning Talks* by Andy Fitch. Ugly Duckling Presse, 2014.

“Electrifying Literature.” Proceedings of the 2012 Electronic Literature Organization Conference. [Electronic Book Review](#) (March 2014).

“Artists’ Books in the Age of Digital Publishing.” Commentary, *Jacket2* (August 2013 – present).

“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>.

“Transverting the Bestiary: Translating Paul Braffort’s *Mes Hypertropes*.” With Gabriela Jauregui. *Aufgabe* 10 (2011): 262-265.

“‘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.

“‘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.

Reviews

“Latasha N. Nevada Diggs’ *TWeRK*.” *The Poetry Project Newsletter* (Fall, 2013).

“‘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.

FELLOWSHIPS, HONORS AND AWARDS

Poetry

- 2013 Subito Press Poetry Prize for *As We Know* with Andy Fitch, selected by Julie Carr
- 2012-2013 Expanded Artists’ Books Grant (\$10,000), Center for Book and Paper Arts, Chicago, IL
- 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*
- 2010 Finalist, Saturnalia Books Poetry Prize
- 2009 Honorable Mention, Benjamin Saltman Award, Red Hen Press
- 2008 Third place, *The Atlantic* Student Writing Prize in Poetry
- 2007 Finalist, Four Way Books Intro Prize
- 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

- 2014-15 Simpson Center for the Humanities Cross-Disciplinary Research Cluster Grant for “Affect and Audience in the Digital Age” speaker series.
- 2013 Simpson Center for the Humanities Large Scale Collaboration Grant for “Affect and Audience in the Digital Age” Symposium (\$6,130), University of Washington.
- 2010-12 Mellon Postdoctoral Fellowship, Massachusetts Institute of Technology.
- 2010 International Summer Field Research Award, USC College.
- 2009-10 Oakley Fellowship, USC
- Endowed fellowship for Ph.D. students in any discipline, at any stage of study.
- 2009 Award for Excellence in Teaching, Center for Excellence in Teaching, USC
- Nominated by the Department of English.
- 2007 Collier-MacKellar-Giles research grant, USC
- Awarded for dissertation research on H.D. at Yale’s Beinecke Library.

- 2004, 2007 Merit fellowship, USC
Competitive full fellowship covering two years of graduate work.
- 2003 Highest Honors and Thompson Prize for Outstanding Departmental Honors Thesis
For chapbook *Winterward*, University of California Los Angeles.
- 2002 Bette and Don Prell Merit Scholarship, University of California Los Angeles
For the completion of honors thesis, *Winterward*, a chapbook of poems.
- 1999 Presidential Scholarship, Brandeis University

PRESENTATIONS

Exhibitions

- Mar. 2014 “Displaced.” Wiener Library for the Study of the Holocaust & Genocide. London, UK.
- Jan. 2014 “Threads of Light: Al Mutanabbi Street Starts Here.” The Mosaic Rooms. London, UK.
“Making Paper Dance.” Dennis Museum. Traverse City, MI.
“Pathfinders: 25 Years of Experimental Literary Art.” MLA. Chicago, IL.
- Nov. 2013 “Remix.” Dig Gallery, Kosice, Slovakia.
- Sept. 2013 “Les littératures numériques d’hier à demain.” Bibliothèque Nationale de France, Paris.
- Jul. 2013 “Al Mutanabbi Street Starts Here.” Center for Book Arts. New York, NY.
- Jun. 2013 “Exploring the Electronic Literary Landscape.” Digital Humanities Summer Institute.
University of Victoria, Victoria, BC.
- May 2013 “Turn the Page Artists’ Book Fair.” Norwich City Center Forum, Norfolk, UK.
- Apr. 2013 “Electronic Literature Showcase.” Library of Congress. Washington, DC.
- Feb. 2013 “Here Nor There: Telling Stories with Augmented Reality.” Nospace, Vancouver WA.
- Jan. 2013 “Seductive Alchemy: Books by Artists.” Texas Woman’s University.
- Jan. 2013 “Avenues of Access: An Exhibit & Online Archive of New ‘Born Digital’ Literature.”
MLA 2013 Convention, Boston, MA.
- Sept. 2012 Currents ISEA 2012. Zane Bennett Gallery. Santa Fe, NM.
- Jun. 2012 Currents: The Santa Fe International New Media Festival. El Museo Cultural de Santa Fe. Santa Fe, NM.
- May 2012 Poetry Off the Page. Arizona Poetry Center. Tucson, AZ.
- Jan. 2012 BiblioTech. College Book Arts Association juried exhibition. San Francisco Public Library Skylight Gallery. San Francisco, CA.
- Nov. 2011 Interactive art showcase. ACM International Multimedia Conference. Scottsdale, AZ.
- Nov. 2011 Language to Cover a Wall: Visual Poetry through its changing media. Center for the Arts, SUNY Buffalo. Buffalo, NY.
- Sept. 2011 Rules of Conversion. Haskins Laboratories Gallery. New Haven, CT.
- Aug. 2011 Creative Energies. KunstTempel. Kassel, Germany.
- Jun. 2011 Movens. Akademie der Künste. Berlin, Germany.
- May 2011 A Decade of E-Poetry. Center for the Arts, SUNY Buffalo. Buffalo, NY.
- Apr. 2011 Wonder Rooms. Text Festival. Bury Art Gallery, Bury, England.
- Oct. 2010 233° Celsius—eine andere Bibliothek. KunstTempel. Kassel, Germany.
- June 2010 ELO_AI, Archive and Innovate. Providence, RI.

Selected Recent Poetry Readings

- Jan. 2014 The Vulnerable Rumble, MLA Off-site, Chicago, IL.
- Nov. 2013 Evergreen State College, Olympia, WA.
- Sept. 2013 Bad Blood Reading Series. Portland, OR.
- Jun. 2013 The Poetry Library at Southbank Centre. London, UK.
- Apr. 2013 Castalia, Richard Hugo House, Seattle, WA.

Chicago Cultural Center, Chicago, IL.
University of Nevada, Reno, Reno, NV.
Black Mountain Institute, University of Nevada, Las Vegas, Las Vegas, NV.
Mar. 2013 University of California, San Diego, CA.
Al-Mutanabbi Street Starts Here, Cambridge Arts Council, Cambridge, MA.
Feb. 2013 Living Writers Series, UCSC, Santa Cruz, CA.
The Spare Room, Portland, OR
E-Lit Under the Stars, USC Institute for Multimedia Literacy, Los Angeles, CA.
Jan. 2013 Evergreen State College, Olympia, WA.
Elliott Bay Book Company, Seattle, WA.
Oct. 2012 Sundance Books and Music, Reno, NV.
University of Rhode Island, Kingston, RI.
University of New Haven, West Haven, CT.
Sept 2012 Convergence on Poetics, North Creek Events Center, Bothell, WA.
July 2012 Triple Canopy, Brooklyn, NY.
New York City Poetry Festival, New York, NY.
The Poetry Institute, New Haven, CT.
Solstice MFA Reading Series, Chestnut Hill, MA.
Jun 2012 Kafe Scherz, Bratislava, Slovakia.
May 2012 Lorem Ipsum Books. Cambridge, MA.
Apr. 2012 Massachusetts Poetry Festival. Salem, MA.
Flying Object. Hadley, MA.
Mar. 2012 Stop Smiling. Chicago, IL.
Simone's Lab. Chicago, IL.
Jan. 2012 MLA Off-Site Reading. Seattle, WA.
Nov. 2011 The Poetry Project at St. Mark's Church. New York, NY.
Flying Object. Hadley, MA.
Small Animal Project. Cambridge, MA.
VLAK launch at Zinc Bar. New York, NY.
Oct. 2011 &Now Poetry Festival. San Diego, CA.
Apr. 2011 Worcester Polytechnic Institute. Worcester, MA.
Feb. 2011 The Song Cave at AWP. Bridge Street Books. Washington, DC.
May 2010 Frank Pictures Gallery, The Third Area, Santa Monica, CA.
BluePrints, Echo Curio, Echo park, CA.
Silverlake Jubilee, Silverlake, CA.
The Moe Green Poetry Hour, Blogtalk Radio, Los Angeles, CA.
Apr. 2010 The Mountain Bar, Los Angeles, CA.
Mar. 2010 The Gypsy Den, Santa Ana, CA.
Feb. 2010 Redcat Lounge at the Roy and Edna Disney Concert Hall, Los Angeles, CA.
Jan. 2010 Stories Book Shop, Echo Park, CA.
Aug. 2009 Summercamp exhibition space, Los Angeles, CA.
June 2009 The Poetic Research Bureau, Glendale, CA.
Mar. 2009 Stories Book Shop, Echo Park, CA.

Guest Lectures

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 "Material Poetics Craft Talk." University of Nevada, Las Vegas. Las Vegas, NV.

- Feb. 2013 “Electronic Literature.” Capilano University, North Vancouver, BC.
- Jan. 2013 “Inexpressibility and Its Discontents.” The Evergreen State College, Olympia, WA.
- Nov. 2012 “Art and Performance.” University of Washington, Bothell. Bothell, WA.
- Apr. 2012 “Intro to Media Studies.” Presentation on material poetics. MIT. Cambridge, MA.
- Apr. 2012 “Intro to Media Studies.” Presentation on material poetics. UR. Rochester, NY.
- Apr. 2012 “From Page to Screen.” Rochester Institute of Technology. Rochester, NY.
- Jan. 2012 “The Pleasures of Poetry” (Literature Program, MIT). Harryette Mullen’s “Kirstenography” and “Junk Mail.”
- Oct. 2011 “Intro to Media Studies.” Presentation on material poetics. MIT. Cambridge, MA.
- Oct. 2011 “‘Alone with my eyes and my English’: Gertrude Stein’s Faulty Dictation.” Literature Faculty Talk. MIT. Cambridge, MA.
- June 2011 Invited speaker, Inspire Session: FUTUReBOOK Innovation Workshop. London, UK.
- 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.
- Mar. 2011 “Beyond the Pages: the Future of the Book,” roundtable with Deborah Davidson, Timothy Bickmore, and Erika Boeckeler. Humanities Center, Northeastern University.
- Jan. 2011 “The Pleasures of Poetry” (Literature Program, MIT). William Carlos Williams’ “This is Just to Say” and responses by Kenneth Koch and Frank O’Hara.
- 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.
- Conferences**
- 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 “Innovation and Inspiration.” Invited speaker, Encuentros conference, Cambridge, MA.
- Jun. 2013 “Digital Poetry and Auto-Destructive Art.” E-Poetry. Kingston University, UK.
- Nov. 2012 “The Book as Interface.” Feria Internacional Del Libro Infantil Y Juvenil, Mexico.
- Oct. 2012 “Refiguring the Book,” Nevada Museum of Art, Reno, NV.
- 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.
- May 2012 “Between Page and Screen,” Poetry off the Page, Arizona Poetry Center. Tucson, AZ.
- Oct. 2011 “Excess and Augmentation,” &Now Festival of New Writing, UCSD, San Diego, CA.
- June 2011 “Artistic Collaboration,” West Chester Poetry Conference, West Chester, PA.
- 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.

TEACHING EXPERIENCE

University of Washington, Bothell

BISIA 401: “Literary and Arts Journal,” 2013-2014.

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,” Spring and Fall 2013.

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,” Winter and Spring 2013.

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,” Winter 2013.

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,” Fall 2012.

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,” Spring 2012.

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,” Fall 2011.

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,” Spring 2011.

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

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
Co-Organizer, "Performing the Professor," PIP workshop

Mentor: Directed Research Projects by students in the MFA in Creative Writing and Poetics
Chelsea Carter (fall 2013)
Diana Savora (fall 2013)
Susan Brown (fall 2013)

Thesis projects by students in the MFA in Creative Writing and Poetics
Aimee Harrison (1st reader, 2013-2014)
Jay Loomis (1st reader, 2013-2014)
John Boucher (1st reader, 2013-2014)
Susan Brown (1st reader, 2013-2014)

Michael Paschall (2nd reader, 2013-2014)
Kelle Gaddis (2nd reader, 2013-2014)
Diana Savora (2nd reader, 2013-2014)
Kat Seideman (2nd reader, 2013-2014)
Marcus Bingham (2nd reader, 2013-2014)
Chelsea Carter (2nd reader, 2013-2014)

Committees

UWB Curricular Area Work Groups: MFA, IA, CLA

UWB Research Interest Group: "Poetics" with Jeanne Heuving and Sarah Dowling
Oct 2012-Jun 2014

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.

Reviewer, Go! and Fritz Scholarship Applications, University of Washington, Fall 2013.

Board of Advisors, E-Poetry London. Conference of The Electronic Poetry Center, SUNY Buffalo.
June 2012-June 2014

Conferences and Events

Organizer, with Sarah Dowling, Brian Reed, and Gregory Laynor, Affect and Audience in the Digital Age Cross-Disciplinary Research Cluster and speaker series, sponsored by the Simpson Center for the Humanities at the University of Washington.
Jun 2014-June 2015

Co-organizer, "From the Convergence Zone: an AWP Offsite Reading sponsored by the MFA in Creative Writing and Poetics at the University of Washington, Bothell

Organizer, with Sarah Dowling, Brian Reed, and Gregory Laynor, Affect and Audience in the Digital Age, symposium sponsored by the Simpson Center for the Humanities at the University of Washington.

Jan 2013-Oct 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."

Organizer, with Gretchen Henderson, UNBOUND: Speculations on the Future of the Book Mellon Symposium, Massachusetts Institute of Technology.

May 3-4, 2012

Organizer, Purple Blurb Reading Series, Massachusetts Institute of Technology

August 2011-July 2012

Organizational Assistant, The 9th Annual Modernist Studies Association Conference (MSA9)

August 2006 – December 2007

Co-Founder, The Loudest Voice Reading Series, University of Southern California

August 2006-June 2010

Executive Board Member. Association of English Graduate Students, USC. AEGS "Trans-" Conference.

2005 – 2006

Publishing / Web

Faculty Mentor, *Clamor*: University of Washington Bothell's annual Literary and Arts Journal

September 2013 – Present

Co-founder and editorial board member, Gold Line Press Chapbook Series. www.goldlinepress.com

August 2010 – Present

Creator and Site Administrator: www.marjorieperloff.com

March 2009 – Present

Design Consultant, *Lana Turner: A Journal of Poetry and Opinion*

January 2008 – Present

RESEARCH AND TEACHING INTERESTS

Creative Writing (Poetry), 20th and 21st-Century Poetry and Poetics, Modernist Literature, Book Arts, Digital Poetry.

MEMBERSHIPS

Modern Language Association (MLA), Association of Writers and Writing programs (AWP), Modernist Studies Association (MSA), and Electronic Literature Organization (ELO).

LANGUAGES

French, Hebrew: Reading and speaking knowledge.