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Massachusetts Institute of Technology
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EDUCATION

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

DISSERTATION

Professor Susan McCabe, director; Professors David St. John, Carol Muske-Dukes, Leo Braudy, and Steve Anderson (Interactive Media, School of Cinematic Arts), members.

Creative: *Pomegranate-Eater: Poems*.

Critical: “‘Machines Made of Words’: Poets, Technology, and the Mediation of Subjectivity.”

PUBLICATIONS

Book

Handiwork: Poems (Slope Editions, forthcoming January 2012).

Abra: An Excess Exhibit (ZG Press, print and iPad editions forthcoming). Collaborative poems with Kate Durbin accompanied by drawings by Zach Kleyn.

Chapbook

Between Page and Screen (Siglio Press, forthcoming February 2012). With programmer Brad Bouse.

Tonal Saw (The Song Cave, March 2010).

Poems

“Dear Drawn” and “Date Music.” *Poetry Flash*. Forthcoming.

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

“The Cooper’s Sleep-Work,” “□: A Translation,” and “Five Simple Machines.” *The Offending Adam*. Forthcoming.

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

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

“Blind Contour.” *The Destroyer* (2011).

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

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

“Tinkling,” “Tousling,” “Crystallizing 1,” and “Crystallizing 2.” 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.” With Kate Durbin. *VLAK* 2 (2011).

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

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

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

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

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

“Voir 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).

“To Death (The Pine-Eater).” *ZYZZYVA* 25.1 (2008).

“The Nectarine’s Second Sight” and “Breadfruit.” *Columbia: A Journal of Literature and Art* 45 (2008).

“Professions of St. Augustine.” With Andrew Allport. *CRATE* 3 (2007).

“Self Portrait as Radiant Host” and “Mulberry Bait.” *Denver Quarterly* 41.1 (2007).

“Stashed Evidence: Selected Victorian Gentlemen.” *Pool* 4 (2007).

“Thurible,” “Small Letters,” “Hera,” “Deflagration,” “Landscape with Priapic Courtship,”

“Naming,” and “Heaviness.” *The Drunken Boat* 6.3 (2007): www.thedrunkenboat.com.

“Later Atalanta.” *Lumina* 5 (2006).

“Puppet.” *Hotel Amerika* 5.1 (2006).

“At the Virtual Garage Sale of My Life” and “Traveling.” *The Los Angeles Review* 2 (2005).

“Principles of Resonance,” “Persephone Confession,” and “Revenge.” *Beyond the Valley of the Contemporary Poets: 2004 Anthology*. Los Angeles: VC Press, 2005.

“Making Sense.” *Smartish Pace* 11 (2004).

“Tomato Variations.” *The Antioch Review* 62.1 (2004).

“Ophidian Orpheus.” *Westwind* (2003).

Translations

Translations and transversions of Oulipo poet Paul Braffort’s *Mes hypertropes: vingt-et-un moins un poèmes à programme*, completed with Gabriela Jauregui, have appeared in the following journals:

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

“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), special issue, *H.D. and the Archaeology of Religion*: 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

“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.

Interview

“Headlands: Two Coastal Songwriters on Collaboration, Poetry, and Place,” an interview with Ruthann Friedman-Carlisle and Hélène Renaut, and a poem pared from it. Taiga Press Chapbook Series.

FELLOWSHIPS, HONORS AND AWARDS

Poetry

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

2010-12 Mellon Postdoctoral Fellowship, Massachusetts Institute of Technology.
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

Recent Poetry Readings

- Nov. 2011 The Poetry Project at St. Mark's Church. New York, NY.
Nov. 2011 Flying Object. Hadley, MA.
Nov. 2011 Small Animal Project. Cambridge, MA.
Nov. 2011 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.
May 2010 BluePrints, Echo Curio, Echo park, CA.
May 2010 Silverlake Jubilee, Silverlake, CA.
May 2010 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 Summertime exhibition space, Los Angeles, CA.
June 2009 The Poetic Research Bureau, Glendale, CA.
Mar. 2009 Stories Book Shop, Echo Park, CA.
Sept. 2008 Avenue 50 Studio, Highland Park, CA.
June 2008 The Amsterdam Café, North Hollywood, CA.
May 2008 The Moe Green Poetry Hour, Blogtalk Radio, Los Angeles, CA.
Sept. 2006 The Mountain Bar, Los Angeles, CA.
Feb. 2006 The Four-Faced Liar, New York, NY.
Apr. 2005 Newer Poets X, Los Angeles Central Library, Los Angeles, CA.
Apr. 2005 Beyond Baroque Literary Arts Center, Venice, CA.

Exhibitions

Between Page and Screen, an augmented reality chapbook. Hand-bound and letterpress printed in an edition of 12 (June 2010), produced in collaboration with programmer Brad Bouse.
www.betweenpageandscreen.com.

- Jan. 2012 BiblioTech. College Book Arts Association juried exhibition. San Francisco Public Library Skylight Gallery. San Francisco, CA. Through March 2012.
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. Through Feb. 2012.
Sept. 2011 Rules of Conversion. Haskins Laboratories Gallery. New Haven, CT. Through Jan. 2012.
Aug. 2011 Creative Energies. KunstTempel. Kassel, Germany.
June 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. Through July 2011.
Oct. 2010 233° Celsius—eine andere Bibliothek. KunstTempel. Kassel, Germany. Through Nov. 2011.
June 2010 ELO_AI, Archive and Innovate. Providence, RI.

Guest Lectures

- 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,” a roundtable discussion with Deborah Davidson, Timothy Bickmore, and Erika Boeckeler. The 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”: modernist collage in T.S. Eliot’s “The Waste Land” ad contemporary DJ culture.
- Oct. 2008 “Introduction to the Genre of Poetry” (Professor Susan McCabe, University of Southern California). Jen Bervin’s *Nets*: erasure as explication.
- Conferences**
- 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

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 Susan 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, and 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 and 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 – August 2009.

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.

EDITORIAL EXPERIENCE

Founder, Gold Line Press Chapbook Series, with Genevieve Kaplan. www.goldlinepress.com
August 2010-present.

Editor and Designer, *The Loudest Voice: Volume 1*, with Bryan Hurt and Genevieve Kaplan.
March 2010 (Figueroa Press)

Design Assistant, *Lana Turner: A Journal of Poetry and Opinion*
January 2008 – May 2009

Assistant Editor, *Westwind, A UCLA Journal of Undergraduate Research and Writing*
October 2002 – March 2003

SERVICE EXPERIENCE

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

Creator and Site Administrator: www.marjorieperloff.com
March 2009 – Present

Poster and flyer design and printing, Ph.D. in Creative Writing and Literature Program, USC
January 2008 – May 2010

Founding Organizer, The Loudest Voice reading series. theloudestblog.blogspot.com
August 2006 – Present

Organizational Assistant, The 9th Modernist Studies Association Conference. moderniststudies9.com
August 2006 – December 2007

Research Assistant, Professor Leo Braudy, Department of English, USC. www.leobraudy.com
January 2006 – August 2010

Executive Board Member, Association of English Graduate Students, USC
August 2005 – May 2006

RESEARCH AND TEACHING INTERESTS

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

LANGUAGES

French, Hebrew: Reading and speaking knowledge.

AVAILABLE REFERENCES

Susan McCabe, Professor of English, University of Southern California (*teaching reference*)
mccabe@usc.edu

Nick Montfort, Associate Professor of Digital Media, Program in Writing and Humanistic Studies
Massachusetts Institute of Technology
nickm@nickm.com

David St. John, Professor of English, University of Southern California
dstjohn@usc.edu

Marjorie Perloff, Sadie Dernham Patek Professor of Humanities, Emerita, Stanford University
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Stephen Yenser, Distinguished Professor of English, University of California, Los Angeles
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Carol Muske-Dukes, Professor of English, University of Southern California
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Leo Braudy, University Professor and Leo S. Bing Chair in English and American Literature and
Professor of English, University of Southern California
braudy@usc.edu