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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

POSITIONS

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

Book

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

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).

Poems (Selected recent and forthcoming)

"AWKward Recording," with Andy Fitch. *Sonic Materialities: a special issue of textsound* (2016).

"ASMR Poem-Stimulus Test #1." *Bat City Review* (2016).

"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.

"From *Abra*." *Bombay Gin* 42. (2016).

"Dear Botfly." *Seattle Review of Books*. (January 2016)

"A Pop, A Hiss, Apophasis" and "Another Surface to Air Missive." *Pleiades* 36.1 (2016).

"Correspondencia" with Gabriela Jauregui. *Western Humanities Review* (2015).

"May 22." From *As We Know*. With Andy Fitch. *Sierra Nevada Review* (2015).

"Dear Wanderer" and "Apple Palmed." *Los Angeles Review* 27 (2015).

"4 Poems from *Between Page and Screen*." *Jubilat* 27 (April, 2015).

"from The Deletionist." With Nick Montfort. *VLAKE* 5 (2015).

"June 23-26." From *As We Know*. With Andy Fitch. *Pageboy*. December 2014.

"June 27-28." From *As We Know*. With Andy Fitch. *MAKE Literary Magazine*. November, 2014.

“Whisper, Nispero” and “Indexes Woo Us.” *New American Writing* 32 (2014).
 “June 29–30.” From *As We Know*. With Andy Fitch. *Heavy Feather Review* (2014).
 “May 29–31.” From *As We Know*. With Andy Fitch. *Comma Poetry*. May 2014.
 “June 15–16.” From *As We Know*. With Andy Fitch. *Seneca Review* 43/2 & 44/1. April 2014.
 “June 17–19.” From *As We Know*. With Andy Fitch. *Barzakh* 6 (April 2014).
 “The Familiar Spirit.” *Witness* XXVII (Spring, 2014).
 “May 24.” From *As We Know*. With Andy Fitch. *Court Green* 11 (March 2014).
 “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.
 “lispering a swooning,” and “lispering.” 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).
 “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*. February, 2013.
 “Dear Ally,” “Spy,” “Weeds,” and “Some Dust in You.” *The Chicago Review* 57:3/4 (March 2013).
 “lispering a nipping,” “nipping,” and “concerning nipping.” From *Abra*. With Kate Durbin. *Peep/Show*.
 2013.
 “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): harpendaltar.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. *VLAKE* 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:
Drunken Boat 21 (2015).
The Drunken Boat 10 (2012).
Western Humanities Review 65.2 (2011).
Aufgabe 10 (2011).
Caketrain 8 (2010).
Improbable Object (2010).
Drunken Boat 12 (2010).
Poet of the Month (September 2009).
Lana Turner: A Journal of Poetry and Opinion 2 (2009).
New American Writing 27 (2009).

Essays and Poetics

“Abra: The Kinetic Page” [video essay]. *Bellingham Review* (Fall, 2016). Forthcoming.
 “Between Page and Screen.” *#WomenTechLit*. Ed. Maria Mencia (West Virginia: West Virginia University Press). Forthcoming.
 “Abra: Expanding Artists’ Books Into the Digital Realm.” With Kate Durbin and Ian Hatcher. *Gamma: Journal of Theory and Criticism* 22, “Digital Literary Production and the Humanities,” Tatiani Rapatzikou and Philip Leonard, Eds. Forthcoming.
 “Introduction.” *A Thing of Shreds and Patches* by J’Lyn Chapman (Essay Press, 2016).
 “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).
 “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).
 “Afterword,” *Sixty Morning Talks* by Andy Fitch. Ugly Duckling Presse, 2014.
 “Creative Practices,” with Ball, Sally and Michael Simeone. *Sprint Beyond the Book vol. 2: Knowledge Systems*. (Arizona State University and Intel Corporation, January 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 – December 2013).
 “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

“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 Sámamo*, 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

Creative Work

2016 Giant Steps Artist Residency on the Moon Prize, *Wave Signs* with Carrie Bodle
2013 Subito Press Poetry Prize for *As We Know* with Andy Fitch,
2012 Expanded Artists’ Books Grant, 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*
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

2016 Worthington Distinguished Scholarship, University of Washington, Bothell.
2016 Simpson Center for the Humanities Large Scale Collaboration Grant for “Affect and Audience in the Digital Age: Activist Poetics” Conference.
2015 Simpson Center for the Humanities Large Scale Collaboration Grant for “Affect and

	Audience in the Digital Age: Translational Poetics” Conference.
2014	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, 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

Exhibitions	(S = <i>Sunt Lacrimae Rerum</i> , A = <i>Abra</i> , W = <i>Whispering Galleries</i> , B = <i>Between Page and Screen</i> , D = <i>The Deletionist</i>)
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 th .” Electronic Literature Organization Conference Exhibition. Victoria, BC.
Mar. 2016	“No Legacy Literatura electronica.” UC Berkeley Brown Gallery, Doe Library. Berkeley, CA. [B]
Mar. 2016	<i>Wave Signs</i> , 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 th .” <i>We’re Separate Together Now</i> . 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]
Sept. 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.” Nospace, 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.

Selected Recent Poetry Readings

- Sep. 2016 The Kitchen, New York, NY.

Aug. 2016 The Untuning of the Sky. The Henry Art Gallery. Seattle, WA.
 SAM Remix. Olympic Sculpture Park. Seattle, WA.

Jun. 2016 Passages Bookshop. Portland, OR.

May 2016 Mount Analogue Gallery. Seattle, WA.

May 2016 Babel/Salvage at the Pocket Theater. Seattle, WA.

Apr. 2016 Printed Matter Bookshop. New York, NY.

Apr. 2016 Beall Poetry Festival. Baylor College. Waco, TX.

Apr. 2016 No Legacy exhibit opening. Morrison Library. UC Berkeley. Berkeley, CA.

Mar. 2016 Bar9, Kore Press AWP Book Launch, Los Angeles, CA.
 Ace Hotel, 1913 AWP Book Launch, Los Angeles, CA.

Aug. 2015 Elliott Bay Book Company, Seattle, WA.

Jul. 2015 Vermillion Art Gallery, Seattle, WA.

May 2015 Phantom Phantom, Somerville, MA.
 Segue, New York, NY.

Apr. 2015 1913, Noemi, and SpringGun Reading, Harriet Brewing, Minneapolis, MN.
 F R E Q U E N C Y, 186 Carpenter Street, Providence, RI.
 Massachusetts College of Art and Design, Boston, MA.

Mar. 2015 Non-Standard Reading Series, Gym Standard, San Diego, CA.
 The Poetic Research Bureau, Los Angeles, CA.

Jan. 2015 ELO MLA Offsite, Rickshaw Theatre, Vancouver, BC.
 If Not For Kidnap, Ristretto Roasters, Portland, OR.
 Margin Shift, The Hedreen Gallery, Seattle, WA.
 Pageboy Release Party, Vermillion Gallery, Seattle, WA.

Dec 2014 Danny's Reading Series, Danny's Tavern, Chicago, IL.
 Woodland Pattern Book Center, Milwaukee, WI.
 Oscar Presents, Madison, WI.
 Myopic Books, Chicago, IL.

Oct. 2014 EveryEye Presents, The Forge Publick House, Fort Collins, CO.
 Subito Press Showcase, Norlin Library, CU Boulder, Boulder, CO.
 Mountain Fold Books, Colorado Springs, CO.

Jun. 2014 Woodland Pattern Book Center, Milwaukee, WI.

May 2014 Gallery 360, Run Run Shaw Creative Media Center, City University of Hong Kong.

Mar. 2014 Arts & Lectures Series, Cal State San Marcos, San Marcos, CA.
 Dean's Evening Lecture Series, Virginia Military Institute, Lexington, VA.
 If Not For Kidnap Reading Series, Portland, OR.
 From the Convergence Zone AWP Off-site, Seattle, WA.

Feb. 2014 *Make: A Literary Magazine* AWP Off-Site Reading, Moe Bar, Seattle, WA.

Jan. 2014 Vox Reading Series, Ciné, Athens, GA.
 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.

Guest Lectures

Sep. 2016 Ph.D in Intermedia Art, Writing, and Performance. University of Colorado, Boulder.

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.

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.

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.
 Apr. 2013 Invited speaker. “Material Poetics.” University of Nevada, Las Vegas. Las Vegas, NV.
 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.
 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. 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.

Conferences

- Apr. 2016 Invited Reader. Beall Poetry Festival. Baylor College. Waco, TX.
 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.
 Mar. 2016 Invited speaker. “No Legacy || Literatura electronica.” UC Berkeley Doe Library, Bernice Brown Gallery. Berkeley, CA.
 Oct. 2015 Invited Keynote. “Simposio internacional Máquinas de inminencia: estéticas de la literatura electronica.” Centro Cultural Universitario, Mexico City, DF. Mexico.
 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.
- Mar. 2015 “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.
- Oct. 2014 “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.
- May 2014 “Touching Writing, Haptic Thinking: Embodiment, performance, and touch-screen literature.” [Dis]Embodied Poetics Conference, Naropa. Boulder, CO.
- Feb. 2014 “Collaborative Being: Gender, Race, and Sexuality.” [Dis]Embodied Poetics Conference, Naropa. Boulder, CO.
- May 2014 Invited Speaker. “The Hand and the Page in the Digital Age.” Digital Technologies and the Future of the Humanities. City University Hong Kong.
- 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 Invited speaker. “Innovation and Inspiration.” Encuentros conference, Cambridge, MA.
- Jun. 2013 “Digital Poetry and Auto-Destructive Art.” E-Poetry. Kingston University, UK.
- 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.
- 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/Use 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

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

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 (1st reader, 2016-2017)
Brent Michael Cox (1st reader, 2016-2017)
Allison Morton (1st reader, 2016-2017)

Jason Tentor (2nd reader, 2016-2017)
Nicole McCarthy (2nd reader, 2016-2017)
Josh Osborn (2nd reader, 2016-2017)

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

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

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 & Professional Service

Pleiades Press Advisory Board, 2015-present
Centre for Expanded Poetics, Affiliated Faculty, Concordia University, 2014-present
ISEA2015 Vancouver, The 21st 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: Winter 2015
IMD Oversight Committee: 2014-2016
MFA Admissions Committee: 2013, 2014
MFA Fall Convergence 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.
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 Organized

Organizer, with micha cárdenas and Sarah Dowling: Affect and Audience in the Digital Age, Activist

- Poetics. Symposium sponsored by the Simpson Center for the Humanities at the University of Washington.
February 3, 2017.
- Organizer, with Sarah Dowling: IAS Distinguished Speaker Claudia Rankine. Afternoon roundtable with faculty and evening lecture and screening at UW Bothell.
May 12, 2016.
- Organizer, with Sarah Dowling: Lauren Berlant, Katz Distinguished Lecture in the Humanities.
Sponsored by the Simpson Center for the Humanities at the University of Washington.
March 1-4, 2016.
- Organizer, with Sarah Dowling, Brian Reed, and Gregory Laynor: Affect and Audience in the Digital Age, Translational Poetics. Symposium sponsored by the Simpson Center for the Humanities at the University of Washington.
January 29, 2016.
- 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.
Ronaldo Wilson: September 27, 2014.
Judith Rodenbeck: February 20, 2015.
Joyelle McSweeney and Don Mee Choi: May 22, 2015.
- Organizer, with Sarah Dowling, “From the Convergence Zone: an AWP Offsite Reading sponsored by the MFA in Creative Writing and Poetics at the University of Washington, Bothell
March 2014.
- 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.
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.”
- 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.

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), Electronic Literature Organization (ELO), Association for the Study of the Arts of the Present (ASAP).

LANGUAGES

French, Hebrew: Reading and speaking knowledge.