**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**

2019–Present: Associate Professor, School of Interdisciplinary Arts & Sciences, University of Washington,

 Bothell

2013–2019: 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**

**Critical Book**

*The Book* (MIT Press, May 2018).

**Poetry Books**

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

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**Artists’ Books**

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iPad app. (HC in an edition of 10, The Center for Book and Paper Arts, November 2015).

Borsuk, Amaranth. *Sunt Lacrimae Rerum* (Accordion, hand-made in an edition of 13, January 2013).

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**Installations**

*It Goes Without Saying*, an audio and text installation created in collaboration with Julie Wills for the exhibition *Reclaiming Freedom,* a curated group show on the subject of human trafficking.

* *Reclaiming Freedom* Watergate Gallery (Washington, DC, September–November 2017).
* *Alienable* Rights, SLOW Gallery, Chicago, IL (September 2018).
* *Wallow: Exploring Grief through Hybrid Forms*, Resonator Gallery, Norman, OK (June 2019).

*Wave Signs*, a sound installation created in collaboration with Carrie Bodle for the curated group exhibitions *Giant Steps: Artist Residency on the Moon*. Winner of the Juror’s Prize.

[www.wave-signs.com](http://www.wave-signs.com/)

* *Giant Steps: Artist Residency on the Moon,* King Street Station, March 2016.

*Whispering Galleries*, a site-specific interactive digital artwork that uses a Leap Motion gestural controller to allow readers to interact with a historical diary. Created through a grant from Site Projects and CT@Work. Exhibited at the 6 branches of the New Haven Free Public Library, New Haven’s City Hall, and the Institute Library (New haven, CT, April–December 2014).

 [www.whisperinggalleries.com](http://www.whisperinggalleries.com/)

* *Whispering Galleries*, New Haven Free Public Library, New Haven, CT (April–September 2014).
* *Whispering Galleries*, City Hall, New Haven, CT (September 2014).
* *Whispering Galleries*, The Institute Library, New Haven, CT (September 2014).
* *New Text*, Goldsmith Center for the Arts, Vancouver, BC (August 2015).
* *YOU | I: Story Interfaces & Reader Experience*, Winona University Contemporary Art

Gallery, Winona, MN (Sept. 2016).

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**Chapbook**

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**Creative Work in Anthologies**

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Borsuk, Amaranth. “Phillip B. Williams’ *Thief in the Interior.*” *Lana Turner* 9(2016).

Borsuk, Amaranth. “Nico Vassilakis’s *Alphabet Noir*.” *Lana Turner* 9(2016).

Borsuk, Amaranth. “Douglas Kearney’s *Patter.*” *Lana Turner* 8(2015).

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“It Goes Without Saying,” with Julie Wills, *Seattle Review of Books*, April 2019.

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“June 29–30.” From *As We Know*. With Andy Fitch. *Heavy Feather Review* (2014).

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“June 17–19.” From *As We Know*. With Andy Fitch. *Barzakh* 6 (April 2014).

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Losh, Elizabeth. “Sensing Experience: A Rhetoric for Smart Objects.” *Computational Culture: A Journal of Software Studies* 5 (January 15, 2016).

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Nepote, Mónica. “Amaranth Borsuk, el gesto y el texto.” *Centro de Cultura Digital Editorial* (Nov. 11, 2015).

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Hubschmann, Katharina. “Displaced–ein Preis für Buchkunst.” *AKMB-news: Informationen zu Kunst, Museum und Bibliothek* 21.1: 40–45 (January 2015).

Jones, Steven. *The Emergence of the Digital Humanities* (New York: Routledge, 2014) pp. 182–190.

Przybyszewska, Agnieszka. “Między materialnością a wirtualnością: Przypadek książek rzeczywistości rozszerzonej.” *Teksty Drugie* 3 (2014), pp. 86–108.

McCarthy, Steven. *The Designer as Producer: Author, Producer, Activist, Entrepreneur, Curator & Collaborator* (Amsterdam: BIS Publishers, 2013), NP (4 pages).

Husarova, Zuzana. “Literature Coded for Marked Quick Response.” *American and British Studies Annual 6* (2013) pp. 145–161.

Moser, Dennis. “Understanding the Impact of the New Aesthetics and New Media Works on Future Curatorial Resource Responsibilities for Research Collections.” *Art Documentation of the Art Libraries Society of North America* 32 (Fall, 2013), pp. 186–201

Correa-Díaz, Luis. "La poesía cibernética latinoamericana (todavía) in print: Un recorrido desde los años 50 y 60 hasta finales de la primera década del 2000." *New Readings* 13 (2013): 57–73.

Ricardo, Francisco. *The Engagement Aesthetic* (New York: Bloomsbury, 2013)pp. 174–175.

**Fellowships, HOnors and Awards**

**Creative Work**

2017 Turn on Literature Prize, *Abra* with Kate Durbin and Ian Hatcher (4,000 EUR)

2016 Giant Steps Artist Residency on the Moon Prize, *Wave Signs* with Carrie Bodle ($10,000)

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 ($10,000)

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 Awards and Grants**

2019 Nominee: Chancellor’s Undergraduate Research & Creative Activity Mentorship Award

2019 iDisco Collaborative Reserve Grant for &Now 2019: Points of Convergence, with

 Jeanne Heuving, Abraham Avnisan, Anida Ali, Naomi Bragin. ($5,000)

2019 Simpson Center for the Humanities Conference Grant for &Now 2019: Points of

 Convergence ($9,350)

2018 Nominee: Chancellor’s Undergraduate Research & Creative Activity Mentorship Award

2018 iDisco Collaborative Reserve Grant for Extended Reality Studio with micha cardénas,

 Abraham Avnisan, Carrie Bodle, Jason Page, and Minda Martin. ($5,000)

2016 Worthington Distinguished Scholarship, University of Washington, Bothell. ($10,000)

2016 Simpson Center for the Humanities Large Scale Collaboration Grant for “Affect and

 Audience in the Digital Age: Activist Poetics” Conference. ($13,250)

2015 Simpson Center for the Humanities Large Scale Collaboration Grant for “Affect and

 Audience in the Digital Age: Translational Poetics” Conference. ($10,600)

2014 Simpson Center for the Humanities Cross-Disciplinary Research Cluster Grant for

 “Affect and Audience in the Digital Age” speaker series. ($5,450)

2013 Simpson Center for the Humanities Large Scale Collaboration Grant for “Affect and

 Audience in the Digital Age” Symposium, University of Washington. ($6,130)

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**=*Sunt Lacrimae Rerum,* **A**=*Abra,* **B**=*Between Page and Screen,* **D**=*The Deletionist*)

Oct. 2019 “Let’s Do It: Twenty-Three Years of Book & Paper,” Glass Curtain Gallery, Chicago, IL. **[A]**

Aug. 2019 “Book of Dust,” *POESIS. Language Art*, Kunsttempel Gallery, Kassel, Germany.

Nov. 2018 “The Deletionist,” *Under Erasure*, Pierogi Gallery, New York, NY. **[D]**

Feb. 2018 “Turn on Literature,” Antim Ivireanul Valcea Library, Romania. **[A]**

Nov. 2017 “The Reading Laboratory / Laboratorium van het Lezen.” The House of the Book,

Museum Meermanno, The Hague, NL. **[B]**

Nov. 2017 “Turn on Literature.” Bergen Public Library, Bergen, Norway. **[A]**

Oct. 2017 “Turn on Literature.” Roskilde Bibliotekerne, Roskilde, Denmark. **[A]**

Sept. 2017 “It Goes Without Saying.” A collaboration with Julie Wills. *Reclaiming Freedom: A Call*

*and Response*. Watergate Gallery, Washington, DC.

Feb. 2017 “No Legacy || Literatura electronica.” California College of the Arts. Simpson Library.

San Francisco, CA. **[B]**

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]**

Oct. 2016 “Al-Mutanabbi Street Starts Here: Transcendent Hope.” Madeleine Haas Russell Gallery,

Rosenberg Library, City College of San Francisco. **[S]**

Sept. 2016 “Cold Open Verse.” Knockdown Center. Queens, NY. **[A]**

Jun. 2016 “June 17th.” Electronic Literature Organization Conference Exhibition. Victoria, BC.

Mar. 2016 “No Legacy || Literatura electronica.” UC Berkeley Brown Gallery, Doe Library.

Berkeley, CA. **[B]**

Mar. 2016 *Wave Signs*, a collaboration with Carrie Bodle. “Giant Steps: Artist Residency on the

Moon.” King Street Station. Seattle, WA.

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

Feb. 2016 “June 17th.” *We’re Separate Together Now*. Slow. Chicago, IL.

Jan. 2016 “Hack the Book Festival.” Onassis Cultural Centre, Athens, Greece. **[A]**

Jan. 2016 “Telling the Story: CBAA Members Exhibition.” Vanderbilt College, Nashville, TN. **[A]**

Jan. 2016 “Electronic Literature: A Matter of Bits.” Stedman Gallery. Rutgers-Camden Center for

the Arts. Rutgers University. Camden, NJ. **[B]**

Jan. 2016 “Al-Mutanabbi Street Starts Here.” Fenwick Library. George Mason University, Fairfax,

VA. **[S]**

Nov. 2015 “Literatura electrónica. Política y cuerpo en el presente digital.” Centro Cultural

Universitario Tlatelolco. Mexico City, D.F. **[B]**

Aug. 2015 “New Text.” Goldsmith Center for the Arts. International Symposium on Electronic Art

(ISEA). Vancouver, BC. **[D]**

Jun. 2015 “Al-Mutanabbi Street Starts Here.” Hampshire College Art Gallery. Amherst, MA. **[S]**

Sep. 2014 “EPC @20.” Electronic Poetry Center. SUNY Buffalo. Buffalo, NY. **[A]**

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 “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.” Dennos 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]**

“Words Unstable on the Table.” Watermans Art Centre. Brentford, UK. **[D]**

May 2013 “Turn the Page Artists’ Book Fair.” Norwich City Center Forum, Norfolk, UK. **[B]**

Apr. 2013 “Electronic Literature Showcase.” Library of Congress. Washington, DC. **[B]**

Feb. 2013 “An Inventory of Al-Mutanabbi Street.” John Rylands Library, Manchester, UK. **[S]**

Feb. 2013 “Here Nor There: Telling Stories in Augmented Reality.” Nouspace, Vancouver WA. **[B]**

Jan. 2013 “An Inventory of Al-Mutanabbi Street.” Cambridge Arts Council, Cambridge, MA. **[S]**

Jan. 2013 “Seductive Alchemy: Books by Artists.” Texas Woman’s University, Denton, TX. **[B]**

Jan. 2013 “Avenues of Access: An Exhibit & Online Archive of New ‘Born Digital’ Literature.”

MLA 2013 Convention, Boston, MA. **[B]**

Sept. 2012 Currents ISEA 2012. Zane Bennett Gallery. Santa Fe, NM. **[B]**

Jun. 2012 Currents: The Santa Fe International New Media Festival. El Museo Cultural de Santa

Fe. Santa Fe, NM. **[B]**

May 2012 Poetry Off the Page.Arizona Poetry Center. Tucson, AZ. **[B]**

Jan. 2012 BiblioTech. College Book Arts Association juried exhibition. San Francisco Public

Library Skylight Gallery. San Francisco, CA. **[B]**

Dec. 2011 Seven Wonders. Watkinson Library. Trinity College. New Haven, CT. **[B]**

Nov. 2011 Interactive art showcase. ACM International Multimedia Conference. Scottsdale, AZ. **[B]**

Nov. 2011 Language to Cover a Wall: Visual Poetry through its changing media. Center for the Arts, SUNY Buffalo. Buffalo, NY. **[B]**

Sept. 2011 Rules of Conversion. Haskins Laboratories Gallery. New Haven, CT. **[B]**

Aug. 2011 Creative Energies. KunsTTempel. Kassel, Germany. **[B]**

Jun. 2011 Movens. Akademie der Künste. Berlin, Germany. **[B]**

May 2011 A Decade of E-Poetry. Center for the Arts, SUNY Buffalo. Buffalo, NY. **[B]**

Apr. 2011 Wonder Rooms. Text Festival. Bury Art Gallery, Bury, England. **[B]**

Oct. 2010 233° Celsius—eine andere Bibliothek. KunsTTempel. Kassel, Germany. **[B]**

June 2010 ELO\_AI, Archive and Innovate. Providence, RI. **[B]**

**Film Festivals**

Apr. 2019 “The Evolution of Our Language,” Cadence Video Poetry Festival. Northwest Film

Forum, Seattle, WA.

Oct. 2018 “June 17th.” The Airstream Poetry Festival, Sou’wester Lodge, Seaview WA.

Apr. 2018 “June 17th.” Cadence: A Video Poetry Festival, Northwest FilmForum, Seattle, WA.

Jul. 2016 “June 17th.” Film Poems at Lighthouse, Poole’s Centre for the Arts, Poole, Dorset, UK.

Oct. 12, 2015 “June 17th.” Rabbit Heart Poetry Film Festival, Worcester, MA.

Oct. 17, 2015 “June 17th.” Visible Verse Festival, Vancouver, BC.
Oct. 24, 2015 “June 17th.” VIDEOMEDEJA. Museum of Contemporary Art, Novi Sad, Serbia.
Dec. 2015 “June 17th” & “April 30th.” With Andy Fitch, Chris James Thompson & Pang Her.

International Video Poetry Festival, Institute for Experimental Arts, Athens, Greece.

**Invited Talks and Performances**

April 2020 Guest Speaker, Brown University, Providence, RI.

April 2020 Centre for Expanded Poetics, Concordia University, Montreal, QC, Canada.

March. 2020 Electronic Literature Featured Writer, San Diego State University, San Diego, CA.

Nov. 2019 Visiting Artist Talk, Southwest School of Art, San Antonio, TX.

Nov. 2019 American Book Review, University of Houston Victoria, Victoria, TX.

Nov. 2018 “The Shapeshifting Book: From Clay Tablet, to Paper, to Touchscreen,” Pub Night Talks, McMenamins Anderson School, Bothell, WA.

Oct. 2017 “Poetic Mutations and Digital Mediations,” Fall, 2017 Poets & Writers Series, Temple

University. Temple Contemporary, Tyler School of Art. Philadelphia, PA.

Oct. 2017 Poetics Plus. SUNY Buffalo. Western New York Book Arts Center. Buffalo, NY.

Oct. 2017 Talk & Performance. Exhibit opening: Fra A Til 3d, Roskilde Bibliotek, Denmark.

Oct. 2017 Lunch conversation and afternoon Lecture. Aarhus University, Aarhus Denmark.

Mar. 2017 Talk & Performance. Centre for Expanded Poetics. Expanded Poetics: Romantic,

Modernist, Contemporary. Concordia University. Montréal.

Jan. 2017 Hammer Readings. Invited reader. Armand Hammer Museum. Los Angeles, CA.

Jan. 2017 Visiting Artist. Craft Talk and Performance. MFA of the Americas. Atlantic Center for

the Arts. New Smyrna Beach, FL.

Oct. 2016 Artist Talk. *Futures of the Book, How Artists Redefine Print Media.* Reva and David Logan Symposium on the Artist’s Book. Legion of Honor. San Francisco, CA.

Sep. 2016 Visiting Artist. Ph.D in Intermedia Art, Writing, and Performance. CU, Boulder, CO.

Sep. 2016 Invited Performance. ELO: We Have Always Been Digital. The Kitchen, New York, NY.

Aug. 2016 Commissioned Participatory Performance. *Moon Signs* with Carrie Bodle. The Untuning

of the Sky. Henry Art Gallery. Seattle, WA.

 Commissioned Participatory Performance. *Moon Signs* with Carrie Bodle. SAM Remix.

Olympic Sculpture Park. Seattle, WA.

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

Mar. 2016 Keynote Performance. “No Legacy || Literatura electronica” exhibition opening. UC

Berkeley Doe Library, Bernice Brown Gallery. Berkeley, CA.

Oct. 2015 Keynote Speaker. “Simposio internacional Máquinas de inminencia: estéticas de la

literatura electronica.” Centro Cultural Universitario, Mexico City, DF. Mexico.

May 2015 Performance. Segue reading series, New York, NY.

Apr. 2015 Performance. Massachusetts College of Art and Design, Boston, MA.

Jan. 2015 Art Lectures Series, Evergreen State College, Olympia, WA.

Dec. 2014 Visiting Artist Talk, Center for Book and Paper Arts, Columbia College, Chicago, IL.

Nov. 2014 “The Hand and the Page in the Digital Age.” Invited public lecture and class visit. Writing+, Professor Mairead Byrne, Rhode Island School of Design, Providence, RI.

May 2014 Invited Artist’s Talk “The Hand and the Page in the Digital Age.” Digital Technologies and the Future of the Humanities. City University Hong Kong.

 Performance. Gallery 360, Run Run Shaw Creative Media Center, Hong Kong.

Mar. 2014 Artist Talk and Performance. Arts & Lectures Series. CSU, San Marcos, CA.

 Artist Talk. Dean’s Evening Lecture Series, Virginia Military Institute, Lexington, VA.

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

Jun. 2013 Artist Talk. “Innovation and Inspiration.” Encuentros conference, MIT, Cambrigde, MA.

Apr. 2013 Visiting Artist. Black Mountain Institute. University of Nevada, Las Vegas, NV.

Mar. 2013 Talk and Performance. “New Literature On and Between Screens.” UC San Diego, CA.

Feb. 2013 Performance. Institute for Multimedia Literacy, USC, Los Angeles, CA.

Feb. 2013 Artist Talk. Living Writers Series, UCSC, Santa Cruz, CA.

Nov. 2012 Invited speaker. “The Book as Interface.” Féria International Del Libro Infantil Y Juvenil, Mexico.

Oct. 2012 Invited speaker. “Refiguring the Book,” Nevada Museum of Art, Reno, NV.

July 2012 Artist Talk. Triple Canopy, Brooklyn, NY.

July 2012 Visiting Artist. Workshop and Performance. Solstice MFA Program, Chestnut Hill, MA.

May 2012 Artist Talk. *Poetry off the Page*, Arizona Poetry Center. Tucson, AZ.

### Nov. 2011 Performance. The Poetry Project at St. Mark’s Church. New York, NY.

June 2011 Artist Talk. “Artistic Collaboration,” West Chester Poetry Conference, West Chester, PA.

June 2011 Inspire Session. FUTUReBOOK Innovation Workshop. London, UK.

Mar. 2011 “Beyond the Pages: the Future of the Book,” roundtable with Deborah Davidson, Timothy Bickmore, and Erika Boeckeler. Humanities Center, Northeastern University.

**Conference Talks**

Jan. 2020 “For(Edges).” Weird Books. Modern Language Association Conference. Seattle, WA.

Mar. 2019 “Poetry and Technology: Appendage, Mask, Voice, Body, and Song.” Association of

Writers and Writing Programs Conference. Portland, Oregon.

Mar. 2019 “‘Wait, later this will be nothing’: Destruction and Durability in Artists’ Books.” Earthly Impressions: Book, Text, and archive in the Anthropocene. Simpson Center for the Humanities / Textual Studies Program, University of Washington.

Aug. 2018 Haptic Onto-Epistem-ologies in Tender Claws *Pry.”* Co-authored with Abraham Avnisan.Electronic Literature Organization Conference: Mind the Gap. Montreal, QC.

Mar. 2018 “Poetry in the Expanded Field.” Association of Writers and Writing Programs Conference. Tampa, Florida.

 “Understanding the Boom.” Association of Writers and Writing Programs Conference. Tampa, Florida.

Feb. 2017 “Troubling Objects and Bodies: Experimental Women Writers Redefine the Archive.” Association of Writers and Writing Programs Conference. Washington, DC.

Mar. 2016 “Ekphrasis in the Digital Age: Beyond Mere Description.” Association of Writers and

Writing Programs Conference. Los Angeles, CA.

“Janus-Faced: The Writing MFA in Art School and the University.” Association of Writers and Writing Programs Conference. Los Angeles, CA.

Oct. 2015 “Performative Materiality.” UW Bothell Convergence on Poetics. Bothell, WA.

Aug. 2015 “Aesthetics of Erasure.” International Symposium on Electronic Art. Vancouver, BC.

Apr. 2015 “The Essay Blinks: Multimedia Writers on Crafting the Visual Essay.” Association of Writers and Writing Programs Conference. Minneapolis, MN.

 “Computers in My Classes: A Pedagogy Roundtable on Workshopping (with) the Digital.” Association of Writers and Writing Programs Conference. Minneapolis, MN.

Mar. 2015 “Abra: A Living Text.” Lyrical Visions: Use of the Image in Contemporary Poetics. &Now: Blast Radius, California College of Art and Design. Valencia, CA.

“Mixed Doubles: Collaboration and Textual Tensions.” Panel convener and participant. &Now: Blast Radius, California College of Art and Design. Valencia, CA.

Oct. 2014 “Perspectives on the Evolving Book Object.” Panel co-moderator. Design Week Portland, Portland, OR.

 “Touching Writing, Haptic Thinking: Embodiment, performance, and touch-screen literature.” [Dis]Embodied Poetics Conference, Naropa. Boulder, CO.

 “Collaborative Being: Gender, Race, and Sexuality.” [Dis]Embodied Poetics Conference, Naropa. Boulder, CO.

Feb. 2014 “New Media Beyond the Book.” AWP, Seattle, WA.

Jan. 2014 “Critical Making in the Digital Humanities.” MLA, Chicago, IL.

Sept. 2013 “Work in Progress.” Convergence on Poetics, UW Bothell. Bothell, WA.

Sept. 2013 “1913’s Victory Over the Sun.” &Now Festival of Innovative Writing. Boulder, CO.

Jun. 2013 “Digital Poetry and Auto-Destructive Art.” E-Poetry. Kingston University, UK.

Sept. 2012 “‘Very Sad and Very Beautiful’: Toward an Auto-Destructive Poetics,” Convergence on Poetics, University of Washington, Bothell. Bothell, WA.

June 2012 “My Hypertropes,” &Now Festival of New Writing,La Sorbonne, Paris, France.

June 2012 “The Future of the ELO” Electronic Literature Organization, Morgantown, WV.

Oct. 2011 “Excess and Augmentation,” &Now Festival of New Writing, UCSD, San Diego, CA.

May 2011 “Archives and Objects,” moderator. Media in Transition 7: Unstable Platforms, Massachusetts Institute of Technology, Cambridge, MA.

Apr. 2010 “Translation as Collaboration, Collaboration as Translation,” organizer and participant. Association of Writers and Writing Programs, Denver, CO.

Jan. 2008 “Data Poetics: An Exercise in Expanding the Boundaries of the Poem,” Association of Writers and Writing Programs, New York, NY.

Nov. 2007 “‘There Have Been Pictures Here’: Spirit Photography in H.D.’s *Tribute to Freud*,” Modernist Studies Association Conference, Long Beach, CA.

Mar. 2007 “The Text/Ure Of the Page: Altered Egos—Found, Purloined and Plagiarized Writing,” roundtable. Association of English Graduate Students, University of Southern California.

Feb. 2006 “‘A Roomier Stanza’: Brenda Hillman’s Hypertext Poetics,” Southwest/Texas Popular Culture and American Culture Associations, Albuquerque, NM.

Apr. 2005 “Waves on Nets: Reading the V into Stephanie Strickland’s Vniverse,” (dis)junctions: Theory Reloaded, University of California Riverside.

**Guest Lectures**

Apr. 2019 The Image Speaks: Videopoetry Workshop. Northwest Film Forum, Seattle, WA.

Feb. 2019 Writers on Writing, UW, Seattle, WA.

Apr. 2018 “Cadence: Core Sample,” a screening and conversation on Videopoetry, Northwest Film

Forum, Seattle, WA.

Mar. 2018 “Electronic Literature,” Professor Aurelea Mahood, Capilano Univ., Vancouver, BC.

Feb. 2018 Writers on Writing, UW, Seattle, WA.

Nov. 2017 Literary Culture in the Age of Digital Distraction. Professor Kyle Booten. Dartmouth

College. Hanover, NH.

Feb. 2017 Writers on Writing, UW, Seattle, WA.

Oct. 2016 IMD Senior Integrative Studio, Professor micha cárdenas, UW Bothell, Bothell, WA.

Apr. 2016 Your Brain on Art, Professor Pierre Mourad, UW Bothell, Bothell, WA.

Feb. 2016 Writers on Writing, UW, Seattle, WA.

Apr. 2015 “Critical Making Between Page and Screen” webinar, curated by Roger Whitson, Washington State University College of Arts and Sciences.

Mar. 2015 “Electronic Literature,” Professors Aurelea Mahood and Brian Ganter, Capilano University, Vancouver, BC.

Feb. 2015 Your Brain on Art, Professor Pierre Mourad, UW Bothell, Bothell, WA.

Feb, 2015 Writers on Writing, UW, Seattle, WA.

Oct. 2014 Graduate Workshop, Professor Noah Eli Gordon, CU Boulder, Boulder, CO.

Apr. 2014 “Technological Autobiography.” BCWRIT 512, Professor Ted Hiebert. University of Washington, Bothell. Bothell, WA.

Apr. 2014 Interdisciplinary Arts, Professor Jeanne Heuving, UW Bothell, Bothell, WA.

Mar. 2014 “Abracadata: Artists’ Books in the Digital Age,” Research in Progress, UW Bothell.

Jan. 2014 Writers on Writing, UW, Seattle, WA.

Nov. 2013 ArtBreak Tour, *Jason Dodge: What We Have Done.* Henry Art Gallery. Seattle, WA.

Apr. 2013 “Technological Autobiography.” BCWRIT 512, Professor Ted Hiebert. University of Washington, Bothell. Bothell, WA.

Feb. 2013 “Print, Cut, Paste: DIY Mini-Books Driven By Language.” UW Bothell, Chancellor’s Innovation Forum, Engaging Design: Design in the Arts.

Feb. 2013 “Electronic Literature.” Professors Aurelea Mahood and Brian Ganter. Capilano University, North Vancouver, BC.

Jan. 2013 “Inexpressibility and Its Discontents.” Professor Leonard Schwartz. The Evergreen State College, Olympia, WA.

Nov. 2012 “Art and Performance.” Professors Carrie Bodle and Randi Courtmanch. University of Washington, Bothell. Bothell, WA.

Apr. 2012 “Intro to Media Studies.” Instructor Flourish Klink. MIT. Cambridge, MA.

Apr. 2012 “Intro to Media Studies.” Professor Joel Burgess. UR. Rochester, NY.

Apr. 2012 “From Page to Screen.” Invited talk, Rochester Institute of Technology. Rochester, NY.

Jan. 2012 “The Pleasures of Poetry” (Literature Program, MIT). Cambridge, MA.

Oct. 2011 “Intro to Media Studies.” Instructor Flourish Klink. MIT. Cambridge, MA.

Oct. 2011 “‘Alone with my eyes and my English’: Gertrude Stein’s Faulty Dictation.” Literature Faculty Talk. MIT. Cambridge, MA.

Apr. 2011 “Constraint and Collaboration: Language as Material.” Poetry writing workshop. Worcester Polytechnic Institute.

Mar. 2011 “Between Page and Screen: Digital, Visual, and Material Poetics.” Comparative Media Studies Colloquium, Purple Blurb Reading Series, hosted by Nick Montfort. Massachusetts Institute of Technology.

Jan. 2011 “The Pleasures of Poetry,” Literature Program. MIT. Cambridge, MA.

**Selected Recent Poetry Readings**

Jan. 2020 MLA Offsite reading. Town Hall, Seattle, WA.

Sept. 2019 Anne-Lesley Selcer and Amaranth Borsuk. Open Books, Seattle WA.

Aug. 2019 *Gamut*, Open Books, Seattle, WA.

Jun. 2019 Thomas Walton: *The World is All that Does Befall Us* launch. Hugo House, Seattle, WA.

Sep. 2017 *Pacifica* Issue 10 Release Party. The Royal Room. Seattle, WA.

Jun. 2017 Easyspeak, Wedgwood Alehouse, Seattle, WA.

May 2017 Open Books, Seattle, WA.

Mar. 2017 Librairie Drawn and Quarterly, Montreal, QC, Canada.

Feb. 2017 St. Stephen and the Incarnation Episcopal Church, Washington, DC.

 Vermillion Gallery and Bar, Seattle, WA.

Nov. 2016 Elliott Bay Book Company, Seattle, WA.

 Passages Bookshop, Portland, OR.

Sep. 2016 The Kitchen, New York, NY.

 Counterpath Books, Denver, CO.

 The Forge Publick House, Fort Collins, CO.

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.

**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, Lizzy Pournara, “Experimental Poetics and Materialities in the works of Susan Howe, Stephanie Sterickland, and Caitlin Fisher.” Department of American Literature and Culture, Aristotle University of Thessaloniki, Greece. (2014-2018)

Project for Interdisciplinary Pedagogy (PIP): Mentor to fellow Chelsea Jennings 2013–2014

 Co-Organizer, “Performing the Professor,” PIP workshop

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

**2018–2019**

Aya BonnLuders (1st reader), *North of Nothing* and “Not is North is Nothing is Night”

Amy Jones (1st reader), *AOTA: All of the Above*

Virginia Soileau (2nd Reader), *Versus Jane Doe*

dana middleton (2nd reader), *The corridor closes at both ends*

**2017–2018**

Katelyn Oppegard (1st reader), *Near Before and After*

Amanda Lybeck (1st reader), *Black Lake*

Samantha Siciliano (1st reader), *A Perfect Circle Rimmed with Gold*

Taesung Eom (2nd reader), *Practicas: Exile*

Subha Nair (2nd reader), *To the Moon I Go, and Other Stories*

**2016–2017**

Amanda Hurtado (1st reader), *Post* and “Mine: A Poetics”

Brent Michael Cox (1st reader), *The River Twice* and “In Double Negative”

Allison Morton (1st reader), *The Missing Hour* and “The missing hour’s interrogation turned

back on the author”

Jason Tentor (2nd reader), in progress

Nicole McCarthy (2nd reader), *Manor of Memory*

Joshua Osborn (2nd reader), *Mother, memory, monotony*

**2015–2016**

Tracy Gregory (1st reader), *Helene* and “Writing abuse, shame, and death: a poetics of spirit within the

failing body”

Deborah Taylor-Hough (1st reader), *A[NOT]HER NATURE* and “observing nature”

Kaitlin Young (1st reader), *WE/ME*

Ellen Donnelly (2nd reader), *Bag of Flesh*

David Sanders (2nd reader), *County*

**2014–2015**

Lynnara Featherly (1st reader), *The Feminology of Spirit* and “A Poetics of With-ness”

Sarah Baker (1st reader), *Water’s Work* and“At Sea: A liquid poetics of infinite (dis)play”

Travis Sharp (1st reader), *Love Poems to the Poet’s Body* and “A Poetics of Queery/ing: A Threaded

Assemblage”

Laura Burgher (2nd reader), *The Researcher’s Book of Her/mes* and “Through the Mouth of Mercury: A

Queer, Liminal, Alchemical Poetics”

Christine Smith (2nd reader,), *The Spirit Cabinet* and “Groanings Too Deep for Words”

Megan McGinnis (2nd reader), *Unfolding Feminism and Femininity*

**2013–2014**

Aimee Harrison (1st reader), *Autoorthography: chemicals, dust, I*

Jay Loomis (1st reader), *Blade Against the Heart*

John Boucher (1st reader), *The Chirurgeon*

Susan Brown (1st reader), *Life & Death: Stories and Images Inspired by Inscriptions Found on*

*Gravestones in the United Kingdom and Seattle, Washington*

Michael Paschall (2nd reader), *Phrases of the moon*

Kelle Gaddis (2nd reader), *Polishing a Gem on the Surface of the Sea*

Diana Savora (2nd reader), *Quivering Tongues*

Katherine Seidemann (2nd reader), *Remains*

Marcus Bingham (2nd reader), *I’m Over Here*

Chelsea Carter (2nd reader), *Read Without Listening*

**Graduate and Undergraduate Directed Research Projects**

Chelsea Carter, MFA (BCWRIT 598A Autumn 2013), Sound Poetry

Diana Savora, MFA (BCWRIT 598A Autumn 2013), Erasure Poetics

Susan Brown, MFA (BCWRIT 598A Autumn 2013), Travel Writing

Marcus Bingham, MFA (BCWRIT 598A Winter 2014), Memoir

Jay Loomis, MFA (BCWRIT 598A Winter 2014), Book Arts

Kelle Gaddis, MFA (BCWRIT 598A Spring 2014), Chapbooks and Artists’ Books

Diana Savora, MFA (BCWRIT 598A Spring 2014), Chapbooks and Artists’ Books

Lynnara Featherly, MFA (BCWRIT 598A Autumn 2014), Small Press Ecologies

Sarah Baker, MFA (BCWRIT 598A Autumn 2014), Small Press Ecologies

Travis Sharp, MFA (BCWRIT 598A Autumn 2014), Small Press Ecologies

Laura Burgher, MFA (BCWRIT 598A Autumn 2014), Small Press Ecologies

Christine Smith, MFA (BCWRIT 598A Winter 2015), Being Stein

Christyn Hutchens, IA undergraduate (BIS 498A, 1 credit, Winter 2015), Book Making

Colin Davis (BIS 398A, 3 credits, Spring 2016), Publishing & Event Planning Mentorship

Carol Anderson Shaw, MFA (BCWRIT 598A Spring 2016), Chapbooks and Artists’ Books

Andrew Hoffman, MFA (BCWRIT 598A Spring 2016), Chapbooks and Artists’ Books

David Sanders, MFA (BCWRIT 598A Spring 2016), Chapbooks and Artists’ Books

Amanda Hurtado, MFA (BCWRIT 598A Winter, 2017), Small Press Ecologies

Brent Michael Cox, MFA (BCWRIT 598A Winter 2017), Small Press Ecologies

Victoria Wettmarshausen, MACS (BCULST 520A 3 credits, Winter 2017), Internship: Poetry Northwest

Taylor Hiner (BIS 498A, 1 credit, Spring 2017), Publishing & Event Planning Mentorship

Nam Le (BIS 498A, 3 credits, Spring 2017), Publishing & Event Planning Mentorship

Jessica Hundtoft (BIS 498A 2 credits, Winter, 2018), Publishing & Event Planning Mentorship

Miguel Jimenez (BIS 498A 3 credits, Winter, 2018), Portfolio Building

Jenn Treado, MFA (BCWRIT 598A Winter, 2018), Small Press Ecologies

Jenn Treado, MFA (BCWRIT 598A Spring, 2018), Artists’ Books

Jacq Babb, MFA (BCWRIT 598A Spring, 2018), Artists’ Books

Samantha Siciliano, MFA (BCWRIT 598A Spring, 2018), Artists’ Books

Katelyn Oppegard, MFA (BCWRIT 598A Spring, 2018), Artists’ Books

Cristina Cortez, MFA (BCWRIT 598A Spring, 2018), The Book Manuscript

Michael Bagby, MFA (BCWRIT 517A Spring, 2018), Poetry Pedagogy

Kelsey Lynn Phillips (BIS 398A 3 credits, Spring, 2018), Publishing & Event Planning Mentorship

Hannah Tashiro (BIS 398A 3 credits, Spring, 2018), Publishing & Event Planning Mentorship

Vannie Cao (BIS 398A 4 credits, Spring, 2019), Exhibition & Event Planning Mentorship

Jenny Fan (BIS 398A 1 credit, Spring, 2019), Publishing *Clamor* Mentorship

Mariam Khodr (BIS 398A 2 credits, Spring, 2019), Publishing *Clamor* Mentorship

Madison Nikfard (BIS 398A 4 credits, Spring, 2019), Exhibition & Event Planning Mentorship

**Committees & Professional Service**

Service to campus:

 Associate Director, MFA in Creative Writing and Poetics, overseeing events, community

outreach, and fellowship fundraising, 2017–present

Member of Curricular Area Working Groups (CAWG): MFA, IA, IMD (affiliate), CLA (affiliate)

Judge, University of Washington Bentley Prize: Spring 2019

MFA Search Committee: Winter 2019

Arts Task Force: Spring 2018

IA/MCS/IMD Production Space and Publication Studio Task Force with Anida Ali: 2017–2018

IMD Search Committee: Winter 2017

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, 2016, 2017, 2018

MFA Fall Convergence Committee: 2013–2016, 2018

MFA From the Convergence Zone Reading Series: 2012–present

IAS Research Interest Group (RIG) with Jeanne Heuving and Sarah Dowling 2012–2015

IAS PIP Fellow selection committee, 2014.

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

Peer Course Observations:

Anida Yoeu Ali and Masahiro Sugano (Spring 2019)

micha cárdenas (Winter 2017)

Sarah Dowling (Spring 2016)

Sarah Baker (Spring 2016)

Alejandra Salinas and Aeron Bergman (Winter 2016)

Alka Kurian (Winter 2015)

Kristin Gustafson (Autumn 2015)

Stuart Streichler (Spring 2015)

Jeanne Heuving (Autumn 2014)

Wanda Gregory (Autumn 2014)

Barbara Noah (Spring 2013)

Theodor Hiebert (Winter 2013)

Chelsea Jennings (Autumn 2013, Spring 2014)

Gwen Ottinger (Autumn 2013)

Service to profession:

Hugo House Writer-in-residence selection panel, 2019

&Now Conference for Innovative Writing Advisory Board, 2017–present

*Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media* (*Ex-*Na), Hellenic Association for American Studies, Editorial board member, 2017–present

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

Arts Program Selection Committee, 2014 Electronic Literature Organization Conference.

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

**Conferences and Events Organized**

&Now Festival of Innovative Writing, *Points of Convergence*. UW Bothell. September 19-22, 2019.

For this biennial festival of experimental and innovative writing, I raised a budget of $25,350 in grants from the Simpson Center for the Humanities, the MFA in Creative Writing and Poetics, and the School of Interdisciplinary Arts and Sciences to support all planning and preparation. The budget was supplemented by additional registration fees, and totaled $40,000. We had more than 400 attendees for this 4-day event.

Cecilia Vicuña: IAS Distinguished Speaker. UW Bothell. With Jennifer Atkinson. April 16, 2019.

I coordinated this visit with international artist and poet Cecilia Vicuña to coincide with a major exhibition of her work at the Henry Art Gallery in Seattle. Vicuña delivered an artist’s talk and gave a workshop on campus. I wrote and received a grant of $1,800 for this event.

Affect and Audience in the Digital Age, Activist Poetics. Simpson Center for the Humanities.

With micha cárdenas and Sarah Dowling.

 February 3, 2017.

Participants: Alexis Pauline Gumbs, Kai Green, Dawn Lundy Martin, Layli Long Soldier, Fabian

Romero, C. Davida Ingram.

From the Convergence Zone. UWB MFA Reading Series. 2012–Present.

Claudia Rankine: IAS Distinguished Speaker. UW Bothell. With Sarah Dowling.

 May 12, 2016.

I co-organized this campus visit in which award-winning author Claudia Rankine held a roundtable conversation with faculty and community members about her book *Citizen* and gave an evening lecture and screening of her videopoems. I wrote and received a grant of $3,000 for this event. In preparation for the visit, Dowling and I coordinated two community reading circles at Seattle cultural organizations Hugo House and the Northwest African American Museum with moderators drawn from the community in order to build conversation around the book’s themes.

Lauren Berlant, Katz Distinguished Lecture in the Humanities. UW Seattle. With Sarah Dowling.

March 1–4, 2016.

Affect and Audience in the Digital Age, Translational Poetics. Simpson Center for the Humanities.

With Sarah Dowling, Brian Reed, and Gregory Laynor.

January 29, 2016.

Participants: Jordan Abel, Amy Sara Carroll, Lori Emerson, Kara Keeling, Rodrigo Toscano,

Stephen Voyce.

Affect and Audience in the Digital Age Cross-Disciplinary Research Cluster. Simpson Center for the

Humanities. With Sarah Dowling, Brian Reed, and Gregory Laynor.

Ronaldo Wilson: September 27, 2014.

Judith Rodenbeck: February 20, 2015.

Joyelle McSweeney and Don Mee Choi: May 22, 2015.

From the Convergence Zone: an AWP Offsite Reading sponsored by the MFA in Creative Writing and

Poetics at the University of Washington, Bothell. With Sarah Dowling.

March 2014.

Affect and Audience in the Digital Age. Simpson Center for the Humanities.

With Sarah Dowling, Brian Reed, and Gregory Laynor.

 October 18, 2013.

 Participants: Kate Durbin, Craig Dworkin, Adam Frank, Ray Hsu, Rachel Zolf.

 In addition to co-organizing this symposium, I directed a session at UW Library’s Special

Collection on “Artists’ Books in the Digital Age.”

UNBOUND: Speculations on the Future of the Book. Massachusetts Institute of Technology.

With Gretchen Henderson.

May 3–4, 2012.

Participants: Christian Bök, N. Katherine Hayles, Bonnie Mak, Gita Manaktala, Rita Raley,

James Reid-Cunningham, Bob Stein.

Purple Blurb Reading Series. Massachusetts Institute of Technology.

 August 2011–July 2012.

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

 August2006 – December 2007.

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

 August 2006–June 2010.

“Trans-” The Association of English Graduate Students Conference. USC. Executive Board Member.

2005**–**2006.

**Research and Teaching Interests**

Creative Writing (Poetry), 20th and 21st-Century Poetry and Poetics, Modernism, Artists’ Books and Artists’ Publishing, Digital Poetry, Media Art, Interactive Literature.

**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), New Media Caucus (NMC).

**Languages**

French, Hebrew: Reading and speaking knowledge.