

915 Yale Avenue • Salt Lake City, UT 84105
Phone/Text to: (801) 661-0060
E-mail to: craig.dworkin@utah.edu

Department of English, University of Utah
255 So. Central Campus Drive, LNCO 3500
Salt Lake City, Utah 84112

Academic Employment:

University of Utah, Department of English: 2004-present.
Promoted from Associate Professor to Full Professor in 2009.

Princeton University Department of English: 1998-2004.
Promoted from Assistant Professor to Associate Professor with continuing tenure in 2004.

University of California at Berkeley, History of Art Department: 1998.
Visiting Assistant Professor

University of California at Berkeley, Department of English, 1995-1996.
Associate Instructor

Education:

Ph. D. English, University of California at Berkeley, 1998.

M. A. English, Stanford University, 1992.

B. A. English, Phi Beta Kappa w/Honors and Distinction; emphasis in creative writing.
Stanford University, 1991.

Primary Teaching Interests and Fields of Specialization:

Poetry and poetics, including visual prosody and sound poetry. 20th/21st-Century literature. Comparative international experimental & avant-garde traditions. 20th-Century visual arts, including film, video, artists books and book arts. Critical theory.

Books and Edited Collections

(Scholarly)

Radium of the Word: A Poetics of Materiality (University of Chicago Press, 2020)

Dictionary Poetics: Toward a Radical Lexicography (Fordham University Press, 2020)

No Medium (MIT Press, 2013)

[chapter translated into Swedish for *Tydningen* 45/46 (2024)]

Reading the Illegible (Northwestern University Press, series in Avant-Garde and Modernism Studies, 2003)

[Four chapters translated into Swedish in *OEI* 18-21, special issue on "Textkonst, Visuell poesi, Konceptuellt skrivande" (Stockholm, Winter 2004); *OEI* 15/16/17 (Summer 2004); and *OEI* 31-32 (2007); one chapter into Norwegian for *Audiaturs Katalog* (2008)].

edited: *Nothing: A User's Manual* (IAM/ICA London, forthcoming). Includes introductory essay.

Against Expression: An Anthology of Conceptual Writing (Northwestern University Press, 2011)

Co-edited with Kenneth Goldsmith. Includes introduction, "The Fate of Echo," and extensive headnotes. Introduction reprinted in *Postscript: Writing After Conceptual Art*, ed. Andrea Andersson (University of Toronto Press, 2018)

The Sound of Poetry / The Poetry of Sound (Chicago U. P., 2009) Co-edited with Marjorie Perloff.

Includes introduction, "Sense Wise, Sound Foolish," and a chapter: "The Stutter of Form." Translated into Turkish as *Şiirin Sesi - Sesin Şiiri* (Istanbul: Ketebe, 2022)

The Consequence of Innovation: 21st-Century Poetics (NY: Roof Books, 2008)

Includes introduction: "Seja Marginal."

Language to Cover a Page: The Early Writings of Vito Acconci (MIT, 2006)

Includes introduction: "Delay in Verse."

Architectures of Poetry, Internationale Forschungen zur Allgemeinen und Vergleichenden, Vol. 79

(Amsterdam: Rodopi, 2004); co-edited with María Eugenia Díaz Sánchez.

Includes introductory essay: "Against Metaphor (construye en lo ausente)"

online: *Eclipse*: archive and publisher of innovative writing [<http://eclipsearchive.org>]. Founding Senior Editor.

The UbuWeb Anthology of Conceptual Writing [www.ubu.com/concept]. Includes introductory essay.

- artists series:** *Roger Conover Festschrift* (Cambridge: MIT University Press, 2018)
Includes Introduction.
- Money, Math, and Measure* [Lily Robert-Foley (Laramie: Essay Press, 2016)].
Includes introduction.
- Re-Writing Freud* [Simon Morris (Gent: Imschoot, 2005)].
Includes introductory essay: "Grammar Degree Zero."
- The Remove of Literature* [Nick Thurston (Ghent: Imschoot, 2006)].
Includes introductory essay: "Cenography."

(Poetry and Artist's Books)

- full-length:** *Archæophonics* [with music by Devon Maxwell] (Vancouver: Collection Hic et Nunc, forthcoming)
Helicography (Punctum Books, 2021)
The Pine-Woods Notebook (Kenning Editions, 2019)
DEF (Information As Material, 2017)
12 Erroneous Displacements and a Fact (Information As Material, 2106)
Translation into Slovak (Bratislava: Svetovej Literatúry, 2017)
Alkali (Denver: Counterpath, 2015)
[finalist for the 2012 Sawtooth Poetry Prize and the 2012 Omnidawn Poetry Prize]
Motes (New York: Roof Books, 2011)
The Perverse Library (York: Information As Material, 2010)
Exhibited: Center for the Study and Development of Narrative (Coxwold, UK)
Center for Book and Paper Arts, Columbia College (Chicago)
Parse (San Francisco: Atelos Press, 2008)
Strand (New York: Roof Books, 2005)
Dure (Buffalo: Cuneiform Press, 2004)
Signature—Effects (Oakland: Ghos-Ti Press, 1997)
- chapbooks:** *A Secular Instrument* (Red Butte Press, forthcoming 2024)
Chapter One (for immediate distribution) (Los Angeles: Edit Editions, forthcoming)
Lagniappes (Philadelphia: Hiding Press, 2022)
Clock, commissioned for the inaugural issue of *Inscription: Material Text and Theory*, ed. Adam Smyth (2020)

In Two Dimensions (Berlin: Sync, 2019)

Namesake (privately printed, 2019)

CML, with Danny Snelson, Danielle St-Amour, and Nick Thurston (Montréal: Publishing Sphere, 2019)
from *DEF*, on exhibition at The Tetley (Leeds, 7-22 March, 2015)

An Attempt at Exhausting a Space in Williamstown (Portland: Publication Studio, 2015)

Remotes (Houston: Little Red Leaves, textile series #28, 2013)

Chapter XXIV (Salt Lake: Red Butte Press, 2013)

The Crystal Text [revised and expanded] (Oakland: Compline, 2012)

The Crystal Text (Philadelphia: Edit Press / Poetry & Poetics series No. 1, 2012)

Haligraphy (Salt Lake: privately printed, 2012)

Expanded and revised (Williamstown: Eco Books, 2014)

In the Dark Wood (Salt Lake: privately printed, 2012)

[Untitled chaplet (metonomatosis)], for Audiator Conference (Bergen, Norway) (No Press, 2011)

The Emblem of My Work (for Laurence Sterne Trust, "marbled page" exhibition, 2011)

from Dure [broadside] (Salt Lake: Editions I-O, 2011)

Locus Solus [as Vanessa Place] (Les Figues: Factory book, 2011)

Revolution [as Vanessa Place] (Les Figues: Factory book, 2011)

Ambient Flora and Microfauna (Monza: Senufo Editions 2012)

Rhythmic Fact (with Jarrod Fowler) (Bilbao: w.m.o/r editions, #36, 2011)

Fact [16mm film] (Arika, 2010) Screenings and exhibitions include The Tramway (Glasgow); The Museum
of Contemporary Art (Denver); The Power Plant (Toronto); Broad Art Museum (East Lansing)

Fact [data projector] & Model Gallery (Leeds), January-March, 2013; la Médiathèque des
Abattoirs à Toulouse (23 March, 2013)

Fact [billboard] Toronto, 2013

Fact [bespoke rug], 2013

Included in *A-Biennale*, ed. Weronika Trojanska (Montreal: Sternthal, 2013)

Feldspar (Salt Lake City: Editions I-O, 2008)

Maps (New York: /Ubu Editions, 2007)

Excerpt included in Liverpool Biennial (2012)

Copys, published as a special edition of *Matchbox 8* (May, 2007)

Revised and expanded edition (Calgary: No Press, 2011)

All Saints (Buffalo: Vigilance Society, 2006)

Smokes (New York: /Ubu Editions, 2004)

Index (Edmonton: Housepress, 2002)

Three Poems (Buffalo: Quinella Press, 2001)

Periodicals Publications and Chapters in Edited Collections

(Scholarly)

"Strike," *Rimbaud in NY*, ed. Sérgio Bessa (NY: Bronx Museum, forthcoming 2024)

"Materiality as Interpretation," *Coup de Dés (Collection)*, ed. Michalis Pichler (Cambridge: MIT, 2024)

"To the Point: The Theatrics of Grammar," *Jackson Mac Low Dossier* (Slought Foundation, 2023)

"Pli selon pli," *Inscription The Journal of Material Text – Theory, Practice, History* 3: Folds (2022)

"Bonneville," *Brooklyn Rail* (2022)

"O Impossível," *Poesia, Crítica, Tradução*, ed. K. David Jackson and Eduardo Jorge de Oliveira (São Paulo, 2022)

"Chimère," *MAP* (Centre for Contemporary Art, Glasgow, January 2022)

"Book," *American Book Review* 41: 5 (July/August, 2020): 8; reprinted in *The Book: 101 Definitions*, ed. Amaranth Borsuk (Montréal: Anteïsm, 2021)

"The Bones of Birds are Pneumatized: A Brief Introduction to Sonosophy," *Baggae: Alex Caldiero in Retrospect*, ed. Laura Hurtado (UMoCA, 2021)

"Memory," *Times Literary Supplement* (29 July, 2020)

Catalogue texts for *1k* exhibit (2020)

"Foreword," to Michael Klauke: *Achilles Once Again Enters the Republic of Korea* (Counselor, 2019)

"Introduction," to Richard Thurman: *Diagrams* (Systems, 2019)

"Channeling Joyce," introduction to Jo Hamill: *Gutter Words* (Henry Moore Foundation, 2019)

"A Heap of Language," entry for Robert Smithson *raisonné* (2019)

"Betweenness," *Times Literary Supplement* (15 March, 2019)

"Bob Brown: Readies," *Modern Poetry Companion*, ed. Al Filreis and Anna Safford (University of Pennsylvania Press, 2019)

"Faithful Rendering," *Convolution V* (New York, 2019)

Interview with Roger Conover, MIT winter catalog (2018)

"Poetry in the Age of Consumer-Generated Content," *Critical Inquiry* 44: 4 (Summer 2018)

- "Critics Page: Tracie Morris, *handholding: 5 kinds*," *The Brooklyn Rail* (1st April, 2017)
- "Live," Pavel Büchler. ed. Tommy Simcens (Antwerp: Ludion, 2017)
- "Klatsch," *Convolution IV* (New York, 2016)
- Untitled contribution, "Progressive Poetics," ed. H. L. Hix, *In Quire* (2016)
- Reprinted in *The Best American Experimental Writing*, eds. Charles Bernstein and Tracie Morris (Middletown: Wesleyan University Press, 2016)
- Revised and expanded version in *Counterclaims: Poets and Poetries, Talking Back* (Mclean: Dalkey Archives, 2020)
- "Chronography," *Experiencing Live: Liveness, Eventness, Nowness and the Arts*, ed. Matthew Reason and Anja Lindelof (London: Routledge, 2016)
- "Les (nous) Savons," exhibition text, *Bars*, curated by Seth-Kim Cohen (Chicago, 2015)
- "Interview with Neha Choksi," *Art India XXIX*: 5 (2015)
- "The Edge of the Paper," *Writing Sound* (Bergen: Lydgalleriet, 2015)
- "Saunter," Foreword to Andy Fitch's *Sixty Morning Walks* (Brooklyn: Ugly Duckling Presse, 2014)
- "The Potential Energy of Texts [$\Delta U = -P\Delta V$]," *Iowa Review* 44: 2 (Winter 2014)
- Revised version reprinted in *Pataphysics Unrolled*, ed. Katie Price and Michael Taylor (University Park: Penn State University Press, 2022)
- "The Work of the Work / Le travail de l'œuvre," introduction to *Written: 1976-1995*, P. Inman (Manchester: if p then q, 2014)
- "Metric Conversion," *Artforum* 52: 9 (May 2014)
- "Preface," to Nick Montfort's *Shebang* (Denver: Counterpath, 2014)
- Chapter Introduction to Mónica de la Torre, *Angel of the Americlypse: Contemporary Latin@ Writing*, ed. Carmen Gimenez Smith (Denver: Counterpath, 2014)
- "Old School," Poetry Society (New York, 2013)
- "Toll," Venice Biennale (Polish Pavilion, 2013); published as part of the catalogue *Konrad Smolenski: Everything Was forever, Until It Was no More*, ed. Daniel Muzyczuk and Agnieszka Pindera (Warsaw: National Gallery of Art, 2013)
- "N7433.4.G797 S4 1978 / Sentences / Robert Grenier," *MimeoMimeo* 6 (2013)
- "Un Seul ou Plusieurs Loups," *Druckworks: 1972-2012*, ed. Jessica Cochran (Chicago: Columbia College Center for Book and Paper Arts, 2012)
- No Medium* (Philadelphia: Edit Press / Poetry & Poetics series No. 1, 2012)
- A Handbook of Protocols for Literary Listening* (Glasgow/New York: Arika/Whitney Museum, 2012)

- Translated into Slovak as "PRÍRUČKA PROTOKOLOV LITERÁRNEHO POČÚVANIA," *Vlna* 70 (2017)
- "The Prosaic Imagination," *The Work of Genre: Selected Essays from the English Institute*, Ed. RobynWarhol (Ann Arbor: ACLS, 2011)
Translation of earlier version in *OEI* 46-47 special issue on Prosa (Stockholm: 2009-2010)
- "Hypermnnesia," in *American Poetry After 1975*, Ed. Charles Bernstein (Duke University Press, 2009)
Translation of earlier version in *Audiatur: Catalogue of New Poetry 2007* (Norway: 2007)
- "The Dative of Form," in *Vladimir Zidlicky* (Brno: Atelier Z, 2008)
- "Poetry Without Organs," in *Complicities: British Poetry 1945-2007*, Ed. Robin Purves and Sam Ladkin (Praha: Literaria Pragensia, 2007)
- "Textual Demons (Saussure and the Anagrams)," translation of Haroldo de Campos' "Diábolos no Texto (Saussure e os Anagrammas)," in *Novas: Selected Writings of Haroldo de Campos*, Ed. Sérgio Bessa and Odile Cisneros (Evanston: Northwestern UP, 2007)
- Paradisiacal Signifiers*, translation of Haroldo de Campos' book *Signantia Quasi Coelum (Ibidem)*
- "Lifting the Great Ball of Crystal: Haroldo de Campos and the Crystallographic Tradition," in *Haroldo de Campos: A Dialogue with the Brazilian Concrete Poet*, Ed. K. David Jackson (Oxford University Press, 2005)
Reprinted in *Haroldo de Campos*, ed. Adam Shellhorse (Columbia: Layman, 2022)
- "Stan Brakhage, Agrimoniac," in *Stan Brakhage: Filmmaker*, Ed. David James (Temple U. P. 2005)
- "Systemiske ophobninget af virkelight stof: interview med Craig Dworkin [Concrete Realism: an interview with Craig Dworkin]" by Mette Sandybe, in *virkelighed, virkelighed! avantgardens realisme* Ed. Karin Petersen and Mette Sandbye (København: Tiderne Skifter, 2003)
- "Parting With Description," in *American Women Poets in the Twenty-First Century*, edited by Claudia Rankine (Middletown: Wesleyan University Press, 2002)
- "Preface" for Danish translation of *Notes on Conceptualisms*, by Vanessa Place and Robert Fitterman (2011)
- "Do or DIY," Preface for the London Art Book Fair catalogue (2011)
Included in *DOCUMENTA 13 / research section* (Kassel, June-September, 2012)
Revised and expanded version published as a chapbook (York: IAM, 2012)
Basis for exhibitions at Whitechapel Gallery & Birkbeck U. (see below)
Revised and Expanded German translation (Köln: Salon Verlag, 2013)
Revised and Expanded Italian translation (Rome: Nero Books, 2013)
Revised and Expanded Spanish translation (Santiago: Das Kapital, 2013)
Substantially revised and expanded edition (2015)

Revised and Expanded Portuguese translation: *Faça ou Faça Você Mesmo*
(Florianópolis: Parentesis, 2018)
Reprinted in *Publishing Manifestos*, ed. Michalis Pichler (Berlin: Miss Read, 2018)

- "Mandata Loqueris," *Convolution* 1 (2011)
Produced as a broadside (Atlanta: The Rest Press, 2010)
- "How Beggarly Little Is Left Us," Afterword to Michalis Pichler, *Der Einzige un sein Eigentum* (GH: Berlin, 2010)
- "Spectacle," in *The Mock: A Quarterly Journal of Written Words* 1: 3 (Spring 2010)
- "Rheostasis" Gallery Pamphlet [on Brian Kim Stefans] (2009)
- "The Poetry of Sound," in *PMLA* 123: 2 (2008)
Revised version published in *The Lyric Theory Reader*, ed. Virginia Jackson and Yopie Prins (The Johns Hopkins University Press, 2013)
Translation into Hungarian for *Prae* (2018)
Translation into Spanish for *Círculo de Poesía* (2020)
- "Tangent," program notes for Instal Festival on Translation (Glasgow, 17 February, 2008)
- "Hard Core / Soft Focus / Middle Ground," in *306090* No. 10 (Winter 2007)
Revised version in *Image Process Literature* (Rochester: VSW, 2010)
- "Signal to Noise," liner notes to *Zen for Record* by Ken Friedman, Slowscan Editions (2006)
- "Accents Graves/ Accents Gravés," in *Verse* 24: 1-3 (2007)
- "The Imaginary Solution," *Contemporary Literature* 48: 1 (Winter 2007)
- Unheard Music* [pamphlet] (York: IAM, 2010)
Translated into Greek as *Ανήκουστη Μουσική* (Athens: Topovoros, 2016) Substantially shorter version published in *Western Humanities Review* (Spring, 2006); excerpts in *Context* 23 (Normal: Dalkey Archive Press, 2011); Translation as "Neslysená hudba" in *HisVoice* 3: 26 (Prague, 2006)
- "Zero Kerning," *Open Letter* 12: 6 (Winter 2005), special issue on "Kenneth Goldsmith and Conceptual Poetics."
- "Textual Prostheses," *Comparative Literature* 57: 1 (Winter, 2005)
- "Whereof One Cannot Speak," *Grey Room* 21 (Winter 2005)
- "Language Poetry," solicited entry for *The Greenwood Encyclopedia of American Poetry* (2005)
- "Gregg Biglieri, Nyctalope," Poet's Sampler Introduction, *Boston Review* (Summer, 2004)

- "Mycopedagogy," in *College English* 66: 6 (July, 2004)
- "To Destroy Language," in *Textual Practice* 18: 2, special issue edited by Tyrus Miller (Summer 2004)
Translated as "Att förstöra språket," in *OEI* Nos. 33-35 (Stockholm, 2007); earlier version translated as "Delegge Sprog" in *Den Blå Port* (København), Summer 2001.
- "The Patmore Assumption," solicited response for the roundtable on *Documents in Poetics*, August, 2003 (Vancouver and Philadelphia: Thuja Books and The Slought Foundation)
- "Five Words in a Stein," in *Xcp: Cross-Cultural Poetics* 10 "Articulation" (Spring 2002)
Translation in *Litteraturmagasinet Standart* (København, May 2001)
- "Trotsky's Hammer," *American Letters & Commentary* 14, special issue "Beyond Extremes" (Fall 2002)
[Nominated for the Pushcart Prize; reprinted in the catalogue *Douglas Fishbone* (København: Øen, 2007)].
- "A antiga nova mídia [The Old New Media]," in *Sibila* 3 (São Paulo, March 2002)
- "The Continuation of Poetry by Other Means," *Kenning* 13 (Summer 2002)
- "Fugitive Signs," in *October* (Winter 2001)
- "The Rain in Spain," with Michel Deville, in *Jacket* 15 (2001)
- "'Seeing Words Machinewise' through Bob Brown's *readies*," in *Sagetrieb* (Winter, 2001)
- "Bruce Andrews," *Encyclopedia of American Poetry: The Twentieth Century* (Chicago: Fitzroy Dearborn, 2001)
- "Net Losses," in *Open Letter* 3 (new series, Sep., 2000), special issue "Open Letter On Lines Online."
Translated into Swedish and reprinted in *OEI* 31-32 (2007)
- "The Restlessness of Language," in the *St. Marks Poetry Newsletter* (February 2000)
- "Why Robert Frost Can't Kill Poetry," in *Poetry for Students* V (Winter 1998)
- "Maya Angelou's Democracy," in *Poetry For Students* III (Detroit: Gale Research, 1998)
- "'Waging Political Babble': Susan Howe's Visual Prosody and the Politics of Noise," *Word & Image* 12: 4 (Winter 1996): 389-405 [revised version included as chapter in *Reading the Illegible*].
- "Emilie Clark: Recent Work," (San Francisco: Catherine Clark Gallery, 1997)
- "'Roughly Stapled': An Interview with Lyn Hejinian" *Idiom* 3 (Summer 1995)

"Plot," (San Francisco: Morphos Gallery, 1995)

"Penelope Reworking the Twill': Writing, Patchwork, and Lyn Hejinian's *My Life*," *Contemporary Literature*, 36: 1 (Spring 1995)
Reprinted in *Poetry Criticism* Vol. 108 (Gale, 2010)

(Creative Writing)

[NB: ephemeral contributions, group collaborations, and on-line opuscula omitted]

"Nyctalope," Action/Poetry (Winter 2023)

Setting of poem for chorus by Devin Maxwell (2023)

Translation [into Polish] from *Helicography*, in *Wizje*, special North American issue (May, 2023)

Translation [into Turkish] from *Archaeophonics*, in *Buzdokuz* 14 (November, 2022)

"For For Trumpet," Tisser Tissu Editions #3 (2023)

"Composition #10 Performance," *Crux Desperationis* 13 [Final Issue], 2021

from *Helicography*, *Los Angeles Review of Books* (24 December, 2020)

"Will Never Abolish," *Decameron Row* (2020)

"Viol" Exhibition pamphlet (UMFA, 2020)

from *The Pine-Woods Notebook*, *Cordite Review* (2019)

[Untitled Poem], *Flourish of Liberty* (York: 2019)

"Proven Options," *Charles Bernstein Festschrift* (Philadelphia: KWH, 2019)

"Fact" [translation into Finnish]. *Tuli & Savu* 95 (2019)

from *DEF, Paris*, ed. Andrew Hodgson (Manchester: Dostoyevsky Wannabe, 2019)

"FACT," *Supplement 2* (Philadelphia, 2018)

"Rising and Dancing," *The Beautiful*, ed. Dana Teen Lomax (Black Radish Books, 2022)

In *12 Aphorisms* (No Press, 2017)

Translation of *Protocols for Literary Listening*, in *Vlna* (2017)

from *DEF, Dibur* 4 (Spring 2017)

from *DEF, Outranspo Portfolio, Drunken Boat* (2017)

from *DEF, frACTalia* (Bucharest: fA Press, 2016)

"FACT," broadside (NY: Printed Matter, 2016)

"At Attention," *ATTN*, ed. Tyrone Williams (Further Fewer, 2016)

"Prompt[ly]," Impromptu Initiative, *Found Poetry Review* (April, 2016)

- from "The Falls," *15 Bytes* (7 February, 2016)
- "Fact," *The Making of the American Essay*, ed. John D'Agata (Graywolf, 2017)
- "chalcophaps indica, indicating perhaps macropygia mackinlayi," *Some Pigeons Are more equal than Others*, ed. Julian Bismarck and Eric Ellingsen (Zürich: Lars Müller, 2015)
- from *DEF, Crux Desperationi* 7 (October, 2015)
- [untitled poem], *First Office: Nine Essays* (Los Angeles: Treatise, 2015)
- "Prídavné meno spojka. . ." *Kloaka: magazine experimentálnej a nekonvencnej tvorby* 1/2014 (August, 2014): 56-60
- from "The Falls," *BOMB* 126 (Winter, 2014)
- "Consonants Single" *Beatified Lieutenant* (Calgary: 100 Têtes Press, 2013)
- 10 poems in *Omniverse* (Omnidawn, 2013)
- [untitled poem] *This Book is Great* (Fribourg: Festival Belluard Bollwerk International, 2013)
- 16 poems in translation to French, *Exit* magazine (March, 2013)
- "Mansfield Park," *The Nabokov Project*, ed. Kate Briggs (London 2013)
- From "Tectonic Grammar", "Legion," and *Parse*, *Norton Anthology of Postmodern American Poetry*, 2nd ed. (2013)
- "After Hugo Ball," in *The Hyphenation of America*, ed. Christof Migone (2012)
- [Untitled poem] Futurepoem postcard series (2012)
- From *MAPS, The Unexpected Guest: Art, Writing and Thinking on Hospitality*, ed. Sally Tallant and Paul Domela (London: Art/Books, 2012)
- Two poems in the inaugural issue of *Joyland Poetry* (Los Angeles, 2012)
- "Unseen Color," commissioned by the Institute of Contemporary Art (Boston) for *Figuring Color* (2012). Reprinted as part of a boxed portfolio of prints: *Local Colour*, ed. Ola Ståhl (In Edit Mode: Malmö, 2012)
- "100 Words," *Drunken Boat* 14 (2012)
- "Man Booker Shortlist Quiz" [broadside] (IAM: London, 2011)
- Thirteen poems in *BOMB* magazine, No. 117 (Fall 2011)
- "Inscience," *Crux Desperationis 2: Escritura Conceptual* (Montevideo, 2012)
- "Metonomatosis," *Crux Desperationis 1: Escritura Conceptual* (Montevideo, 2011)
- "Ambient Flora and Microfauna" [revised version], *Qui Parle* special issue *At the Intersections of Ecocriticism* 19:2 (2011) Revised version translated into Danish for an exhibition and catalogue publication: *Materialitet 2* (Sorø: Kunstmuseum, 2013)

- "Abecedary" small format special print for the Wolfsonian Museum (Miami Beach, 2011)
- Seven poems, in *1913: A Journal of Forms* 5 (2011)
- "The Cube," *The Official Catalogue of the Library of Potential Literature*, ed. Ben Segal and Erinrose Mager (2011) Republished in *The Continent* 1: 2 (2011): 36; republished in *The & Now Awards 2: The Best in Innovative Writing* (2013)
- [Untitled Poem], *The Black Page* (Coxwold: Laurence Sterne Trust/Incline Press, 2010)
- from The Perverse Library in *P-Queue* Vol. 7, ed. Andrew Rippeon (2010)
- from *Copys, The Other Room Anthology 2* (2009-2019), ed. Scott Thurston, James Davies, Tom Jenks.
- [Untitled Poem], *Runbook: Landscapes/ Invisible Landscapes* (Paris, 2009)
- "Fact," *Poetry* 194: 4 (July/August, 2009)
- "Let's Morm!," in *if p then q* poster poem project (Manchester, 2009); exhibition at Bury Text Festival (2009)
- "40x40" in Alec Finlay portfolio (Newcastle, 2009)
- "Structural Poetics," in *The Lego Project*, Ed. Derek Beaulieu (Calgary, 2008)
- "Top Shelf," in *Interval(e)s* 4/5 (Fall 2008/ Winter 2009)
- "Taking Taking Chances," in *Drunken Boat* 9 (2008), special "translation" dossier.
- Republished as one of the works best representing fifteen years of *Drunken Boat* in *Union* (Singapore: Ethos Books, 2015)
- From *Parse*, in *President's Choice* 1 (2007)
- From *Parse*, in *W Magazine*, "paraliterary" issue (2007)
- From *Blur*, in *306090* special issue on modeling (2007)
- From *Parse*, in *nypoesi: oversettelse 2* (Spring 2007)
- Translations, poetics statement, and interview in *Síbila* (São Paulo, 2007)
- Translation of Rilke's *Duino Elegy* 5, for Morris Rosenzweig's *Cycles* (Albany Records, 2007)
- Legion (II)* (Ubu.com, 2006-)
- [Untitled Poem], in *The Letraset Project*, Ed. Derek Beaulieu (2006)
- From *Maps*, in *New Yipes Reader*, Ed. Bruce Andrews (2006)
- "All Saints," in *Drunken Boat*, special "OuLiPo Dossier" (2006)
- "Fact," in *Chain* 12: Facts (2005)
- "The Ossature of Memory," in *Verse* 20: 2-3, special issue on the prose poem (Summer 2004)
- Translated into Icelandic as "Beinagrind minnisins" for *131.839 slög meth bilum* (2007)

Translations of "Ar," "Simultaneous Distance Language Events I-III," and "Cyril Method", with a solicited "Poetics Statement," in *Pleine marge* 39 (Jun 2004)

Untitled poem in *Onsets* (Willowdale: The Gig, 2004)

From *Legion*, in *The Brooklyn Rail* (Fall 2003)

From "Taking 'Taking Chances'," in *Chain* 10: special issue on translation (Fall 2003)

"Ar," in *Kiosk: a journal of poetry, poetics, and experimental prose* (Spring 2003)

"Realism," in *virkelighed, virkelighed! avantgardens realisme* Ed. Karin Petersen and Mette Sandbye (København: Tiderne Skifter, 2003)

From *Parse*, in *Arras* 5 (Winter, 2003)

"Legion" (Ubu.com, 2003-2006)

"Simultaneous Distance Language Events I" [w/Alessandra Santos], *Chain* 9 (Summer 2002)

"Simultaneous Distance Language Events II" [w/A. Santos], *dANDelion* 28: 2 (Summer 2002)

"Fountain II" and "Rank," *108* (Winter 2002)

"Tectonic Grammar," *Fracture* 3 (Winter 2001)

From *Have You Seen Me?* Inaugural issue of *New Media Poets* (Fall 2001)

"Fountain," *The Nassau Weekly* (December, 2001)

"Fame Area," text for Jill Miller's performance "Easter" (Sandbox Open Arts, June, 2001)

"Cyril Method," in *The Boston Review* (26: 3-4, Summer 2001)

[Nominated for the Pushcart Prize in poetry]

"AH," *Kenning* issue 10 (2001)

"Readymade," in the *San Jose Review* [special final issue] (2001)

"Sound Poem," *WPRB Program Guide* (September, 2000)

"Transcreation," featured in the Internet Archive of Visual and Concrete Poetry

"Concrete Poem," in *Deluxe Rubber Chicken* 4

From "No. 111," *Deluxe Rubber Chicken* 2

"The Gender of the Archive," *Chain* 6 (1999)

"From the Library," *Dyke & Male's Younger Poets* (Winter 1998)

From "The Reality of H. V.," *Proliferation* 5 (Fall 1998)

"At Rain," and "Revision," in "Six North American Poets," special portfolio in *YANG* (Fall 1998)

"The Brack of Meaning," *Shark* 1 (Spring 1998)

"Lautgedichte," Internet Archive of Visual and Concrete Poetry [www.ubu.com].

"The Back Likes to Be Kissed," *Idiom* 5

Lectures, Conferences, and Readings

[• = invited or featured speaker]

(Scholarly)

- “Spiraling Writing,” *Études Montpelliéraines du Monde Anglophone*, Université Paul Valéry (Montpellier, October 2023)
- Translation Workshop, Université Paul Valéry (Montpellier, October 2023)
- « Fold », *Représenter, inventer la Réalité, du Romantisme au 21e siècle*, Université Paul Valéry (Montpellier, October 2023)
- “The Fracture of the Archive,” Digital Matters Lab (4 October, 2022)
- “Various Large Books: Conceptualizing Mallarmé,” Berlin Art Book Fair (30 April, 2022)
- “To Throw Out”, PASC Symposium, Philadelphia (8, April, 2022)
- “The Virtual Library and the Resistance of Material,” Princeton Comparative Literature Department (27 October, 2021)
- “A Birthday Is a Speech,” International Poetics Symposium in Celebration of Marjorie Perloff, Zhejiang University (25 September, 2021)
- “Micropoetics,” Centre for Expanded Poetics, Montréal (29 April, 2021)
- “By the Book,” University of Chicago (29 April, 2021)
- “Strike!”, Radical Poetry Reading: Augusto de Campos Celebration, Brooklyn Rail (14 April, 2021)
- “Artists Books in the Age of Distributed Labor,” NY/LA Art Book Fair (25 February, 2021)
- “Radium of the Word,” American Antiquarian Society, Program in the History of the Book in American Culture (12 January, 2021)
- “Without Archive,” Marriott Library (2 December, 2020)
- “Dialectics of the Avant-Garde,” American Studies Association Annual Conference (2020)
- The Pronouns, French Department, UC Irvine (September, 2020)
- “The Impossible,” Poetry Criticism Translation, 13-14 December, 2019 (Yale University)
- Poetic Infrastructures, Publishing Sphere (Montréal, May 23-25, 2019)
- “Factual Sublimes,” Vivifying Current of Science PASC Symposium, U. of Pennsylvania (7 December, 2018)

- "The Fact of Information," Poetics of Information, NYU (New York, 16 November, 2018)
 - "Cubist Language," Paris 1913, Legion of Honor (San Francisco, 14 July, 2018)
 - "A Sure Try": workshop on visual poetry, 518 Arts Gallery (Albuquerque, 20 May, 2018)
- American Comparative Literature Association Annual Conference: "Le Troisième Livre" (Los Angeles, 2018)
- Onassis Foundation: Politics of Digital Archives symposiums (Athens, Greece, 2018)
 - "In(ter)vention," University of Oklahoma (Norman, 7 September, 2017)
 - "Designing Archiving," *Designing Writing*, ECAL (Lausanne, 3 June, 2017)
 - "Unpaged," Halophyte Collective (Salt Lake Public Library, 14 April, 2017)
 - "Substrate", Institute of Contemporary Art (London, March 2017)
 - "Technologies of Inscription: Impossible Archives" Leeds Beckett University (20 March, 2017)
 - "Technologies of Inscription: Smithson, Between Media" Leeds Beckett University (21/3/2017)
 - "Technologies of Inscription: Material & Philosophical Facts" Leeds Beckett U. (22 March, 2017)
 - "Technologies of Inscription: Procedural" Leeds Beckett University (23 March, 2017)
 - "Technologies of Inscription: I Can't Even: Affective Imbalance in Contemporary Literature " Leeds Beckett University (24 March, 2017)
- "Whatever. Nevermind," PASC conference, U Penn Library (Philadelphia 2 December, 2016)
- "How to Read like the Avant-Garde," Kanner Lecture, UCLA (Los Angeles, 20 October, 2016)
 - "Long[ing]", roundtable on The Long Poem, Columbia University (NYC, 13-14 October, 2016)
- Auditor: Conceptualism/Post-Conceptualism Seminar, Poetics: the next 25 Years (Buffalo, 9 April, 2016)
- "Conceptual Writing Today," U. C. Irvine (Irvine, 10 March, 2016)
 - "Embodied Media," Inside/Out lecture series, Leeds Beckett U. (Leeds, 10 February, 2016)
 - Seminar: "Le Escritura No Académico," Instituto de Estudios Avanzados (Santiago, 9/11/2015)
 - "La Energía Potential de Textos," Universidad de Santiago (Santiago, 10 November, 2015)

- "Samples de texto y la poética de *Loops*," Universidad de Santiago (Santiago, 11 November, 2015)
 - "Bodies of/and Texts: the New Materiality," Universidad Católica (Santiago, 12 Nov., 2015)
 - "Negative Poetics" seminar (Santiago de Chile, 14 November, 2015)
 - "And Nothing But (on facts)," Looking At Language (Materialities, Texts, Images Workshop), The Huntington Library (Pasadena, 15 May, 2015)
 - "Sentence, commuted," Contemporary Poetry Research Group (Toronto, 12 March, 2015)
 - "The limits of dissemination," Palovista Ranch Arts Seminar (Ojo Caliente), 6 January, 2015
 - "The Avant-Garde's Impossible Archive," Clark Museum (Williamstown), 11 November, 2014
 - "La Poétique du son," Centre d'Études et de Recherches Comparatistes, Paris III (Université Nouvelle Sorbonne), 18 June, 2014.
 - "A Machine That Makes the Art: The Textual Architecture of Conceptual Writing," Building Stories: Intersections of Writing and Architecture (Materialities, Texts, Images Workshop), The Huntington Library (Pasadena, 2 May 2014)
 - "The Impossibility of the Avant-Garde": Conceptual Media Symposium Keynote, University of Iowa, 25 April 2014
 - "Text Engines: The Potential Energy of Literature," Pataphysics Then and Now, University of Pennsylvania (Philadelphia, 22 March, 2014)
 - "The Essayistic Lyric," Temple University (21 March, 2014)
- Chair of panel: Bad Decisions (Science & Literature Symposium, U. of Utah, March 2014)
- "Acknowledgements and Permissions," But Is It any Good? Appropriation and Evaluation Panel, Associated Writing Programs Annual Conference, (Seattle, February 2014)
- "Vampiric Translation" Conceptual Translation Panel, Associated Writing Programs Annual Conference (Seattle, February 2014)
- College Book Arts Association Annual Conference Keynote (January, 2014)
 - "Poetics of the Substrate," Organism for Poetic Research and NYU English Department, New York City (December, 2014)
 - Affect and Audience in the Digital Age, University of Washington (Seattle, 19 October, 2013)
 - "Definition," New York Art Book Fair (20 September, 2013)

"Kodak," The Southwest/Texas Popular & American Culture Associations Annual Conference
(Albuquerque, February 2013)

- "Facts," Postscript, Museum of Contemporary Art (Denver, 27 January, 2013)
 - "Reading the Illegible: a Decade On" and roundtable discussion: Program in Latin American Studies, Princeton University (New Jersey, 10 October, 2012)
 - "Reams," Poetry and Poetics Group, University of Pennsylvania (Philadelphia, 9 October, 2012)
 - "The Survey As a Process of Listening," Whitney Museum of American Art (NYC, May 2012)
 - "Poem Talk" [on Clark Coolidge], Kelly Writers House (Philadelphia, April 2012)
 - "Poetry Communities and the Individual Talent," University of Pennsylvania (April, 2012)
 - "Protocols for Listening" Dept. Comparative Literature, Columbia University (April, 2012)
 - "The Work of Politics/ The Politics of Works," UCSC (February, 2012)
 - "Recipes for Disaster: Constraint and Receipt in the Avant-Garde Cookbook," for the panel which I also chaired: "Experimental Writing and Aesthetics," The Southwest/Texas Popular & American Culture Associations Annual Conference (Albuquerque, Feb. 2012)
 - Symposium: The Frontiers of New Media, University of Wyoming (Laramie, February 2012)
 - "Between Blankness and Illegibility: A Dialogue between Lisa Gitelman and Craig Dworkin," Concordia University/ McGill University (Montréal, 19 January, 2012)
- "Media as Social Event," for the panel "Medium, Mediation, and Contemporary Avant-Garde Poetics," The Modern Language Association Annual Meeting (Seattle, 5-8 January, 2012)
- "The Work of the Work," University of Chicago Poetics Group (October, 2011)
 - Annual "Big Idea" lecture: London Art Book Fair Keynote, Whitechapel Gallery (Sept., 2011)
Included as part of dOCUMENTA 13 / research section (Kassel, June-September, 2012)
 - Roehampton/University of London lecture (September, 2011)
 - "Curating Obscurity," Counterpath Gallery (Denver, 6 May, 2011)
 - "Viral Jetty: The Smithsonian Effect in Literature," UMFA (Salt Lake City, 13 April, 2011)
 - "Text in Artists Books," Marriott Library, Special Collections (14 February, 2011)
- "The Negative Space of Literature," Blanchot Panel, Rocky Mountain Modern Language Association Annual Conference (Albuquerque, 14-16 October, 2010)

- "Lyric Topography / Typographic Lyrics," Poetry & Poetics Group (U. Michigan, 17 Sept., 2010)
 - "Why Poetry?," and Seminar Leader, Columbia-Penn Poetics Initiative: Rethinking Poetics (Columbia University, NY, 10-12 June, 2010)
 - "Unimaginable Futures," UnInstal Music Festival (Glasgow, 15-17 May, 2010)
 - 21st Century Poetics (University of Washington [Seattle] 3 May, 2010)
- "The Impossibility of Conceptual Poetry," ACLA (New Orleans, April 2010)
- Respondent: Poet-Critic Conference (UC Santa Cruz, March 8, 2010)
 - Interventions: Literary Practice at the Edge (Banff, 18-21 February, 2010)
- "Writing Poetry for Aliens," The Southwest/Texas Popular & American Culture Associations Annual Conference, Science Fiction and Poetry (Albuquerque, February, 2010)
- "Xenotexts," Science & Literature Symposium (University of Utah, 6 November, 2009); chair for another panel "The Rest Is Noise: Code vs. Communication."
 - "Editorial Aesthetics," Moderna Museet (Stockholm, 21 October, 2009)
 - "Conceptualisms" (Stockholm University, 19 October, 2009)
 - "The Generosity of Kindness," The English Institute symposium on *Genre*, Harvard University (11-13 September, 2009)
 - Roundtable on the state of Comparative Literature, *Trans/Missions*, University of Utah Languages and Literatures conference (Salt Lake City, 2-3 April, 2009)
- "Writing in an Age of Hypermnesia," Southwest The Southwest/Texas Popular & American Culture Associations 30th Anniversary Annual Conference, Experimental Writing & Aesthetics II (Albuquerque, Feb. 26-28, 2009)
- "Against Inspiration," The Whitworth Gallery, University of Manchester (UK: 17 February, 2009)
 - Getty Research Institute Symposium "The Book as Such in the Russian Avant-Garde" (Los Angeles: 5 February, 2009)
 - Roundtable Discussion with Vito Acconci, The Bronx Museum (New York: 18 October, 2008)
 - Uncreative Writing Seminar, University of Pennsylvania (Philadelphia, 15 October, 2008)
 - Two Seminars ("Clark Coolidge" and "The Issue of Contemporary Poetry"), Columbia University (13 and 17 October, 2008)

- Seminar on "The Politics of Conceptual Writing" and Featured Poets Roundtable, for the symposium *Conceptual Poetry and Its Others*, U.of Arizona Poetry Center (Tucson, 29-31 May, 2008)
 - Lecture and Seminar in contemporary Canadian poetry, Masaryk U. (Brno, 20 March 2008)
 - Two lectures: "Conceptual Writing" and "Poetry Today," at Williams (20 February, 2008)
 - Faculty seminar at University of Utah (1st February, 2008)
 - "Framed," presented at the USC Symposium on Experimental Poetry and Film (26-27 Oct., 2007)
 - "The Heartlessness of Words: George Oppen, Louis Zukofsky, and the Modernist Dictionary," Stanford University Department of English (2 May, 2007)
 - Workshop on Russian Avant-Garde Books (Getty Research Institute, April 17-18, 2007)
 - The Bay Area Concept: Bruce Nauman and the Late Sixties (UAM/PFA Berkeley, 11/3/2007)
- "The Remove of Literature," as part of the panel at the Modern Language Association Annual Conference (Philadelphia, December 2006)
- "Sounds Grate On Paper," as part of the President's Forum panel on sound and poetry at the Modern Language Association Annual Conference (Philadelphia, December 2006)
- "Assuming the Condition [of music]," at The Southwest/Texas Popular & American Culture Associations 27th Annual Conference, Experimental Writing & Aesthetics (Albuquerque, Feb. 8-11, 2006)
- "The 'Pataphysics of Interface," for The Digital Cultures Project and the Department of English (University of California at Santa Barbara, February 2006)
 - "The Kidnap of Form," The Center for Critical Analysis, working group on Intellectual Property and the History of the Book (Rutgers University, 11 December, 2005)
 - "The Prosthesis of Memory," as part of the conference Saving Time (UCSC, 18-19 November, 2005)
 - "Andy Warhol's Lost Portraits," as part of the Poetics Plus series, SUNY Buffalo, 3 November, 2005)
 - "Formless," presented as part of the roundtable on experimental form at the annual American Literature Association conference on Metrics, Versification, and Poetic Form (San Diego, 30 Sept., 2005)
 - "Stranded," presented to the Department of Comparative Literature, Columbia University (NYC, 20 April, 2005)
 - "The Shock of the New," Modernist & Avant-Garde Studies, University of California, Santa Cruz (8 April, 2005)

- "Writing As An Aid to Memory," presented at the Symposium in Science and Literature: Some Re-Assembly Required (University of Utah, 24-26 March, 2005)
 - "A Reading," as part of the conference Rereading the Novel, 25 February, 2005 (Stanford University, Center for the Study of the Novel)
 - "Codexical Amputations," as part of the panel "Artist's Books in Literature Departments" (Modern Language Association Annual Conference [Philadelphia, 29 December 2004])
 - "Pure Reference: The Note As Such," Biennial Book Arts Conference, November 19-21, 2004 (Pyramid Atlantic, Silver Springs, MD)
 - Moderator for the panel "Between Art and Literature: Aesthetics and Constructivism in Literary Criticism", Graduate Student Conference, University of Utah , 25 September, 2004)
 - "Pulse," as part of the panel that I also Chaired, The Louis Zukofsky Centennial Conference (Barnard and Columbia, 17-19 September 2004)
 - "Sirens," as part of the series *Ulysses Revisited*, 31 March, 2004 (English Department, Princeton)
 - "Nonrepresentational Pedagogy," as part of Teaching Literature Colloquium, 22 March, 2004 (Princeton, Comparative Literature Department)
 - "Misreading Modernism," 7 November, 2003 (Yale University, Modernist Studies Group)
 - "Digital Fever: case studies in archiving art and poetry" as part of the Archival Theory Colloquium, 10 April, 2003 (Slought Foundation, Philadelphia)
 - "Modernism, finally," 18 February, 2003 (New York University, Dept. English)
 - "Contemporary Modernism," 10 February, 2003 (The Wolfe Institute, Brooklyn College)
- "The Bruise of Language," response paper delivered as part of the panel, which I also chaired: "Bruce Andrews and the Social Politics of the Avant-Garde" (MLA annual conference [NYC, 29 December, 2002])
- "Minority Report," response paper delivered as part of the panel "Experimental Minority Poetry" (MLA annual conference [NYC, 29 December, 2002])
 - "Imagining Language" respondent and chair for the panel of same name, at the annual Modernist Studies Association convention, New Modernisms IV, 31 October, 2002 (Madison, WI)
 - "21st Century Literature," The Princeton Public Lecture Series on Modern American Culture, 21 October, 2002 (Summit, NJ)
 - "*Écriture Informelle*," response paper for "Surface Tensions: Aesthetics and Politics Revisited (A Colloquium on Frankfurt School Cultural Theory)," 27 September, 2002 (German Department, Princeton University)

- "Against Meaning," presented as part of the series "Textual Operations," 16 January 2002 (White Box Gallery, New York City)
 - "Soliloquies," delivered as part of the conference "The Dada Idea," 7 December, 2001 (Department of Art and Architecture, Princeton U.)
 - The Lanier Lecture: "Misreading: A User's Manual," 31 October, 2001 (U. of Georgia, Athens)
 - "Radical Formalism," presented as part of the featured roundtable "Formalism Reformed: Towards a New Poetics," at the annual Modernist Studies Association convention, New Modernisms III, 12-16 October, 2001 (Rice University, Houston Texas)
- "George Oppen's discretion," as part of the panel "Objectivist Codes and Contexts," at the annual Modernist Studies Association convention, New Modernisms III, 12-16 October, 2001 (Rice University, Houston)
- "Mallarmé's Signature," presented at the conference "Decadent to Modern: Poetics and the Visual Arts" (East-West Consortium for European Cultural Studies), 18 - 19 June, 2001 (Charles University, Prague)
 - "En Avant Garde," Keynote Address for the conference on The Avant-Garde, at the Institut for Litteraturvidenskab og Moderne Kultur & Kulturformidling, 11-13 May, 2001 (Copenhagen University, Denmark)
 - Addresses at The Royal Academy of Arts, in conjunction with Författarskolan [The Authors' School], 8 and 9 May, 2001 (Det Køngelige Danske Kunstakademi, København, Denmark): "Inventing Language" and "Twenty-First Century American Poetry."
 - "Technologies of Translation," as part of the UbuGroup panel presentation at the First International Symposium on Internet Poetry, 18-21 April 2001 (SUNY at Buffalo, NY)
- "Fib," presented as part of the panel on "The Book Poem" at the 20th-Century Literature Conference, 22 February, 2001 (Louisville, KY)
- "'Mushrooms. Teaching Machines'," presented at the Poetry Division Panel on Poetry and Pædagog, The MLA Annual Convention, 28 December, 2000 (Washington, D. C.)
 - "Para destruir el lenguaje," plenary address as part of the conference "Transgressing Boundaries & Strategies of Renewal in American Poetry," 18-20 May, 2000 (U. de Salamanca, Spain)
- "L'avant-garde se rend pas," as part of the conference Rethinking the Avant-Garde: Between Politics and Aesthetics, April 14-15 (Notre Dame)
- "Machine Vision," faculty seminar on experimental film, 28 March, 2000 (Princeton U.)
 - "Crystal Methodology," as part of the series Double Space. 19 January, 2000 (Apex Gallery, NYC)

"Will Alexander, 'Pataphysician," as part of the panel which I also organized and chaired: "Formal Innovation in Contemporary African-American Poetry," presented at The Modern Language Association Annual Convention, 27 December, 1999 (Chicago, IL)

- "To Have Apprentice in the Sun," plenary address presented at Remaking the Readymade: the Afterlife of an Artistic Model, 19 November, 1999 (University of California at Santa Cruz)
- "Lifting the Great Ball of Crystal," as part of the panel Literary Invention and Concrete Poetics, presented at the Yale Symposium On Tanscreation: Literary Invention, Translation, and Poetics [in collaboration with the Centre for Brazilian Studies, University of Oxford], October 17-19, 1999 (Yale University)

"Paranoia as Literary Methodology," presented at the conference on Innovation and Experimentation in Contemporary American Poetry, April 8-10, 1999 (Barnard College, New York City)

"Sedimental Journeys," presented as part of the panel "The Geography of the Word: The Acoustic and the Visual Topography of Nonlinear Verse," at the American Comparative Literature Association Annual Convention, April 1999 (Montreal, Canada)

"Gangland and Philosophy: Guy Debord, Asger Jorn, and the Situationist Book," presented as part of the panel "Detourning Texts," at A Festival of Postmodern Piracy, April 14-16, 1999 (Kent State, Salem, OH)

"One Saint in Five Acts," presented at The Literary Translation Conference, November 1998 (Stevens Institute of Technology, Hoboken, NJ)

- A Panel Discussion on Poetry and the Academy, 10 March, 1998 (New College, San Francisco)

"Le Délire de Lire," presented at Eye Rhymes: A Multi-disciplinary international conference on Visual Poetry, 12-16 June, 1997 (U. Alberta, Edmonton, Canada)

- Recent Writing Discussion Series, 1 April – 27 May, 1997 (New Langton Arts, San Francisco)

"Destroying Redness," presented at The Eighth Annual Berkeley Symposium: Interdisciplinary Approaches to Visual Representation, March 15th-16th, 1997 (University Art Museum/ Pacific Film Archives, Berkeley, CA)

"In Other Words: Vito Acconci and the Body of the Text," presented at The 6th Annual Berkeley Symposium: Interdisciplinary Approaches to Visual Representation, March 11-12, 1995 (University Art Museum/ Pacific Film Archive, Berkeley, CA)

"Over the Line: Visual Prosody, Visual Art, and the Disrupted Page," presented at the American Comparative Literature Association: Annual Conference, 1994 (Claremont, CA)

(Featured or Invited Poetry Readings / Exhibition)

La Maison de la poésie, Montpellier (October, 2023)
I Wish exhibition (Shandy Hall, Laurence Sterne Trust, Coxwold, Fall 2023)
Utah Poetry Festival, "Rethinking the Page" (16 April, 2022)
Poetics reading series, curated Divya Victor, Michigan State University (19 February, 2019)
The Flourish of Liberty exhibition (Shandy Hall, Laurence Sterne Trust, Coxwold, Fall 2019)
University of Oklahoma Libraries (Norman, 7 September 2018)
West Windsor War Memorial monument inauguration (Princeton, 30 May, 2017)
KWH (Philadelphia, 17 February, 2017)
Poets Resist (Mandate Press, Salt Lake City, 15 January, 2017)
Printed Matter (New York, 24 October, 2016)
Columbia University (New York, 13 October, 2016)
Paint Her to your Mind exhibition (Shandy Hall, Laurence Sterne Trust, Coxwold, Summer 2016)
Marcel Broodthaers: An Evening of Poetry, Museum of Modern Art (New York, 9 May, 2016)
BYU English Reading Series (Provo, 29 January, 2016)
Architecture Biennial, SAIC (Chicago, 4-6 December, 2015)
Goethe Institute (Santiago de Chile, 13 November, 2015)
The King's English (Salt Lake City, 29 October, 2015)
Poetry at Princeton (Princeton University, 27 April 2015)
The Koch-Dupee Poetry Series, Columbia Rare Books & Manuscripts Library (NYC, 23/4/2015)
Interrupt3 (Providence, 12-15 March, 2015)
Videofag (Toronto, 12 March, 2015)
Williams College Museum of Art (Williamstown, 13 November, 2014)
60s Scholars Symposium (Williams College, 12 November, 2014)
City Arts (Salt Lake, 5 November, 2014)
Maison de la Poésie, Paris (24 June, 2014)
University of Iowa (25 April, 2014)
Utah State University (April, 2014)
University of Pennsylvania/Slought Foundation (20 March, 2014)
Temple University (18 March, 2014)
Segue Reading Series (New York, 16 December 2013)
Spare Room Reading Series (Blackfish Gallery, Portland, 17 November, 2013)
Avant-Garage (Provo, 27 October, 2013)

Henry Gallery (Seattle, October 2013)
The Nabokov Paper: An Experiment in Novel Reading (Shandy Hall, October 2013)
Learn To Read Differently (Northern Gallery for Contemporary Art, Sunderland, Aug.-Sept., 2013)
Mount Tremper Arts (New York, 29 June 2013)
Wolfsonian Museum (Miami, 27 April, 2013)
Counterpath (Denver, 26 January, 2013)
City Arts (Salt Lake, 23 January, 2013)
Small Press Traffic (Oakland, 14 December, 2012)
Edit Reading Series, University of Pennsylvania (Philadelphia, 9 October, 2012)
Cagebration [John Cage Centenary Performances], 5 September, 2012 (Provo, Utah)
January 5-31 2012 (Berlin) and *July, August, September 2012. Juillet, Août, Septembre 2012. Juli, August, September 2012* (Berlin), organized by Michalis Pichler.
Featured reader and panelist, Sarah Lawrence Poetry Festival (April, 2012)
Columbia University (April, 2012)
University of California at Santa Cruz (28 February, 2012)
City Arts 18 January, 2012 (Salt Lake City)
University of Southern California, November 2010 (Los Angeles)
Segue Reading Series, Bowery Poetry Club, 22 May, 2010 (New York)
University of California at Santa Cruz, 12 March 2010 (Sta. Cruz)
Black Page Exhibition(Shandy Hall, Laurence Sterne Trust, Coxwold, 2010)
Making Nothing Happen(documentary film on Pavel Büchler, Dir. Simon Morris, 2010)
The Other Room, 7 October (Manchester, UK)
Ceptuetics, final show 16 October, 2008 (WNYU)
"Writing Encounters," York Museum, St. John University 11-14 September, 2008 (York)
University of Arizona Poetry Center, 30 May, 2008 (Tucson)
Johan Deumens Gallery 11 April - 16 May, 2008 (Haarlem, Nederland)
Columbia University, 22 February, 2008 (NYC)
University of Southern California, 26 October, 2007 (Los Angeles)
University of Southern California, February, 2006 (Los Angeles)
SUNY Buffalo Poetics Program, 3 November, 2005 (SUNY at Buffalo)
St. Mark's Poetry Project, April 2005 (New York City)
Columbia University, April 2005 (New York City)

Segue Reading Series, 11 December, 2004 (Segue Foundation, New York City)
Confession and Form in Poetry, 9 December, 2004 (Dept. of Comp. Literature, Columbia University)
Modernism in Translation, Kelly Writers' House, 17 September, 2003 (Philadelphia: U. Pennsylvania)
Colloquium on Poetry and Knowledge, 25 April, 2003 (Council of the Humanities, Princeton University)
Taste of Art series, 4 March, 2003 (New York City)
Speakeasy reading series, 21 September, 2002 (New York City)
Nexus Gallery 7 May, 2002 (New York City)
Manifesta 4 , 25 May to 25 August, 2002 (Frankfurt am Main)
Free Biennial, April 2002 (New York)
De Campos Tribute, 12 January, 2002 (The Guggenheim Museum, New York)
 [Video presentation screened March 2002 at the Centro Cultural Banco do Brasil (São Paulo)]
Loppen, 11 May, 2001 (Christiania Denmark)
Biblioteket Øverste Kirurgiske, 9 May 2001 (Copenhagen, Denmark)
WKCO (Kenyon College), February 2001.
Nassau Literary Review, Princeton New Jersey, 9 December, 1999.
Barnes & Nobles, Trenton, New Jersey, 8 November, 1999.
"A Night in the Life of San Francisco Writing," New Langton Arts (S. F.), 17 May, 1997.
Holloway Poetry Reading Series, U. of California at Berkeley, 23 April 1996.

Selected Interviews and Publications About My Work

(excluding brief mentions)

Interview with Felipe Cussen for *Libros sin Papel* [Santiago, November 2023]

Interview with Lily Robert-Foley, *Transatlantica* [Association Française d'Études Américaines], forthcoming

Interview with Claire DeVoogd & Nate Lavey for documentary film (2023)

Julius Greve: "Poetic Voice and Materiality," *ASAP/ Journal* 9 (2023).

Amelia Dale: "Black Page: *Tristram Shandy* after Conceptualism," *The Shandean* 33 (2023): 101-131.

Interview with Hasan Bozdaş, *Buzdokuz* 14 [in Turkish] (November, 2022)

Jan Baetens: "Dictionary Poetics," *Leonardo* 55: 4 (July, 2022)

Jeff Dolven: "Dictionary Poetics," *Critical Inquiry* 48: 4 (Summer, 2022)

Sophie Seita: "Toward a Radical Lexicography," *American Literary History* 34: 2 (Summer 2022)

Poetics Institute (SUNY Buffalo) podcast, Episode 4: "N.H. Pritchard, *The Matrix*; Craig Dworkin, 'The Logic of Spacing'" (May, 2022)

Joseph Sacksteder: review of *Helicography*, in *The Rupture* 118 (Spring, 2022)

Jan Baetens, review of *Helicography*, in *Leonardo* 55: 1 (April, 2022)

Anne Royston: review of *DEF*, in *Openings: Studies in Book Art / Journal of the College Book Art Association* 4: 1 (2021)

Alexander Murie: *Lover, Beloved, and Reader in Contemporary Love Poetry*, Chapter 4 (University of Cape Town, 2021).

Al Filreis & Danny Snelson: "On Craig Dworkin's *The Pine-Woods Notebook*," *ModPo Plus* (2020)

Brian Reed: "Vito Acconci, Conceptual Writing, and Poetic Nominalism," *Inciting Poetics: Thinking and Writing Poetry*, ed. Jean Heuving and Tyrone Williams (Albuquerque: University of New Mexico Press, 2019)

Jarod Wells: "On Craig Dworkin and Jarrod Fowler's 'Rhythmic Fact'," *Extreme Texts*, ed. Divya Victor, *Jacket2* (Summer, 2019)

Andrea Pitozzi: chapter on my work in *Conceptual Writing* (Milano: Il Verri Edizioni, 2018)

Marjorie Perloff: "Meditation as Mediation: Craig Dworkin in the Pine Woods," *The Fate of*

- Difficulty in the Poetry of Our Time*, ed. Charles Altieri and Nicholas Nace (Evanston: Northwestern U.P., 2017)
- Andrea Pitozzi: "Considère une page vide comme médium: Entretien avec Craig Dworkin," *Tête-à-Tête: entretiens* N°. 8 (2017)
- Jennifer Roberts, "Things: Material Turn, Transnational Turn," *American Art* 31: 2 (Summer 2017)
- Christopher Higgs, Interview for *HTML Giant* (2017)
- Sofi Thanhauser, Interview for *The Conversant* (2017)
- Paul Stephens and Sebastian Campos: Roundtable on "Klatsch," Miss Read: Conceptual Poetics Day (Berlin, 15 July, 2017)
- Martin Corless-Smith: "Alkali: the Geo-Lyric Crucible," *Tarpaulin Sky* (2016)
- Reading As Art*, ed. Simon Morris (Information As Material, 2016)
- Amodern* 6, special issue devoted to *Reading the Illegible* (Summer, 2016)
- Michael Gossett: "Alkali," *The Volta* (18 July, 2016)
- James Sanders: "Alkali," *Galatea* 26 (Summer, 2016)
- Megumi Andrade con Craig Dworkin, *Revista Laboratorio: literatua y experimentación* (2016)
- Amy Brunvard: "Poetry As Mineralogy: Craig Dworkin's Conceptual Poetry," *15 Bytes* (3 April, 2016)
- Yigru Zelti: "Bateriile nu Sunt Incluse în Pret," *Alchemia* 1 (January, 2016): 68-71
- Gabriela Ceja: "Entrevista con Craig Dworkin" *DPYA* (Mexico City, 2015)
- Tiago Schäbl: "Para Além da Parergónia: A Leitura da Remoção" *Materialidades da Literatura* 2: 1 (2014)
- "Craig Dworkin and Brian Reed (in conversation)," *Affect and Audience in the Digital Age*, ed. Amaranth Borsuk (Essay Press, 2014)
- Aymee Smith: *Methods for Reading the Illegible* (London: Jotta, 2014)
- Peter Macsovszky, "Všetky texty sú obrazy," *Kloaka: magazine experimentálnej a nekonvencnej tvorby* 1/2014 (August, 2014): 49-55.
- Hope Leman: "Interview with Craig Dworkin," *Critical Margins* (18 September, 2013)
- Nicholas Nace, "Unprinted Matter: Conceptual Writing and *Tristram Shandy's* 'Chasm of Ten Pages,'" *The Shandean* XXV (2014)

- Johanna Drucker: "Understanding Media: Craig Dworkin's *No Medium*," *Los Angeles Review of Books* (9th July, 2013)
- Michael Leong: "Reading the 'Nothings That Are': Craig Dworkin's *No Medium*," *Hyperallergic: Sensitive Art & Its Discontents* (8 June, 2013)
- Barry Schwabsky: "Craig Dworkin's *No Medium*," *Bookforum* 20: 2 (Summer 2013)
- David Revill: "No Medium," *London Times Higher Education Supplement* (19 April, 2013)
- Richard Marshall: "No Thing," *3am Magazine* (29 March, 2013)
- Daniel Snelson: "Archival Penumbra" [on Eclipse], *American Book Review* 34: 3 (March/April 2012)
- Stephen Burt: "Games about Frames," *The Boston Review* 38: 1 (January, 2013): 68-71.
- Hélène Aji: "Un(decidable), Un(creative), Un(precedented), Un(readable), Un(nerving): Christian Bök, Craig Dworkin, Kenneth Goldsmith and Vanessa Place," *Études anglaises* 2012/2 (Vol. 65): 162-180.
- Paul Stephens, "From the Personal to the Proprietary: Conceptual Writing's Critique of Metadata," *Digital Humanities Quarterly* 6: 2 (2012)
- Vanessa Place, review of *Motes*, in *Constant Critic* (2012)
- Stephen Burt, review of *Against Expression*, *London Review of Books* 34: 9 (May, 2012)
- Andy Fitch, "Interview with Craig Dworkin," *The Volta* (2012)
- Daniel Snelson et al. "Reading *Reading The Illegible*" (2012): class and web-based publications based on my eponymous book <<http://dss-edit.com/illegible/>>
- Katie Lynn Price, "Interview with Craig Dworkin," *Jacket2* (Winter 2011)
- Stephen Voce: "Toward an Open Source Poetics: Appropriation, Collaboration, and the Commons," *Criticism* 53: 3 (2011):407-438
- Kenneth Goldsmith, "Parsing the New Illegibility," *Uncreative Writing: Managing Language in the Digital Age* (New York: Columbia University Press, 2011)
- Marjorie Perloff, "Towards a Conceptual Lyric," *PN Review* 203: 3 (January-February, 2012): 19-27.
- Jared Wells: "Interview with Craig Dworkin," *Spratt's Medium* (August, 2011)
- Barrett Watten: "Presentism and Periodization in Language Writing, Conceptual Art, and Conceptual Writing," *Journal of Narrative Theory* 41:1 (Spring 2011): 125-161.

- Paul Stephens, "Self-Portrait in a Context Mirror: Selfhood, Pain, and Quotation in the Conceptual Writing of Craig Dworkin," *Postmodern Culture* 19: 3 (2010)
- Caryl Pagel, "The Sickbed: On Pain, Love, Ekphrasis, and Craig Dworkin's Dure," *1913: A Journal of Forms* 4 (2010)
- Lily Robert-Foley, "Intraduisible Illegible?" *Fabula*
<<http://recherche.fabula.org/revue/document6029.php>> (2010)
- Brian Reed, "Grammar Trouble," *Boundary 2* 36:3 (2009)
Revised as Chapter 2 in *Nobody's Business: Twenty-First Century Avant-Garde Poetics* (Cornell UP, 2013)
- Marjorie Perloff, "The Pleasures of Déjà Dit: Citation, Intertext and Ekphrasis in Recent Experimental Poetry," *Another Language: Poetic Experiments in Britain and North America*, Ed. Kornelia Freitag and Katharina Vester (Berlin: Lit Verlag, 2009); reprinted in *The Consequence of Poetry: 21st Century Literature* (NY: Roof, 2008)
- Jacques Khalip: "Harder to See," *Boston Review* 28: 5 (October/November, 2004)
- Jeffrey Lependorf, "Line Breaks: Belletristic Writing, Reality, and Academia," *Journal of Scholarly Publishing* 35: 4 (2004)

Invitations and Other Activities

Professeur en mobilité universitaire (Montpellier, 2023)

Fleck Fellowship, Leighton Studios at Banff Centre for the Arts (2024)

Advisory Committee, *Expanded Poetry: The Poetics and Politics of Repetition*, Instituto de Literatura Comparada Margarida Losa, (2022)

Visiting Professor, Leeds Beckett University (five faculty seminars conducted 20-24 March, 2017)

Happenings in Humanities, UVU (15 April, 2014)

Poet in Residence, Temple University (2014)

Artist in Residence, Mount Tremper Arts (June 2013)

Co-editor (with Al Filreis and Brian Reed): "First Readings" series, *Jacket2*, 2013-present.

Advisory Board: *Modern/Recoveries Series*, University of New Mexico Press, 2012-present.

Advisory Board: International Centre for Avant-Garde Studies (University of Iceland), 2012-present.

Editorial Board: *EPSIANS* (English Poetry Studies Institute, Sun Yat-sen University), 2011-present.

Editorial Board, *Amodern*, 2011-present.

Editorial Board, *Journal of Electronic Publishing*, 2010-present.

Editorial Board, *Western Humanities Review*, 2006-present.

Links Editor, Electronic Poetry Center (SUNY Buffalo), 2005-present.

Utah Museum of Fine Arts Campus Advisory Board, 2011-present.

Board Member, Utah Symposium on Science and Literature, 2004-present.

Board Member, Poemage Project, 2014-present

Advisory Board, Counterpath Press, 2011-present.

Contributing Editor, *Information as Material*, 2008-present.

OTNI Group (Univerité Paris VII), 2009-present.

North American Associate Editor, *Textual Practice*, 2004-2010.

Advisor to *Context: A Forum of Literary Arts and Culture*.

Guest judge for Haiku prize (2012)

Artist in Residence (with *Information as Material*), Whitechapel Gallery (London, 2011)

Bernheimer Award Committee, American Comparative Literature Association (2009-2010)

Standards Working Group and Executive Committee for Artists' Books Online, University of Virginia Electronic Text Center, 2005-2009.

Attention Span contributor (2007; 2009; 2010; 2011; 2012)

Guest Editor, with Kyle Schlesinger, *Journal of Artists Books* 24 (Fall, 2008)

Host on WPRB [103.3fm]: "The Difficult Listening Show" [researched, produced, & broadcast weekly show of sound poetry & experimental composition], 1999-2004.

Founding Faculty member in the Media and Modernity Program, Princeton University.

The Wolfe Institute internal fellowship competition review committee (Brooklyn College)

Faculty Fellow, Terrace Club (2000-2002)

Editorial Consultant for *A Manual for Writing Research Papers: a guide to using internet sources* (Departamento de Filología Inglesa, U de Salamanca, 2001)

Curator

Bury Art Museum (IAM), Summer-Fall 2016

Audio: Conceptual Poetics, National Poetry Library, Southbank Centre (London, 24 May-3 July, 2016)

Environmental Silences (Temple University Contemporary Art Museum (Philadelphia, 20140-2105)

Drafts, Phase IV: Composition as Related to Weights of Animals and Cuts. Drawing Center (NYC, 2013)

Whitney Biennial: A Survey is a Process of Listening (New York, May 2012)

Do or DIY (IAM): Whitechapel Gallery (London, March-April 2012)

Travels to Lawrence Sterne Trust, Shandy Hall (August 2012); expanded exhibition at Peltz Gallery, Birkbeck College London (April, 2015); presentation at Irish Museum of Modern Art (May, 2016)

AV Festival 12: As Slow As Possible (6 hours of sound art for People Like Us) (UK: March 2012)

[Archived at WFMU.org]

LACE Gallery (Los Angeles, Oct.-Dec., 2010)

Shandy Hall, Lawrence Sterne Trust, Curator in Residence (2009; 2010)

"Experimental Literature and The Book," with Kyle Schlesinger (U. Chicago, 2009)

"Translation": Instal Festival (Glasgow, 2008)

"Sync": introduction and screening of films by Ernie Gehr and Henry Hills (Princeton U., 2003)

"21st Century Poetry" Fall Poetry & Discussion Series (Princeton U., 2001)

"Lunch Poems" Spring Poetry & Discussion Series (Princeton U., 1999)

Visual Poetry reading series (Stanford University, 1998)

Awards and Honors

College of Humanities International Travel Grant (multiple years)
Robert A. Goldberg Faculty Prize in Humanities (2023)
Inaugural Norman S. and Grace R. Higson Presidential Endowed Chair (2022-2024)
Distinguished Visiting Professor (Leeds Beckett University, 2017)
Bain-Swiggett Visiting Professor in Poetry (Princeton University, 2015)
Artist in Residence, Mount Tremper Arts (2013)
Creative Capital / Andy Warhol Foundation Arts Writing Grant (2010)
Faculty Fellow, University of Utah (2007-8)
Nominated for the Ramona W. Cannon Award for Teaching Excellence in the Humanities (2006)
The Donald S. Stauffer Bicentennial Preceptorship (Princeton University), 2002-2003.
University Committee on Research in the Humanities and Social Sciences research grants (three awards)
250th Anniversary Fund for Innovation in Undergraduate Education (three awards)
Surdna Summer Grant, 1999.
Mellon Dissertation-Year Fellowship, 1997-1998.
Maclay Burt Award (best of class following English Department 2nd-year review), 1995.
The Berkeley Fellowship, 1993 (5 year award)
Golden Award in the Humanities (best thesis in a humanities department), 1991.
Clarence Urmy Prize in Poetry, 1991.
Department of Classics Recognition, 1989.

References:

Charles Bernstein, Donald T. Regan Professor Emeritus of English and Comparative Literature,
University of Pennsylvania

Mónica de la Torre, Madelon Leventhal Rand Distinguished Professor, CUNY Brooklyn College

Marjorie Perloff, Sadie Dernham Patek Professor of Humanities Emerita at Stanford University and the
Florence R. Scott Professor of English Emerita University of Southern California

