

# MICHAEL LEONG

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Department of English

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## EDUCATION

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| 2013 | PhD in English, Rutgers, The State University of New Jersey - New Brunswick. |
| 2007 | MA in English, Rutgers, The State University of New Jersey - New Brunswick.  |
| 2003 | MFA in Creative Writing, Sarah Lawrence College, Bronxville, NY.             |
| 2000 | AB in English, Dartmouth College, Hanover, NH.                               |

## ACADEMIC EMPLOYMENT

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| Fall 2022 -             | Robert P. Hubbard Assistant Professor of Poetry. Department of English.<br>Kenyon College, Gambier, OH.  |
| Fall 2019 - Spring 2022 | Regular Faculty, School of Critical Studies; Core Faculty, MFA in Creative Writing; Affiliate Faculty, MA in Aesthetics & Politics.<br>California Institute of the Arts, Valencia, CA. |
| Fall 2015 - Spring 2019 | Assistant Professor of English.<br>University at Albany, State University of New York.   |
| Fall 2013 - Spring 2015 | Faculty Member, BFA Program in Creative Writing.   |

Goddard College, Plainfield, VT.

## PUBLICATIONS

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### Books

#### Poetry

*Words on Edge* (Black Square Editions, 2018). 136 pp. Poems.

*Who Unfolded My Origami Brain?* (Fence Digital, 2017). 103 pp. Electronic collection of typographic poems, fragments, and aphorisms.

*Cutting Time with a Knife* (Black Square Editions, 2012). 124 pp. Book-length poem. Winner of a \$10,000 “Face Out” grant from the Council of Literary Magazines and Presses (CLMP).

*e.s.p.* (Silenced Press, 2009). 98 pp. Poems.

#### Criticism

*Contested Records: The Turn to Documents in Contemporary North American Poetry* (University of Iowa Press, 2020). 268 pp. Contemporary North American Poetry Series.  
<https://www.jstor.org/stable/j.ctv104tb5d>.

#### Translation

*Sky-Quake: Tremor of Heaven* by Vicente Huidobro (co•im•press, 2020). 134 pp. Co-translation of *Temblores de cielo/Tremblement de ciel* with Ignacio Infante. Finalist for the 2020 *Big Other* Book Award for Translation.

*I, the Worst of All* by Estela Lamat (BlazeVOX [books], 2009). 114 pp. Translation from Spanish.

### Chapbooks & Pamphlets

*Teaching the Little Magazine* (The Poetry Collection, University at Buffalo, SUNY, 2019). 30 pp. Essay.

*Police Lineups* (Epigraph Magazine, digital chapbook series, 2018). 57 pp. Collection of concrete poetry.

*Li Po Meets Oulipo* (Belladonna\*, 2015). 27 pp.

*Fruits and Flowers and Animals and Seas and Lands Do Open* (Burnside Review Press, 2015). 40 pp. Winner of the 2014 Burnside Review Chapbook Contest. Judge: Hannah Gamble.

*Words on Edge* (Plan B Press, 2012). 37 pp. Winner of the 2012 Plan B Press Poetry Contest. Judge: Robert Fitterman.

*The Philosophy of Decomposition/Re-Composition as Explanation* (Delete Press, 2011). 36pp.

*Midnight's Marsupium* (The Knives Forks and Spoons Press [UK], 2010). 18 pp. Editor's Pick of 2010 by *Stride Magazine* [UK].

*The Hoax of Contagion* (Naissance, 2010). 14 pp.

*The Great Archivist's Cloudy Quotient* (Beard of Bees Press, 2010). 20 pp. E-chapbook.

## Peer-Reviewed Articles

"Curating Japanese/American Memories of World War II in Twentieth-Century Poetry." *Verge: Studies in Global Asias* 15.2 (Fall 2019): 89-98. Special "Field Trip" portfolio, eds. Tina Chen, Josephine Park, and We Jung Yi (solicited).  
<https://doi.org/10.5749/vergstudglobasia.5.2.0076>.

"Conceptualisms in Crisis: The Fate of Late Conceptual Poetry." *Journal of Modern Literature* 41.3 (Spring 2018): 109-131. <https://doi.org/10.2979/jmodelite.41.3.09>.

"Poetry Homework': Pedagogy, Memory, and Politics in the Visual Poetry of Juan Luis Martínez." *A Contracorriente: A Journal on Social History and Literature in Latin America* 14.2 (Spring 2017): 162-188.

"Work itself is given a voice': Labor, Deskillling, and Archival Capability in the Poetry of Kenneth Goldsmith and Mark Nowak." *Reconstruction: Studies in Contemporary Culture* 14.4 (2014). <http://reconstruction.digitalodu.com/Issues/144/Leong.shtml>.

"Neo-Surrealism's Forked Tongue: Reflections on the Dramatic Monologue, Politics, and Community in the Recent Poetry of Will Alexander and John Yau." *Contemporary Literature* 55.3 (Fall 2014): 501-533. <https://doi.org/10.1353/cli.2014.0027>.

## Statements of Poetics in Peer-Reviewed Journals

"How *Who Unfolded My Origami Brain?* Unfolded." *Hyperrhiz: New Media Cultures* 18 (Winter 2018). <https://doi.org/10.20415/hyp/018.a01>.

“Towards a Disorientalist Poetics.” *ARCADE: Literature, the Humanities, & the World*, “Locating Contemporary Asian American Poetry” Colloquy, eds. Brian Reed and Kornelia Freitag. November 8, 2017. <https://arcade.stanford.edu/content/towards-disorientalist-poetics>.

“Notes toward an Interventionalist Conceptualism.” *Modern Language Studies* 41.2 (Winter 2012): 73-84. <http://www.jstor.org/stable/41445169>.

## Book Chapters

“The Forest to Come: Notes on a Pedagogy of Process.” *Creative Strategies: A Multi-Genre Guide to Writing Feedback on Student Manuscripts*, ed. Leah McCormack (Routledge, under contract) (solicited).

“Post-Craft.” *Unsettling Poetry Pedagogy*, eds. Lizzy LeRud and Caroline Gelmi (SUNY Press, under contract) (solicited).

“Traditions of Innovation in Asian American Poetry.” *Cambridge Companion to Twenty-First Century American Poetry*, ed. Timothy Yu (Cambridge University Press, 2021) (solicited). pp. 31-47.

“Oulipo, Foulipo, Noulipo: The Gendered Politics of Literary Constraints.” *The Oulipo*, eds. G. N. Forester and M. J. Nicholls (Verbivorous Press [UK and Singapore], 2017). pp. 100-130.

## Non-Refereed Essays

“Race, Place, and Spacism in Divya Victor’s *CURB*.” Forthcoming in *Paideuma: Modern and Contemporary Poetry and Poetics* 51/52 (2024/2025) (solicited). Special symposium: “Poems and Places.”

“Positioning First-Person Pluralities in Contemporary American Poetry.” Forthcoming in *The Hopkins Review* 17.1 (Winter 2024) (solicited). Special folio: “Locating a Collective Lyric I,” eds. Leila Easa and Jennifer Stager. pp. 64-77.

“How I Sound.” *Assemblage Sampler*, ed. Brian Ang. Totalitycantos.net. April 13, 2023.

“Apophysis and Negation in John Yau’s Post-Millennial Poetry.” *Denver Quarterly* 55.1 (2020). pp. 97-102.

“Amiri Baraka’s Anti-Epic Poem about America’s Destruction.” *Lit Hub*. July 28, 2020. [Adapted excerpt from *Contested Records: The Turn to Documents in Contemporary*

*North American Poetry.*]

“Bad Combinations: Flarf, Amiri Baraka, Paranoia, and Cultural Memory.” *Jacket2*. June 20, 2019. Special portfolio: “Extreme Texts,” ed. Divya Victor (solicited).

“Some Observations on Power and Poetry.” *Evening Will Come: A Monthly Journal of Poetics* 65 (April 2017). Special section on “Power and|of|in Poetry,” ed. Evie Shockley (solicited).

“The Poem and *Mise-en-page*.” *Grist: The Journal for Writers* 8 (Spring 2015): 90-100.

“The Poetry of Non-Poetry: On Alan Bigelow’s ‘This Is Not A Poem.’” *Goddard College BFA in Creative Writing Blog*. July 9, 2014. Rpt. in *Poet’s Quarterly* (October 2014).

“Thinking Beyond the Human: On Neo-Surrealist Angels.” *Big Bridge* 16 (Spring 2012), Special Section: “Neo-Surrealism and the Politics of the Marvelous,” ed. Adam Cornford.

“On Nick Montfort and Stephanie Strickland’s *Sea and Spar Between*.” *At Length* (Summer 2012). Special Section on the Long Poem.

“The Poem as a Field of Activism.” *Interim* 29.1 (Fall 2011). Special “Ecopoetics” Issue, eds. Chris Arigo, Matthew Cooperman, and Jonathan Skinner. pp. 303-306 (solicited).

## Journal Issues Edited

Guest Editor. Symposium on Dorothy J. Wang’s *Thinking Its Presence: Form, Race, and Subjectivity in Contemporary Asian American Poetry*. *Syndicate*. August/September 2020 (solicited).

Editor. “Picturing the Anthropocene, Poetically.” University at Albany Museum Website. Special Portfolio of Graduate Student Poetry w/ Preface. December 2016.

Guest Editor. “Lines of Sight: Picturing the Visual Arts in Asian American Poetry.” *The Margins*. Special Portfolio w/ Introductory Essay. March 3, 2015 (solicited).

## Short Occasional Writings (Preface, Encyclopedia Entry, etc.)

Preface to Ami J. Sanghvi’s *Confessions of a Baby Vamp* (Gutslut Press, 2021).

Preface to Shin Yu Pai’s *ENSō* (Entre Rios Books, 2020).

“What I’m reading now...” [Annotations of Layli Long Soldier’s *Whereas*, Divya Victor’s *Kith*, Robin Coste Lewis’s *Voyage of the Sable Venus and Other Poems*, Solmaz Sharif’s *Look*, and Caroline Bergvall’s *Drift*.] *Tarpaulin Sky*. March 30, 2019.

“Graham Rawle – *Woman’s World*.” *The Syllabus* (Verbivorous Press, 2015). pp. 196-197.

Foreword (2010) to *Erika’s Wonderlands: The Scenic Installations and Projects of Erika DeVries*.

<<http://www.erikaswonderlands.net/>>.

## Poems in Anthologies

*Dancing About Architecture and Other Ekphrastic Manoeuvres*, eds. Cassandra Atherton and Oz Hardwick (MadHat Press, in press, 2024).

*Contemporary Surrealist and Magical Realist Poetry: An International Anthology*, ed. Jonas Zdanys (Lamar University Literary Press, 2022).

*Bettering American Poetry, Volume 3*, eds. George Abraham, Chen Chen, Sarah Clark, Kenning JP Garcia, Amy King, Hector Ramirez, Candace Williams, Erika Wurth, and John Yau (Bettering Books, 2019).

*Best American Experimental Writing 2018*, ed. Myung Mi Kim (Wesleyan University Press, 2018).

*La Guagua Poetry Anthology: Voices and Translations*, eds. Willy Ramirez, Anna Garcia, and Jonathan Bennet Bonilla (Loom Press, 2017).

*Supplement*, eds. Orchid Tierney and Ariel Resnikoff (The Center for Programs in Contemporary Writing/Materialist Press, 2016).

*THE & NOW AWARDS 2: The Best Innovative Writing*, ed. Davis Schneiderman (Lake Forest College Press, 2013).

*The Dark Would: Language Art Anthology*, ed. Philip Davenport (Apple Pie Editions [UK], 2013).

*The Enpipe Line*, ed. Christine Leclerc (Creekstone Press [Canada], 2012).

*Viva la Difference: Poetry Inspired by the Painting of Peter Saul*, ed. John Yau (Off the Park Press, 2011).

## Selected Poems in Periodicals

“From *Disorientations*.” Forthcoming in *Three Fold*.

“From *Disorientations*.” Forthcoming in *OF ZOOS* 12.1 (January 2024).

“For Gaspara & Alfonsina.” Academy of American Poets – Poem-a-Day series. August 2,

2023.

“More from ‘Disorientations.’” *Big Other*. February 24, 2023.

“From *Disorientations*.” *Spoon River Poetry Review* 45.1 (Summer 2020).

“From *Disorientations*.” *Hambone* 22 (2019).

“From *Disorientations*.” *Guest: A Journal of Guest Editors* 6, ed. Sarah Mangold. September 2019.

“From *Disorientations*.” *Big Other*. September 20, 2019.

“/jak/.” *So and So* 9 (Summer 2019).

“From *Disorientations*.” *Reality Beach* 6 (Spring 2019).

“From *Transmitting the Vertical Immensity of Coniferous Light*.” Academy of American Poets – Poem-a-Day series. August 7, 2018.

“From *Disorientations*.” *Boneless Skinless* 2 (Fall 2017).

“Ignition Compendium” and “Imagined Cities.” *New American Writing* 35 (June 2017).

“From *Disorientations*.” *Armed Cell* 12 (April 2017).

“From *Disorientations*.” *past simple* 11 (May 2016).

“From *Disorientations*.” *Yellow Field* 11 (April 2016).

“(Be)labored Posterities.” *The Recluse* 11 (Summer 2015).

“From ‘Li Po Meets Oulipo.’” *Drunken Boat* 21 (April 2015).

### **Additional Poems in Print & Web Journals**

*Abjective; Action, Yes; American Tanka; Atlanta Review; Bird Dog; Blackbox Manifold (UK); Cavalier Literary Couture; Counterexample Poetics; Cranky Literary Journal; ditch (Canada); Double Room; Drunken Boat; ecolinguistics; EOAGH: A Journal of the Arts; experiential-experimental-literature; Fact-Simile; Fringe Magazine; Gihon River Review; Hotel Amerika; Infinity’s Kitchen; Interim; jmw; jubilat; Kill Author; Lana Turner: A Journal of Poetry and Opinion; La Fovea; Leveler; LIES/ISLE; Mandorla; Marsh Hawk Review; Metamorphoses; NFG Magazine (Canada); Opium Magazine; Otoliths (Australia); Pindeldyboz: Special Poetry Issue; Raft Magazine; Seattle Review; Scrivener Creative Review (Canada); Snow Monkey; Tin House; Wheelhouse Magazine.*

### **Literary Translations**

“Day Ten” by Estela Lamat. Translated from the Spanish. *Mantis: A Journal of Poetry, Criticism & Translation* 16 (2018).

“Excerpts from *Sky-Quake: Tremor of Heaven*” by Vicente Huidobro. Co-translated from the Spanish and French with Ignacio Infante. *Boston Review*. April 20, 2016.

“From *Sky-Quake: Tremor of Heaven*” by Vicente Huidobro. Co-translated from the Spanish and French with Ignacio Infante. *Asymptote* (April 2016). Nominated for a Pushcart Prize.

“Selections from *Pulverized Canine*” by Estela Lamat. Translated from the Spanish. *Mandorla: New Writing from the Americas/Neuwa escritura de las Américas* 15 (2012).

“Excerpt from *Pulverized Canine*” by Estela Lamat. Translated from the Spanish. *Silenced Press*. March 8, 2009.

“Three Prose Poems” by Estela Lamat. Translated from the Spanish. *Action, Yes: Online Quarterly* 15.1 (Winter 2011).

“[I often answer his questions with a disdainful scowl...],” “[where can I gather you...],” “[everything now is yellow like a bee...],” “[she screamed to her mother to shut the door...],” “[I produce a son for your sacrifice...],” “[the ants rise from the table...],” and “[La Llorona, I am guided by the power of death]” by Estela Lamat. Translated from the Spanish. *Double Room: A Journal of Prose Poetry and Flash Fiction* 8 (Summer 2009).

“How to Make a Corner” and “La Llorona, I Endure for the Purpose of Crying” by Estela Lamat. Translated from the Spanish. *Metamorphoses: A Journal of Literary Translation* 17.1 (2009).

## Book Reviews in Peer-Reviewed Journals

“Contemporary Poetry and Comparative Iterature.” Review of Jacob Edmond’s *Make It the Same: Poetry in the Age of Global Media*. *Contemporary Literature* 61.3 (Fall 2021): 421-28. <https://doi.org/10.3368/cl.61.3.421>.

“Forms of Asian Americanness in Contemporary Poetry.” Review of Dorothy J. Wang’s *Thinking Its Presence: Form, Race, and Subjectivity in Contemporary Asian American Poetry*. *Contemporary Literature* 57.1 (May 2016): 135-40. <https://doi.org/10.3368/cl.57.1.135>.

“Stephanie Strickland and Cynthia Lawson Jaramillo’s *V: Vniverse*.” *Hyperrhiz: New Media Cultures* 10 (Fall 2013). <https://doi.org/10.20415/hyp/010.s04>.

“Archive and Appropriation.” Review of Laura Mullen’s *Dark Archive. e-misférica* 9.1 (Spring 2012). Special issue: “On the Subject of Archives,” eds. Marianne Hirsch and Diana Taylor.



## Reviews & Review-Essays in Non-Refereed Periodicals

- “Letters to the World: A Poet Turns His Words Into Song.” Review of Andrew Joron’s *The Absolute Letter*. *Hyperallergic Weekend*. November 12, 2017.
- “Passionate Consciousness.” Review of John Olson’s *In Advance of the Broken Justy*. *Talisman: A Journal of Contemporary Poetry and Poetics* 45 (2017).
- “Testing Form: Novels by Alejandro Zambra and Matías Celedón.” Omnibus review of Zambra’s *Multiple Choice* and Celedón’s *The Subsidiary*. *Hyperallergic Weekend*. September 17, 2016.
- “Poetry for the Apocalypse.” Review of Christian Bök’s *The Xenotext*. *American Scientist* 104.4 (July/August 2016).
- “Antithetical Poetics: Recent Books by Joseph Donahue.” Omnibus review of *Red Flash on a Black Field* and *Dark Church*. *Hyperallergic Weekend*. April 16, 2016.
- “Coldness, Concept, & Convention: On Aaron Kunin’s *Cold Genius*.” *Hyperallergic Weekend*. December 6, 2015.
- “The Languages of Bernar Venet’s Conceptual Poetry.” Review of *Apoétiques: 1967-1998*. *Hyperallergic Weekend*. August 8, 2015.
- “Root Work.” Review of Nathaniel Mackey’s *Blue Fasa*. *Boston Review*. August 4, 2015.
- “Rats Build Their Labyrinth: Oulipo in the 21<sup>st</sup> Century.” Omnibus review of Daniel Levin Becker’s *Many Subtle Channels: In Praise of Potential Literature*, Lauren Elkin and Scott Esposito’s *The End of Oulipo? An Attempt to Exhaust a Movement*, and Louis Bury’s *Exercises in Criticism: The Theory and Practice of Literary Constraint*. *Hyperallergic Weekend*. May 17, 2015.
- “After Translation.” *Los Angeles Review of Books*. Review of Ignacio Infante’s *After Translation: The Transfer and Circulation of Modern Poetics across the Atlantic*. February 5, 2015.
- “Genet Redux: On Chris Tysh’s *Our Lady of the Flowers, Echoic*.” *Hyperallergic Weekend*. June 15, 2014.
- “Geography Lesson: Lytle Shaw’s *Fieldworks: From Place to Site in Postwar Poetics*.” *Hyperallergic Weekend*. October 13, 2013.
- “Long on Ambition: The Public Poem in Books from Rachel Levitsky and Andrew

Zawacki.” Omnibus review of *The Story of My Accident is Ours* and *Videotape*. *Hyperallergic Weekend*. August 3, 2013.

“Reading the ‘Nothings that Are’: Craig Dworkin’s *No Medium*.” *Hyperallergic Weekend*. June 8, 2013.

“The Work of Fiction in the Age of Digital Reproduction: Alexandra Chasin’s *Brief*.” *Hyperallergic Weekend*. March 17, 2013.

Review of j/j hastain’s *prurient anarchic omnibus*. *Word For/Word: A Journal of New Writing* 21 (Winter 2013).

“Mechanical Brides and Theatrical Politics: Laura Mullen’s *Enduring Freedom*.” *Hyperallergic Weekend*. December 8, 2012.

“Surrealism in a Minor Key: Recent Translations of Ghérasim Luca.” Omnibus review of *The Passive Vampire*, *Inventor of Love & Other Writings*, and *Self-Shadowing Prey*. *Hyperallergic Weekend*. July, 28, 2012.

“Writing with Scissors’: Graham Rawle’s *Woman’s World*.” *Hyperallergic Weekend*. May 6, 2012.

Review of Jennifer Karmin’s *aaaaaaaaaalice*. *The Volta*. April 27, 2012.

“Bern Porter’s *Found Poems*.” *Hyperallergic Weekend*. February 12, 2012.

“Noah Eli Gordon’s Radiant Node.” Review of *The Source*. *Hyperallergic Weekend*. January 15, 2012.

“Echo’s Accent: Caroline Bergvall’s *Meddle English*.” *The Brooklyn Rail* (July/August 2011).

“Some Reflections on *The Penguin Anthology of Twentieth-Century Poetry* (2011).” *Big Other*. December 23, 2011.

“Between Blog and Book: Mairéad Byrne’s *The Best of (What’s Left of) Heaven*.” *Big Other*. September 13, 2010.

Review of Nada Gordon’s *Interests*. *The Chapbook Review* (September 2009).

“The Poetic Optometrist.” Review of Phil Metres’ *To See the Earth*. *The Valparaiso Poetry Review* 10.2 (Spring 2009).

“The Illuminated Witness.” Review of Zach Boracas’s *Among Other Things*. *GutCult* 8 (Spring 2007).

Review of Dean Young's *Elegy on Toy Piano*. *The New Hampshire Review* 1.1 (Summer 2005).

## **Interviews**

"Louis Bury Interviewed by Michael Leong." *BOMB Magazine*. October 23, 2023.

Questionnaire on Book Reviewing. *Evening Will Come: A Monthly Journal of Poetics* 35 (November 2013).

"A Conversation: Dora Malech and Michael Leong." *Studio One Reading Series*. December 5, 2012.

## **CURRENT BOOK PROJECTS**

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"Dear Vase Already Shattered Against the Fragile Floor." Collection of poetry.  
Under consideration.

"Post-Craft: Essays on Pedagogy, Poetics, and Experimental Literature." In progress.

"Cha's Afterlife in Contemporary Asian American Poetry." Monograph. In progress.

## **GRANTS, AWARDS, & DISTINCTIONS**

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### **National**

National Endowment for the Arts, Literature Translation Fellowship, FY2016 - 2017.

&NOW Award for the "Best Innovative Writing," 2009 - 2011.

### **Regional**

New York Foundation for the Arts, Finalist for Poetry Fellowship, 2014.

### **Institutional**

Faculty Development Fund Award, Office of the Provost, CalArts, 2021-2022.

Curriculum Grant, Office of the Provost, CalArts, Spring 2021.

Faculty Development Fund Award, School of Critical Studies, CalArts, Fall 2019.

David L. Kalstone Subvention Award, Department of English, Rutgers University, Fall 2019.

Experiential Education Mini-Grant, Center for Experiential Education, University at Albany, Spring 2018.

Outstanding Faculty Member Award, English Graduate Student Organization, University at Albany, 2016 - 17.

Faculty Research Awards Program Award, University at Albany, 2017.

Individual Development Awards, New York State/United University Professions Professional Development Committee, University at Albany, 2016, 2017.

Multicultural Education Grant, Office of Undergraduate Education, Rutgers University, 2013.

Dissertation Fellowship, Rutgers University, 2007 - 2008.

Graduate Fellowship, Rutgers University, 2003 - 2004.

Postgraduate Grant for Creative Writing, Dartmouth College, Summer 2001.

## COMMISSIONS

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“On Suspicion that Windmills are Books.” Unique edition book-object commissioned by Container (<http://acontainer.co/>) for the “Multitudes” series #1. Rolodex with hand-stamped cards. 2017.

## INVITED TALKS & READINGS

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“Lyric | Experiment.” University of South Alabama, AL. March 2023.

Seminar & poetry reading. Stetson University, The MFA of the Americas. June 2022 Residency. Remote.

Seminar & poetry reading. Pomona College, Claremont, CA: March 2022.

Guest poet. La Guagua Poetry Festival. Middlesex Community College, Lowell, MA: May 2021. Remote.

Guest poet. Visiting Writers Series. City College of San Francisco, CA: April 2021.  
Remote.

“Curricula, Canons, and Chronology: Prioritizing Diversity in the Literature Classroom.” *Diversity in Pedagogy* Colloquium Series. Siena College, NY: February 2021.  
Remote.

“Documents and Forms in Contemporary Anglophone Poetry.” Symposium presentation. *Poetic Form: Refuge and Resistance*. University of Maryland, MD: February 2020.

“*Citizen* and the Public Sphere.” Symposium presentation. *Color Inside the Lines: Race and Subjectivity in Contemporary American Poetry*. Rutgers University, NJ: November 2019.

“The Contemporary Long Poem and Cultural Memory.” *Fall 2018 “Epic Voices” Series*. Poets House, NY: December 2018.

Guest poet. 2<sup>nd</sup> Annual Pioneer Valley Poetry Festival. Amherst College, MA: October 2018.

Poetry reading (w/ Jeff Dolven and Marcella Durand). Double Take Reading Series #25. Apexart. New York, NY: April 2018.

Poetry reading (w/ Amanda Calderon). “Diamond Mountains: Poets Respond to Korean Art.” Metropolitan Museum of Art (in conjunction with Poets House). New York, NY: March 2018.

Guest poet. “Voices and Translations” International Poetry Festival. Middlesex Community College, Lowell, MA: April 2017.

“‘Poetry Homework’: Pedagogy, Memory, & Politics in the Visual Poetry of Juan Luis Martinez.” The Poetry & Poetics Reading Group. The University of Pennsylvania, PA: December 2015.

Poetry reading (w/ Keston Sutherland). The Poetry Project. New York, NY: October 2015.

Poetry reading. 2015/2016 *Dillon Johnston Writers Reading Series*. Wake Forest University, NC: October 2015.

Poetry reading. *Belladonna\* Series*. Asian American Writers Workshop, NY: April 2015.

“Reading, ‘Wreading,’ and ‘Prosthetextual’ Poetry: Literary Constraint in the 21<sup>st</sup>

Century.” *Conference on Constrained Poetry*. University of North Carolina – Asheville: November 2010.

Poetry reading. *Poetry & Prose 2009/2010 Reading Series*. Dartmouth College, NH: January 2010.

## CONFERENCE PAPERS & OTHER PRESENTATIONS & READINGS

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Roundtable participant. *Once More with Feeling: Teaching and Creative Writing in the Late Pandemic*. Modern Language Association. Philadelphia, PA: January 2024.

“Album / Counter-Album.” *Picturing Us: Kin, Kith, Kindred in and as Text-Image Relationships*. Thinking Its Presence: Racial Vertigo, BlackBrown Feelings, and Significantly Problematic Objects. Pomona College: March 2023.

Panel participant. *Poetics and Translation*. Thinking Its Presence: Racial Vertigo, BlackBrown Feelings, and Significantly Problematic Objects. Pomona College: March 2023.

“Un/common Problems: Notes on Craft.” *Remaking and Rereading Poetry*. Modern Language Association. January 2023. Remote.

“Why We Need to Listen to Hummingbirds: On the Shamanic Documentalism of Will Alexander’s ‘Concerning the Henbane Bird.’” Association for the Study of the Arts of the Present. UCLA: September 2022.

“Art and Struggle, Gargle and Strut.” Association for the Study of the Arts of the Present. UCLA: September 2022.

Roundtable participant. *American Poetry in the Twenty-First Century: New Approaches*. Modern Language Association. January 2022. Remote.

“Carlos Soto-Román’s Pharmacy, or Remediation’s Remedy.” *Fugitive Paperwork: Documentary Practices in Literature, Art, and History*. Media Futures Hub. University of New South Wales, Australia. November 2021. Remote.

Roundtable participant. *Documentary Poetry: A Canadian Genre?* (A Special Session). Modern Language Association. January 2021. Remote.

Reading and discussion of *Sky-Quake: Tremor of Heaven* (w/ Ignacio Infante), *International Writers Series*, Washington University (St. Louis): November 2020. Remote.

“Apophysis and Negation in John Yau’s Post-Millennial Poetry.” The 47th Louisville Conference On Literature & Culture Since 1900. University of Louisville: February 2019.

“A Crisis of Surrealism / A Surrealism of Crisis: On Juan Sánchez Peláez.” New England Council of Latin American Studies. Clark University, MA: November 2018.

“Anthologizing American Surrealist Poetry (1959 to the Present): Challenges and Opportunities.” International Society for the Study of Surrealism. Bucknell University, PA: November 2018.

Roundtable participant. *Poetic Boundaries and Crises in the Present*. Modern Language Association. Philadelphia, PA: January 2017.

“The ABC of Branding: Figurations of ‘China’ in Contemporary American Poetry.” 5<sup>th</sup> Chinese/American Association for Poetry and Poetics (CAAP) Conference. California State University, LA: November 2016.

“Critique, Critical Distance, and the Fate of Late Conceptual Poetry” [Seminar leader of “Conceptualism/Postconceptualism.”] *Poetics: (The Next) 25 Years*. University at Buffalo, SUNY: April 2016.

“Reconceptualism: On Claudia Rankine’s *Citizen*.” Modern Language Association. Austin, TX: January 2016.

“‘Foreign Investment’: Surrealism, Linh Dinh, and Vietnamese Diasporic Poetry.” American Comparative Literature Association. New York University: March 2014.

Panel presenter. *Translating 20<sup>th</sup> C. Spanish Language Poetry: Approaches and Challenges*. American Literary Translators Association. Indiana University, IN: October 2013.

Reading and panel (w/ Kimiko Hahn and Hanya Yanagihara). *Better Living through Chemistry/Biology*. Asian American Writers’ Workshop, NY: October 2013.

Poetry reading (w/ Karen Garthe, Susan Wheeler, and Alex Dimitrov). Poets House Showcase Reading Series. New York, NY: July 2013.

Poetry reading. Literary Arts Department. Brown University, RI: April 2013.

“Toward a Poetics of Linguistic Outrage.” *The Art of Outrage: Poetics, Politics, Polarization*. Fordham University, NY: October 2011.

“All roads are turning into prison roads’: Genre in C.D. Wright’s *One Big Self*.”

Northeast Modern Language Association. Rutgers University: April 2011.

“The Philosophy of Decomposition/Re-composition as Explanation.” Northeast Modern Language Association. Rutgers University: April 2011.

Poetry reading and panel. *Fracking: Art and Activism against the Drill* (a project of the Social Environmental Aesthetics series). Exit Art. NY: February 2011.

## REVIEWS OF CRITICAL WORK

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### Reviews of *Contested Records: The Turn to Documents in Contemporary North American Poetry*

Reviewed by Stefania Heim. “The Matter of Poetry.” *Journal of Modern Literature* 45.4 (October 2022).

Reviewed by Seth McKelvey. *Resources for American Literary Studies* 43.1-2 (October 2022).

Reviewed by Olivia Milroy Evans. “Archival Assemblages: Conceptualism and Documentary Poetics in the Twenty-First Century.” *Contemporary Literature* 62.2 (Summer 2022).

Reviewed by J.A. Zoller. *CHOICE* 58.5 (January 2021).

## REVIEWS OF CREATIVE WORK

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### Reviews of *Sky-Quake: Tremor of Heaven* (co-translated w/ Ignacio Infante)

Reviewed by Jake Sheff. *Ezra: An Online Journal of Translation*. Fall 2021.

Reviewed by Zack Anderson. *Action Books Blog*. March 8, 2020.

Reviewed by John Bradley. *Rain Taxi*. November 2020.

Reviewed by Gabriella Martin. *Reading in Translation*. July 20, 2020.

Reviewed by Megan Coxe. *Kenyon Review*. March 2020.

### Reviews of *Words on Edge*

Reviewed by Andrew Joron. *Lana Turner: A Journal of Poetry and Opinion* 11 (2018).



Reviewed by Eileen Tabios. *Galatea Resurrects*. June 2018.

Reviewed by John Olson. *Seedings* 5. Spring 2018.

### **Reviews of *Cutting Time with a Knife***

Reviewed by Douglas Luman. *The Found Poetry Review*. July 2015.

Reviewed by Afton Wilky. *The Volta*. February 2013.

Reviewed by j/j hastain. *Tarpaulin Sky*. December 2012.

Reviewed by Kristina Marie Darling. *Stride Magazine* [UK]. August 2012.

### **Reviews of *e.s.p.***

Reviewed by Will Cordeiro. *Prick of the Spindle*. June 2011.

Reviewed by John Madera. *Open Letters Monthly*. January 2010.

Reviewed by John Yau. *The Brooklyn Rail*. October 2009.

## **CRITICISM OF CREATIVE WORK**

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Margaret Ronda, “Anthropogenic Poetics.” *Minnesota Review* 83 (2014). Reprinted as “‘A Rescue That Comes Too Late’: Figure and Disfiguration in Contemporary Eco-poetics” in *Remainders: American Poetry at Nature’s End* (Stanford UP, 2018).

Amy Catanzano, “The Periodic Table of Poetry.” *Jacket2* (June 2014).

## **TEACHING EXPERIENCE**

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### **Kenyon College (2022 - )**

#### **Courses Taught**

Asian American Poetry (Spring 2024).

Introduction to Poetry Writing (Spring 2024).

Advanced Poetry Writing (Fall 2023).

Senior Seminar in Creative Writing (Fall 2023).

Advanced Poetry Writing (Spring 2023).

Introduction to Poetry Writing (Spring 2023).

Introduction to Poetry Writing (Fall 2022).

Senior Seminar in Creative Writing (Fall 2022).

### **Honors Supervising**

Anna Fahey, “Contrafuegos: A Poet’s Study of Ecuador, Family, and Self” (Fall 2023 –).

Caleb Stern, “Violent Forms: Structures and Generations of the Postmodern in Ballard and Acker” (Fall 2022 – Spring 2023).

### **Honors Advising Committee**

Naseem Alavi, “Translation and Retranslation: An Investigation of Genderqueer Translation Practice” (MLL), (Fall 2022 – Spring 2023).

### **Academic Advising**

Catherine Norton (Spring 2023 - ), Em Townsend (Spring 2023- ), Emma Johnson (Fall 2023 - ), Sophia Takroui (Fall 2023 - ), Annabel Rothfeld (Fall 2023 - ), Gillian Perry (Fall 2023 - ).

### **Interim Advising**

Ava Fattahi (Fall 2023), Lily Leone (Fall 2023 - ), Isabel Keener (Spring 2024).

### **Major Advising**

Olivia Stripling (Fall 2023 - ), Catherine Norton (Fall 2023 - ), Henry Rothenberg (Fall 2023 – ), Prarthana Aggarwal (Fall 2023 - ).

## **California Institute of the Arts (2019 - 2022)**

### **Courses Taught**

#### Graduate (MFA Creative Writing):

Exit Strategies (Spring 2022). Modality: Hybrid (Remote, Jan 24-Jan 31).

Building the First Book: A Workshop (Fall 2021). Modality: In-person.

Poet/Critics (Spring 2021). Modality: Remote.

Poetry Workshop: The Good, the Bad, the Better, and the Otherwise (Fall 2020). Modality: Remote.

Documentary Poetics (Spring 2020). Modality: Hybrid (In-person, Jan 27-Mar 9; Remote, Mar 16-May 4).

Building the First Book: A Workshop (Fall 2019).

Graduate (MA Aesthetics and Politics):

Critical Discourse in the Arts and Media (Fall 2021). Modality: Hybrid.

Undergraduate:

Poetry Workshop (Spring 2022). Modality: Hybrid (Remote, Jan 24-Jan 31).

Asian American Poetry (Fall 2021). Modality: In-person.

Poetry Workshop (Spring 2021). Modality: Remote.

Cultural Memory (Fall 2020). Modality: Remote.

Experimental Literature (Fall 2020). Modality: Remote.

Asian American Poetry (Spring 2020). Modality: Hybrid. (In-person, Jan 29-Mar 9; Remote, Mar 18-May 4).

The Persistence of Surrealism (Spring 2020). Modality: Hybrid (In-person, Jan 27-Mar 9; Remote, Mar 16-May 6).

Literary Magazines (Fall 2019).

Independent Studies

Seokyoung Yang (BFA – 2 credits) – Asian American Poetry (Spring 2022).

**MFA Mentoring**

Mentor & Primary Thesis Reader:

Jamiah Lincoln (2021 - 2023), Farah Abouzeid (2021 - 2022), Ayla Combes (2021 - 2022), Caroline Laganas (2019 - 2021), Rhea S. Iyer (2019 - 2021), Daniel Spielberger (2019 - 2021), Sarah Stockton (2019 - 2021), Simone Zapata (2019 - 2021).

Second Thesis Reader:

Ica Sadagat, “flood” (Spring 2022); Jimmy Vega “lavender asphalt / cempasúchil ash” (Spring 2022); Tatum Howey, “Reflections of Light on Water” (Spring 2021); Sarah Yanni, “anaphora” (Spring 2020); Christine Imperial, “Dusa” (Spring 2020), Winner of the 2020 Emi Kuriyama Thesis Award; Matthew Bussa, “Hello Kind Shore Goodbye” (Spring 2020); Steph Smith, “Total Diary” (Spring 2020).

## **University at Albany, SUNY**

### **Courses Taught (2015 - 2019)**

#### Graduate (PhD):

Workshop in Poetry (Spring 2019).

Poetics and Literary Practice: Documentary Poetry (Fall 2017).

Workshop in Poetry (Fall 2016).

#### Undergraduate:

Advanced Writing Workshop: Poetry (Spring 2019).

Literary Publication: History & Practice (Spring 2018).

Advanced Writing Workshop: Poetry (Spring 2018).

Studies in Writing about Texts: Death and Cultural Trauma in Contemporary Experimental Poetry (Fall 2017).

Studies in Writing about Texts: Death and Cultural Trauma in Contemporary Experimental Poetry (Spring 2017).

Advanced Writing Workshop: Poetry (Spring 2017).

Intermediate Creative Writing: Poetry (Fall 2016).

Studies in Poetry: Poetry in the Age of Information (Spring 2016).

Intermediate Creative Writing: Poetry (Spring 2016).

Introduction to Creative Writing (Fall 2015).

### **Advising (2015 - 2022)**

#### Graduate:

Dissertation Reader: Sarah Zahed, “Contrapuntal Readings of Exilic Consciousness: Reading Yehuda Amichai and Mahmoud Darwish Together” (Spring 2019 – Fall 2022).

Dissertation Reader: Victorio Reyes, “Mic Check: Finding Hip Hop’s Place in the Literary Canon” (Spring 2019 – Summer 2021).

PhD Exam Committee Member: Yolande Schutter (Spring 2020).

PhD Exam Committee Member: Laurin Jefferson (Spring 2019).

Independent Study Supervisor (English 694 – 4 credits): Courtney Galligan, “I Meant What I Said: Poems on the Beauty of Pregnancy, How I Survived and Why I Will NEVER Do It Again” (Spring 2019).

MA Thesis Supervisor (English 699): Kassandra Milligan, “Home’s History: A Docupoetry Series about Fort Ann and the Preservation of Battle Hill” (Spring 2019).

MA Thesis Supervisor: Kathleen Leach, “Matriarch: Healing Trauma through Spoken Word Poetry” (Spring 2018).

PhD Exam Committee Member: Victorio Reyes (Spring 2018).

PhD Exam Committee Member: Sarah Zahed (Fall 2017).

MA Thesis Supervisor: Samuel Stenard, “I Am a Branch in a Dark Room” (Fall 2017 – Spring 2018). Winner of the Outstanding Master’s Thesis in English Award.

Independent Study Supervisor (1 credit): Jannis Hahn, Ezra Pound’s *Pisan Cantos* (Fall 2017).

Independent Study Supervisor (4 credits): Samuel Stenard, Modernist fiction and the multi-perspective novel (Summer 2017).

MA Thesis Reader: Frances (Ahui) Yu, “‘There is so much you can’t translate:’ English Translation of Chinese Poetry in Twentieth Century America” (December 2016).

#### Undergraduate:

Internship in English Onsite Supervisor: Michael Hunter, *Barzakh* intern (Spring 2018).

BA Honors Thesis Supervisor: Alex Clymas, “Speaking for the Dead: Survivalism and Transformation within Poetic Death Narratives” (Fall 2017).

Internship in English Onsite Supervisor: Erin He, *Barzakh* intern (Fall 2017).

BA Honors Thesis Supervisor: Margaret Norway, “Death & Restoration of the Goddess: Re-envisioning Women in Mesopotamian & Greek Myth” (Fall 2016 - Spring 2017). Winner of a Presidential Award for Undergraduate Research.

## **Goddard College (2013 - 2015)**

### **Courses Taught**

Workshop on Literary Forms [Hybrid course] (Fall 2013).

Open Genre Workshop [Hybrid course] (Fall 2014).

Literary Theory and Methodologies [Hybrid course] (Spring 2014).

### **Senior Project Advising**

“Wild Roots, Anchor Body” [poetry collection] (director); “Which Way is Up?” [poetry collection] (director); “Terra Merita” [screenplay] (director); “The Fifth Sister” [short story collection] (second reader); “Archane Times” [novel] (second reader); “Archival Quality and The Findings of Avery Logan-Price” [critical thesis and novella] (second reader); “Do You Hear What I’m Saying” [short story collection] (second reader).

### **Independent Study Advising**

Pacific Island Literatures and Postcolonial Theory; Metafiction and Experimental Literature; *L'écriture féminine*, Postmodern Fairy Tales, and Feminist Theory; Contemporary Polish Poetry; Children’s Writing; Minimalism in American Short Fiction; The Picaresque Novel; Confessionalism and the Poetic Sequence; Representations of Violence and Masculinity in Post-Cold War Era Culture; Contemporary Memoir and Autobiography; African, Native American, and African-American Drama.

## **Rutgers University – New Brunswick, NJ (2004 - 2014)**

### **Courses Taught**

Expository Writing (Fall 2004, Spring 2005, Fall 2005, Fall 2006, Spring 2007, Fall 2008, Fall 2009).

Introduction to Creative Writing (Summer 2008, Summer 2010, Fall 2011, Spring 2013).

Contemporary Poetry (Spring 2009).

Principles of Literary Study (Fall 2010).

Intermediate Poetry Writing (Spring 2011, Spring 2012, Fall 2012, Spring 2013, Spring 2014).

Introduction to Multimedia Composition (Fall 2013, Spring 2014).

## **INSTITUTIONAL SERVICE**

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### **Kenyon College (2022 - )**

#### **Departmental Service**

##### Committee Work

Honors Committee, Fall 2023 –

Readings and Lectures Committee, Summer 2023 –

Creative Writing Committee, Fall 2022 –

Graduate School Advising Committee, Fall 2023.

Prize Committee, Fall 2022 – Spring 2023.

Reader, The Propper Prize for Poetry, Spring 2023.

Search Committee, Assistant Professor of English (Fiction Writing), Fall 2022 – Spring 2023.

##### Events

Participant, Graduate School Information Session, Fall 2022.

#### **College Service**

##### Committee Work

Academic Infractions Board (AIB), Fall 2023 –

##### Advising

Faculty Co-Advisor, Sunset Press, Fall 2023 –

##### Events

Great Lakes Colleges Association New Writers Award Liaison, Spring 2024 -

Organizer, Poetry Reading with Christine Imperial, Fall 2023.

Organizer, Poetry Reading with James Fujinami Moore (Winner of the 2023 GLCA New Writers Award in Poetry), Fall 2023.

Participant, Kenyon Asian Identities (KAI) AAPI Professor Panel, Fall 2023.

Organizer, Poetry Reading with Hussain Ahmed, Spring 2023.

Organizer, Master Class and Poetry Reading with LaTasha N. Nevada Diggs, Spring 2023.

Poetry Reading (w/ Tomás Q. Morín), Spring 2023.

Reader, “My Professor Writes Poetry? Faculty, Staff, Student Reading,” *Kenyon Review*

Associates Poetry Festival, Spring 2023.

Organizer, Master Class and Poetry Reading with Divya Victor, Fall 2022.

Organizer, Master Class and Poetry Reading with Philip Metres, Fall 2022.

Participant, Kenyon Asian Identities (KAI) AAPI Professor Panel, Fall 2022.

## **California Institute of the Arts (2019 - 2022)**

### **Institute Service**

#### Committee Work

Fulbright Campus Committee, Fall 2020.

### **School of Critical Studies Service**

#### Committee Work

Curriculum Committee, Fall 2021 - Spring 2022.

Search Committee, Media/Digital Studies and Transnational Black Studies, Fall 2021 - Spring 2022.

REEF Residency Selection Committee, Fall 2021.

Faculty Merit Review Committee, Spring 2021.

#### Events

Presenter, CalArts Weekend, “Archives of Invisibility: A Panel of Faculty and Alumnx from the School of Critical Studies who Explore the Myths and Realities about the Social Fabric of the United States.” October 17, 2020.

### **MFA Creative Writing Program Service**

Co-coordinator, Writing + Performativity Concentration, Fall 2019 – Spring 2022.

Admissions Committee, Spring 2020 – Spring 2022.

#### Events



“Form/Deform/Reform: A Conversation with Lillian-Yvonne Bertram and Michael Leong.” *Experiments in Dissonance*. Creative Writing MFA Symposium 2021. April 10, 2021.

Salon Presentation, Writing + Performativity, November 19, 2020.

Reader, “Writing Now + Across the Social Distance: A Marathon Reading,” April 17, 2020.

## **MA Aesthetics and Politics Program Service**

### Events/Programming

Organizer, Aesthetics and Politics Lecture Series, Fall 2021.

### Occasional Writing

Foreword. *In/Form* (2021). pp. 4-9.

## **University at Albany, SUNY (2015 - 2019)**

### **Departmental Service**

#### Committee Work

Professionalization Committee, 2015 - 2016, 2016 - 2017, 2017 - 2018, Spring 2019.

Advisor of *Barzakh*, Graduate Student Literary Journal, 2015 - 2016, 2016 - 2017 (chair), 2017 - 2018 (chair), Spring 2019.

Faculty Diversity Committee, Fall 2017.

Search Committee, Assistant Professor of Creative Writing (Fiction), 2016 - 2017.

#### Ad Hoc Committees and Other Service

Development Committee for Proposed MFA in Creative Writing Program, Spring 2018.

Development Committee for Proposed Undergraduate Writing Concentration, Spring 2018.

Curriculum Development Committee for Proposed Literary Publishing Course, Fall 2016.

Advisor, Graduate Student Creative Writing Professionalization Colloquium, 2016 – 2017.

Administrator and judge of the Phyllis Hurd Liston Poetry Prize (Academy of American Poets University and College Poetry Prize), Spring 2016, Spring 2017, Spring 2018, Spring 2019.

Consultant to the Graduate Admissions Committee, Spring 2016, Spring 2017, Spring 2018, Spring 2019.

### Events

Guest speaker, Sigma Tau Delta Induction Ceremony, May 10, 2018.

Co-facilitator, “Grading Creative Writing? A Workshop Discussion.” November 2, 2017.

Panel presenter, “Creative Writing in the Academy.” 5th Annual Creative Writing Professionalization Colloquium: Making a Living While Making a Difference in the Arts, April 5, 2017.

Featured Reader, *Barzakh* Launch Reading, Albany Center Gallery, Albany, NY, April 1, 2017.

Moderator, “Making Our Work Public: Writing, Publishing and Editing as Student Authors,” Undergraduate Research and Writing Conference, April 20, 2016.

### Assigned Mentoring

Class observation of PhD alumnus James Belflower’s Introduction to Creative Writing, Fall 2017.

Class observation of PhD alumnus James Belflower’s Intermediate Creative Writing, Fall 2017.

Benjamin Nadler, TA for Studies in Writing about Texts, Teaching/Mentoring First-Year PhD Student Project, Spring 2017.

Class observation of PhD student Skye Annica’s Introduction to Creative Writing, Fall 2016.

Class observation of PhD alumnus James Belflower’s Introduction to Creative Writing, Fall 2016.

Class observation of PhD student Mari Christmas’s Introduction to Creative Writing, Fall 2015.

### **Speaker at University-Wide Events**

Introducer and moderator, David Tomas Martinez reading and Q&A session, New York State Writers Institute, May 1, 2018.

Organizer, introducer, and moderator, “Ecopoetics Today: A Reading and Panel Discussion with Evelyn Reilly and James Sherry,” University Art Museum (in conjunction with the “Future Perfect: Picturing the Anthropocene” exhibition), November 29, 2016.

Introducer and moderator, Stephanie Burt reading and Q&A session, New York State Writers Institute, September 29, 2016.

Co-organizer and introducer, Sherwin Bitsui reading, New York State Writers Institute, February 18, 2016.

### **Rutgers, The State University of New Jersey (2010 - 2013)**

#### **Events**

Organizer, “Electronic Literature’s Cutting Edge: A Reading and Discussion with Stephanie Strickland and Alexandra Chasin,” Plangere Writing Center, November 25, 2013.

Reader, Poetry reading (w/ Becca Klaver and Angelo Nikolopoulos), Plangere Writing Center, November 4, 2013.

Co-organizer and introducer, John Yau and Elaine Equi reading, University Bookstore, March 28, 2013.

Principal organizer and introducer, “New Directions in Innovative Black Poetry: A Reading and Conversation with LaTasha N. Nevada Diggs and Will Alexander,” English Department, December 5, 2012.

Reader, *The Anthologist’s* National Poetry Month Reading, April 23, 2012.

Panel participant and co-chair, “Surrealism in the 21<sup>st</sup> Century,” English Department, November 4, 2010.

### **COMMUNITY ENGAGEMENT**

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Guest poet. *Close Readings in a Virtual Space*. The Flow Chart Foundation. November 3, 2023. Virtual.

Poetry Reading. *Kenyon Review* Young Writers Workshop. Gambier, OH. June 27, 2023.

Radio Interview (w/ Gina Pepe). *In Form*. WVCR-FM (88.3 The Saint [Siena College]). May 13, 2021.

Presenter, “Notes on Ars Poetica,” Hyperlink #2 (w/ Zeno Scott and Prageeta Sharma). CalArts. March 26, 2021. Remote.

Reader, St. Rocco’s Poetry Collective Reading Series, Urban Aftermath Bookstore, Albany, NY. January 20, 2018.

Reader, Group Marathon Reading of John Ashbery’s *Girls on the Run, Read & Feed: Festival of Literature and Food*. Basilica Hudson, Hudson, NY, July 23, 2017.

Reader, Fence Digital Launch Reading, Ör Gallery & Tavern, Hudson, NY, July 16, 2017.

Reader, “An Evening with Local Writers,” Hudson Valley Community College, Troy, NY, May 5, 2017.

Reader, *Yes! Poetry & Performance Series* (w/ Celia Bland and Fernando Orellana), Albany Center Gallery, Albany, NY, October 3, 2015.

## PROFESSIONAL SERVICE

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### Editorships

Co-Editor, *Journal of Modern Literature*, 2024 –

### Advisory Board

*Journal of Modern Literature*, 2019 – 2023.

### Editorial Board

*American Literature*, 2021 – 2023.

### Committees

Creative Writing Forum Executive Committee, Modern Language Association, 2022 -

Delegate Assembly (representing the Creative Writing Forum), Modern Language

Association, 2022 -

### **Book Manuscript Referee**

University of New Mexico Press, Summer 2023.

SUNY Press, Summer 2023.

Peter Lang, Summer 2023.

### **Book Proposal Referee**

Peter Lang, Summer 2022.

Edinburgh University Press, Spring 2019.

### **Journal Article Referee**

*Journal of Modern Literature*, 4 articles, 2019 -

*American Literature*, 13 articles, 2021- 2023.

*Contemporary Literature*, 2 articles, 2020-2021.

*differences: A Journal of Feminist Cultural Studies*, 1 article, 2021.

*College Literature*, 1 article, 2019.

*Women & Language*, 8 poems, 2019.

*Arizona Quarterly: A Journal of American Literature, Culture, & Theory*, 1 article, 2018.

*Journal of the Midwest Modern Language Association*, 1 article, 2017.

*Journal of West Indian Literature*, 1 article, 2017.

*Verge: Studies in Global Asias*, 1 article, 2015.

### **External Reviewer for Promotion Case**

Scripps College, Claremont, CA. Department of English. November 2023.

Elizabeth City State University, NC. Department of Language, Literature and Communication. November 2019.

The New School, Eugene Lang College of Liberal Arts. Department of Literary Studies. August 2018.

## **Judge**

Co-Judge, 2024 Rising Voices Award in Poetry. Collaboration between *The Stirling Review*, *Outlander Zine*, *SeaGlass Literary*, *The Incandescent Review*, *The Globe Review*, *Humanity Rising*, and *The Trailblazer Review*. Winter 2024.

National Endowment for the Arts, FY2018 - 2019 Translation Fellowships (Panel A), Spring 2017.

## **LANGUAGES**

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Spanish, reading knowledge

Latin, basic knowledge

## **TRAINING CERTIFICATES**

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Title IX and Sexual Harassment Prevention for Employees (Vector Solutions), August 7, 2022.

Coronavirus Awareness, SafeColleges Training (Vector Solutions), September 25, 2020.

Coronavirus: Managing Stress and Anxiety, SafeColleges Training (Vector Solutions), September 25, 2020.

Preventing Harassment and Discrimination, PhD Supervisors w/ Title IX Course (EverFi), May 22, 2020.

## **TRAINING WORKSHOPS**

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Implicit Bias Training. Dr. Bryant T. Marks, National Training Institute on Race & Equity. May 27, 2021. Remote.

## **PROFESSIONAL MEMBERSHIPS**

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Modern Language Association, 2006 -

American Association of University Professors, 2023 -

## REFERENCES

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John Yau, Professor of Critical Studies, Mason Gross School of the Arts, Rutgers University, jyauwriter@gmail.com

Laura Mullen, Kenan Chair in the Humanities, Wake Forest University, mullenl@wfu.edu

Evie Shockley, Zora Neale Hurston Distinguished Professor of English, Rutgers University, evies@rci.rutgers.edu

Andrew Joron, Associate Professor of Creative Writing, San Francisco State University, ajoron@sfsu.edu

Tamika Carey, Associate Professor of English, University of Virginia, tlc9ec@virginia.edu

Brent Edwards, Peng Family Professor of English and Comparative Literature, Columbia University, bhe2@columbia.edu

Derik Smith, Associate Professor of Literature, Claremont McKenna College, Derik.Smith@ClaremontMcKenna.edu

*Letters of recommendation are available from Interfolio upon request.*