

GRETCHEN ERNSTER HENDERSON, M.F.A., PH.D.
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Gretchen E. Henderson writes across environmental arts, cultural histories, integrative sciences, and social practices. Currently Senior Lecturer at The University of Texas at Austin, she has taught widely including at Georgetown, University of Utah, and M.I.T. The author of four books (nonfiction, fiction, poetics), arts media and libretti, her writings have been reviewed in *The New Yorker*, *Guardian*, *TLS*, *Literary Review*, and *TIME*, with interviews on NPR and BBC Radio, noted also on the blogs for UK Tate Museums and Library of Congress. Recent commitments include Associate Director at the Harry Ransom Center, Co-Director of NEH Institute on Museums at Georgetown, and Tanner Fellow in Environmental Humanities at the University of Utah.

CURRENT/RECENT POSITIONS

Senior Lecturer, Steve Hicks School of Social Work, The University of Texas-Austin (2020-present)
Faculty Fellow, Humanities Institute (focus: Environmental), The University of Texas-Austin (2020-2022)
Associate Director for Research, Harry Ransom Center, University of Texas-Austin (April 2020-July 2021)
Lecturer, Department of English, Georgetown University, Washington, DC (January 2015-May 2020)
Co-Director, National Endowment for the Humanities Institute on Museums, Washington, DC (2018-2019)
Research Associate, Literature & Humanities, University of California-Santa Cruz, CA (2017-2020)
Annie Clark Tanner Fellow in Environmental Humanities & Writing, University of Utah, UT (2018-2019)
Hodson-JCB Fellow in Creative Arts, Brown University, RI, and Washington College, MD (2015-2016)
Summer Faculty in Creative Writing, Kenyon Review Writers Workshop, Gambier, OH (2013-2016)
Visiting Artist in Music, Massachusetts Institute of Technology, Cambridge, MA (Fall 2014)
Writer-in-Residence/Kresge Faculty Fellow, University of California-Santa Cruz, CA (2013-2014)
Digital Humanities Research Fellow, metaLAB, Harvard University, Cambridge, MA (2012-2013)
Mellon Postdoctoral Fellow in Humanities, Massachusetts Institute of Technology, Cambridge, MA (2011-13)
Madeleine Plonsker Prize Writer-in-Residence, Lake Forest College, Lake Forest, IL (Spring 2010)
Affiliated Scholar, Departments of Art History and English, Kenyon College, Gambier, OH (2009-2016)
Visiting Assistant Professor, English and Creative Writing, Knox College, Galesburg, IL (2007-2008)

EDUCATION

Ph.D. in English and Creative Writing, University of Missouri-Columbia, Columbia, MO (2009)
Dissertation: "On Marvellous Things Seen and Heard"
M.F.A. in Creative Writing/School of the Arts, Columbia University, New York, NY (2004)
Thesis: "The House Enters the Street: A Novel"
B.A. in History (*Summa cum laude/Phi Beta Kappa*), Princeton University, Princeton, NJ (1997)
Thesis: "Adventures in Fellowship: An Examination of the College Settlements Association"
Certificate in Voice, Pre-College Division, San Francisco Conservatory of Music, CA (1993)

PUBLICATIONS: BOOKS

Life in the Tar Seeps: A Spiraling Ecology from a Dying Sea (environmental nonfiction, photography & media)

- Trinity University Press (forthcoming April 2023)

Ugliness: A Cultural History (nonfiction/criticism: cultural history/arts)

- Published: Reaktion Books of London/University of Chicago Press (first printing 2015, second 2018)
- Reviewed in *The New Yorker*, *Guardian*, *Maclean's*, *TIME*, *Literary Review*, *TLS* (cover), *CAA*, more
- Translated editions: Turkish, Korean, Chinese, and Spanish (2018), forthcoming in Arabic

Galerie de Différenté (novel as arts criticism/artist's book)

- Published: &NOW Books/Northwestern University Press (2011)
- Winner: Madeleine P. Plonsker Emerging Writer's Prize (\$10,000, residency, and publication)

The House Enters the Street (arts/novel)

- Published: Starcherone Books (2012), shortlisted AWP Award Series in the Novel

On Marvellous Things Heard (literary nonfiction: literature/music)

- Published: Green Lantern Press (2011)

PUBLISHED CHAPBOOKS

[*Longform*] (15,000-word essay & photography), accepted and forthcoming *Ploughshares*, Fall 2024
Where a Library Meets a Landscape (40-pages of literary nonfiction & photography)

- Published (limited edition): by Oak Spring Garden Foundation (2021)

Cassandra in the Temples: Studies in Sea, Stone, and Sky (poems & photography w/online music media)

- Published: *Western Humanities Review* (40-page feature, 2016)

Wreckage: By Land & By Sea (poetry)

- Published: poetry by Dancing Girl Press (2011)

PERFORMED OPERA LIBRETTI

“Cassandra in the Temples”: Designed narrative/wrote libretto (for Guggenheim composer Elena Ruehr).
 Recording by The Thirteen (2021), supported by Georgetown U’s Lombardi Arts & Humanities Program. Premier performance and my artist’s residency with Grammy-winning vocal ensemble Roomful of Teeth, MIT, Cambridge, MA (Nov. 2014). Staged performances by Cappella Clausura (Nov. 2015). Both supported by MIT’s Center for Art, Science, and Technology.

“Crafting the Bonds”: Designed narrative/wrote libretto (for Guggenheim composer Elena Ruehr).
 Research/writing supported by Hodson Trust-John Carter Brown Fellowship at Brown U. (2016) with performance grant from Opera America for public reading/performance at MIT (June 2017).

SELECTED AWARDS & RECOGNITIONS

Nominee, United States Artist Fellowship, 2020, 2023

Aldo & Estella Leopold Writer in Residence, Tres Piedras, NM, awarded for 2023

Fellowship, Women’s International Studies Center, Santa Fe, NM, July-August 2022

Faculty Fellowship, Humanities Institute (theme: Environmental), University of Texas-Austin, 2022-2022

Commissioned provocateur for Biodiversity Revisited, Luc Hoffmann Institute/World Wildlife Fund,

Boston, May 2019; Vienna, Sept. 2019; Rockefeller Foundation’s Bellagio Center, Italy, Feb. 2020

Writer Residency Fellowship, Jan Michalski Foundation for Writing & Literature, Switzerland, May 2019

Co-Director, National Endowment for the Humanities Grant, “Museums,” Georgetown/UCSC, 2018-19

Artist Residency Fellowship, Taft-Nicholson Center for Environmental Humanities, MT, June 2018

Artist Fellowship for Contemplative Practice, Hemera Foundation, June 2017

William Elwood Fellowship in Civil Rights & African-American Studies, University of Virginia, Dec. 2016

Research Grant, John Hope Franklin Research Center, Duke University, Durham, NC, August 2016

Hodson Trust-John Carter Brown Fellowship, Brown University and Washington College, 2015-2016

Visiting Artist, MIT’s Center for Art, Science, and Technology, Cambridge, MA, Oct.-Nov. 2014

Summer Scholar, NEH Summer Institute for College & University Professors, Athens, Greece, July 2014

Mellon Postdoctoral Fellow in Humanities (Comparative Media/Writing), MIT, Cambridge, MA, 2011-2013

Digital Research Fellowship, MetaLAB, Harvard University, Cambridge, MA, 2012-2013

Mary Catherine Mooney Fellowship, Boston Athenæum, Boston, MA, 2012-2013

Everett Helm Visiting Fellowship, Lilly Library, Indiana University, Bloomington, IN, March 2012

Writer Residency Fellowship, Millay Colony for the Arts, Austerlitz, NY, May 2011

Peter Taylor Fellowship in Creative Nonfiction, Kenyon Review Writers Workshop, OH, June 2010

Madeleine Plonsker Emerging Writer’s Prize, &NOW Books/Northwestern University Press, Spring 2010

G. Ellsworth Huggins/University Fellowship, University of Missouri, Columbia, MO, 2004-2009

Residency Artist and Writer Grants, Vermont Studio Center, Johnson, VT, Nov-Dec 2008

Writer Residency Fellowship, Anderson Center for Interdisciplinary Studies, Red Wing, MN, Sept 2008

Scholar Award, P.E.O. Foundation (for women doctoral students in US & Canada), 2006-2007

Writer Residency Fellowship, Virginia Center for the Creative Arts, Amherst, VA, Sept-Oct 2006

Collaborative Research Fellowship, Dept. of English (with Health Sciences), Univ. of Missouri, Fall 2006

Writing Seminar Fellowship, Erasmus Institute, University of Notre Dame, South Bend, IN, June 2005

Research Fellowships: Graduate School, Center for Arts & Humanities, & English, U. of Missouri, 2005-08

Writing Fellowship, School of the Arts, Columbia University, New York, NY, 2001-2002

Writer Residency Fellowship, Writers Colony at Dairy Hollow, Eureka Springs, AR, May 2001

Senior Editor, *Slant*, journal of Columbia University's School of International and Public Affairs, 2000-01

Hertog Research Fellowship, School of the Arts, Columbia University, New York, NY, 2001

Summer Scholar, NEH Summer Institute for Secondary Teachers, U. of Illinois/Newberry Library, 1999

Phi Beta Kappa and Summa Cum Laude, 1997

Asher Hinds Thesis Prize in the Humanities, Princeton University, 1997

David F. Bowers American Studies Thesis & Coursework Prize, Princeton University, 1997

Thesis Research Grants: Princeton's History Dept., American Studies, School of International Affairs, 1996

Ferris Grant in Journalism (funded internship at *Civilization Magazine*), Princeton University, Summer 1996

SELECTED TEACHING EXPERIENCE

Senior Lecturer, Steve Hicks School of Social Work, UT-Austin, 2022-present: *Semester-long graduate courses*

- "Literature & Environmental Justice: Reimagining Our Places in the World" (ongoing, designed)

Faculty for Short Courses, Oak Spring Garden Foundation, Upperville, VA, 2021-present

- "Writing the Landscape" (*week-long professional short courses*): 2021, 2022, 2023 (ongoing, biannual)

Lecturer, Department of English, Georgetown University, Washington, DC, 2015-2020: *Semester-long undergraduate courses, courses taught multiple times**

- "Intro to Creative Writing"* (designed cross-genre undergraduate creative writing workshop)
- "Intro to Fiction Writing"* (designed undergraduate fiction writing workshop)
- "Writing and the Museum"* (designed interdisciplinary course, mixed undergraduate/grad students)
- "Body and Gender in Nineteenth-Century Art" (co-taught with K. Hammerschlag, Art History)
- *Short course*: "Intro to the Arts in Healthcare" (co-taught J. Langley, Georgetown Medical School)
- *Commended by Georgetown's Honors College in 2016 for receiving "numerous nominations" for best professor.*

Annie Clark Tanner Fellow, Departments of Environmental Humanities and English/Creative Writing, University of Utah, Spring 2018-2019: *Semester-long graduate courses.*

- "Tectonic Essays: Literary Nonfictions" (designed graduate writing seminar)
- "Environmental Writing in the Digital Age" (designed graduate writing seminar)
- "Writing as Archaeology: Creative Nonfiction" (designed graduate writing seminar)

Faculty for Summer Kenyon Review Writers Workshop, Kenyon College, Gambier, OH (Summers 2010, 2013-2016): *Summer creative week-long workshops for postgraduates across genres:*

- Multiple workshops include: "The Art of Text" (co-taught with E. Sheffield); "Literary Hybrids" (co-taught with Ellen Sheffield); "Creative Nonfiction" (Peter Taylor Fellow with D. Moore).

Mellon Postdoctoral Fellow, Department of Comparative Media Studies | Writing, Massachusetts Institute of Technology | MIT, Cambridge, MA, Fall 2012-Spring 2013: *Semester-long undergraduate courses.*

- "(un)Writing the Book" (self-designed literary arts seminar, graduate and undergraduate)
- "Creative Writing and Visual Culture: Writing & Museums" (self-designed literary/arts seminar)

Visiting Assistant Professor, Department of English and Creative Writing, Knox College, Galesburg, IL, Fall 2007-Spring 2008: *Trimester-long undergraduate courses.*

- "Fiction Writing Workshop" (designed, mixed-genre, undergraduate workshop)
- "Poetry Writing Workshop" (designed, mixed-genre, undergraduate workshop)
- "Introduction to Literature: Writing the Body" (designed, mixed-genre, undergraduate lecture)

Graduate Instructor, English and Creative Writing, University of Missouri-Columbia, Fall 2004-Spring 2007: *Semester-long undergraduate courses.*

- "Intermediate Fiction Writing" (designed, mixed-genre, undergraduate workshop)
- "American Literature Survey" (precolonial-present, self-designed, undergraduate lecture)
- "Introduction to Fiction Writing" (designed undergraduate workshop)

Instructor, Creative Writing, Barnard College's Center for Research on Women, NYC, 2002-2004: *Semester-long, postgraduate extension courses.*

- "Intermediate Creative Nonfiction Writing" (designed workshop for postgraduates)
- "Introduction to Creative Nonfiction Writing" (designed workshop for postgraduates)

Invited Speaker/Class Visits: universities adopted my books (2010-2021, graduate and undergraduate): MIT, MA (courses in Literature; Comparative Media | Writing; History; Poetry; Playwriting; Script Analysis; Introduction to World Music); Kenyon College, OH (Art History; Museum Studies; Installation; Book Arts); Hamilton College, NY (Literature; Fiction Writing); Davidson College, NC (my book on “Ugliness” was core reader for year-long Humanities Foundations program); Berea College, GA (Humanities/Creative Writing; workshop at Appalachian Center); Lake Forest College, IL (Advanced Poetry; Advanced Fiction; Introduction to Creative Writing; Digital Imaging; Video Art); New York University/NYU, (Media & Communications); Berry College, GA (Advanced Fiction Workshop); University of Michigan (Disability Studies); Knox College, IL (college-wide “Craft Workshop” in Creative Writing; course in Disability Studies); University of Utah, UT (undergrad & graduate Fiction Workshops); Weber State University, UT (“Future of Fiction”); Pasadena City College, Pasadena, CA (Composition/virtual); University of Washington-Bothell (“Experimenting through the Arts”/virtual); Texas State University (“Art Writing & Criticism”/virtual); University of Texas-Austin (Museum Studies/virtual). Semester course titled “Galerie de Difformité” at University of North Florida; additional university courses engaged at: difformite.wordpress.com/etc-teachers/

Earlier teaching experience includes 3 years as full-time faculty in English and History Departments, and piloting interdisciplinary American Studies program, Bellarmine College Prep, San Jose, CA, 1997-2000

SELECTED JOURNAL PUBLICATIONS

SELECTED CREATIVE NONFICTION & CRITICISM

- Invited/forthcoming publications include *TSLL*, *Storied Deserts: Reimagining Arid Environments*, more
- “[Longform],” *Ploughshares* (15,000-word essay feature with photographs, forthcoming Fall 2024)
- “Asphalt & Other Ugly-Beauties: A Melting Lexicon,” *LA+: Landscape Architecture Plus* (invited/forthcoming essay, Fall 2023)
- “Here Before & Where Beyond: *Dark Star Park*,” *Holt/Smithson Foundation.com* (February 2022)
- “Pelican,” *becoming Feral* (Glasgow, UK: Object-a Creative Studio, November 2021) & “Toward a Migratory Point-of-View” (essay + 40 photographs), *becoming Feral* digital (Nov. 2021)
- “Threshold Ecologies: On Earth (and Earth Day),” *Ransom Center Magazine Online* (April 2021)
- “What is Research? An Exercise in Slow Research,” *Ransom Center Magazine Online* (Sept. 2020)
- “Reimagining Biodiversity Narratives and Pandemics,” *Luc Hoffmann Institute.org* (April 2020)
- “Life in the Tar Seeps,” *Ecotone* (Fall/Winter 2019)—Notable Essay in *Best American Essays 2020*
- “Thinking Like a Crosswalk,” *Ploughshares* (Winter 2020)
- “Intermedia Genres: Breathing Lessons in Changing Climates,” *Notre Dame Review* (Fall 2019)
- “Listen for a Pelican, Owl, Gull, Hawk, and Chickadee: Narratives for Biodiversity Revisited,” in *Biodiversity Revisited Seeds of Change: Provocations for a New Research Agenda* (LHI/WWF, CH, 2019).
- “Field Notes: You Are Here,” in *Sites & Sightlines* (Salt Lake City, UT: Torrey House Press, 2019)
- “Sharing and Shaping Space: Notes toward an Aesthetic Ecology,” in *Interdisciplinary Approaches to Disability: Looking Towards the Future*, eds. Ellis, Garland-Thomson, et al. (London: Routledge, 2019)
- “A Forest of Flights: Beyond Birds,” *Halophyte Collective* (Winter 2019)
- “A Philosophy of Stones,” *The Kenyon Review* (May/June 2017)—featured KR’s “Why We Chose It”
- “Timberline,” *Brevity* (May 2016)
- “Histories of Ugliness,” *Aeon* (March 2016), republished in *Quartz*
- “Argument: Architecture,” *Western Humanities Review* (Spring 2016)
- “A Problem of Shape: (in)Accessibility,” *The Volta* (December 2014)
- “Performing the Body, Deforming the Book,” *Performance Research* (Fall 2014)
- “The Ugly Face Club: A Case Study in the Tangled Politics and Aesthetics of Deformity,” *Ugliness: The Non-Beautiful in Art and Theory*, eds. Mechthild Widrich & Andrei Pop (London: I.B. Tauris, 2014)
- “Potential Publication; or, A Brief History of Time,” *IL Program for Research in Humanities* (Nov 2013)
- “This is Not a Book: Melting Across Bounds,” *Journal of Artists’ Books* (Spring 2013)
- “Unsaid,” *Ploughshares* (December 2012)

- “Dissembling the Long Poem,” *At Length* (July 2012)
- “The Many Faces of Bea,” *The Kenyon Review* (Summer 2010)
- “Museology as Narrative Strategy,” *disClosure: A Journal of Social Theory* (Summer 2010)
- “Falling,” *Crab Orchard Review* (Summer 2009)
- “Through the Eyes of a Scrivener,” *The Southern Review* (Winter 2006)
- My reviews include *Los Angeles Review of Books*, *American Book Review*, *Tarpanlin Sky*, and elsewhere

SELECTED POETRY

- “Praise to the tar seeps,” forthcoming in *irreplaceable* (environmental poetry collective), 2023
- 13 poems feature: “*Cassandra in the Temples: Sea, Sky, Stone*,” *Western Humanities Review* (Spring 2016)
- “If This be Form, Then Let This Not Be From,” *Upstart: English Renaissance Studies* (Summer 2014)
- “Induction,” from *Caleographia, EDNA* (September 2013)
- “Exhibit S,” *Drunken Boat* (Winter 2011)
- “Wreckage: I,” *Broadsided* (December 2009)
- 2 poems: “Exhibit G,” “Exhibit Z,” *Kenyon Review Online* (Fall 2009)
- 3 poems: “Exhibit B,” “Exhibit V,” “Exhibit T,” *Mantis: a journal of poetry & translation* (Fall 2009)
- 3 poems: “Exhibit H,” “Exhibit P,” “Exhibit U,” *Double Room* (Summer 2009)
- “Pome,” *Notre Dame Review* (Spring 2009)
- “The Beekeeper’s Apprentice: An Invocation,” *Caketrain* (Winter 2008)--Pushcart Prize nomination
- 3 poems: “Wreckage V, VI, IX,” *Denver Quarterly* (Winter 2008)
- 2 poems: “By Land & By Sea,” *The Laurel Review* (Winter 2007)
- 2 poems: “Camera Obscura,” “Lullaby,” *ELN/English Language Notes* (Fall/Winter 2006)
- “Ashore,” *California Quarterly* (Winter 2003)

SELECTED FICTION

- “Ut queant laxis” and “Solve polluti,” *The Collagist* (October 2012)
- “Appearing,” *Eleven Eleven* (Summer 2012)
- “Excerpts from *Galerie de Difformité*,” *The Collagist* (October 2011)
- “Exhibit D,” *American Letters & Commentary* (Summer 2010)
- “Exhibit L,” *Witness* (Spring 2010)
- “Exhibit N,” “Exhibit W,” *Exquisite Corpse Annual* (Winter 2010)
- “Exhibit Y,” *New American Writing* (Summer 2009)
- “Exhibit R,” “Exhibit O,” “Exhibit C,” *Black Warrior Review* (Spring 2009)
- “The Mummy Quilt,” *Ascent* (Winter 2009)
- “Red Shift,” *Fourteen Hills* (Summer 2008)
- “Las Vueltas,” *The Iowa Review* (Summer/Fall 2004)
- “Coordinates,” *Potomac Review* (Spring/Summer 2004)
- “Where Are You Going,” *Alaska Quarterly Review* (Fall/Winter 2003)

SELECTED ANTHOLOGIES

- “MUSEUM,” *The Encyclopedia Project*, eds. Tisa Bryant, Miranda Mellis, and Kate Schatz (New York: Publication Studio Hudson, 2017)
- “If This be Form, Then Let This Not Be From,” *Out of Sequence: The Sonnets Remixed*, ed. D. Gilson (Anderson, SC: Parlor Press, 2016)
- “Selections from *On Marvellous Things Heard*,” *&NOW Awards II: The Best Innovative Writing*, ed. Davis Schneiderman (Chicago: &NOW Books, 2013)
- “How to Make This Book More (In)Accessible,” *An Oulipolooza: a permutational anthology of potential literatures*, eds. Michelle Taransky and Sarah Arkebauer (based on festival at University of Pennsylvania’s Kelly Writers House), 2011
- “Exhibit H,” “Exhibit U,” & “Poetics/Exhibits,” in *Beauty is a Verb: The New Poetry of Disability*, eds. Jennifer Bartlett, Sheila Black, & Michael Northern (El Paso, TX: Cinco Puntos Press, Fall 2011)

- “Selections from *Galerie de Difformité*,” *&NOW Awards: The Best Innovative Writing*, eds. Steve Tomasula, Robert Archambeau, Davis Schneiderman (Chicago: &NOW Books, Fall 2009)

SELECTED INTERVIEWS ABOUT MY WORK

- Book reviews about my work, visit: www.gretchenhenderson.com/interviews includes: *New Yorker*, *The Guardian*, *Literary Review*, *TLS* (cover story), *TIME Magazine*, *Maclean's*, *CAA Reviews*, *Choice*, *History Today*, *Pop Matters*, *Girlboss*, *Rumpus*, *Wordgathering*, *Art Libraries Society of North America*, *Boston Music Intelligencer*, *Necessary Fiction*, *HTML Giant*, *El País*, *El Razón*, *El Diario*, *CNN*, *Paris Review*, *Lit Hub*, *Literary Aficianado*, blogs for UK Tate Museums and Library of Congress, & many more.
- “Thinking Aloud,” *BBC Radio* (interview with Laurie Taylor), July 2018
- “Blueprint for Living,” *Australian Radio National* (interview with Jonathan Green), Nov. 2017
- “Sunday Morning,” *Radio New Zealand* (interview with Wallace Chapman), October 2016
- “At Night with Dan Riendeau,” *Calgary Newstalk/Canada* (with Dan Riendeau), October 2016
- “Late Night Live,” *Australia Radio National/ABC* (interview with Phillip Adams), August 2016
- “The Colin McEnroe Show,” *National Public Radio* (interview with Colin McEnroe), Jan. 2016
- “Artist Feature: Giving of Oneself” (by Traci Currie), *Phoenix Rising Collective*, November 2016
- “Operatic Opus,” *C.V. Starr Center*, Washington College Communications, July 2016
- “Newstalk,” *Irish National Radio* (interview with Sean Moncrieff), October 2015
- “The Body Sphere,” *Australia Radio National/ABC* (interview with Amanda Smith), Sept. 2015
- “Visual Essays,” *Essay Daily* (interview by Sarah Minor), November 2014
- “Interview with Gretchen E. Henderson,” *Monkeybicycle* (by Edward Rathke), November 2013
- “A Quest of Questions,” *The Delphi Quarterly* (interview by Joe Ponepinto), April 2013
- “Living Words,” *Fourteen Hills* (interviewed by Kendra Schynert), March 2013
- “The One Who’s Going Home,” *The Collagist* (interview by Joseph Scapellato), October 2012
- “To Tailor This Book Around a Budding Body,” *The Collagist* (by Joseph Scapellato), Jan. 2012
- “Telling It Slant,” *Genesis* (profile by Paul Totah), January 2012
- “Generating Genres,” *Kenyon Review Online* (interview as craft talk), July 2010
- “Galerie de Difformité,” *We Are Homer* (interview by Traci Brimhall), April 2010
- “Tea with the Undertaker,” *The Stentor* (profile by Irene Ruiz Dacal and Madeeha Khan), Feb. 2010
- “Questions of Collaboration,” *Broadsided Press* (interview by Elizabeth Bradfield), 1 December 2009

SELECTED EXHIBITIONS (GROUP)

- Artist: “Toward a Bird’s Eye View: Beyond mine, extracted” (12-minute film) invited for *MINING THE WEST* digital exhibit at Utah Museum of Fine Arts & University of Utah, March 2022-present
- Artist: *Life in the Tar Seeps* (3 of my photographs) selected for *CRITICAL MASS* exhibition at Platform Gallery, University of California, Santa Barbara, 2019-2020
- Curator: *THE LOST MUSEUM OF GEORGETOWN*, Georgetown University Library, June-August 2019
- Artist’s book: *Galerie de Difformité* (my published book-object and augmented digital artist book): invited for *THE CREATIVE PROCESS*, Georgetown University Library, January-May 2019
- Artist: *Galerie de Difformité* (my published book-object and augmented digital artist book): invited for exhibition (and keynote address) in *PULP TO PIXELS: ARTISTS BOOKS RESPOND TO E-BOOKS*, Hampshire College/Five Colleges, Amherst, MA, November 7-16, 2012
- Curator: *WRITING & THE MUSEUM*, Rotch Art & Architecture Library, MIT, December 2012
- Artist: *Galerie de Difformité* (published print/digital book): selected national juried competition by College Book Art Association for *BIBLIOTECH* at San Francisco Public Library, CA, Jan.-Mar. 2012
- Artist: *GALERIE DE DIFFORMITÉ: ALTERED BOOK PROJECT* (curated E. Sheffield, “deforming” my novel), Greenslade Special Collections, Kenyon College, April 2011, April 2012

SELECTED COLLABORATIVE PUBLICATIONS/PROJECTS

- “An Agenda for Research and Action towards Diverse and Just Futures for Life on Earth,” co-authored with C. Wyborn, et al., *Conservation Biology*, November 2020

- “Imagining Transformative Biodiversity Features,” co-authored with C. Wyborn, et al., *Nature Sustainability*, August 2020
- Directed *What is Research?* @ Harry Ransom Center: hrc.utexas.edu/what-is-research, 2020-21
- Co-directed *Museums: Humanities in the Public Sphere*: NEH Institute (with K. Bassi, Professor of Literature/Acting Dean of Humanities, UC-Santa Cruz): museumsneh.ucsc.edu, 2018-19
- Directed *Sites & Sightlines*: digital project w/U. of Utah Library/Digital Scholarship, Torrey House Press (eds. M. Wentling & T. Cunningham); supported by Environmental Humanities, Utah Division of Arts & Museums, Sustainable Campus Initiative Fund: sitesandsightlines.org, 2018-19
- “The Pilgrimage Project: Speculative Design for Engaged Interdisciplinary Education,” *Arts and Humanities in Higher Education*, co-authored with J.R. Osborn, E. Barba, L. Strong, L. Kadish, 2017
- *Unstitched States*: co-directed digital arts project w/A. Dalton (faculty at Art Center College of Design) and multiple contributors, 2017
- *Correspondences*: art+text collaboration with artist S. Iliescu (faculty at U of Virginia), 2013-2015 w/commissioned catalogue essay on her art exhibit at Gallery Molly Krom, New York, Fall 2014
- *Sixteen Songs from Marvellous Things*: artist book by E. Sheffield with my text, Unit IV Books, 2013 (exhibited “Presentation/Publication/Installation,” CBAA Exhibit, Salt Lake City, UT), Jan. 2014
- *Cistern*: film by artist C. Esslinger (faculty Kenyon College) with my text, dance by K. Radella, 2012 (for Ohio Shorts Festival, Wexner Center for the Arts, Ohio State Univ. & other exhibitions), 2013
- *People of the Book*: curated interview series for *Ploughshares* blog (with digital humanists, curators, artists, librarians), 2013-2014: blog.pshares.org/index.php/tag/people-of-the-book/
- *Unbound: Speculations on the Future of the Book*, co-directed international symposium and blog series (with postdoctoral fellow A. Borsuk) at MIT, 2012: futurebook.mit.edu.
- *MetaCatalogue*: co-incubated Digital Humanities project at Harvard University’s metaLAB, Fall 2012
- “Conversation on *Ice Floe*: Intimacy, Distance, and the Shape of Space” (with artist W. Jacob, architect H. Bauman, & scholar R. Garland-Thomson), Boston Museum of Fine Arts, April 2012
- “Ursa,” poem (with art by E. Schurink), *Cryptozoo* (Proteotypes Press), 2012
- “Anti-trailer” *Galerie de Difformité* (film: C. Esslinger) 2011: difformite.wordpress.com/antitrailer/
- “Wreckage: I,” poem broadside (with artist E. Terhune), Broad-sided Press, Dec. 2009
- “Wreckage: IX,” poem broadside (letterpress/art by L. Salmi), Red Dragonfly Press, Sept. 2008
- Web site for *Galerie de Difformité*: <http://difformite.wordpress.com> (multiple collaborators)

INVITED PRESENTATIONS

- “Life in the Tar Seeps: A Spiraling Ecology from a Dying Sea,” invited feature speaker for Tanner Humanities Center’s 75th anniversary, University of Utah, Salt Lake City, UT, scheduled April 2023.
- “Ugliness Returned: *Woman-Ochre* in the History of Art,” invited lecture, University of Arizona Museum of Art, Tucson, AZ, scheduled March 2023.
- “Environmental Writing as Embodied Research: An Ecocinema,” Global Humanities Institute: “Climate Justice & Problems of Scale,” Consortium for Humanities Centers & Institutes, August 2022.
- “Slow Listening: Retuning Attentions in the Climate Crisis,” Dell Medical School Arts and Humanities, University of Texas at Austin, November 2021
- “Am I on Mars or Great Salt Lake?” with Great Salt Lake Institute & NASA (online), Feb. 2021
- “Narratives for Biodiversity Revisited,” with Luc Hoffmann Institute/WWF, multiple places, May 2019-20
- “Life in the Tar Seeps: Tectonic Essays,” Tanner Center for the Humanities, Salt Lake City, UT, Feb. 2019
- “Tectonic Essays & Tar Seeps,” Taft-Nicholson Center for Environmental Humanities, MT, June 2018
- “Sites & Sightlines: Collective Thinking in the Anthropocene,” EH, University of Utah, April 2018
- “Thinking Like a Crosswalk,” Tanner Center for the Humanities, University of Utah, UT, March 2018
- “The Art of Attention: Notes toward an Aesthetic Ecology,” Awe and Attention Symposium, University of Utah, Salt Lake City, UT, February 2018

- Distinguished Speaker: “Ugliness: Cultural Views on Art,” Dept. of Art History, Rutgers Univ., Nov. 2016
 “A Chorus of Voices: Running the Gamut in Creative Nonfiction,” Annual Speaker in Creative Nonfiction, Murray State University, Murray, KY, October 2016
 “Performing the Archive: As Opera,” JCB Library, Brown University, Providence, RI, March 2016
 “Ugliness: Body and Gender in Nineteenth-Century Art,” Art History, Georgetown University, Oct. 2015
 “Poetics of Embodiment: Shapes of Space,” College-wide Lecture, Knox College, Galesburg, IL, April 2015
 “Composers Forum” and other forums through MIT’s Council for the Arts (with composer E. Ruehr and conductor B. Wells), MIT, Cambridge, MA, October-November 2014
 “(de)Forming Histories: Experimenting with Text+Image,” Berea College, Berea, KY, September 2014
 Annual Harder Endowed Lecture: “(un)Writing the Book,” Boston Athenaeum, MA, May 2014
 “Difformité and the Monstrous,” Hamilton College, Clinton, New York, October 2013
 Keynote Speaker/Performer: “Difformité and New Media Poetics,” Vegas Valley Poetry Celebration, Las Vegas, NV, September 2013
 “Difformité as metaIntervention,” Purple Blurb Digital Writing Series, MIT, Cambridge, MA, April 2013
 “Books Unbound: Future Visions of the Book,” Conference on the Future of Book Publishing, organized by the Austrian Federal Economic Chamber, with MIT Industrial Liaison Program, March 2013
 Keynote Speaker: “This is ~~Not~~ a Book: Melting across Bounds” for “Non-Visible and Intangible: Artists Books Respond to E-Books,” Five Colleges Symposium, Hampshire College, MA, November 2012
 “Writing Movement/Moving Words” (with dancer M. Steele), Boston Center for the Arts, Nov. 2012
 “Wh[a]t is a Book: Dissolution in the Badlands,” NY Art Book Fair, PS1/MoMA, New York, Sept. 2012
 Keynote Reading: “Deforming Galerie de Difformité,” Comparative Literature Symposium on “Poesis and Techne,” Princeton University, Princeton, NJ, May 2012
 “Deforming Histories through Media and Communications,” New York University, NY, April 2012
 “Galerie de Difformité: A Book Grows Out of Itself,” Lilly Library, Indiana University, IN, March 2012
 “Galerie de Difformité + Exhibits,” Proteus Gowanus: Interdisciplinary Gallery and Reading Room, Brooklyn, NY, December 2011
 “Verbal ‘Exhibits’ from *Beauty is a Verb: The New Poetry of Disability*,” Work Gallery/University of Michigan School of Art and Design, Ann Arbor, MI, November 2011
 “Deforming Difformité,” Faculty Readings from Writing & Humanistic Studies, MIT, November 2011
 “The Book as Body, The Body as Book,” Lake Forest College, Lake Forest, IL, March 2010
 “Exhibits: Deforming the *Galerie*,” Kenyon Review/NEA Festival, Gambier, OH, November 2009 (other invited presentations at Kenyon College include English and Art History, 2010-2016)

SYMPOSIA & CONFERENCE PRESENTATIONS

- “Toward a Bird’s Eye View: Beyond mine, extracted,” Humanities Institute Symposium, UT-Austin, May 2022—Selected after for CHCI Digital Exhibit on “How Do You Do Public Humanities?”
 “*Spiral Jetty*: Resisting Reduction by Virtual Reproduction,” ASLE Conference (online), August 2021
 “What is Research?/D.A.R.E. to Research (Diversity Awards for Research Engagement),” Consortium of Humanities Centers and Institutes Conference (online), May 2021
 “A Sense of Urgency,” ASLE Spotlight/ *Association for the Study of Literature & Environment* (online), May 2021
 “Narratives of Climate and Change,” American Society of Environmental History (online), April 2021
 “Walking the Tar Seeps near *Spiral Jetty*,” conference on “A New Poetics of Space: Literary Walks in Times of Pandemics and Climate Change,” Mid Sweden University (online), Dec. 2020
 “Intermedia Genres: Breathing Lessons in Changing Climates,” &NOW Festival of New Writing, University of Notre Dame, South Bend, IN, October 2018
 “Essaying Beyond the Page: Creative Nonfictions that Engage Nontraditional Media,” AWP/Association of Writers and Writing Programs Conference, Tampa, FL, March 2018
 “Shared Spaces: Embodied Poetics and Aesthetic Ecologies,” Creative Writing Studies Conference, Warren Wilson College, Asheville, NC, September 2016
 “In the Temples of Histories,” AWP/Association of Writers Conference, Seattle, WA, February 2014
 “Deforming Violence through Fiction: Women Writing Violence,” AWP/Association of Writers and Writing Programs Conference, Seattle, WA, Feb 2014 (qtd. in Oct/Nov 2016 *The Writer’s Chronicle*)

- “White Space as Silence, White Noise as Music,” &NOW Conference of Innovative Writing & Literary Arts, University of Colorado, Boulder, CO, September 2013
- “(un)Making the Artists’ Book: Turning the Page to the Future,” Art Libraries Society of North America Conference, Pasadena, CA, April 2013
- “Varieties of Silence,” Northeast Modern Languages Association Conference, Boston, MA, March 2013
- “metaCATALOGUE,” Days of Digital Humanities Conference, Boston, MA, March 2013
- “Can You Hear Us Now?: 13 Notes Toward Listening,” AWP/Assn. of Writers Conference, March 2013
- “Disability Studies as Interdisciplinary Intervention,” MLA Conference, Boston, MA, January 2013
- “Turning (dis)Ability Inside Out,” MLA/Modern Language Association Conference, Boston, MA, Jan. 2013
- “Collaborative Communities” (Panel Chair), &NOW Innovative Writing Festival, UC-San Diego, Oct 2011
- “Generating Genres: Hybrid Writing, Collaborating, Practicing Play,” craft talk for Kenyon Review Writers Workshop, Gambier, OH, June 2011
- “Ugly Face Club: Aesthetic Discourse,” Assn. of Art Historians Conference, Warwick, UK, March 2011
- “Reading Text as Object: A Collaborative Project in Pedagogy,” College Book Art Association Conference, Bloomington, IN, January 2011
- “You Are Here: Exhibits,” &NOW Conference of Innovative Writing & Arts, U. of Buffalo, NY, Oct. 2009
- “Disability in Art History: Changing Social Perceptions” (with B. Johnstone), Center for Arts & Humanities, University of Missouri, February 2007.
- “Suggestions of Structure: (dis)Abling Narrative,” Assn. of Literary Scholars & Critics, Boston, Nov. 2005
- “Presence in Absentia: A Cartographic View of *Bartleby, the Scrivener*,” College English Association Conference, Indianapolis, IN, April 2005
- “*Stream of Consciousness to Babbling Brook: Considering a New Definition*,” American Comparative Literature Association Conference, Penn State, PA, March 2005

ADDITIONAL SAMPLING OF CREATIVE WRITING READINGS

Multiple locations—a sampling: Wild Idaho! Podcast (February 2021); University of Utah/Creative Writing Faculty Reading, Salt Lake City, UT (April 2018); Kenyon Review Writers Workshop/Visiting Writer Reading, Gambier, OH (June 2016); Kramerbooks, Washington, DC (May 2016); Athens Centre/NEH Summer Institute, Athens, Greece (July 2014); Kenyon Review Writers Workshop/Instructors Reading, Gambier, OH (June 2014); &NOW Festival of Literary Arts, UC-Boulder, CO (September 2013); Kenyon Review Writers Workshop/Instructors Reading, Gambier, OH (June 2013); *The Kenyon Review*/Kenyon College, Gambier, OH (March 2013); multiple AWP off-site readings across different years; Lorem Ipsum Bookstore, Cambridge, MA (June 2012); Berry College, Rome, GA (April 2012); Flying Object, Hadley, MA (April 2012); Proteus Gowanus: Interdisciplinary Gallery/Reading Room, Brooklyn, NY (December 2011); Work Gallery/U of Michigan School of Art and Design, Ann Arbor, MI (November 2011); Kenyon Review Reading Series, Gambier, OH (November 2011); &NOW Festival of New Writing, UC-San Diego, CA (October 2011); R.J. Julia Bookstore, Madison, CT (October 2011); Kenyon Review Writers Workshop/Fellows Reading (June 2010); *Kenyon Review*/NEA Literary Festival, Gambier, OH (November 2009); &NOW Conference of Innovative Literary Arts, University of Buffalo, NY (October 2009). Earlier readings at Vermont Studio Center (Johnson, VT), Virginia Center for the Creative Arts (Amherst, VA), University of Missouri (Columbia, MO), Cornell University (Ithaca, NY), Columbia University (New York, NY), etc.

SELECTED ACADEMIC & COMMUNITY-BASED SERVICE

Mindful Leadership Training Certification, Spirit Rock Insight Meditation Center, CA, Aug.-Dec. 2021

Lead of ACT Seed Grant (Actions to promote Community Transformation), Harry Ransom Center and Office of Diversity, Equity & Inclusion, University of Texas at Austin, 2020-2021

Team Member, PlanetTexas: “Networks for Hazard Preparedness and Response,” UT-Austin, 2020-2021

Peer Reviewer (incl. Cornell UP, *ISLE* journal, HRC and OSGF Fellowships, and others), 2019-2022

Artist-in-Residence, Georgetown U. Medical Arts & Humanities Program, Washington, DC, 2019-2021

Affiliate Faculty, Georgetown Environment Initiative, Georgetown U., Washington, DC, 2019-2020

Supervisor, Lannan Research Associate/Center for Poetics & Social Practice, Georgetown U., 2019-2020

Co-Director, NEH Summer Institute for College and University Professors, “Museums: Humanities in the Public Sphere” (in collaboration with The Humanities Institute at UC-Santa Cruz), 2018-2019

Steering Committee Faculty Representative, Mellon Foundation Grant: “Landscape, Land Art, and the American West,” University of Utah, Utah Museum of Fine Arts and Marriott Library, 2018-2019
Co-PI, “The Pilgrimage Project,” Georgetown University, Washington, DC, 2015-2016
Faculty Collaborator, NEH Digital Start-Up Grant, HyperStudio, MIT, Cambridge, MA, 2013
Founder, HyperStudio Fellows Program in Digital Humanities, MIT, Cambridge, MA, 2013
Guest Curator, Purple Blurb Digital Writing/Reading Series, MIT, Cambridge, MA, Spring 2013
Co-Director of international Symposium on “Unbound: Speculations on the Future of the Book,” MIT (sponsors: Mellon Foundation, MIT School of Humanities, Arts, and Sciences, Comm. Forum, Council for the Arts, HyperStudio, Depts. of Writing, Literature, Comparative Media), May 2012
Juror, Ilona Karmel Writing Prize in Poetry, MIT, 2012-13
Peer reviewer of proposals, Electronic Literature Organization Conference, 2012
Juror, James Michael Prize in Playwriting, Kenyon College, 2010
Consultant, “The Body Project” (interdisciplinary graduate conference), University of Missouri, 2008
Member, Search Committee for Professor of English/American Poetry to 1900, Univ. of Missouri, 2006
Officer, Graduate Studies Committee, English Department, University of Missouri, 2006-2007
Reviewer of Proposals, National Endowment for Humanities, Summer Institutes & Seminars, DC, 2003
Faculty Advisory Board, Bellarmine College Preparatory (appointed by Principal), 1999-2000
Leader of 3-week European trip for students from Bellarmine College Preparatory, Summer 1998
Steering Committee & Organizer of Speaker Series, Princeton Women’s Network of N. California, 1997-99
Interviewer, Princeton University, Alumni Schools Committee, 1998-2000, 2013-14, 2021
Representative, Undergraduate Advisory Committee for History Department, Princeton University, 1996-97
Representative, Undergraduate Advisory Committee for American Studies, Princeton University, 1996-97

SELECTED VOCAL/MUSIC EXPERIENCE

Librettist for composer E. Ruehr (operas *Cassandra in the Temples* and *Crafting the Bonds*), MIT, 2013-2021
Soloist & Soprano Section Leader of Chapel Choir, Union Theological Seminary, New York, NY, 2002-04
Soprano, Camerata New York performance at Carnegie Hall, March 2002
Vocal Coach for Dramatic Arts Program, Bellarmine College Preparatory, 1998-2000
Creator & coordinator of Benefit Concert (15 singing groups), Princeton U’s 250th anniversary, Spring 1996
President, soloist, and soprano of Princeton University Chapel Choir, 1993-1997
Soprano & Social Chair of a *cappella* group, Roaring 20, 1994-1996
University courses (composition, ethnomusicology, conducting, opera, performance, & more), 1993-1995
Soprano, San Francisco Conservatory of Music, Summer Music West (opera workshop), 1994
Soprano in Princeton University Glee Club, 1993-94
Graduate in Voice, Pre-College Division, San Francisco Conservatory of Music, San Francisco, CA, 1993
Graduate & Section Leader, San Francisco Girls Chorus (intl. touring, youth roles in SF Opera), 1983-1992
Additionally many years of experience as ringer/paid professional singer for congregations across denominations.

SELECTED PROFESSIONAL MEMBERSHIPS

Association for Writers & Writing Programs, American Alliance of Museums, National Press Club,
Association for the Study of Literature and Environment, Modern Language Association, College Art
Association, Phi Beta Kappa, among others.

REFERENCES

Available upon request.