Jen Bervin Born 1972, Iowa. Lives and works in Marseille, France www.jenbervin.com

Fellowships and Awards

Jan Michalski Fondation Residency Program, Montricher, Switzerland, 2026
Radcliffe Institute for Advanced Study Fellowship, Harvard University, 2025–2026
The Beinecke Rare Book and Manuscript Library at Yale University,
Edith and Richard French Research Fellowship, Sept. 2023–May 2024
Houghton Library Visiting Fellowship, Harvard University, January 2024
American Antiquarian Society Visiting Fellowship, 2023
Lawrence Sterne Trust, Shandy Hall, Coxwold, North Yorkshire, UK, 2023
MASS MoCA Studio Residency Program with A Published Event and Tender, 2022
Fleck Fellowship, Leighton Artist Studios, Banff Centre for Arts and Creativity, 2022
SETI Institute Artist in Residence, 2016–2019
Provost Fine Arts Fellow, Rhode Island School of Design 2018–2019
Vermont Studio Center Visiting Artists and Writers Program, 2019, 2016
Artist in Residence, Alice Kaplan Institute for the Humanities, Block Museum of Art, Northwestern University, 2018
Foundation for Contemporary Art, Emergency Grant, Tbilisi, Georgia, 2017
Asian Cultural Council Mandarin Oriental Arts Fellowship, 2016
Rauschenberg Foundation Residency, 2016
Lucas Artist Residency Program Fellowship, Montalvo Arts Center, 2016
Fitt Artist in Residence, Literary Arts, Brown University, 2015
The University of Arizona Poetry Center, Artist in Residence, 2015
Poetry Foundation Pegasus Award for Criticism Finalist, 2014
Bogliasco Fellowship, Liguria Study Center, Italy, 2014
Creative Capital Foundation Literature Grant, 2013
The Josef and Anni Albers Foundation Residency, 2009, 2012
Artist in Residence, Book Art and Creative Writing Program, Mills College, 2012
Von Hess Visiting Artist at the Borowsky Center for Publication Arts, 2012
Visual Studies Workshop Residency, 2010
New York Foundation for the Arts Poetry Fellowship, 2007
Camargo Foundation Core Fellowship, France, 2006
MacDowell Residency Fellowship, 2006
Dickinson Research, Mellon Research Grant, Pratt Institute, 2005
Dickinson Research, Mellon Travel Grant, Pratt Institute, 2005
Centrum Arts Residency, Port Townsend, WA, 2004
The Center for Book Arts, Fine Printing and Letterpress Workshop Fellowship, 2003
Academy of American Poets, Edward M. Lannan Prize, 2000

Selected Solo Exhibitions

2026 *Reading Material: The Book Art of Jen Bervin*, curated by Anna Simon and Maggie McLaughlin, The Kohler Art Library, University of Wisconsin, Madison
2025 *Shift Rotate Reflect,* curated by Kendra Paitz, University Galleries of Illinois State University
2023 *Source*, Catharine Clark Gallery, San Francisco, California
2021 *Doing and Undoing*, Catharine Clark Gallery, San Francisco, California
2020 *Shift Rotate Reflect, Selected Works (1997-2020)*, curated by Kendra Paitz, supported by a NEA Art Works –Visual Arts Grant and the Andy Warhol Foundation for the Visual Arts at University Galleries of Illinois State University, Normal, Illinois
2019 *Jen Bervin: Silk Poems*, curated by Christopher Mattison, University Museum and Art Gallery, The University of Hong Kong, Hong Kong
2018 *Iowa Artists: Jen Bervin*, curated by Alison Ferris, I.M. Pei Sculpture Gallery, Des Moines Art Center, Des Moines, Iowa

2017 *Tactile Language*, curated by Michael Wendt, Woodland Pattern, Milwaukee, Wisconsin
2016 *Tiraz*, curated by Jenny Gerow, BRIC Arts, Brooklyn, New York
2015 *One Line of Text (to Be Read from Needle Holes)*, curated by Sophia LaCava-Bohanan, Granoff Center for the Creative Arts, Brown University, Providence, Rhode Island
2014 *Weaving Drafts*, University of Utah Marriott Library, Salt Lake City, Utah
2011 *Jen Bervin: Weaving at Gridspace*, curated by Charles Goldman, Gridspace, Brooklyn, NY
2007 *The Dickinson Fascicles*, curated by Nora Wendl, Broad Street Gallery, University of Georgia, Lamar Dodd School of Art, Athens, Georgia
2006 *The Dickinson Fascicles,* Camargo Foundation, Cassis, France
1995 Installation by Jen Bervin, curated by Christi Atkinson, The Soap Factory, Minneapolis, MN

Selected Group Exhibitions

2026 *Unworlding,* curated by Racial Imaginary Institute, Friche la Belle de Mai, Marseille, France
2026 *The Aldrich Decennial: I Am What Is Around Me*, curated by Amy Smith-Stewart and Caitlin Monachino, The Aldrich Contemporary Art Museum, Ridgefield, CT
2026 *Treasures*, curated by Carolyn Vega, Madeleine Viljoen and others, New York Public Library
2026 *Run Fast, Bite Hard*, curated by Anton Stuebner, Catharine Clark Gallery, San Francisco, CA
2025 *SPACE: Internal Illuminations,* Fotografiska Shanghai, China
After Words, curated by Steve Clay and MC Kinniburgh, The Grolier Club, New York, NY
2024 *Up the Hill Backwards: Embracing Queer Indeterminacy*, Catharine Clark Gallery
2024 *Textile Tactics: Material, Method, and Concept in Artists' Publications*, curated by Heather Gendron, Robert B. Haas Family Arts Library, Yale University, New Haven, CT
2023 *Weaving at Black Mountain College: Anni Albers, Trude Guermonprez, and Their Students,* Black Mountain College Museum + Arts Center, Asheville, North Carolina, publication
2023 *Claudia Rankine: PLOT*, Chelsea Space, London, UK
2022 *Woodland Pattern Retrospective*, Milwaukee Institute of Art & Design, Wisconsin
2021 *MOMENTA: Biennale de l'Image*, curated by Stefanie Hessler, Maude Johnson, Himali Singh Soin, and Camille Usher, Montreal, Quebec, publication
2021 *Untitled Art Miami Beach*, Catharine Clark Gallery, Miami Beach, Florida
2021 *Open Field: Nine Artists Respond to the Ideals of Black Mountain College,* Catharine Clark Gallery, San Francisco, California
2020 *An Infinite and Omnivorous Sky*, curated by Kendra Paitz, University Galleries of Illinois State University, Normal, Illinois, publication
2020 *The Critics' Gallery: The Manuscript as Critical Object,* Beinecke Rare Book & Manuscript Library, Yale University, New Haven, CT, publication
2020 *Participating Witness: The Poetics of Granary Books*, curated by Steve Clay and Mary Catherine Kinniburgh, Poets House, New York, New York
2019 *Bookworks,* curated by Dina Deitsch, Chiara Pidatella, Emily Chun, and Kevin Vogelaar, Tufts University Art Galleries, Medford, Massachusetts
2018 *Text and Textile,* curated by Kathryn James, Melina Moe, Katie Trumpener, Yale University, Beinecke Rare Book & Manuscript Library, New Haven, Connecticut
2018 *Eavesdropping*, Ian Potter Museum of Art, Melbourne, Australia, traveled to City Gallery Wellington, Aotearoa / New Zealand (2019), featured "Cosmic Static' a collaborative sound work with artists Fayen d'Evie, Bryan Phillips, and Andy Slater, and astrophysicists Laurance Doyle, SETI Institute, and Jim Palfreyman, University of Tasmania, publication
2018 *Biodesign: From Inspiration to Integration* curated by William Myers & The Nature Lab, Rhode Island School of Design, Providence, Rhode Island
2018 *Under Erasure,* curated by Heather and Raphael Rubinstein, Pierogi Gallery, New York, NY
2017 *Ravel/Unravel: Hidden Processes,* curated by Lydia Matthews, Magda Guruli, and Chuka Kuprava, Artisterium 10, Tbilisi, GEORGIA
2017 *Weaving the Written Word: A Collaboration with Designer Cristina Gitti,* MATTA, New York, NY
2017 *Tie Up, Draw Down,* curated by Natalie Campbell and Carissa Carman, Center for Craft,

Creativity and Design, Asheville, North Carolina

2017 *I'm Nobody! Who Are You? The Life and Poetry of Emily Dickinson,* curated by Carolyn Vega, The Morgan Library & Museum, New York, New York, publication

2016 *Explode Everyday: An Inquiry into the Phenomena of Wonder*, curated by Denise Markonish and Sean Foley, MASS MoCA, North Adams, Massachusetts, publication

2016 *Strange Oscillations and Vibrations of Sympathy* curated by Kendra Paitz, University Galleries of Illinois State University, Normal, Illinois, publication

2016 *Recent Acquisitions,* lead curator George Miles, Beinecke Rare Book & Manuscript Library, Yale University, New Haven, Connecticut, September–December 2016

2016 *BRIC Biennial: Bed Stuy/Crown Heights Edition,* curated by Jenny Gerow and Elizabeth Ferrer, BRIC Arts, Brooklyn, New York

2015 *Pangrammar*, curated by Prem Krishnamurthy*,* P! Gallery, New York, New York

2015 *The Book Undone: 30 Years of Granary Books,* curated by Karla Nielsen and Sarah Arkebauer, Columbia University, New York, New York

2015 *Stacks: Three Decades of Writing Fellows with an Installation by Anne Muntges,* curated by David C. Terry, NYFA Gallery, Brooklyn, New York

2015 *mit ðə detə/: Source Materials Visualized,* curated by Alexander Campos and Heidi Neilson, Center for Book Arts, New York, New York

2015 *Material Fix,* curated by Alison Ferris, John Michael Kohler Art Center, Sheboygan, WI

2015 *From Line to Constellation,* curated by Francesca Capone, Cohen Gallery, Brown University, Providence, Rhode Island

2014 *Behind the Personal Library: Collectors Creating a Canon,* curated by Alexander Campos, Johanna Drucker, Jae Jennifer Rossman, and Tony White, Center for Book Arts, New York

2014 *Under the Wings of Artemis: Scholars, Artists and the Places Between,* curated by Lauren Dudley and Sandra Kroupa, University of Washington Special Collections Library, Seattle

2014 *Water,* curated by Reanimation Library/Gowanus Branch, Proteus Gowanus, Brooklyn, NY

2013 *"Forever – is composed of Nows –": Jen Bervin, Lesley Dill, and Spencer Finch,* curated by Katherine Litwin, Poetry Foundation, Chicago, Illinois

2013 *Sculpture for the Ear*, Temple Contemporary, Tyler School of Art, Philadelphia, Pennsylvania

2013 *Winter Reading,* curated by Karen Schiff, Diane Birdsall Gallery, Old Lyme, Connecticut

2012 *Postscript Writing After Contemporary Art, curated by* Nora Burnett Abrams and Andrea Andersson, Museum of Contemporary Art Denver, traveled to The Power Plant, Toronto, ON (2013); The Eli and Edythe Broad Art Museum, MI (2014), publication

2012 *HELP/LESS, curated by* Chris Habib, Printed Matter, New York, New York

2012 *Art as Meditation,* OSilas Gallery, Concordia College, Bronxville, New York

2011 *This Object Has Been Removed,* a collaboration with Christina Davis and others, part of "Bizarre Animals 2.0: An Evening of Contemporary Art Interventions" curated by Tom Scanlon Harvard Museum of Natural History, Harvard University, Cambridge, Massachusetts

2011 The *Emblem of My Work,* The Laurence Sterne Trust, Shandy Hall, North Yorkshire, England

2011 *Object Poems,* curated by David Abel, 23 Sandy Gallery, Portland, Oregon

2011 *Telefone Sem Fio: Word-Things of Augusto de Campos Revisited,* curated by Michelle Levy, The Elizabeth Foundation for the Arts, New York, New York

2011 *Emily Dickinson at Poets House: Dickinson Manuscripts from the Donald & Patricia Oresman Collection* and *Jen Bervin's Dickinson Composites*, Poets House, New York, NY

2010 *The Perverse Library,* The Laurence Sterne Trust, Shandy Hall, North Yorkshire, England

2010 *Elements of Style: Fashion and Form at the Beinecke,* curated by Louise Bernard, The Beinecke Rare Book & Manuscript Library, Yale University, New Haven, Connecticut

2010 *Speaking Volumes*, John Michael Kohler Art Center, Sheboygan, Wisconsin

2010 *A Million Random Digits,* curated by Reanimation Library, Gridspace, Brooklyn, New York

2010 *17 Ugly Years of Ugly Duckling Presse,* UDP@ PS1/MOMA, Queens, New York

2010 *Collections as Evidence of Now*, curated by Shelly DiCello and Margot Ecke, Zygote Press and Gallery, Cleveland, Ohio
2009 *Threads : Interweaving Textu[r]al Meaning, curated by* Lois Morrison and Alexander Campos, Center for Book Arts, New York, New York
2009 *A Black Page,* The Laurence Sterne Trust, Shandy Hall, North Yorkshire, England
2009 *Reading in Installments: Book Arts Meets Installation,* curated by Elysa Voshell, The Center for Emerging Visual Artists, Philadelphia, Pennsylvania
2009 *On Clouds,* curated by James Walsh, Observatory, Brooklyn, New York
2008 *Text / Messages: Books by Artists, curated by* Siri Engberg and Rosemary Furtak, Walker Art Center, Minneapolis, Minnesota
2008 *History Room: 20 Years of No Name and the Soap Factory curated by* Andy Sturdevant, The Soap Factory, Minneapolis, Minnesota
2008 *Less Is More: The Poetics of Erasure,* curated by Bill Jeffries and Ariana Kelly, Simon Fraser University Gallery, Burnaby, BC, Canada, publication
2008 *Mend* curated by Sasha Chavchavadze, Proteus Gowanus, Brooklyn, New York
2007 *Narrative Thread,* Donna Seager Gallery, San Rafael, California
2007 *Viewing MacDowell: Works by Recent MacDowell Colony Artists,* curated by Rachel Garceau, Sharon Arts Center, Peterborough, New Hampshire
2007 *Library*, curated by Andrew Beccone, Maddy Rosenberg, Proteus Gowanus, Brooklyn, NY
2006 *Five Contemporary Visual Poets:* Mary Ruefle, Jen Bervin, Joshua Beckman, Nico Vassilakis, and Robert Seydel , curated by Wave Books, Wright Exhibition Space, Seattle, Washington
2006 *Many Happy Returns,* curated by Michael Smoler and Justin Veach, High Energy Constructs, Los Angeles, California
2006 *The Way We Live Now,* CU Art Museum, University of Colorado, Boulder, Colorado
2001 *Pictures of the Passing Word,* curated by Michael Smoler, Boulder Museum of Contemporary Art, Boulder, Colorado
1996 *You Are Here,* curated by Jo Hormuth, The School of the Art Institute, Gallery 2, Chicago, IL
1995 *The Book Unbound,* The School of the Art Institute of Chicago, Illinois
1993 *Dyke Underbelly,* Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN
1992 *Women, Art, and Politics,* University of Minnesota, Minneapolis, Minnesota

Selected Collections

The J. Paul Getty Museum
Walker Art Center
The Morgan Library & Museum
The Metropolitan Museum of Art
Brooklyn Museum
Beinecke Rare Book and Manuscript Library, Yale University
Stanford University
John Hay Special Collections Library, Brown University
Sackner Archive of Concrete and Visual Poetry
The Joan Flasch Artists' Book Collection, School of the Art Institute of Chicago
Mandeville Special Collections Library, University of California at San Diego
The Bancroft Library, University of California, Berkeley
University of Washington, Seattle
University of Utah, Salt Lake City
The University of Arizona Poetry Center
University of Denver
Louisiana State University
Emory University
University of Minnesota, Minneapolis
University of Iowa, Iowa City

University of Wisconsin, Madison
Western Michigan University
University of Michigan, Ann Arbor
Houghton Library, Harvard University
Boston Athenaeum
Tufts University
Smith College
Amherst College
University of Rochester
State University of New York, Buffalo
New York Public Library
Columbia University
Princeton University
University of Pennsylvania
Lafayette College
University of Delaware
Library of Congress, Washington, DC
Simon Fraser University, British Columbia, Canada
York University, Toronto, Canada
University of Alberta, Canada
British Library, London, United Kingdom
Bibliothèque Nationale de France, Paris, France

Publications

Concordance Omission. Artist book edition. New York: Granary Books, 2023
The Sea. Artist book + 1 AP, 2023
Silver. Poetry trade book. Hobart, Tasmania: Lost Rocks/A Published Event, 2021
Jen Bervin: Shift Rotate Reflect, Selected Works (1997-2020), Kendra Paitz, ed. (supported by the NEA and Andy Warhol Foundation for the Visual Arts) essays by Kendra Paitz and Jayme Collins; conversations with Claudia Rankine, Charlotte Lagarde, and Jen Yee; University Galleries of Illinois State University, 2022
Silkedigte (*Silk Poems*). Poetry trade book. Danish translation by Andreas Vermehren Holm, Copenhagen: Forlaget Virkelig, / Lab for Aesthetics and Ecology, 2020
絲詩 (*Silk Poems* excerpt). Poetry trade book. Chinese translation by Shelby K.Y. Chan, bilingual edition, IPNHK, The Chinese University of Hong Kong Press, 2019
7S (*Seven Silks)*. Artist book edition. New York: Granary Books, 2018
Silk Poems. Poetry trade book. New Museum Book of the Year. New York: Nightboat Books, 2017; 2nd, 2019; 3rd, 2026
Nät. (*Nets*) Swedish translation by Niclas Nilsson. Poetry book. Malmö: Ramus Editions, 2017
აბრეშუმის ლექსები, (*Silk Poems*) collaborative Georgian translation*,* Lydia Matthews and Arpi Adamyan, eds. Tbilisi: Artisterium 10, 2017
Emily Dickinson: Envelope Poems. New York: Christine Burgin / New Directions, 2016
Sølvbogen (*The Silver Book)*. Poetry trade book. Danish transl. by Andreas Vermehren Holm, Copenhagen: Forlaget Virkelig, 2014
Draft Notation. Artist book edition. New York: Granary Books, 2014
The Gorgeous Nothings: Emily Dickinson's Envelope Poems, Poetry/ scholarship trade book. New York: Christine Burgin / New Directions, 2013. Book of the Year selection in *Hyperallergic*, *The New Yorker*, and the *Times Literary Supplement*
The Gorgeous Nothings: Emily Dickinson's Envelope-Poems. Artist book edition. New York: Granary Books, 2012
The Dickinson Composites. Artist book edition. New York: Granary Books, 2010

The Silver Book. Poetry chapbook. Brooklyn: Ugly Duckling Presse, 2010
The Desert. Poetry. Artist book edition. New York: Granary Books, 2008
A Non Breaking Space. Poetry. Artist book. Brooklyn: Ugly Duckling Presse, 2005, web-only
Nets. Poetry trade book. Brooklyn: Ugly Duckling Presse, 2004; 11th printing, 2019
The Red Box. Poetry. Artist book edition. New York: Represented by Granary Books, 2004
Under What Is Not Under. Poetry. Potes & Poets, 2001

Catalogues and Anthologies

Georgia O'Keeffe: In New Light. Art catalogue, commissioned conversation. Radius Books, 2026
The Aldrich Decennial: I Am What Is Around Me, Amy Smith-Stewart and Caitlin Monachino, eds. The Aldrich Contemporary Art Museum, 2026
Weaving at Black Mountain College: Anni Albers, Trude Guermonprez, and Their Students. Art catalogue. Michael Beggs and Julie J. Thomson, eds., Yale University Press, 2023
An Infinite and Omnivorous Sky, edited by Kendra Paitz, University Galleries of ISU, 2023
Jen Bervin: Shift Rotate Reflect, Selected Works (1997-2020), Kendra Paitz, ed. (supported by the NEA and Andy Warhol Foundation for the Visual Arts) essays by Kendra Paitz and Jayme Collins; conversations with Claudia Rankine, Charlotte Lagarde, and Jen Yee; University Galleries of Illinois State University, 2022
MOMENTA: Biennale de l'Image, edited by Stefanie Hessler, Maude Johnson, Himali Singh Soin, and Camille Usher, Montreal, Quebec, Kerber Verlag, 2021
Silk Poems: Jen Bervin. University Museum Art Gallery, The Univ. of Hong Kong, Getty Publications, Quire, e-book, 2020.
Eavesdropping: A Reader. James Parker and Joel Stern, eds., Liquid Architecture, 2019
Speech and Silence (Thirty Volume Boxed Set), Chris Song, Lucas Klein, and Shelby Chan, eds. International Poetry Nights in Hong Kong, The Chinese Univ. of Hong Kong Press, 2019
Speech and Silence (Single-Volume Anthology), Shelby K. Y. Chan, Gilbert Fong, Lucas Klein, Christopher Mattison, Chris Song, and Ling Wang, eds. International Poetry Nights in Hong Kong, The Chinese University of Hong Kong Press, 2019
Tidsskrift for naturkritik. Danish translation of Silk Poem excerpt by Andreas Vermehren Holm, Forlaget Virkelig, 2019
Artists and their Books, Books and their Artists. Marcia Reed, Glenn Phillips, eds., Getty Research Institute, 2018
The Book. Amaranth Borsuk, MIT Press, 2018
Text and Textile. Kathryn James, Melina Moe, and Katie Trumpener, eds., Yale University, Beinecke Rare Book & Manuscript Library, 2018
Postscript Writing After Contemporary Art. Andrea Andersson, ed., University of Toronto Press, 2018
Wonder: 50 Years of RISD Glass. Rachel Berwick, Denise Markonish, Jocelyn Prince, eds., RISD Museum, 2017
Strange Oscillations and Vibrations of Sympathy. Kendra Paitz, ed. University Galleries of Illinois State University, 2017
The Networked Recluse: The Connected World of Emily Dickinson. Mike Kelly, Carolyn Vega, Marta Werner, and Susan Howe. Amherst College Press, 2017
Text Means Tissue. Francesca Capone, ed., Nationale, 2017
Explode Every Day: An Inquiry into the Phenomena of Wonder. Denise Markonish, ed. Prestel and MASS MoCA, 2016
Threads Talks. Steve Clay, Kyle Schlesinger, eds. Granary Books, Cuneiform Press, 2016
Art of Typewriting. Marvin and Ruth Sackner, eds. Thames and Hudson, 2015
The New Concrete. Victoria Bean and Chris McCabe, eds. Hayward Publishing, 2015
&Now Awards 3: The Best Innovative Writing. &Now Books, 2015
Reprint: Appropriation (&) Literature. Berlin: Luxbooks, 2014
The Funk & Wag from A to Z. Mel Chin; Nick Flynn, ed. Yale University Press, 2014
Shakespeare in America. James Shapiro, ed. The Library of America, 2013
The Sonnets: Translating and Rewriting Shakespeare. Nightboat Books, 2012
Figuring Color. Jenelle Porter and Jeremy Sigler, eds. ICA Boston/Hatje Cantz, 2012
I'll Drown My Book: Conceptual Writing by Women. Les Figues Press, 2012
Against Expression: An Anthology of Conceptual Writing. Northwestern Univ. Press, 2011
La Familia Americana. Madrid: Antonio Machado Libros, 2010
Threads: Interweaving Textu[r]al Meaning. Art catalogue. Center for Book Arts, 2009

The Reality Street Book of Sonnets. Jeff Hilson, ed. UK: Reality Street Editions, 2008
Less Is More: The Poetics of Erasure. Art catalogue. Vancouver: Simon Fraser Univ., 2008
Helen Mirra, Sky-Wreck. Art catalogue. Hamza Walker, ed., Renaissance Society at the University of Chicago, 2002

Selected Bibliography

'Shift Rotate Reflect' redux at University Galleries: A risk that's right, by Lauren Warnecke, WGLT, Aug 14, 2025
Poetry in the Expanded Field: An unclassifiable artist and deep reader by John Yau, *Hyperallergic*, May 16, 2023
Writing 'INFINITYLOOPS' by Thomas Dai, *GLQ: A Journal of Lesbian and Gay Studies*, Duke University Press, 2023
Renny Pritkin on Jen Bervin, *Squarecylinder.com Northern California Art,* April 27, 2023
Dan Beachy-Quick on Jen Bervin at Catharine Clark Gallery, *Artforum*, Aug/Sept 2021
Jen Bervin's 'Doing and Undoing' explores Emily Dickinson at Catharine Clark Gallery, by Tony Bravo,
San Francisco Chronicle, May 10, 2021
Datebook: University Galleries 'Reflects' Artist/Poet's First Survey of Work, by Laura Kennedy, *WGLT,*
NPR from Illinois State University, October 8, 2020
The Strange Experience of Reading Poems with a Microscope-Jen Bervin's "Silk Poems" Exhibition, *IPNHK,* Dec 2019
Bodies and Antibodies, by Adam Dickinson, *Jacket2,* September 10, 2019
Oracle Script: Jen Bervin's Silk Poems, by Julie Poitras Santos, *PAJ: A Journal of Performance and Art*, January 29, 2019
What to See in New York Art Galleries This Week: "Under Erasure" by Will Heinrich, *The New York Times*, January 23, 2019
Artforum International Critics' Picks: Jen Bervin at Des Moines Art Center, by Jessica Baran, *Artforum*, January 1, 2019
Jen Bervin: Silk Poems interview by David Naimon, *Between the Covers,* May 1, 2018
Episode 30: Jen Bervin, *Make No Bones Podcast*, April 19, 2018
Open Stacks #47 All Things Poetry - Thing: Cecilia Vicuña and Jen Bervin, *The Seminary Co-op Podcast*, April 2018
Artisterium 2017, by Charles Merewether, *ArtAsiaPacific*, Issue 107, March/April 2018
Shakuhachi repertoire, handwritten from liner notes, by Jen Bervin, *Poem-a-Day*, Academy of American Poets, Feb. 2018
Conversation: Artist Talk with Jen Bervin with Jeanne Dunning and Susy Bielak
Northwestern University, Block Museum of Art, Feb 21, 2018
Voices: Jen Bervin, *Chicago Access Network Television (CAN TV) Arts, Music, and Film,* Feb 15, 2018
The Words of Others: Paul Legault, Jen Bervin, and Dan Beachy-Quick, by Brandon Krietler, *Diagram*, 18.3, 2018
Silk Poems by Jen Bervin, reviewed by Martha Ronk, *Constant Critic*, October 30, 2017
Jen Bervin: Artist as Researcher, by Stuart Kestenbaum, *Make/Time Podcast*, Oct 17, 2017
Page One: Where New and Noteworthy Books Begin, *Poets & Writers*, October 11, 2017
Bervin's Nanoscale Ode to the Silkworm, by Simone Solondz, *RISD News*, October 6, 2017
Starred Review: Silk Poems by Jen Bervin, *Publishers Weekly*, August 18, 2017
Art + Engineering: Jen Bervin on Her Poetic and Material Influences, by Abigail Kamen,
Northwestern University, Block Museum, June 7, 2017
Jen Bervin's research in China Leads to 'Su Hui's Reversible Poem', by Harriet Staff, *Poetry Foundation*, April 21, 2017
Art+ Engineering Interview: Jen Bervin, by Susy Bielak, Block Museum, Feb 14, 2017
R23 Interview: Jen Bervin, Rauschenberg Residency, Feb 2017
Unraveling the Skeins of Jen Bervin's Silk Poems by Anne M. Royston, *Diagram* 17.5, 2017
Emily Dickinson's Singular Scrap Poetry, by Dan Chiasson, *The New Yorker*, Dec 5, 2016
Jen Bervin and Dianna Frid, Artist-to-Artist Interview, *BOMB* 137, Fall 2016
Artist Inserts a Poem Into Silk Biosensors, by Christina Cerqueira, *AJ + (Al Jazeera Plus),* June 6, 2016
Venture Philanthropy for the Arts, for Innovation by Ruby Lerner, *Stanford Social Innovation Review*, May 31, 2016
An Artist Nano-Printed a Poem That Can Live Inside Your Body, by Priscilla Frank, *Huffington Post*, May 19, 2016
Jen Bervin Mixes Poetry with Cutting-Edge Medical Technology, by Jenny Gill, Creative Capital, *The Lab*, May 19, 2016
Excerpt from *The Opal Sea*, by Jen Bervin, *Manual*, RISD Museum publication, Fall 2015
Thing-Poems: On Marta Werner's and Jen Bervin's *The Gorgeous Nothings: Emily Dickinson's Envelope Poems,*
by Branka Arsić, *J19: The Journal of 19th-Century Americanists* 3:2, Fall 2015
I'm a Fan of the Joyful Solution: Jen Bervin/Darren Higgins Interview, *Numero Cinq*, April 2015

Here every gesture counts: *The Gorgeous Nothings* of Emily Dickinson, by Herbert Pfostl, *The Improbable*, Issue No. 2: Fragments and Artifacts, February 8, 2015
The Gorgeous Nothings: Emily Dickinson's Envelope Poems (review), by Alexandra Socarides, *Emily Dickinson Journal*, 2014
Civil War(s) and Dickinson Manuscript Book Reconstructions, Deconstructed, by Martha Nell Smith, *Dickinson's Fascicles: A Spectrum of Possibilities,* Ohio State Univ. Press, 2014
Poetry Is Theft, by Rachel Galvin, *Comparative Literature Studies* 51:1, 2014
Defaced/refaced books: The erasure practices of Jen Bervin and Mary Ruefle,
by Mary Hickman, *Jacket2*, September 18, 2014
The Envelope Poems of Emily Dickinson, by Michelle Aldredge, *Gwarlingo*, July 2014
Shakespeare in America, by Noah Millman, *The New York Times*, June 1, 2014
Inside Emily Dickinson's Revealing Lost Papers, by Helen Vendler, *The New Republic*, March 21, 2014
Talk of the Town: Back of the Envelope, by Rebecca Mead, *The New Yorker*, Jan 27, 2014
Infamy or Urn, by Ange Mlinko, *The Nation*, January 7, 2014
10 Best Art Books of 2013, by Hrag Vartanian, *Hyperallergic*, December 23, 2013
Best Books of 2013, by Ben Lerner, *The New Yorker*, December 19, 2013
A Poet Who Pushed (and Recycled) the Envelope: The Gorgeous Nothings Shows Dickinson's Envelope Poems,
by Holland Cotter, *The New York Times,* December 5, 2013
Review of Postscript, by Lauren A. Wright, *Frieze*, December 3, 2013
Emily Dickinson: The Gorgeous Nothings Portfolio, *Poetry Magazine*, Nov 2013
Studies in Scale, by Jen Bervin, *Poetry Magazine*, Nov 2013
Transcend, Transcribe, Transfigure, Transform, Transgress: On Erica Baum, Jen Bervin, and Fiona Banner,
by Derek Beaulieu, *Flaunt Magazine,* 2013
Emily Dickinson's Envelope Writings, by Craig Morgan Teicher, *NPR*, November 30, 2013
Books of the Year by Marjorie Perloff, *Times Literary Supplement*, November 27, 2013
Emily Dickinson's Gorgeous Nothings shows the poet's hand, by Brenda Shaughnessy, *Los Angeles Times*, Nov. 21, 2013
Two of Emily Dickinson's First Drafts, by Rebecca Onion, *Slate* blog, October 18, 2013
Paper Trail: Emily Dickinson's Envelope Poems, *Bookforum* blog, October 10, 2013
The Critic's Notebook by Brian Kelly, *The New Criterion*, October 7, 2013
Deep Code: Artists and Poets Are Manipulating Language in Ways That Challenge Digital Culture's Most Persistent Myths,
by Kareem Estafan, *Art in America*, September 2013
Jen Bervin & The Gorgeous Nothings, by Barbara Cole, *Art Voice*, April 25, 2013
Critics' Picks: Postscript: Writing after Conceptual Art, by Carmen Winant, *Artforum*, Dec 2012
The Fabric of Jen Bervin's Work, by Derek Beaulieu, *MCA Denver Blog*, December 13, 2012
Shakespeare's Body, Shakespeare's Ghost: Erasure, Canonicity, and the Apophatic Self, Andrew David King, *The Kenyon Review*, September 22, 2012
Whitman and Dickinson, by Amanda Gailey and Daniel Manheim, *American Literary Scholarship*, 2012
In Other Words: Postmillennial Poetry and Redirected Language, by Brian M. Reed, *Contemporary Literature*, Winter 2011
Winter Poems by Matthew Dickman, Review, *Tin House* blog, November 30, 2011
Toward an Open Source Poetics: Appropriation, Collaboration, and the Commons, by
Stephen Voyce, *Criticism* 53:3, Summer 2011
Click, Clack, Ding! Sigh, by Jessica Bruder, *The New York Times*, March 30, 2011
Review of The Silver Book, by Levi Rubeck, *TheThe Poetry*, January 11, 2011
Review of The Dory Reader, by Bianca Stone, *TheThe Poetry*, January 3, 2011
Temporary Structures: Lovers & Taxonomists, by Jacob Mooney, *Poetry Is Dead,* 2011
Bibliocidal Tendencies, by Ross Simonini, *ARTINFO.com*, November 19, 2010
Text from Textile: Stem & Root, by Jen Bervin, Threads Talk Series, curated by Steve Clay and Kyle Schlesinger,
audio archived on *PennSound,* 2010
Beyond Words: Five Writers Who Practice Other Arts, by Suzanne Pettypiece, *Poets & Writers*, Feb 2010
Beyond Perfect-Bound: Is it time to expand our idea of the poetry book? Jen Bervin and Nancy Kuhl Interviewed by
Andrew Mauzey, Michael Dinsmoor, *Poetry Foundation*, 2010
Living—with Shakespeare? by Vincent Broqua, *Transatlantica American Studies Journal*, 2010

Review of The Desert by Jen Bervin, by Tate Shaw, *Journal of Artists' Books* JAB 26, 2010
The Wreading Experiment: Performative Strategies for Teaching Women's Innovative Poetries, by Emily Carr, *Feminist Teacher* 20:3, 2010
Reading in Installments: Book Art Meets Installation, by Elysa Voshell, *The Blue Notebook* 4:1, 2009
Writing out of the (never) Was and into the May (never) be…A Reading of Mary Ruefle's *A Little White Shadow* and Jen Bervin's *Nets,* by Emily Carr, *How2* 3:3, 2009
Arty Subversives Storm the Museum, by Jori Finkel, *The New York Times*, Nov 28, 2008
Eleven from Twenty: Curating *History Room*, by Andy Sturdevant, *ARP!* 2:1, Summer 2008
Jen Bervin on *Ceptuetics*, by Kareem Estefan, archived on *PennSound,* 2008
A Slice of Heaven, by Beth Kracklauer, *Saveur Magazine,* March 2008
The Desert, by Jen Bervin, *Esopus* 10, Spring 2008
The SonNETS of William Shakespeare, by Jocelyn Emerson, *American Letters and Commentary* 26:2, January 2005
The Collaboration and Collage Issue, by Jennifer Scaife, *Indiana Review*, Summer 2005
'Roses no such roses': Jen Bervin's *Nets* and the Sonnet Tradition from Shakespeare to the Postmoderns, by W. Scott Howard, *Double Room* 5, Winter/Spring 2005
The Lost Symphony, by Paul Collins, *The Believer* 3:9, November 2004
Review of *Nets*, by Christine Hume, *Aufgabe* 4, Fall 2004
Review of *Nets*, *Frontlist Books*, University of Chicago, Summer 2004
Review of *Nets*, by Noah Eli Gordon, *Rain Taxi* 34 9:2, Summer 2004
The Connections, by Ed Park, *The Village Voice*, May 28, 2004
Review of *Nets*, by Philip Metres, *Jacket* 25, February 2004
Jen Bervin on Radio Poetique, by Susan Brennan, archived on *PennSound,* 2004
Poetic Profile: Jen Bervin, by Ray Bianchi, *Chicago Postmodern Poetry*, 2004
Acts of Retrieval: Jen Bervin's Recombinant Poems, by Cole Swensen, *How2*, 2000

Selected Readings

Pulitzer Art Foundation (St. Louis); Queens Museum (Queens, NY); Dia Art Foundation Readings in Contemporary Poetry (NYC); The Brooklyn Museum (Brooklyn, NY); The Museum of Modern Art (NYC); The Drawing Center (NYC); The Poetry Society of America (NYC); Segue Foundation Reading Series (NYC); The Poetry Project at St. Mark's Church (NYC); Textile Arts Center (Brooklyn, NY); An Incomplete Map of Everything, Links Hall Festival (Chicago, IL); Jones Library Reading Series (Amherst, MA); Henry Art Gallery (Seattle, WA); The Wave Books Poetry Bus Tour (James Turrell's Roden Crater; The Museum of Natural History, and Machine Project, Los Angeles, CA); Pittsburgh Contemporary Writers Series (Pittsburgh, PA); Institute of Contemporary Art (Philadelphia, PA); Phoenix Art Museum (Phoenix, AZ); The Poetry Center (Tucson, AZ); Göteborgs Poesifestival (Gothenburg, Sweden); Double Change Reading Series (Paris, France) École Polytechnique (Palaiseau, France); Shanghai International Literary Festival (Shanghai, China); International Poetry Nights in Hong Kong (Hong Kong)

Conferences and Panels

2025 Plenary Speaker. Tissage, langage, écriture : penser et practiquer la recherche-création, organisé par l'Université d'Angers – LLSH (Unité de recherche 3L.AM), l'Université de Paris 8 Vincennes Saint-Denis (Unité de recherche TransCrit), l'Université Grenoble Alpes (UMR 5316 Litt&Arts) et l'Université de Lorraine (Unité de recherche IDEA), Angers, France

2023 Society for Textual Scholarship Conference, New York University
Invited Panelist: "Dickinson Designed for the Senses"

2022 Harvard University, Weissman Preservation Center (Cambridge, MA) Invited panelist: "Interesting Stuff! Interdisciplinary research that attends to the materiality of paper"

2020 American Comparative Literature Association (Chicago, IL)
Invited Panelist: "Legibility, Materiality, and the Weather" (postponed)

2019 International Poetry Nights in Hong Kong, Invited Panelist: "Genre and Gender"

2018 Nature Lab Symposium, BioDesign: From Inspiration to Integration

RISD Museum (Providence, RI) Invited Panelist

2017 Cooper Hewitt, Smithsonian Design Museum (New York, NY)
Invited Panelist: “Wonder: 50 Years of RISD Glass Book Launch”

2017 American Literary Translators Association Conference, ALTA 40: Reflections/Refractions (Minneapolis, MN) Invited Panelist: “Translation as Reflections of Intimacy”

2016 Featured Speaker, “Oscillations of Gender & Genre” Interdisciplinary Symposium, University Galleries, Illinois State University (Normal, IL)

2015 Curiosity | Inquiry | Wonder: 2015 MAEA Conference (North Adams, MA)
Invited Keynote Speaker: “I Do Wonder”

2015 Association of Writers & Writing Programs Conference (Minneapolis, MN)
Invited Panelist: “Book as Object”

2013 Modern Language Association Conference (Boston, MA)
Invited Panelist: “The Poetics of Print, 1961 to Present”

2013 Printed Matter Art Book Fair (New York, NY)
Invited Panelist: “Fluid Dynamics: Pedagogy in the Expanded Field”

2011 Modernist Studies Association Conference 13: Structures of Innovation (SUNY Buffalo)
Invited Panelist: “Weavers’ Typewriter Studies at The Bauhaus and Black Mountain College”

2011 Society for Textual Scholarship Conference, Penn State, March 2011
Invited Panelist: “Beyond the Fascicles: Extrageneric Emily Dickinson”

2011 Ambience in the Humanities Conference: Translating New Surroundings into New Poetics, New York University (New York, NY) Invited Panelist: “Ambient Poetics”

2011 Black Mountain North Symposium (Rochester, NY)
Invited Panelist: “Black Mountain Futures”; “Sampling Black Mountain”

2010 In(ter)ventions Conference, The Banff Centre (Alberta, Canada)
Invited Presenter: “Betwixt & Between—Collaboration & Cross-Disciplinary Literary Creation”

2010 College Art Association Conference (Chicago, IL)
Invited Panelist: “The Artist’s Book as a Site for Interdisciplinary Work”

2010 Juniper Festival (Amherst, MA) Invited Panelist: “Poetry and the Visual Arts”

2010 Chapbook Festival, New York University (NY)
Invited Panelist: “What the Chapbook Means to Me”

2009 The Hybrid Book Conference, University of the Arts (Philadelphia, PA)
Invited Panelist: “Text and the Hybrid Book”

2009 College Book Art Association: Art, Fact, and Artifact Conference (Iowa City, IA)
Invited Panelist: “The Margins of Marginalia”

2007 Society for Textual Scholarship Conference, New York University
Invited Panelist: “Pictured Text: Visual-Verbal Relations in the 19th Century”

Selected Lectures and Talks

2026 Radcliffe Fellowship Talk, Harvard Radcliffe Institute, Harvard University

2026 Bernstein Book Arts Lecture, Kohler Art Library, University of Wisconsin, Madison

2026 Wesleyan University Visiting Writers Series

2024 Enid Mark Lecture on Poetry & Contemporary Book Arts, Smith College

2023 INSIDE/OUT Lecture Series, Leeds Beckett University, Leeds School of Arts

2023 Robert Creeley Lecture in Poetry and Poetics, SUNY Buffalo

2023 Orlo Clark Lectureship, UCSF Surgery, University of California, San Francisco

2023 Leslie Scalapino Lecture in Innovative Poetics, Naropa University

2023 Thompson Visiting Poets Series, Babson College

2022 Bartha Contemporary, London

2021 Forfatterskolen/Danish Academy for Creative Writing

2021 CCA Exhibitions On/View Series, California College of the Arts

2020 Indiana University, Sidney and Lois Eskenazi School of Art, Architecture + Design;

Sidney and Lois Eskenazi Museum of Art
2020 University of Wisconsin (Madison, WI) Art Department Visiting Artist Colloquium
2019 Rhode Island School of Design, Glass Department
2018 Pioneer Works, MVR Technology Series
2018 University of Illinois Chicago, The School of Art and Art History, Gallery 400 Voices Series
2018 William Bronson and Grayce Slovet Mitchell Lectureship in Fiber and Material Studies, The School of the Art Institute of Chicago
2018 Mass Art, Massachusetts College of Art and Design
2018 Rhode Island School of Design, Glass Department
2018 The Folger Shakespeare Library with The Poetry Society of America
2017 Wexner Center for the Arts, Ohio State University, Department of Art, The Living Culture Initiative, and Science and Technology Studies Project
2017 Invited Lecture, Rhode Island School of Design, Glass Department
2017 Yale University, The Beinecke Rare Book & Manuscript Library, Readings in the Archive
2017 Art Station, Shanghai, Jen Bervin and Charlotte Lagarde, “Su Hui’s Reversible Poem”
2017 Shanghai International Literary Festival
2017 NYU Shanghai, Interactive Media Arts, Jen Bervin and Charlotte Lagarde
2017 NYU Shanghai, Writing Program
2017 Rhode Island School of Design, Poetry & Poetics / Graphic Design
2016 Invited Lecture, Northwestern University, McCormick School of Engineering
2016 Harvard University, “A Quiet Reading: Dan Beachy-Quick and Jen Bervin”
2016 Museum of Modern Art, “Marcel Broodthaers: An Evening of Poetry”
2015 Columbia University, Jen Bervin and Cecilia Vicuña, “The Book as Performance”
2015 Invited Lecture, William Bronson and Grayce Slovet Mitchell Lectureship in Fiber and Material Studies, The School of the Art Institute of Chicago, “Search vs. Research”
2015 The Poetry Foundation, “The Poet's Table: A Conversation with Artist Dianna Frid”
2015 Yale University, “On Envelopes and Silk”
2015 Brown University, “On Envelopes and Silk”
2015 Vermont College of Fine Arts, Puerto Rico Residency, “Word-Portraits”
2014 Brooklyn Museum Special Collections, “Draft Notation”
2014 RISD Glass Department, “The Silk Poems”
2014 Tulane University, “The Gorgeous Nothings”
2014 Lecture, Vermont College of Fine Arts, Montpelier, “Search vs. Research”
2013 Invited DuPlessis Lecture, Temple University, Philadelphia, “The Letter As It Was Found”
2013 Invited Talk, New York University, Shanghai, China, “The Silk Poems”
2012 Invited Lecture, Houghton Library, Harvard University, “The Gorgeous Nothings”
2012 Invited Lecture, University of the Arts, Book Arts, Philadelphia, “A Pocket Studio”
2012 Invited Lecture, Western Michigan University, Kalamazoo, “Small Fabric”
2012 Invited Lecture, The College of New Jersey, Hamilton, “On Poetic Practice”
2011 Lecture, Vermont College of Fine Arts, Montpelier, “On Gentleness”
2011 Invited Lecture, Poets House, “Passwords: A Seminar with Jen Bervin on Emily Dickinson
2011 Lecture, Vermont College of Fine Arts, “What a Beautiful Margin! How Did You Make It?”
2010 Threads Talk Series, Granary Books, New York, “Text from Textile: Stem & Root”
2010 Lecture, Vermont College of Fine Arts, Montpelier, “Small Infinities: Fragments, Variants and Variations”
2010 Invited Lecture, Mills College Special Collections, Oakland, “Thinking in Situations”
2010 Invited Lecture, Eugene Lang College, New York University, “Emily Dickinson’s Variants”
2010 Invited Presenter, Sarah Lawrence College, Bronxville, NY, “Erasures”
2009 Invited Lecture, Chapman University, English Department, Orange, CA, “Dickinson’s Manuscripts”
2009 Invited Lecture, Occidental College, English Department and Fine Arts Department,

Los Angeles, “Poïesis: all things rare/this huge rondure hems”
2009 Invited Presenter, The Kitchen, New York, “Notes on Conceptualisms: Draft Notation”
2009 Invited Talk, Book Arts Guild, University of Washington, Seattle, “A Decade of Artist Books”
2008 Invited Talk, Machine Project Gallery, Los Angeles, “Crust to Dust. Pie: Theory and Practice”
2007 Invited Talk, Poets House, New York, “Our Emily Dickinson: A 21st Century Response by Artists and Writers” with Susan Howe, Jen Bervin, Eliot Weinberger, and Brenda Wineapple
2007 Invited Talk, University of Georgia, Athens, “Working with Archives and Manuscripts”
2006 Invited Talk, The Joan Flasch Artists’ Book Collection, School of the Art Institute of Chicago Writing Program, “The Dickinson Composites”
2006 Invited Lecture, University of Tulsa, “That Bright Becoming of Things”
2006 Invited Talk, L’École Polytechnique, Palaiseau, France, “vanishing or vanished/ in these black lines”

Visiting Artist Guest Critic

2026 University of Wisconsin (Madison, WI) Book Arts Program, Kohler Art Library, the Department of English and Program in Creative Writing, and the Nancy M. Bruce Center for Design and Material Culture
2025 Royal College of Art (London, UK), Dr Shehnaz Suterwalla’s Art and Creative Writing workshop
2024 The School of the Art Institute (Chicago, IL), Leila Wilson’s Dickinson course
2024 New York University (New York, NY) Creative Writing MFA, Claudia Rankine’s “Poet as Critic”
2022 Connecticut College (New London, CT) Summar West’s “Writing the Self”
2021 Colby College (Waterville, ME) Department of English, Adam Giannelli’s “Visual Poetics”
2020 University of Illinois at Chicago (Chicago, IL) College of Architecture and the Arts
University of Wisconsin (Madison, WI) Art Department, Helen Lee’s “Glass Seminar”
University of Indiana (Bloomington) Sidney and Lois Eskenazi School of Art, Architecture + Design; English Department; Sidney and Lois Eskenazi Museum of Art
Rhode Island School of Design (Providence, RI) Sculpture Department, Maia Chao’s “Research Based Art Practices”
2019 New York University (New York, NY) Creative Writing MFA Program, Rachel Zucker’s “Advanced Poetry Class”
2018 University of Illinois at Chicago (Chicago, IL) College of Architecture and the Arts
School of the Art Institute of Chicago (Chicago, IL) Department of Fiber and Material Studies, Anne Wilson’s “Micro/Macro”
Vermont Studio Center Visiting Artists and Writers Program (Johnson, VT) Guest Critic
Amherst College (Amherst, MA) Art and the History of Art, Sonya Clark and Darryl Harper’s “Embodied Knowledge”
2017 Wexner Center for the Arts, Ohio State University (Columbus, OH) Department of Art
Rhode Island School of Design (Providence, RI) Glass Department
NYU Shanghai (Shanghai, China) Writing Program
Virginia Commonwealth University (Richmond, VA) Science, Technology and Society Lecture Series, Craft / Material Studies Graduate Program
Northwestern University (Evanston, IL) Mary and Leigh Block Museum of Art and the McCormick School of Engineering
Huntingdon College (Montgomery, AL) English Department
2016 University of Chicago (Chicago, IL) Jessica Stockholder and Srikanth Reddy's Interdisciplinary Workshop, “Picturing Words / Writing Images”
Columbia University (New York, NY) Matvei Yankelevich’s “Art of the Book”
Hobart and William Smith Colleges (Geneva, NY)
Vermont Studio Center (Johnson, VT)
James Madison University (Harrisonburg, VA) English Department, Fibers Department
2015 Princeton University (Princeton, NJ) Comparative Literature

Brown University (Providence, RI) Literary Arts
Reed College Visiting Writers Program (Portland, OR)
Pittsburgh Contemporary Writers Series Reading (Pittsburgh, PA)

2014 Rhode Island School of Design (Providence, RI) Glass Department
Columbia University (New York, NY) Matvei Yankelevich's "Art of the Book"
University of Utah (Salt Lake City) Book Arts
Westminster College (Salt Lake City) English Department

2013 Columbia University (New York, NY) Matvei Yankelevich's "Art of the Book"
University of Oregon (Eugene, OR) Karen Emmerich's "Radical Poetics, Radical Translation"
York University (Toronto, Ontario)

2012 Harvard University (Cambridge, MA) "Poetry Without Borders"
Yale University (New Haven, CT) Studio Visit, Elana Herzog's "Paper" Course
University of the Arts (Philadelphia, PA) MFA Book Arts / Printmaking Program, Guest Critic
Maryville College (Maryville, TN) Languages and Literature
Western Michigan University (Kalamazoo, MI) Department of English
Vermont College of Fine Arts (Montpelier, VT) Visual Arts Residency, Guest Critic
Mills College (Oakland, CA) MFA in Book Arts and Creative Writing Program

2011 Wesleyan University (Middletown, CT) English Department
Rutgers University (New Brunswick, NJ) "Introduction to Archives"

2010 Harvard University (Cambridge, MA) Visual and Environmental Studies, Guest Critic
Mills College (Oakland, CA) MFA in Book Arts and Creative Writing Program

2009 Brown University (Providence, RI) Creative Writing Program, "Writers on Writing"
New York University (New York) Creative Writing Program, Writers in New York
Chapman University (Orange, CA) English Department
Occidental College (Los Angeles, CA) English Department

2008 New York University (New York) Creative Writing Program, Writers in New York
The Packer School (Brooklyn, NY) English Department

2007 University of Georgia (Athens, GA) English Department, "Ruin/ Erosion/ Erasure"
The New School (New York), Parsons Design + Technology MFA Thesis Review

2006 University of Tulsa (Tulsa, OK) English Department, Creative Writing
Pratt Institute (Brooklyn, NY) Painting and Drawing, Fine Arts Department, Guest Critic

2005 Pratt Institute (Brooklyn, NY) English Department, Special Topics: Emily Dickinson
Wells College (Aurora, NY) English Department
Wells College (Aurora, NY) Wells College Book Arts Center
Pratt Institute (Brooklyn, NY) Architecture Department, Guest Critic

2004 Queens College, City University of New York (Queens, NY) English Department

Teaching Experience

Twenty-five years of teaching experience. Faculty member for twelve years at the graduate and undergraduate level; independent courses and master classes for fourteen years at the undergraduate, graduate, and Ph.D. level; visiting critic at more than thirty institutions

Helen Louise Allen Textile Collection Workshop
Small Fabric: The Poetics of Reading Fragments, October 2026
Collaborative workshop with poet and visual artist Jen Bervin and Pleasant Rowland Textile Specialist and Research Director Sophie Pitman, students, faculty, and staff

Smith College, Mortimer Rare Book Room
Archive Sonnets Workshop, April 2024
Participants include students, faculty, and staff

Rhode Island School of Design, Glass Department, Fine Arts Provost Fellow, MFA Program
GRAD-178G-01 / FA-178G-01 Textual Practices Seminar, Spring 2019
GLASS-434G-01 Graduate Degree Project, Spring 2019
GLASS-432G-01 Graduate Glass II Studio, Spring 2019
GLASS-8900-02 ISP Major, Wintersession 2019
GLASS-431G-01 Graduate Glass I Studio, Fall 2018
GLASS-433G-01 Graduate Glass III Studio, Fall 2018
Graduate Interdisciplinary Workshop "To Hold a Letter to the Light", Fall 2018
MFA Thesis Advisor: Mays Albaik, Nasser Alzayani, Eli Backer, Karin Forslund, Yufei Quan

Northwestern University, Alice Kaplan Institute for the Humanities, Artist in Residence hosted by the Block Museum of Art
Interdisciplinary Writing Workshop "Read with the Spine: Experiences & Experiments in Northwestern Libraries Collections", in collaboration with the Block Museum's Curator of Public Practice/Associate Director of Engagement, Susy Bielak; Martin Antonetti, the Library's Director of Distinctive Collections and curators and conservators from Art Library, Archival Processing, Melville J. Herskovits Library of African Studies, Music Library, Preservation and Conservation, Transportation Library and University Archives, March 2018 Participants include undergraduate, graduate, Ph.D. students, faculty and staff

Northwestern University, The Department of Art Theory and Practice
Developed and taught a studio art course *in collaboration with the McCormick School of Engineering* focused on the intersections of art and science through exploration of traditional craft and technological innovation
ATP 390-0 Advanced Materials, Winter 2018
Participants include undergraduate, graduate, and Ph.D. students

Monash University Art Design & Architecture, Department of Curatorial Practice (Australia)
Tactile Language, Workshop, May 2018
Participants included Ph.D. students, faculty and staff
Haystack Mountain School of Crafts
Tactile Language Workshop, Session 2: June–July 2018
Visual Poetry Workshop, Session 1: May–June 2012

Brown University, Literary Arts, Fitt Artist in Residence
Archive Workshop at John Hay Library Special Collections, April 2015
Writing Glass, with Rhode Island School of Design, Glass Department, April 2015
Interdisciplinary participants included graduate students from RISD and Brown

Yale University, Beinecke Rare Book and Manuscript Library
Silk Poems Archive Workshop, October 2017
Archive Workshop and Master Class, February 2015
Participants include undergraduate, graduate, Ph.D. students, faculty, and staff.

Vermont College of Fine Arts, MFA Program in Writing, Core Faculty
Faculty Advisory Committee, 2013–2015
Interdisciplinary Workshop, Puerto Rico Winter Residency, Winter 2015
We Translate Elate, Translation Workshop, co-taught with Jody Gladding, Winter 2014
Poetry Workshop, Winter 2013
Visual Poetry Workshop co-taught with Jody Gladding, Summer 2012, Winter 2011

Poetry Workshop, Summer 2011
Poetry Workshop, Winter 2010
Critical Thesis Advisor: Mahtem Shiferraw, Mary-Kim Arnold, Emmalea Russo, Alex McRae, Dayni Staddon, Jane Hart, and Ian Bodkin
Creative Thesis Advisor: Brenda Nicholson, Caitlyn Paley, Summar West, Anupama Amaran, Graham Gregg, Casey Ebert, Julie Farkas, Rory Ou (dual genre)

University of Utah, Book Arts
Dickinson's Envelope Poems Workshop, February 2014

Poets House, Workshops, Master Classes, and Residencies
Emerging Poets Fellowship Program Workshop, Spring 2013
2013 Fellows: Mahogany Browne, Jessica Elsaesser, Paul Hlava, Rosamond King, Elsbeth Pancrazi, Montana Ray, Andrew Sequin, Xeňa Stanislavovna Semjonová, Purvi Shah, and Ocean Vuong
Visual Poetry Workshop, Spring 2010
Collaborations Workshop, Spring 2007

Göteborgs Universitet and Biskops-Arnö (Göteborgs, Sweden) Graduate Program in Poetry
Visual Poetry Seminar, October 2011

Visual Studies Workshop, Summer Institute
Erasures, Palimpsests & Textual Collaborations, July 2011

Harvard University
This Object Has Been Removed, Writing Workshop, with Christina Davis, Harvard Museum of Natural History and Woodberry Poetry Room, February 2011
"All the Architectures I Am": Structure as Revolution in Contemporary Poetry, January Intensives in Creative Writing, January 2011

92Y Unterberg Poetry Center Writing Program
Poetry Workshop, Fall 2011, Fall 2010

Pratt Institute, Creative Writing B.F.A. Program
WR 421 Senior Project II, Spring 2007
WR 302 Writer's Studio VI, Spring 2007
WR 320 Special Topics: Collaborations, Spring 2007
WR 300 Writers Forum, Spring 2006, Fall 2005, Spring 2005, Fall 2004
WR 390 Internship / Seminar, Spring 2006, Spring 2005
WR 330 Professional Workplace: Literary New York, Fall 2005, Fall 2004
WR 202 Writing Studio IV, Spring 2005
WR 111 Text / Context: Poetry and Drama, Spring 2003

Pratt Institute, Writing Across the Curriculum
Fine Arts Faculty Workshop Leader, Interdisciplinary Collaborations, Spring 2007
Interdisciplinary Approaches to Writing in Art and Design Classes, Fall 2005

New York University, Creative Writing, School of Continuing and Professional Studies
WRIT1-CE9342 Advanced Poetry, Fall 2004, Spring 2006, Spring 2007
WRIT1-CE9341 Poetry Writing II, Fall 2003
WRIT1-CE9340 Poetry Writing I, Spring 2002, Summer 2002, Fall 2002, Spring 2003

University of Denver, English Department
WRIT 1622 Writing About Literature, Spring 2000, Spring 2001
ENGL 1000 Introduction to Creative Writing, Winter 2000
WRIT 1122 Critical Reading and Writing, Fall 1999, Fall 2000
WRIT 1133 Argument and Research, Winter 2000

Little City Foundation, Center for the Arts, Studio Arts Program
Workshop for adults with intellectual and developmental differences, Summer 1996

Related Experience and Professional Service

The Solomon R. Guggenheim Museum, Guest Curator, April 2026
Curated event "No One Could Be More Curious About This Than I Am", an evening of reading experiments in conjunction with the exhibition *Robert Rauschenberg: Life Can't Be Stopped. Readers: Nicholas Muellner and Robin Coste Lewis*

The Solomon R. Guggenheim Museum, Selection Committee Panelist for Poet-in-Residence with Terrance Hayes and Tyehimba Jess, Fall 2022

Creative Capital, Artist Coach, January 2018–2020
Served as professional advisor to a Creative Capital grantee, offer individual coaching sessions, meet with grantee to design and facilitate a strategic planning process to work towards a specific goal identified by the grantee and coach

The Solomon R. Guggenheim Museum, Guest Curator, July 2018
"Glitch: An Evening of Poetry," co-curated with exhibition curator Xiaoyu Weng. The Robert H. N. Ho Family Foundation Associate Curator of Chinese Art for Chinese Art Initiative, for the exhibition *One Hand Clapping*. Readers: Lynn Xu, Sawako Nakayasu, Nicholas Wong, Tan Lin, and Feliz Lucia Molina

The *Pew Center for Arts & Heritage*, *Pew Fellowships in the Arts,* Interdisciplinary Panel Juror, Spring 2018. Reviewed nominated applicants with panelists to select the twelve fellows in the final pool for a $75,000 fellowship

Dia Art Foundation, Dia Fall Night 2017 Artist Committee, November 2017
Committee member for Dia's annual fall gala in New York City. Dia Fall Night raises crucial funds for new commissions, public programs, scholarly publications, and educational initiatives.

The Solomon R. Guggenheim Museum, Guest Curator, January 2017
Curated "Quiet: A Poetry Reading for Agnes Martin" event in conjunction with the *Agnes Martin* exhibition. Co-sponsored by Academy of American Poets. Readers: Ari Banias, Mei-mei Berssenbrugge, and Souvankham Thammavongsa

Creative Capital, Artist Advisor, 2016
Assisted, advised and acted as a liaison for a cohort of awardees during their first year as Creative Capital artists.

Dickinson Electronic Archive 2, Editorial Board, 2012–2015
Served on a forum for critical and creative publication and exchange, featuring scholarly articles and exhibitions, creative productions, and other critical and theoretical works

related to the writings of Emily Dickinson and American poetry.

Poets House, Exhibition Curator, Fall 2011
"Emily Dickinson Manuscripts from the Donald & Patricia Oresman Collection."
Researched and wrote a critical guide to the exhibition. Designed exhibition and worked with a conservator to create the exhibition displays.

Center for Book Arts, Broadside Reading Series Curator, Spring 2011
Invited poets to read their work and create broadsides with CBA artists.

jubilat (University of Massachusetts, Amherst) Editor-at-Large, 2008–, Poetry Editor, 2006–2007.
Poetry selections for Issues 11–14 with Terrance Hayes and publisher Robert Casper.

Education

M.A. Creative Writing / Poetry, University of Denver, Colorado Fellowship, 2001
B.F.A. Studio Art, School of the Art Institute of Chicago, Presidential Merit Scholar, 1996
Macalester College, Liberal Arts, 1990-1992