

# JOHANNA DRUCKER

curriculum vita updated 7/2008

## **Scholarly/Academic Activity**

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## **Artistic Activity**

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## JOHANNA RUTH DRUCKER

## SCHOLARLY / ACADEMIC ACTIVITY

Born in Philadelphia, PA, May 30, 1952

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### **I. Education:**

- 1986 Ph.D., University of California, Berkeley, Interdisciplinary Studies; Ph.D. program title: "Ecriture: Writing as the Visual Representation of Language;" Examination Fields: 1) History of Written forms of language; 2) Theories of Visual Representation; 3) Semiotics and Signification (Structuralism, Psychoanalysis, Post-structuralism).
- 1982 Masters in Visual Studies, University of California, Berkeley; Thesis: Alphabet Symbolism.
- 1972 Bachelor of Fine Arts, California College of Arts and Crafts; Printing concentration.

### **II. Dissertation:**

"Experimental Typography 1909-1924 and the Visual Representation of Language;" Dada and Futurist experiments with typography examined in context of developments in critical approaches to the role of materiality (format, visual form) in the production of meaning in modern art practice.

### **III. Employment:**

- 2008 to the present: Martin and Bernard Breslauer Professor, Department of Information Studies, UCLA
- 1999 to 2008: Robertson Chair in Media Studies, Professor, Department of English, Director of Media Studies, University of Virginia (Responsible for creating and directing an undergraduate, interdisciplinary program; responsibility for hiring full-time and adjunct faculty, staff, graduate student instructors; shared responsibility for crafting MA in Digital Humanities.)
- 1998 to 1999: Professor of Art History, Purchase College, SUNY; Director of Master's Program
- 1994 to 1998: Associate Professor, The Department of the History of Art, Yale University (teaching modern art, contemporary art, and theory)
- 1989 to 1994: Assistant Professor, Dept. of Art History and Archaeology, Columbia University
- 1988-89 Mellon Faculty Fellow, Fine Arts, Harvard University
- 1986 to 1988: Assistant Professor of Visual Arts, School of Arts and Humanities, University of Texas, Dallas.
- 1996 to 1986 Graduate Student Instructor, University of California, Berkeley, College of Environmental Design. "Introduction to Environmental Design" (Spring 1986)

"Typography" (Fall, 1985) (Full responsibility for course.)  
1991 Teaching Associate, U.C. Berkeley, Summer Session: "Intro to Environmental Design"  
1992 Lecturer/Visiting Artist, San Francisco State University, Center for Experimental & Interdisciplinary Arts; "Image/ Structure/Culture"  
1983 Teaching Associate, U.C. Berkeley, "Image/Structure/Culture" (Spring);  
"Introduction to Environmental Design" (Summer, Fall)  
1982 Teaching Assistant, U.C. Berkeley, Environmental Design  
1981 Teaching Assistant, U.C. Berkeley, Summer Film Program

**IV. Other Professional Employment:**

1980 Assistant Preparator, East Bay Regional Parks Exhibit Lab  
1979 Graphic Design Trainee, Natural Sciences, Oakland Museum  
1975 to 1977 Staff Typesetter, West Coast Print Center, Oakland

**V. a Fellowships, Grants and Honors:**

2008-09 Stanford Digital Humanities Fellow, Humanities Center  
2004 Digital Cultures Fellow, UC Santa Barbara, February  
1998 Djerassi Foundation: Artist's Residency, August 1998  
1994 Phillip and Ruth Hettleman Award for Junior Faculty Teaching, Columbia University, School of General Studies  
1992-3 Getty Foundation Fellowship for Research  
1990 Summer, Faculty Research Grant, Columbia University  
1988-89 Harvard Mellon Faculty Fellowship, Department of Fine Arts  
1987 President's Summer Grant, U.T. Dallas, (research on Iliadz).  
1993 Humanities Research Grant, U.C. Berkeley, (six weeks research support for work on critical biography of Iliadz).  
1984-85 Fulbright Fellowship for doctoral candidates, Paris, France, dissertation research on experimental typography.  
1983-84 Regents' Fellowship, U.C. Berkeley.  
1981-82 Regents' Fellowship, U.C. Berkeley.  
1980-81 Regents' Fellowship, U.C. Berkeley.  
1969 National Merit Scholar

**V. b. Sponsored Research:**

2007-08 NEH/Digital Humanities Initiatives, ABsOnline (\$30,000)  
2007-08 Delmas Foundation, ABsOnline (\$15,000)  
2006-07 Delmas Foundation, ABsOnline (\$15,000)  
2004-06 College of Arts and Sciences, ABsOnline UVa, \$40,000  
2001-02 Intel Corporation, Temporal Modelling, development phase (\$75,000)  
2000-01 Intel Corporation, Temporal Modelling design/research project (\$75,000)  
Delmas Foundation, History of the Book project (\$25,000)  
NEH Focus Grant for Knowledge Representation Seminar (\$25,000)

**VI.a Scholarly Book Publications:**

*Theorizing Modernism: Visual Art and the Critical Tradition* (Columbia University Press, Summer 1994) (paperback, Spring 1996)

*The Visible Word: Experimental Typography and Modern Art* (The University of Chicago Press, Spring 1994) (paperback, Fall 1996)  
*The Visible Word*, Catalan translation, 2001  
*The Alphabetic Labyrinth: The Letters in History and Imagination* (Thames and Hudson, Spring 1995)(Italian translation, 2001)  
*The Century of Artists' Books* (Granary Books,1995)  
 ----, 2<sup>nd</sup> ed., Intro. by Holland Cotter, (Granary Books, 2004)  
*Figuring the Word: Essays on Books, Writing, and Visual Poetics* (Granary Books, 1998)  
*Sweet Dreams: Contemporary Art and Complicity* (University of Chicago Press, 2005)  
*Graphic Design History: A Critical Approach*, with Emily McVarish, (Pearson/Prentice Hall, 2008)  
*SpecLab: Digital Aesthetics and Speculative Computing*, (University of Chicago Press, forthcoming 2008)

#### **VI.b Scholarly Publications edited:**

*Experimental — Visual — Concrete: Avant-Garde Poetry Since the 1960s*, co-edited by Eric Vos, K. David Jackson, and Johanna Drucker; Avant-Garde Critical Studies #10, Rodopi, Atlanta and Amsterdam, 1996; includes “Experimental, Visual, and Concrete Poetry: A Note on Historical Context and Basic Concepts,” pp.39-61.  
*Digital Reflections: The Dialogue of Art and Technology*, *Art Journal*, Fall 1997; guest editor: with articles by Simon Penny, Janet Zweig, Deborah Haynes, Paul Zelevansky, Eduardo Kac, Dew Harrison, Jonathan Harris, and Jon Ippolito.

#### **VII. Critical & Scholarly Articles:**

2007 “To figure out what is happening,” interview by Tate Shaw (with JD), *JAB 21*, 2007, pp.3-13  
 “Making Space: Image-Events in an Extreme State,” *Cultural Politics* (forthcoming, Summer/Fall 2007)  
 “Text Models: Performative Metatexts, Metadata, and Markup,” *EJES*, (in press for 2007)  
 “Digital/Visual/Poetical,” *Text Technology* (in press, summer 2007)  
 “Second Day.” *nOulipian Analects*, Matias Viegener and Christine Wertheim, eds., Los Angeles: Les Figs Press (summer 2007)  
 “From Page Space to Espace,” *Blackwell’s Companion to Digital Literary Studies*, (in press)  
 “Visual Knowledge Representation,” Jessica Feldman and Rob Stilling, eds., *Thinking of Reading* (forthcoming)

2006 “Neon Sigh: Epistemological Refamiliarization,” *Avant-Post*, Louis Armand, ed. Prague: Litteraria Pragensia, 2006; pp71-84.  
 “Intimate Authority,” catalogue essay, *National Museum of Women in the Arts*, for The Book As Art exhibition, Fall 2006  
 “Contrasts and Connections, Paintings by Susan Bee and Miriam Laufer,” exhibition catalogue essay, AIR Gallery, NY Feb-March 2006  
 “Erotic Method” exhibition catalogue essay on Cecily Brown, Gagosian Gallery, April 2006

- “Fallen Idols,” catalogue essay, *Neon Boneyard*, Judy Natal, Center for American Places, 2006
- “Graphical Readings and the Visual Aesthetics of Textuality,” *Text*, #16, (dated 2005, actually appeared 2006), pp.267-276
- "Procedures Performed and Executed" exhibition catalogue essay on the work of Bruce Nauman, Tate Modern, Liverpool, May 2006
- "Humanities Games and the Market in Digital futures," *Criticism*, Vol. 47:2 Wayne State University, June 2006 )
- "Exposing the Hidden Tradition," exhibition catalogue essay for *e-motive: Visual Poetry in the Digital Age*, University of Essex Gallery, Summer 2006
- "A moving target: defining digital humanities," *What Is Digital Media Studies?* Marcel O'Gorman, editor, (forthcoming, summer 2006) MIT University Press
- "Digital Provocations and Applied Aesthetics: Projects in Speculative Computing," *Emerging Small Tech*, David Reider and Byron Hawk, eds. University of Minnesota Press (forthcoming, summer 2006)
- 2005 "UnVisual and Conceptual" in *Open Letter*, Toronto, CA, December 2005
- Don't Pay Any Attention to Him, He's 90% Water: The Cartooning Career of Boris Drucker*, "Biographical Essay", Joseph Lubin House, NYC, pp.9-32.
- 2004 “Interactive, Networked, and Algorithmic” *At A Distance*, Annmarie Chandler and Norie Neumark, eds., MIT Press, 2004; pp.34-59. (written 2002, published 2004)
- "Designing Ivanhoe," in *Text Technology*, special issue, Geoffrey Rockwell, ed., (Publication date, No.2, 2003, finally appeared in 2004); pp.19-41.
- "Modernity and Complicity: a dialogue," with Jerome McGann, *Textual Practice*, Special issue edited by Tyrus Miller, "Poetry Matters: Essays in Honour of Marjorie Perloff;" Volume 18, Issue 2, Summer 2004; pp. 207-220.
- "The Crux of Conceptualism," *Conceptual Art*, Michael Corris, ed. (written 1998, finally published) Cambridge University Press, 2004; pp.
- "Speculative Computing," *Companion to Digital Humanities*, John Unsworth and Susan Schreibman, eds., Blackwells ((2004))
- "What is a Letter?" *Education of a Typographer*, Steve Heller, ed., Allworth Press, NY; pp.78-90.
- "Typographic Intelligence," *Typographically Speaking: The Work of Matthew Carter*, re-issued by Princeton Architectural Press, 2004
- "Affectivity and Entropy," *Objects and Meaning*, Anna Fariello and Paula Owen, eds., Scarecrow Press (Winter 2003, actual publication 2004)
- 2003 Excerpt from *The Alphanumeric Labyrinth*, for *Communication in History*, edited by Paul Heyer and David Crowley, (Addison Wesley Longman) (2003)
- “Digital Hybridity and the Question of Aesthetic Opposition,” *Adrift in the Techno-logical Matrix*, David Erben, ed., *Bucknell Review*, 46.2 (written 1998)
- "Iliad and the Modern Art of the Book," *Splendid Pages*, Bareiss Collection exhibition, Julie Melby, curator, Toledo Museum, Spring 2003 (written 2001), pp.
- "Visual Studies," *Afterimage*, Volume 31.1, July/August 2003, pp.4-5
- "Nature's Art and Technological Imagination," Introduction to Joseph Scheer,

- Night Visions*, Prestel, London, (written/published 2003) pp.14-17
- "Critical Intersections," syllabus, *Teaching Graphic Design*, Steven Heller, ed., Allworth Press, 2003, pp.247-257
- 2002 "From Mallarmé to Meta-Data," *Link*, (Baltimore, MD), Bill Sebring, ed.; pp.31-54.
- "The Critical 'Languages' of Graphic Design," *Looking Closer #4*, Steve Heller, ed., (NY: Allworth Press, 2003), pp.168-182. .
- "Intimations of Immateriality," *Re-Imagining Textuality*, Neil Fraistat and Elizabeth Loizaux, eds., University of Wisconsin Press, pp.152-177;
- "Ruskin's Horror of the Flesh: The Ideology of the Virtual," for *Hypertext Yearbook*, #2, Raine Koskima, ed., Summer 2002
- "Experimental Typography as a Modern Art Practice," excerpt from *The Visible Word*, in *Conceptual Art*, Peter Osborne, ed., (London: Phaidon Press, 2002); p. 238;.
- "Typographic Intelligence: The Work of Matthew Carter," *The Art of Matthew Carter*, exh. catalogue, Margaret Re., ed., UMBC, Albin O. Kuhn Library, pp.9-12.
- "Digital Media: The Generative Potential of Meta-technology" *Cortona International Symposium Catalog* (Univ. of Georgia), Spring 2002
- "Pictographs," with Jerome McGann, *Information Design*, Vol. 10, No. 2 pp.95-106.
- "The Futurist Work of Ilia Zdanevich," *Back to Futurism*, Nicholas Rzhevsky ed., Slavic and East European Arts, Vol. 10, Nos. 1 and 2, Winter 2002; pp.13-44.
- Translations of existing work:
- "Il libro d'artista oggetto raro e/o auratico," *L'oggetto libro 2001*, (Milan: Edizioni Sylvestre Bonnard, 2002); pp.176-199.
- "The Future of Writing," *M/E/A/N/I/N/G, 16* into Turkish for Turkish Literary Review (forthcoming), translated by Onder Otcu
- 2001 "Digital Ontologies," *Leonardo*, Vol. 34, No.2, ppp.141-145.
- "Visual Performance of the Poetic Text," *ProFemina*, #24-24, Belgrade
- "Theatrical Spaces: The Artist's Books of John Eric Broadus," exhibition catalogue, Yale University Library, Arts of the Book Collection
- 2000 "Who's Afraid of Visual Culture?" *Art Journal*, Winter 1999, Vol.58, #4, (2000 publication date), pp. 36-57.
- "Feminism, Theory, and Art Practice," introduction, *MEANING* anthology, Susan Bee and Mira Schor, eds., Duke University Press, pp. ix – xxiii.
- "Plastic Phallic Fantastic," *Sex Appeal*, Steve Heller, ed., Allworth Press, NY, pp. 69--73.
- "Critical Perceptions of Emerging Text Forms," *American Letters and Commentary*, #12.
- "The Artist's Book as Idea and Form," *Book of the Book*, Jerome Rothenberg and Steve Clay, eds., Granary Books, N, pp. 376-388.
- "Signs of Life, Spaces of Art." *Graphic Design and Reading*, edited by Gunnar Swanson, Allworth Press, NY anthology pp. 31-50.
- "Review of Pete Spence's Vienna Railway," in *Heat*, #14, (Australia), pp.212-

- Roundtable on hypermedia with Loss Glazier, Mark Amerika, and Judy Malloy:  
*Riding the Meridian*, Winter 2000 (<http://www.heelstone.com/meridian>)
- 1999 “Experimental Narrative and Artist’s Books,” exhibition catalogue, Foster Hall Gallery, Louisiana State University, Sept.5-30; JAB #12, p.3-25.  
 “Vital Signs: Organs of insight/symbolic anatomy” exhibition catalogue, Shelagh Keeley, Sept. 23-Oct.30; Cencebaugh Contemporary, NY, unpaginated.  
 “Collaborative Ty/opography,” *Afterimage*, Nov./Dec.1999, Vol.27, No.3; p.9.  
 “Reappropriating Paradise,” exhibition catalogue, Alberto Rey; Nov.13-Jan15,’00 Big Orbit Gallery, Buffalo, NY, unpaginated
- 1998 “Visual Performance of the Poetic Text,” *Close Listening: Poetry and the Performed Word*, edited by Charles Bernstein, Oxford University Press (pp. 131-161).  
 “Talking Theory/Teaching Practice,” *Education of a Graphic Designer*, Steve Heller, ed. Allworth Press (pp.79-86).  
 “Design Theory,” *Design Dialogues*, Steve Heller and Elinor Pettit, eds., Allworth Press (pp.139-144).  
 “Information in Your Face: The Interface Challenge,” AIGA, *Journal of Design*, The Mutant Design Issue, Louise Sandhaus, ed., (Vol.16, No.2, p.13-15.)  
 “Modernism,” entry in *Encyclopedia of Aesthetics*, edited by Michael Kelly, Oxford University Press, pp.  
 “Artwork and Real History: The Persistence of Feminist Vision,” exhibition catalogue, *Memorable Histories and Historic Memories*, Alison Ferris, editor/curator; Bowdoin College Museum of Art, Bowdoin, Maine; September 25–December 6, 1998.  
 “The Next Word,” *The Next Word*, exhibition catalogue, Neuberger Museum, to accompany the exhibition; September 20, 1998–January 30, 1999.  
 “The Next Body and Beyond: Meta-Organisms, Psycho-Prostheses, and Aesthetics of Hybridity,” *Digital Creativity*, (Vol.9, No.1, pp.19-24), Roy Ascott, ed.
- 1997 “The Art of the Written Image,” catalogue essay for *The Dual Muse: Artist as Writer / Writer as Artist*, Fall 1997, The Gallery of Art, Washington University, St.Louis.  
 “The Myth of the Democratic Multiple,” *ArtPapers*, October 1997  
 “Thingness and Objecthood,” *Sculpture*, Vol.16, No.4, April 1997, pp.2—23.  
 “Art in the Exploded Field: Diversity in American Art from 1975 to the Present,” catalogue essay for a travelling exhibition organized by the Whitney Museum, *Art at the End of the 20th Century* (translated in Greek, Spanish, German, and Italian); sites at the National Gallery, Alexandros Soutzos Museum, Athens, Greece (June 10- Sept. 30, 1996); Museu d’Art Contemporani de Barcelona, Spain (December 20, 1996 - March 31, 1997); Kunstmuseum, Bonn, Germany (June-September 1997; Castello di Rivoli (Fall 1997).  
 “Artists’ Books: Historical Conceptions to Electronic Possibilities,” *Counter*, No.7, Fall 1997, The University of Iowa Center for the Book; p. 7-18.  
 “The Self-Conscious Codex: Artists’ Books and Electronic Media,” *Substance*,

- #82, special issue Metamorphosis of the Book, edited by Renée Riese Hubert ; Spring 1997; pp.93-112.
- 1996 “Static Object/ Dynamic Form” *Sculpture*, Vol.15, No.9, Nov1996, p. 20-26.  
 “Art in the Exploded Field: Diversity in American Art from 1975 to the Present,”  
*Art at the End of the 20th Century*, Whitney Museum of American Art  
 “The Word to the Book to The Word Returned,” catalogue essay, Ken Campbell  
 exhibition, British Art Center, Yale University  
 “Critical Pleasure,” catalogue essay, Joseph Nechvatel, Retrospektive , Galerie  
 Berndt, Köln  
 “Simulacral Exoticism,” AIGA Journal, Vol.14, No.3, 1996, pp.31-33.  
 “Concrete Poetry: Historical Context and Basic Concepts,” *Experimental –  
 Visual – Concrete: Avant-Garde Poetry Since the 1960s*, Avant-Garde  
 Critical Studies, eds. Eric Vos, K. David Jackson, and Johanna Drucker
- 1995 “A Critical Metalanguage for the Book as an Artform,” Talking the Boundless  
 Book, *Book: Art, Language & the Book Arts*, Charles Alexander, ed.,  
 Minnesota Center for the Book Arts, 1995, p. 27-32.  
 “Out from Tradition,” *Quarry West*, #32, Fall 1995, p.113-119.  
 “Le Corps d’A Côté,” *Les Cahiers du Musée National d’Art Moderne*,  
 Spring, 1995, p.47-63.  
 “Present Tensions of the Book,” exhibition essay for *Corona Palimpsest*,  
 Nora Ligorano / Marshall Reese, Christinerose Gallery, NYC, October  
 “Mediated Identities: Women Artists’ Books in the 1970s,” *Artist’s Book  
 YearBook 1994-95*, ed. by Tanya Peixoto, London, p.76-83.  
 “Synthetic Sensibilities: New Work in a Long Tradition,” August-Sept., 1995  
 catalogue essay for *CORTEXt: a survey of recent visual poetry*, Hermetic  
 Gallery, Milwaukee  
 “Genetic Metaphors, Information Sensibility, and Artistic Procreation: The  
 Project work of Eric Chan and Heather Schatz 1988-95,” catalogue essay,  
 Santa Barbara Contemporary Artists’ Forum, Summer 1995  
 “The Future of Writing,” *Emigré*, No.35, Summer 1995, n.p.
- 1994 “The Visual Life of Language,” in *Verbal Hothouse*, exhibition catalogue; The  
 Centre Gallery, Miami-Dade Com. College, Wolfson Campus; p.2-10.  
 “Modernist Surface, Semiotic Sign and the Hermeneutic Trace: Jackson  
 Pollock,” *Semiotica* 102 1/2 (1994); p5-26.  
 “The Public Life of Artists’ Books: Questions of Identity,” *Journal of Artists’  
 Books*, No.2, Fall 1994; p.1-2, 4, 6, 10-11.  
 “Luminous Volumes,” (excerpt) in Contemporary Impressions, *Journal of the  
 American Print Alliance*; Vol.2, #1, Spring 1994; p.21-24.  
 “The Alphabet Explained: Or, the Origin and Progress of Letters,” Columbia  
 Library *Columns*, Vol.XLIII, No.2, February 1994, p.15-24.  
 “Artists’ Books and the Cultural Status of the Book,” *Journal of Communication*,  
 Vol.44, No.1, Oxford University Press, Winter 1994, Sandra Braman,  
 editor, special issue on books, p.12-42.
- 1993 “Collaboration without Object(s) in the Early Happenings,” *Art Journal* (issue on  
 Interactions between Artists and Writers, guest editor Debra Balken)  
 Vol.52, No.4; December 1993; p.51-58.

- “Contemporary Mexican Artists’ Books” exhibition catalogue, Headlands Center for the Arts and Galeria de la Raza, San Francisco
- “The Work of Mechanical Art in the Age of Electronic Reproduction,” *Offset*, exhibition catalogue at Granary Books, Dec.2-Jan. 25, 1994
- “Luminous Volumes: Granary’s Books” exhibition catalogue, Granary Books, October 28 - November 27.
- “Simulation/Spectacle,” *Third Text*, #22, Spring 1993, p.3-16.
- 1992 “Typographic Manipulation of the Poetic Text in early 20th Century Avant-Garde” *Visible Language* Vol.25, No.2-3; p.231-56
- “Visual Pleasure: Feminist Perspective” *M/E/A/N/I/N/G* No.11; p.3-11
- “Harnett, Haberle & Peto: Visuality and Artifice in the Proto-Modern Americans” *Art Bulletin*, Vol.LLXIV, No.1; p.37-50
- “Exclusion/Inclusion vs. Canon Formation” *How(ever)* Vol.VI, No.4., p.13-14
- 1991 “Spectacle and Subjectivity” *Public Fantasy: The Work of Judith Barry*, Institute for Contemporary Art, London
- “Robert Smithson: Beyond the limits of Modernism” intro to: *Robert Smithson: Works on Paper*, by Eugenie Tsai, Columbia University Press, p.xii-xvii.
- “Judith Barry: Spectacle and Subjectivity” *Artscribe*, March/April, p.41-43.
- “Susan Bee: Arcane Painting” *Sulfur*, Spring 1991, 172-77
- 1989 “On Not Working Out of a Tradition,” *M/E/A/N/I/N/G*, #6, November
- “Architecture and the Concept of the Subject,” in *Architect’s People*, ed. by Russ Ellis & Dana Cuff, Oxford University Press, p.163-182.
- 1988 “Alan Kaprow and the Myth of Aesthetic Autonomy,” *M/E/A/N/I/N/G*, #5
- “Iliad and the Book as a Work of Art,” *Journal of Decorative and Propaganda Arts*, Winter 1988, p.36-51.
- “Absence of Vision: The State of the Art of Art Criticism” *ArtPapers*, Vol. 12, No.2, March/April 1988, p.19-20.
- 1987 “The Words That Describe It: Culture in the Post-Modern Era,” *OBLONG*, 2, p.19-22.
- “Art Without Rhetoric,” *M/E/A/N/I/N/G* #2, p.38-42.
- “Tristan Tzara,” *Another Room* Vol.III, No.9
- “Women’s Visions: Does Gender Matter?” *ArtPapers*, Vol.11, No.5.
- “Les Immatériaux,” *M/E/A/N/I/N/G* #1, p.18-23.
- “The Pornographic Response,” *Theory/Flesh* *UTURN*, Vol.I, No.3, p.19-20.
- “Critical Work,” *OTTOTOLE*, Vol.I., No.2, p.132-134.
- 1986 “The Subject In/As History,” *OBLONG*, Vol.I, No.1, p.5-6.
- “Les Immatériaux: Longterm Effects of the Exhibition,” *Theory/Flesh*, *UTURN*, Vol.I, No.2, p.5.
- “Hypergraphic Novel: Lemaître’s Private Language,” *Poetics Journal*, Vol.1, No.6., p.119-126.
- 1984 “Women and Language,” *Poetics Journal*, No.4.
- “Language in the Landscape,” *Landscape Magazine*, p. 7-13.
- “Typography as a Medium for the Visual Representation of Language,” *Leonardo*, Vol. 17, #1, p.8-16.
- “Joe Slusky: Critical Review,” *Concrete*
- 1982 “Close Reading: A Billboard,” *Poetics Journal*, Vol.1, No.2., p.82-84.

“From Baltimore to California by way of New York,” *L=A=N=G=U=A=G=E*  
Anthology, Univ. of Southern Illinois Press

### VIII. Book Reviews and Short Critical Pieces:

- 2007 “Reading Riding at Sears,” OEI, Sweden, (forthcoming)  
“Substantive Spaces: The books of Clifton Meadeor” *Afterimage*,  
March/April, 2007, Volume 34, No.5, p.35  
“Philosophy and Digital Humanities: A review of Willard McCarty,”  
*Digital Humanities Quarterly*, Spring 2007, v.1, no.1  
“Ehon: The Artist and the Book in Japan,” *Art on Paper*, Vol.11, No.3,  
January/February 2007, p.94  
*Feminist Art: A Reassessment*, contributor, *MEANING Online #4*,  
February 2007, <http://www.writing.upenn.edu>  
*Century Girl* review, *Print*, January/February, 2007, pp.106-108
- 2006 "Frontal Assault," review of Peter Lunenfeld, *User: InfoTechnoDemo*, *Afterimage*  
Vol. 33, # 3 January 2006  
"Subculture Communication," review of *Schablone Berlin*, Kyle Schlesinger and  
Caroline Koebel, *Afterimage* Vol. 33 #5, March 2006  
"St.Ghetto des Prets," Review of translation and reissue of this major Lettrist  
work, *Art on Paper*, Spring, 2006  
“L’Anti-Tradition Futuriste,” commentary, *Rett Kopi*, special issue  
on manifestos and art, Oslo, Norway, Fall 2006  
“Persistent change,” introduction to Maureen Cummins, *The Flag Project*  
Cummins Press, 2006  
“Exhibition Catalogues in the Age of Digital Proliferation,” *Art on Paper*,  
September/October 2006; pp.46-53  
“Domestic Politics, Activist Graphics,” review of Maureen Cummins’s  
*Flag Project*, in *Afterimage*, Vol. 34 #2, Fall 2006; pp.79-80
- 2005 "Mixed Media: Utopian Schemes," Review of Lenore Malen's *The New Society*  
*for Universal Harmony*, in *Brooklyn Rail*, September 2005  
"Book Spaces City Spaces" review of Emily McVarish's *Flicker* and John  
Gossage's *Berlin*, *Afterimage*, Vol 33, # 2  
Review of Betty Bright's *No Longer Innocent: Book Art in America 1960-1980*,  
*Art on paper*, Winter 2005
- 2004 "ABZ, more alphabets and other signs," Julian Rothenstein and Mel Gooding,  
*Graphis*, #354, 2004; p.142-145  
"Crossing the Boulevard," by Warren Lehrer and Judith Sloan," *Afterimage*,  
May/June 2004, p.21
- 2002 "The Poetics of E-Text," *Modernism and Modernity*, Vol. 9, No. 4, November  
(review of Jerome McGann's *Radiant Textuality*, Loss Glazier's *Digital Poetics*,  
and Susan Hockey's *Electronic Texts in the Humanities*); pp.683-692.  
"Snake Eyes" review of John Gossage/Terri Weifenbach's book, *Afterimage*,  
September/October 2002 (Written and published in 2002)  
"Graphesis," "Lexicon" edited by William Sherman and Claire McDonald,  
*Performance Research* (Written and published Spring 2002), p.101.
- 1999 "Digital Reflections,"(group reivew of six books on digital art) *Art Journal*,

Summer 1998

- “Imagining Language” and “A Secret Location on the Lower East Side,” *Lingua Franca*, December 1999/January 2000, pp.16-17.
- 1997 Review of Yule Heibel’s *Reconstructing the Subject*, *Modernism and Modernity*, January 1997, pp.183-185.
- 1996 “Hybrid Anxieties,” with Brad Freeman, *Chain*, #3, Part 2, Fall 1996, p.34-39  
“Narratology: Dilemmas of Genre Fiction, Lived Experience, and Book Structure,” *AbraCadaBra*, No.10, Spring 1996, p.12-17.
- 1994 Review of Jerome McGann’s *Black Riders: The Visible Language of Modernism*; *Design Issues*, Vol.10, No.2, Summer 1994, p.84-85.  
“Feminist Issues Round Table,” *October* #71, Winter 1995; p.19-20.  
“The Future of Writing” *M/E/A/N/I/N/G* #16, November 1994; p.62-64.  
“Sense and Sensibility: Women Artists & Minimalism in the ‘90s,” *Third Text*, No.27, Summer 1994; p.103-108.  
“Mira Schor: Area of Denial,” *Provincetown Arts*, Summer 1994, p.96-97.
- 1993 Review of exhibition catalogues: John Heartfield, Max Ernst, and Maud Lavin’s *Cut with a Kitchen Knife*, *Art Journal*, December 1993, p.82-87.  
“Sluts and Goddesses: Maria Beatty and Annie Sprinkle” (review) in *Felix: Post-Literate*, Vol.1, Number 3, Summer 1993, p.124-125D.  
“In girum imus nocte...” (book review) *Artforum*, Summer 1993, p.104  
“Coat of Arms by Chris Tysh” (book review) *Witz*, Vol.1, #3, p.8-9  
“Elusive and Suggestive: The Reign of Narcissism, How to Avoid the Future Tense, Reading the Glass” (book review) *American Book Review*, Vol.15, No.1, p.9, p.12.  
“Whose Idea Is It? And Who Cares?” (video review of piece by Alice Mansell, Madeleine Lennon and Sheila Butler), *M/E/A/N/I/N/G*, No.13, p.48-50.
- 1992 “Hannah Weiner, *The Fast*,” (book review) *The Poetry Project Newsletter*; Vol.146, p.15
- 1991 “Mixed Blessings” (book review) *Art Journal*, Vol.50, No.4 p. 109-11
- 1990 “Postmodernism” Winter 1990, *Art Journal*, p.429-31 (review)  
*Woman, Native, Other*, (bk review) *M/E/A/N/I/N/G*, #7, Spring 1990 p.42-44.  
“Graphic Design in America” (book review) *Artforum*, March 1990, p.25-27
- 1988 “Susan Harrington.” *ArtPapers*, Vol.12, No.5, September/October, 1988, p.65-66.  
“Connemara: Spring 1983,” *Dallas Arts Review*, #26, p.2.  
“The Aesthetics of Visual Poetry, Willard Bohn” (book review), *Design Book Review* Summer 1988, p.13-15.
- 1987 “Familial Gesture: Julie Cohn,” *Dallas Arts Review*, #25, p.18-19.
- 1985 “Drawing Around Conventions” *Design Book Review*, Summer  
“Getting Some Perspective,” *Design Book Review*, Spring

#### **IX. Panels and Symposia:**

- 2007 “Mallarmé’s *Un Coup d’Etat*: The Rise of the Artists’ Book,” Fredric W. Goudy Symposium Scripps College, January 27, 2007
- 2006 “Sounding the Visual,” President’s Forum on The Sound of Poetry/Poetry of Sound, Modern Language Association; Chair of session and paper presenter “Not Sound.” December 28, 2006

- “Nanocriticism,” Deformative Criticism, Ray Seimens, moderator, panel Modern Language Association, December 29, 2006
- “The Avant-garde Idea of the Book as Art” Georgetown University, symposium organized by Ward Tietz, in collaboration with the Pyramid Atlantic Book Fair, with Caroline Bergvall, J. McGann, Penn Szitty November 16, 2006
- “Complicit! Symposium,” Art Museum, University of Virginia, October 6, 2007
- "Visuality in Digital Research and Pedagogy," Interactive Media Lab, Annenberg Center, USC, Symposium on Interactivity, March 31, 2006
- "Designing a Critical History," panel on design criticism organized by Carma Gorman and Elizabeth Guffey, College Art Association, February 22-25, 2005
- "Systems of Mediation," Hostage to Terrorism, Critical Incident Analysis Group, Summer, 2005
- "Graphic Affect: Looks Is and Does," VVV on-line Verbal-Visual-Vocal Poetries in Hyperspace, Kelly Writers House, University of Pennsylvania, IAWIS (International Association of Word and Image Studies) (Sept. 26) September 23-27, 2005
- Digital Tools Summit, Participant, Cville, September 28-30, 2005
- "Future of the book," Textbook of the Future, Annenberg Center, UCSC, Summer 2005
- Noulipo Conference, October 29-30<sup>th</sup>, Cal Arts, Participant, reader and respondent
- "Looks Is and Does," panel on "Modernism and the Digital Moment," organized by Adelaide Morris, with Mark Hansen and Joseph Tabbi, Modern Studies Association, Chicago
- "Politics in Art," pane with Howard Singerman, Richard Herskowitz, Spotlight Series, McGuffey Art Center, Cville, November 2005
- "Who Needs Criticism?" McMaster University, Hooker Lectures, March 3, 2005
- "Approaches to Contemporary Art," Virginia Docent Exchange, held at University of Virginia, March 7, 2005.
- 2004 "Humanities Tools in Digital Contexts," MLA Panel on "Digital Tools" organized by Neil Fraistat, with Charles Bernstein, Matt Kirschenbaum; Dec. 29,
- "Special Treatment: Are Artists' Books Anomalies or Object Lessons?" MLA Panel, December 2004, organized by Molly Schwartzburg, "Artists' Books in Literature Departments;" December 29, 2004
- "Critical Issues/Exemplary Works," Book Arts Conference, Pyramid Atlantic, November 20, 2004
- "Visual Texts," on panel titled: "Picturing the Future, the Illustrated Book in the 21<sup>st</sup> Century," Oak Knoll Fest, XI, Sunday, October 3, New Castle, DE
- "Dieter Roth" Poesieundmusik," P.S.1, organized by MoMA, NY, Education Department in coordination with the Dieter Roth Retrospective; panel with Kenneth Goldsmith, Kristen Prevallet, and Jerome Rothenberg. April 18
- Panelist/presenter at "Matriarchs and Magnolias: Jewish Women of the South," Univ. Art Museum; Hadassah and Jewish Studies, U. of Virginia, April 25
- "Graphic Speculation," Conference on Visual Literacy, Colby College (with Jerrilynn Dodds, Sam Edgerton, Adrian Piper, John Dixon Hunt" May 1
- 2003 "Graphical Aesthetics," in Plenary Session, Society for Textual Scholarship, NYC

- March 19, Elizabeth Loizeaux, coord., with Perloff etc
- "Excerpts and Entanglements," Keynote, Danish Institute for Document Design and University of California, Berkeley, August 13
- "Outreach," panel speaker, IATH: A Decade of Digital Scholarship, UVa, September 26
- "Umbilical Cord of Gold," Moderator, Bayly Art Museum, Pierre Huyge, Tim Rollins, Ruby Lerner, in conjunction with Virginia Film Festival, Oct.24
- 2002 "The Art of William Blake," with Jerome McGann, Joe Viscomi, moderated by Stephen Margulies, Bayly Art Museum, UVa., February 21.
- "Pressing Matters," Discussion of contemporary artists' books with Josef Beery, Debra Fabrizzi, Brad Freeman, McGuffey Art Center, Cville, VABook!, March 23.
- "Intermedia and Critical Studies," Dept. of English, UVa, The Future of Literary Study, April 5
- "Aesthetics and Information" Artists Visualizing Information Today, School of Visual Arts, organized by Ellen Levy, April 11
- "Digital Provocations," Reading Literacy, Harvard Humanities Center), organized by Marge Garber, April 13
- "Sites, Signs, and Times: Responses to the 2002 Biennial Exhibition," Whitney Museum event, The Graduate Center, NYU, May 9
- "Typographically Speaking: The Art of Matthew Carter," panel, UMBC, Catonsville, MD, September 26
- "Aesthetics of Digital Media," New Technologies of the Visual, organized by Erika Doss, University of Colorado, Boulder Colorado, September 14.
- "Graphical Readings: Charles Sanders Peirce's diagrams," SUNY Buffalo, Conference on Peirce, October 26.
- 2001 "Ivanhoe Game," with Jerome McGann and Bethany Nowwiskie, Humanities Technology Conference, September 20, UVa
- "Ivanhoe Game" with Jerome McGann, Society for Textual Scholarship, April 20th
- "Ivanhoe Game," Texts and Contexts, UVA, Dept. of English, March 31
- "Surely We Are Essential," Panel discussion with Phyllis Leeffer, Arlene Keeling, Bayly Art Museum, March 27
- "Book as Object/Subject," with Buzz Spector, (an event of the VA Book! Festival) Second Street Gallery, March 23
- "The Interaction of Technology, Media, and Culture," UVa Women's Center, with Kay Neeley, John Unsworth, Judy Thomas, Hereford College, Feb.20th
- 2000 "Digital Ontologies," Art and Culture session, Siggraph, New Orleans, July 23
- "The Book as Object and Metaphor in the Digital Age," MLA with Charles Bernstein, Jerome Rothenberg, Jerry McGann, Steve Clay, December 29
- "Digital Media and Visual Art," University of Rochester, Integrated Electronic Arts, September 27
- "Metalogics of the Book," MIT Media Lab, September 12
- "From Materiality to Meta-data," Fleisher lecture series, University of Alabama;
- "Metalogics of the Book," Keynote, SUNY Alfred, BookEnds conference, October 13

- "Digital technologies and humanistic inquiry" presentation with Worthy Martin, Humanities Technology Conference, UVa, October 19
- Panel Discussion with Warren Neidich Michael Kubovy, Stephen Margulies, Bayly Art Museum exhibition, November 13
- "Temporal and Spatial Dimensions of new media environments," with Rick Provine, New Media Centers conference at UVa, June 9
- "Ontology, Form, and Mutability," Harn Museum, University of Florida, Dept. of Art, Gainesville, Florida, Feb. 11
- "Book Design in the 20th Century," Bibliographic Society, in conjunction with the Virginia Festival of the Book, March 24
- "Throwing out the Baby: New Art, New Critical Paradigms," UIUC, Champaign-Urbana, Art Department, March 25
- "Sonia Delaunay and Blaise Cendrars: La Prose du Transsiberian" Rutgers University Symposium on Modern Art, April 15
- 1999 "In-Coherence" Coherence Symposium, University of Virginia responses to the work of Chris Herbert; September 30-Oct. 1
- Redefining what Digital Images Art organized by Matt Kirschenbaum, with Jerome McGann, and Joe Viscomi, Int'l Humanities Computing, at Univ. of Virginia, June 10-12, 1999
- "Futures of the Book," Nexus Contemporary Art Center, with Cathy Byrd, Conrad Gleber, Terry Harpold, Ruth Laxson, and Steve Miller; March 27
- "Digital Aesthetics, Digital Politics," CAA, panel organized by David Trend, with Tim Jackson, John Freeman, and Marjorie Franklin, February 12.
- 1998 "The Impact of New Media," campus conference, SUNY Purchase, with Gary Waller, Peter Ohring, Jim McElwaine, Nina Straus, and Margot Lovejoy. October 8.
- "Publishing in the Fine Arts: Untangling the Web," co-chaired with Craig Houser with Leila Kinney, Jon McKenzie, Darren Wershler-Henry, and Beth Morris; CAA Conference, Toronto, Feb. 26, 1998
- 1997 "Realities of Feminism and/or Activist Practice," Mira Schor coordinator, with Peggy Phelan, Elizabeth Hess, A.I.R. Gallery, November 12, 1997
- "The Dual Muse," Conference / Panel with Derek Wolcott, Breytan Breytanbach, Tom Phillips, Jennifer Bartlett, William Gass, Ruth and Marvin Sackner, Nov. 7-8. The Writers' Center and the University Gallery, Washington University, St. Louis
- "Painting and Poetry: 20th Century Dialogue," panel presentation with John Yau, Barry Schwabsky, at St. Joseph College, West Hartford, September 18, .
- 1996 "Language as Information," talk in session organized by Michael Groden, with Jay Bolter; Modern Language Association, December 29, 1996.
- "Intimations of Immateriality: the Material/Immaterial Word," University of Oregon, Dept. of Comparative Literature, May 24, 1996
- "Artists Books: From Conception to Distribution," seminar/workshop with Brad Freeman, University of Washington, May 19, 1996
- "Bradbury Thompson in the Context of Modern Art and Design," Bradbury Thompson Celebration at Yale, May 4, 1996
- "Appropriate Technology: From Idea to Production" seminar, January 27, 1996,

- Scripps College, Claremont, Ca.
- 1995 “Material Reading: Sequence, Presence and Manipulation in the Artist’s Book,”  
Modern Language Association, December 29, with Renée R. Hubert,  
Buzz Spector.
- “Idea, Information, Language,” paper in Art, Language and Politics symposium,  
November 11, 1995, with Alex Alberro, Beth Handler, Mel Bochner, Hal  
Foster, James Mayer, and Ronald Jones.
- “Testing the Limits: from the Artist’s Book to the Book as Art,” with Marcia  
Reed, Michael Davidson, and Thomas Vogler, U.C. Santa Cruz, May 20.
- “New Perspectives: Picasso, Matisse, Rembrandt, Caravaggio,” Yale Art Gallery,  
moderator; April 22.
- “Reading Abstract Art,” with Daniel Herwitz, Stephen Melville, and Joseph  
Perloff, American Comparative Lit. Association, Athens, Georgia, March  
17; paper titled “Hard Harder Hardest.”
- “Art Table: Feminist Perspectives on the Body” with Emma Amos, Carolee  
Schneeman, Laurie Simmons and Kiki Smith, February 13.
- “Art and/as Politics,” College Art Association, panel organizer; with Rasheed  
Araeen, Lucy Forsyth, Rick Bolton, Andrea Feeser, and Alison Hilton,  
San Antonio, January 26.
- 1994 “Revolutionary Poetics: Form and Subject Matter,” with Paul Beatty, Eliot Katz,  
Walter Lew, Gail Scott, Susan Sherman; Poetry Project, St. Marks  
Church, NYC, May 6.
- “Wet on Wet: A Show of Passion,” Four Walls, in Brooklyn, with Hermine Ford,  
Joanne Greenbaum, Mary Jones, Mira Schor, Amy Silman and Amanda  
Trager, November 13.
- “The Work of Art in the Age of Electronic Technology,” panelist, Parsons School  
of Design, organized by Lenore Malen, including: Charles Bernstein, Bob  
Stein, Joseph Nechvatel, Susan Stewart, Peter Campus, Grahame  
Weinbren; NYC, April 16.
- “Re-Reading the Boundless Book,” panelist, Minnesota Center for the Book Arts;  
Minneapolis, MN; April 9.
- “Why Have There Been No Great Women Artists?” panel discussion, in  
conjunction with Women’s History Month, Columbia University.
- “Text as Image” respondent to Studio/Art History session organized by Louis  
Katchur, College Art Association, February 19.
- “Acid Migration of Culture” panel with Barry Grossman, Heather MacDonald,  
Eileen Myles and Marjorie Heins, New York Public Library; in  
association with exhibition by Marshall Reese and Nora Ligorano, Jan.20.
- 1993 “Collaborations” panel speaker, with Archie Rand, John Yau, Ron Padgett,  
Steve Clay; organized by Debra Balken; Granary Books, December 17.
- “The World of Artists’ Books: An Artform Blossoms at the end of Dream” —  
panel moderator, for panel including Clive Phillpot, Steve Clay, Louise  
Neaderland, Richard Minsky, Douglas Beube, Max Schumann; Fulcrum  
Gallery, NYC, December 3.
- “Contemporary Artists’ Books in Mexico,” panel speaker (with Felipe Ehrenberg,

Yanni Pecanins, Magali Lara), Headlands Center for Contemporary Art, Sausalito, Oct. 2.

**X. Scholarly or Critical Lectures:**

- 2007 "Artists' Books: Ideas and Projects," Columbia College, Chicago, keynote for Action/Interaction: Book Art Conference, June 8-10.
- "Writing Spaces and Relations," Logo Cities Conference, keynote, Concordia University, Montreal, May 4, 2007
- "Graphesis: Visual Epistemology," Miami University, Ohio, April 20, 2007
- "Writing Spaces of the Book," Temple University, April 5, 2007
- "Frames/Jumps/Links," keynote, Southern Graphics Council Association, March 24, 2007
- "Graphic Devices: Narration and Navigation," keynote, Society for the Study of Narrative Literatures, Washington DC, sponsored by Georgetown University, March 16, 2007
- "Structured Spaces," *Architecture of the Book*, keynote, Corner Brook, March 8, 2007
- "Project and Product: The Idea of the Book in Graphic Form," Department of English, University of Notre Dame, February 15, 2007
- 2006 "Visualizing Interpretation," keynote, CaSTA Conference, University of New Brunswick, Canada, October 20, 2006
- "Graphical Interpretation," Texas A&M, Glasscock Center, College Station Texas, September 14, 2006
- "Complicit!" Gallery talk, University of Virginia Art Museum, August 31, 2006
- "Exposing the Hidden Tradition," *E-motive*, gallery talk, University of Essex (done through iChat) June 19, 2006
- "The Telling: Creative Practice of Visual Narrative," Austin Peay University, February 3, 2006
- "Visuality and Digital Humanities," University of Maryland, College Park, MITH and English, March 14, 2006
- "Contemporary Art and complicity!," VABook!, University Art Museum, March 22, 2006
- "Art and Literature in Digital Media: representations, models, and metadata," Lazerow Lecture, School of Library and Information Sciences, University of North Texas, March 29, 2006
- "ABCs: The letters in history," UCSC invited artist / scholar, Cowell College, April 6, 2006
- "Graphic Knowledge," North Carolina State University, invited lecture, April 20, 2005
- 2005 "Complicit" Corcoran Museum, DC, October 3, 2005
- "Critical issues in contemporary design," Corcoran School of Art, October 3,
- "Open-ended possibilities: The Future of the Book in the Digital Age," Lafayette College, Easton PA, October 6, 2005
- "Writing Artists Books," Women's Center, University of Virginia, October 11
- "Aesthesis: A Poetic Approach to Knowledge," University of Wisconsin, Milwaukee, October 28, 2005

- "Aesthesis: Art and Complicity in Contemporary Culture," Hooker Lecture, McMaster University, March 1, 2005
- "Digital Projects in the Humanities," McMaster University, March 2, 2005
- 2004 "Content Modelling in Visual Form," U.C. Santa Barbara, as Digital Cultures Fellow, February 3, 2004
- "Graphesis," Cal Arts, Design Department, February 26, 2004
- "Subjective Meteorology: Exhibit and Proof of Concept," Presentation, U.C. Santa Barbara, Studio Art and Digital Cultures, February 27, 2004
- "Critical Issues in Design," CCA, SF, Seminar presentation, March 1
- "Critical Practice," Invited Public Lecture, California College of the Arts (CCA), San Francisco, March 2, 2004
- "Typology / Typography / Topography: Grounds for a Visual Poetics," SUNY Buffalo, March 24 2004
- "From Page Space to E-space: The Virtual Book," Lilly Library, Indiana University, March 31, 2004
- "Books, Art, Now," Indiana Univeristy, Robert and Avis Burke Lecture Series, April 1, 2004
- "Informed Practice," Keynote, Craft/Critique/Culture, University of Iowa, April 2-4, 2004
- "Books/Art/Now," Keynote, Craft/Critique/Culture, University of Iowa, April 2-4,
- "Visual Poetics and Digital Technology," Text Technology Conference, McMaster University, October 15-17, 2004
- "Graphesis," Kahn Institute, Smith College, (series included Oliver Sachs, Stefan Wolfram), November 3, 2004
- 2003 "Lecturas gráficas" at Sala Rubén Martínez Villena, UNEAC, and other events in Havana, SSRC sponsored trip as poet, book-artist, scholar January 4-10 with Ernesto Grossman, Charles Bernstein, Susan Bee, Brad Freeman
- "Temporal Modelling: Composition space," Intel Corporation, Portland, Oregon January 17
- "How to Read an Artist's Book," and "The Artist, the Book, and the Collector," Florida Atlantic University, February 1
- "Applied Aesthetics," Vassar College, February 14
- "Gelett Burgess," Humanities Seminar, University of Pennsylvania, March 3
- "Secular Aesthetics," University of Pennsylvania, Writers' House, March 4
- "The Virtual Codex," Humanities Forum, University of Pennsylvania, March 5
- "Is there an Aesthetics of Digital Media?" SUNY New Paltz, Art Dept., March 12
- "The Virtual Codex: from page space to e-space," Syracuse University, April 25
- "Aesthetics and Provocations in Digital Humanities," ITC and the Humanities Seminar, Blekinge Institute of Technology, Karlskrona Sweden, May 24
- "Temporal Modelling," ACH, University of Georgia, Athens, GA, May 30
- "Love and/or Terror," Keynote, University of Arizona, Tucson, September 12
- "Informed Practice," Art and Design, George Mason University, November 6
- 2002 The Artist and the Written Word," Lydia Winston Malbin Lecture Series, Yale University Art Gallery, February 7
- "Graphic Provocations: Aesthetics of the Avant-Garde," Ohio University, School of Comparative Arts, May 22

- "The Book as an Artists' Idea" University of Dayton, Dayton, Ohio, March 5
- 2001 "Visual Poetics and Printed Matter," with Charles Alexander, Writer's House, University of Pennsylvania, October 25<sup>th</sup>
- "Artists' Books," with Charles Alexander, University of the Arts, October 26<sup>th</sup>
- "Iliad and the Art of the Book," Lieberman Lecture, American Printing History Association, Smithsonian, Washington DC, September 25
- "Materiality and Meta-Data: The Rhetoric of the Book from Traditional to Electronic Textuality," Lanier Speaker Series, U. of Georgia, November 8
- "Keynote: Humanities Computing," ACH-ALLC conference, NYC, June 13<sup>th</sup>
- "Temporal Modelling," conference and seminar, organization and presentation (with Bethany Nowviskie), University of Virginia, June 18-22.
- "Protocols of Print: Emerging Visions," International Printing Symposium, Cortona, Italy, May 30
- "Books as Material and Form," Amherst, MA, February 1
- "Book Unbound" to accompany exhibition at Agnes Scott College, February 8
- "Poetry Plastique," panel with Marjorie Perloff, Madeline Gins, Charles Bernstein, Jackson MacLow, Kenny Goldsmith etc., Boesky Gallery, February 10
- "Languages of Form," Looking Closer: AIGA, February 24-25<sup>th</sup>, NYC
- "Artists' Books" Deem Distinguished Lecture, West Virginia U., March 15
- 1999 "Meaning, Materiality, and Metadata," UMBC, Baltimore, Nov.3
- "Digital Ontologies: The Ideality of Form," panel organized by Terry Harpold, with John Cayley, Loss Glazier, Adrian Miles, Digital Arts Conference, Georgia Tech, Oct.30
- "Hybrid Aesthetics," University of South Florida, Tampa, Oct.8
- "Experimental Narrative and Artists' Books," Foster Hall Gallery, LSU, Baton Rouge, Sept.10
- "The Next Word" American Photography Institute, National Graduate Seminar, New York University, June 8
- "Hybrids and Mutants: Impact of Electronic Art on Traditional Art Making" SUNY Alfred, March 16
- "New Mutations: Contemporary Art and New Technology" March 11-2, St.Louis
- "Four Lectures on Design History and Theory," Yale University; January 22, 29, Feb.5, and 19
- 1997-98 "Affectivity and Entropy," Smart Museum of Art, University of Chicago, October 15
- "Hybrid Aesthetics: Traditional Media and New Technology," SUNY Purchase, April 22
- "Code Storage: Image/Word Identity in an Electronic Climate," New York University
- "The Ontology of the Digital Image," Wesleyan University, Center for the Humanities, "Culture and Representation series, April 6
- "What's New: Art at the End of the 1990s," March 26 and April 2, Whitney Museum of American Art, New York
- "Theoretical Informational Aesthetics," Critical Studies Program, California Institute for the Arts, March 19

- “Applied Informational Aesthetics,” Graphic Design Program, California Institute for the Arts, March 17
- “Artists’ Books from Historical Precedents to Electronic Possibilities,” Stanford University, Library Associates, March 10
- “The Immaterial Text: Aesthetics of Configured Meaning,” University of Virginia, Digital Directions, with Rosalind Picard, February 6, 1998
- “Artists’ Books from Historical Precedents to Electronic Possibilities,” Dept. of Art, Carnegie Mellon University, Pittsburgh, January 22
- "Code Storage: Image/Word Identity in an Electronic Climate," keynote address, Mixed Messages, University of North Carolina, Charlotte, October 13, 1997
- "A Book of One's Own," National Museum Women in the Arts, Washington, DC, Sept.30.
- "The Next Body and Beyond: Meta-organisms, Psycho-Aesthetic Prostheses, and the Aesthetics of Hybridity," Consciousness Re-Framed, University of Wales, Caeleon Campus, CAiiA conference; July 6.
- "The Interior Eye," EyeRhymes International Conference on Visual Poetry, University of Edmonton, Alberta, Canada, June 15.
- “What’s New? Art of the 90s.” Whitney Museum of American Art, in coordination with the 1997 Biennial, April 22, 1997.
- “Talking Theory / Teaching Practice,” AIGA conference, “How we learn what we learn,” School of Visual Arts, New York City, April 5.
- “Artists Books: From Historical Precedents to Electronic Possibilities,” University of Pennsylvania, Department of English, March 20, 1997.
- “Artists Books: From Historical Precedents to Electronic Possibilities,” University of Iowa, Center for the Book and Department of English, March 7, 1997.
- “Artists Books,” Mellon Humanities Institute, “Books and the Imaginary,” at Dartmouth College; January 15, 1997.
- 1996 “Signs of Life/Spaces of Art: From Standard Brands to Integrated Circuits,” Lifton Lecture in American Art, School of the Art Institute of Chicago, October 29
- “From Standard Brands to Integrated Circuits: the dialogue of signage and fine art,” Yale School of Art, Graphic Design Lecture series, October 23
- “Artists’ Books: Historical Precedents and Electronic Possibilities,” Houghton Library, Harvard University, October 3, 1996
- “Artists’ Books: Historical Precedents and Electronic Possibilities,” American Photography Institute, National Grad Seminar, New York University, June 11, 1996
- “Representing Representation: Autonomy and Presence in Modern Art,” University of Oregon, May 23, 1996
- “Artists’ Books: Historical Precedents and Electronic Possibilities,” Book Arts Guild, Library, University of Washington, May 21, 1996
- “What Is a Masterpiece?” four lectures accompanying “Recapturing the Past” April 23, April 30, May 7, May 15, Whitney Museum, NY
- “Artists’ Books: Historical Precedents and Electronic Possibilities,” Rhode Island School of Design, April 25, 1996

- “Universal Writing Systems or Meaning Strikes the Eye” Modernism and Eclecticism, Cooper-Hewitt and SVA, February 25, 1996
- “Visual Language in Theory and Practice,” Layton Lecture Series, University of Milwaukee, WI, February 2, 1996
- “The Artist’s Book: Historical Precedents and Critical Future,” Frederic W. Goudy Lecture, Scripps College, January 27, 1996
- 1995 “Writing Critically about Artists’ Books,” Pyramid Atlantic Book Fair, Corcoran Museum, Washington, DC, November 19.
- “Yes, But Is It Art?!?” Whitney Museum, lecture; NY; September 27.
- “The Ontology of the Digital Image,” Alfred University, Text and Image keynote address, October 28.
- “Yes, But Is It Art?!?” Whitney Museum course, May 2, 9, 16, and 23
- “What Is An Image?” Commencement Address, Nova Scotia College of Art and Design; April 29.
- “Artists’ Books: Historical Precedents and Electronic Possibilities,” SUNY Purchase, March 8.
- “The Future of Writing,” Modernism and Eclecticism, School of Visual Arts, New York, February 25.
- 1994 “The Next Body,” Centre Georges Pompidou, Paris, December 7.
- “Minimalist Painting in Perspective,” “Post-Minimalist Painting,” Whitney Museum at Champion; May 17, May 24; Stamford, CT.
- “American Painting in the 20th Century,” Whitney Museum, April 5, April 12, April 19, April 26; New York.
- “The Material Word: Typographic Materiality and Modern Art Practice,” in “The Theory of the Image” series, Carpenter Center, Harvard Univ., March 3.
- “The Future of Writing,” City College of New York, American Studies Group, February 24.
- “The Future of Writing,” University of California, San Diego, February 10.
- 1993 “The Future of Writing,” in The Archaic Smile, series curated by Marshall Reese and Stephen Clay, Granary Books, NY, October 19
- “Artists Books: Conceptualizing the History, Historicizing the Object,” University of Arizona, Tucson, May 17
- “Seeing the Word, Seeing the World” Conversation/discussion with Charles Alexander, University of Arizona, Tucson, May 18
- “Inscription/Visuality/Subjectivity” Univ. of California, Santa Barbara, April 5
- “Turning the Page on the Hard Edge of Modernism” Purdue University, Department of Art and Design, March 30
- “Whitney Biennial: Artists’ Panel” Moderator, March 25
- 1992 “New Media, New Modes, New Messages,” Whitney Museum, November 10, 17, 24 and December 1 (& at Whitney Champion, Feb.1993)
- “Designing Writing” Cooper Hewitt Museum Panel on Design (organized by Ellen Lupton) December 4
- “Narratology: Genre Fiction and New Writing” Modern Language Association (panel on Contemporary Experimental Women Writers, organized by Gwen Raaberg, with Kathleen Fraser and Rachel Blau Du Plessis)

- “Defining Gendered Identity,” April 9, “Theoretical Difference” April 16, and  
 “Disputed Territory: the Sexualized Body,” April 23 for Visual Arts Colloquium,  
 sponsored by Allan Hacklin, School of the Arts, Columbia
- “Simulation and Spectacle in relation to Propriation” April 12, AAH, Leeds, in  
 session on “Deconstruction and Propriety” Malcolm Barnard
- “Current Phallacies: How to do or undo Freud and Lacan,” with Gayatri Spivak,  
 Doubletalk” March 26
- “National Identity in Modern American Art,” Montclair Art Museum, June 11.
- “Writing with respect to Gender,” Women and Society, Columbia Univ. Seminars,  
 March 9
- “Modernism and Postmodernism: Art and History” Whitney Museum,  
 Introduction to Critical Theory session, Feb.5
- 1991 “Artists’ books since 1945: Major trends” Houghton Library, Harvard University,  
 Dec. 13
- “Modernism and Materiality,” University of Western Ontario, Faculty of Arts,  
 November 22
- “Deconstructing Lacan’s Lack” Feminist Art History Conference; presentation  
 and session chair; October 19
- “Typopoesis” Society of Printers, Boston, April 3
- “Postmodernism in the Visual Arts” classroom talk, Parsons School of the Art  
 New York, March 27
- “Visible Appearance of the Word,” Society of Fellows Brown Bag, Columbia  
 University, March 7
- “Rethinking Modernist Criticism: Clement Greenberg” CAA panel coordinator,  
 introductory remarks (panelists were R.Krauss, A.Jones, N. Dubreuil-  
 Blondin, F.Frascina)
- “Harnett, Haberle & Peto” Seminar on American Civilization, Columbia Univ.,  
 February 14
- 1990 “Women Writers and the Contemporary Avant-Garde” Modern Language  
 Association, Chicago, December 29 (session organized by Allan Golding  
 on the Avant-Garde)
- “Typography and the enunciation of the Feminine Subject” Modern Language  
 Association, Chicago, December 29 (session organized by Marjorie  
 Perloff on Visual Poetry)
- “Taking A Stand: Politics and Ethics in Art” Ethical Society of Northern  
 Westchester, November 9
- “Visual Language” University of the Arts, Program in Book Arts, Philadelphia,  
 Nov.15
- “Experimental Typography: 1909-23” SUNY Buffalo, Department of English,  
 October 29
- “The Future of Typography” panel presentation, Books: Forecasting the Future,  
 Folger Shakespeare Library, Washington, D.C., July 21; sponsored by  
 Pyramid Atlantic
- “Auto-écriture and the Polymorphous Text,” Associated Writing Programs  
 meeting, Denver, March 25
- 1989 “The Verbal as Visual,” May 11, Chax Press Readings/Talks, Tucson Arizona

- “Contingencies of Value: Picasso, DuChamp, Warhol, Koons,” March 6,  
University of Maryland, Baltimore County
- “Neo-Primitivism in the Russian Avant-Garde,” Feb. 27, Vassar College
- “The Visual Representation of Language,” Feb. 27, Vassar
- “Visible Presence of the Word,” February 17, Word & Image Panel at CAA, San  
Francisco (Judi Freeman, chair)
- 1988 “Representation of Everyday Life” November 8, Carpenter Center, Harvard  
Conference organizer (with Prof. Joli Jensen, Dept. of RTV, University of Texas,  
Austin) targeting research and curriculum development issues in feminist  
studies for University of Texas System Faculty; February 19, Austin,  
Texas; conference title: “Women Culture & Communication”  
Panelist, topic: “Women as Visual Artists,” in forum, “Feminist Issues in  
Culture & Communication,” Austin Community College, February 20,  
Austin, Texas.  
Panel coordinator and moderator: “Women and the Arts,” U.T. Dallas forum  
series; participants: Vicki Meek (DArt, Coordinator), Joy Po (sculptor)  
and Ann Bromberg (Dallas Museum, Director of Educational Programs)
- 1986 “Electronic Media and the Status of Writing,” Conference on Culture and  
Communication, Temple University, Oct.9-11  
“The Representation of Space and its Implications for Architectural Design,”  
University of Pennsylvania, Graduate School of Architecture, October 10.  
“The Book,” lecture presentation; Arts & Humanities Forum, University of Texas,  
Dallas, October 22.  
“Historical Biography: Ilia Zdanevich,” Social History Group, Southern  
Methodist University, December 12.
- 1985 “Language and Architecture: Lerup and Eisenmann,” Architecture Association  
School of Architecture, London, April
- 1984 “Other Than Linear,” Canessa Park, San Francisco Poetry Center Lecture Series,  
May  
“Interview with Lars Lerup,” Love House exhibition, University Art Museum,  
Berkeley, May  
“Writing as the Visual Representation of Language,” Segue Foundation, New  
York, May
- 1983 “Who Is Speaking, The Power of Discourse,” (organized and moderated panel  
Intersection, San Francisco, with Lyn Hejinian, Gloria Frym, Robert  
Gluck, March 25  
“On the Origins of Writing and the Alphabet,” San Francisco State University,  
February
- 1982 “Hieroglyphics as a Visual Symbol,” Urban School, S.F.
- 1980 “Printing in the Bay Area, 1890-1910,” Oakland Museum, October

#### **XI. Exhibitions curated:**

- 2006 Complicit! with Andrea Douglas and Jill Hartz, University Art Museum, opening  
Fall 2006  
Complicit Codex, Les yeux du Monde, Charlottesville, VA August-Sept. 2006
- 2004 The Cartooning Career of Boris Drucker, with Syracuse University Library, Special  
Collections Research Center, opened March 23, 2005

- 2000 Exhibit curated: Pop Goes the Page: Selections from the Brenda Forman Collection, Alderman Library, UVa, Special Collections, May to September 2000
- 1999 Exhibition co-curated with Brad Freeman: Experimental Narrative and Artists' Books, Foster Hall Gallery, Louisiana State University, September 9-30, 1999.
- 1998 Exhibition curated: The Next Word: Text and/as Image and/as Meaning and/as Design, Neuberger Museum, SUNY Purchase, September 1998 to January 1999; with coordinated exhibition at Printed Matter, NYC
- 1995 Exhibition curated: The Alphabet in History and Imagination, Butler Rare Book and Manuscript Room, Columbia University, June to October.
- 1994 Exhibition: Mark Rothko's Early Work (presentation only of travelling exhibition; organized with undergraduate seminar); February 1 — March 31.
- 1990 Exhibition Curated: Love Flight of a Pink Candy Heart: The Work of Florine Stettheimer, exhibition Wallach Art Gallery, Columbia University (with Leah Dickerman, Susan Tandler and Karin Miller assisting); February 14 — March 31.

## **XII. Work in progress:**

- SpecLab: Aesthetic experiments and digital humanities* (under review for publication)
- Iliad: The book as art* (rewriting in progress)

## **XIII. Other Professional activity:**

Boards and Editorial Boards:

- Virginia Quarterly Review* (since 2002)
- Journal of Artists' Books* (1994-2003)
- Wisconsin Series on Contemporary North American Poetry, University of Wisconsin Press
- Virginia Art of the Book Center, Principal and Board
- Virginia Foundation for the Humanities (2001-2007), Chair of Grants Committee
- Art Journal* (1995-00), Chair of the Editorial Board (elected Fall 1996)
- Document Design* (1997)
- PRHB (Penn's Review of the History of the Book, electronic journal) (1997)
- Juror: Nexus Press Atlanta Book Prize, January 2000
- Juror: Writing Beyond Words, Calligraphy exhibition, Summer 1999
- Conference Organizer: Feminist Art and Art History Conference, Barnard College, October 1995 and October 1996
- Conference Coordinator: "The End of Language" contributed organizational assistance to K. David Jackson, Yale University, April 7-8
- Participant: National Endowment for the Humanities, Mentor Program, 1995-96
- Panelist/Juror: National Endowment for the Humanities, Fellowships to University Teachers, Summer 1997
- Interviews:
- Interview with Russell Smith, CBC Radio, on writing and the alphabet, 2/26/07
- Angela Hind, "History of the Alphabet" BBC Radio 4 series (2003)
- David Boulton, "Children of the Code," PBS series, alphabet study (2003)
- Sara Sackner, *Concrete*, independent documentary on collecting, Padded Cell Pictures, on Sackner collection and its importance (2003)

## **XIV. Bibliography:**

- Steven Heller, "Visuals: Graphic Design History," *New York Times, Book Review*, Sunday June 1, 2008; p. 25.
- Holland Cotter, "Against the Grain," *M/E/A/N/I/N/G* anthology reviewed, *Art Journal*, Winter 2003, p.103-105
- Corinne Robins, *A Girl's Life, Rain Taxi*, Vol.7, No. 4, Winter 2002/03; p.36
- Chris Tysh, *A Girl's Life*, *Metrotimes*, May 18, 2002, <http://www.metrotimes.com>
- Figuring the Word*, reviewed by Ramez Qureshi, in *Riding the Meridian*, [www.heelstone.com/aamerid/ramez4.html](http://www.heelstone.com/aamerid/ramez4.html)
- Figuring the Word*, *Umbrella*, Vol.22, No.1, April 1999 n.p.
- Interview, in *Speaking of Book Art*, by Cathy Courtney, Anderson-Lovelace, London, 1999
- Interview with Cathy Courtney, in "Artists' Lives, National Life Story Collection," The British Library Sound Archive.
- "When Words' Meaning is in their Look," Holland Cotter, *New York Times*, October 18, 1998.
- "Next Word is last word on text as art," Georgette Gouveia, *The Journal News*, Oct. 22, 1998.
- "Art in Context," (review of *The Next Word*), Beth Cooney, *Advocate and Greenwich Times*, October 25, 1998.
- "The Next Word," Kimberly Taylor, *The Pendulum*, SUNY Purchase, Vol.II, No.4, Nov. 20, 1998.
- On *Narratology*, etc. , *Poetry on and Off the Page*, Marjorie Perloff, Northwestern University Press, 199 ; pp.30-32, et passim.
- "Interview" with Cathy Courtney, *Art Monthly*, October, 1997.
- "Backtalk: Johanna Drucker: Art and Design Theorist" with Steve Heller, *Print*, Nov./Dec. 1997
- "The Century of Artists' Books," reviewed by Buzz Spector, *Art Journal*, Fall 1997, pp.
- "Ex Libris: *The Century of Artists' Books*," reviewed by Tom Trusky, *Afterimage*, July/August, 1997, p.19.
- "The Word Made Flesh: Interview" with Matt Kirschenbaum, *PostModern Culture*, on-line electronic journal, Summer/Fall 1997.
- "Unfolding Language: Three Books by Johanna Drucker," Daniela Silvi, honors thesis for BA, National College of Art and Design, Dublin, Spring 1997.
- "Johanna Drucker and the Visible Word," Aaron Williamson, chapter of Ph.D. Thesis "The Physiques of Inscription," University of Sussex, Spring 1997; pp.45-65.
- "Druckworks," Marjorie Perloff, *Textual Practice*, Spring 1997
- "Castleman and Drucker:Re-Viewing the Artists' Book," Eric Haskell, *Substance* #82, pp.160-166.
- "The Century of Artists' Books," Susan King, *AbraCadaBraA* #10, Spring 1996(Los Angeles, CA),
- "Are Your Techno-Seduced?" Dominique Nahas, *Review*, (NY, NY) February 1, 1997
- "Artists as Techies," Holland Cotter, *New York Times*, February 7, 1997 (mention)
- "The Alphabetic Labyrinth," reviewed by Adam Blatner, *Visible Language*, 30 (3), Summer 1996, pp.347-352.
- "The Century of Artists' Books," reviewed by Betsy Davids, *Ampersand*, Vol.15, nos. 3&4, Spring/Summer 1996, p.26-27.

- “The Visible Word,” reviewed by Hugh Bredin, *British Journal of Aesthetics*, April 1996
- “The Century of Artists’ Books,” reviewed by Susan Tallman, *Metropolis*, Nummer 2, 1996, p.8-9.
- “The Visible Word,” reviewed by Patricia Falguières, *Les Cahiers du Musée national d’art moderne*, Summer-Fall, 1996
- “Theorizing Modernism” reviewed by Thierry Davila, *Les Cahiers du Musée national d’art moderne*, Hiver 1995.
- “Writing the Unreadable,” by David Sullivan, *Imprint*, Vol.XV, No.1, Fall 1995
- “Paradigms of Utility/ A book You Need to Know,” *Eye Level*, Spring, 1996, p.1-2, 15.
- “The Alphabetic Labyrinth,” reviewed by Chris Shull, *The American Way*, September 1995
- “Visual Impact — Three Books on the Interaction of Text and Image,” Valerie Holman, *Art History*, December, 1995, p. 595-598.
- “The Century of Artists’ Books,” *Umbrella*, 18, 4, December 1995, p.90
- “The Alphabetic Labyrinth,” Ben Downing, *The New Criterion*, March 1996, p.70-71.
- “Words Made Flesh,” Ellen Lupton, *EYE*, #18, Winter 1995, p.72-77
- The Alphabetic Labyrinth*, *The Boston Review*, Feb/March 1996
- “The Visible Word,” Charles Bernstein, *Modernism and Modernity*, Winter 1995, p.173-5.
- “The Visual-Verbal World of Johanna Drucker,” Nick Piombino, *M/E/A/N/I/N/G*, Winter 1995, p.30-42.
- “Black A, White E, Red I...” *Print Collector’s Newsletter*, Vol.XXVI, No.4, September-October, 1995, p.133.
- “Dark Decade,” Carolyn Huebler, *City Pages*, Minneapolis, August 2, 1995
- “Artists’ Bookkeeping,” Hank Burchard, *The Washington Post*, January 6, 1995
- “The Visible Word,” Deirdre Phelps, *New England Book and Text Studies*, Vol.2, No.1, Winter 1995, p.28-31.
- “Laying out the letter of the lore,” Lottie Hoare, *Times Higher Education Supplement*, June 23, 1995
- “The Visual Word,” Judi Freeman, *Art Journal*, Vol.54, no.2, Summer 1995, p.100-103.
- “Typography and Meaning at Harvard,” Dierdre Phelps, *New England Book and Text Studies*, Vol.1, No.2, Spring 1994.
- “Honk if You Love Words,” *Christian Science Monitor*, July 27, 1995
- “A spelling system that hid...” Tim Castle, *The European Magazine*, May 19, 1995
- “Alphabetic Labyrinth,” Michael Kerrigan, *The Scotsman*, April 29, 1995
- “Alphabet Not as Easy as ABC,” George Gurley, *Kansas City Star*, May 19, 1995
- “A Letter-perfect Endeavor,” Frank McConnell, *Atlanta Journal-Constitution*, August 13, 1995
- “‘Writing the Unreadable’: On the Illegible.” by David Sullivan, *Imprint*, Stanford University Libraries, Vol.XV, No.1, Fall 1995.
- “A 3,000 Year Journey from A to Z,” *Columbia University Record*, June 9, 1995
- “Artist’s Book Beat,” Interview with Nancy Princenthal, *Print Collector’s Newsletter*, March-April 1994; p.31-34.
- “Text-type,” Rosemary Cullen, *The Humanist Printer* (Prov., RI), Spring 1993; p.24-27.
- “Artist’s Book Beat,” Nancy Princenthal, *Print Collector’s Newsletter*, July-August 1993; p.114-115.
- “Johanna Drucker’s Herstory” by Marjorie Perloff, *Harvard Library Bulletin*, Vol. 3,

- no.2., 1992; p.54-65
- Off the Shelf and On-Line*, exhibition catalogue, "From hot metal to hypermedia: computers and the artist's book," Betty Bright, p.29-52 (p.49-50)
- "Gender Event: Simulant Portrait by Johanna Drucker and Onion Leaves by Liz Was" by Harry Polkinhorn, *American Book Review*, Spring 1992, p.10.
- "Remembrance of things Past, Present and Future," by Karen Wirth, *The Binnewater Tides*, Vol.9, No.1, Winter/Spring 1992; p.6-7.
- "The Response as Such," by Charles Bernstein, *M/E/A/N/I/N/G*, Spring 1992; p.3-8
- Radical Artifice* in "Chapter 4: The Signs are Taken for Wonders," by Marjorie Perloff, University of Chicago Press, 1991 p.120-133
- "Florine Stettheimer," Amelia Jones, *Artscribe*, September-October 1990, pp. 89-90.
- "Wittgenstein's Gallery: The Inspiration and Motivation of Johanna Drucker," Katherine Davis, *Barnard Bulletin*, Barnard College, New York, pp.20-21.
- "Word Flash," by Marjorie Perloff, *Sulfur*, p., 1990
- "Five Artists' Books," by Tanya Peixoto, Chelsea College of Art & Design, March 1992
- "An Introduction to the Artist's Book: The Text and Its Rivals" by Renee Riese Hubert, *Visible Language*, Vol.25, No.2/3, 1991; p.117-137 (p.125-6)
- "The Artist as Book Printer: Four Short Courses," by Betsy Davids and Jim Petrillo, *Artists' Books: A Critical Anthology and Source Book*, Visual Studies Workshop Press & Peregrine Smith Books, 1985; p.149-165; (p.161-2)

## I. Creative Publications:

- 2006 *Testament of Women* and *From Now* excerpts in *Five Fingers Review*. Berkeley CA
- 2006 *CUBA*, with Brad Freeman, Jabbooks, 2006
- 2005 *From Now*, poetry, forthcoming from Cuneiform Press
- Tongues*, excerpt, reprinted in <http://chax.org/eoagh> honoring Jackson MacLow and curated by Tim Peterson and Chax Press
- Various reprints of visual poetry works, *DEI*, Swedish translation, *Textkonst* Nr. 18/19/20/21 dated 2004 published in 2005
- 2004 "From Now," excerpt, *Call*, Issue #2, 2004, 123-131
- 2000 "Transits and Orbits of a Passionate Electron," *Riding the Meridian* ([www.heelstone.com](http://www.heelstone.com))
- 1999 *The Word Made Flesh*, selections, in *Moving Borders: Three Decades of Innovative Writing by Women*, edited by Margie Sloan, Talisman House,
- 1998 "Now/Next" *Word Score*, Bob Cobbing and Lawrence Upton, eds., *Writers Forum*, London, 1998.
- "Romance Writer," *Abacus*, Potes & Poets Press, 1998
- 1997 "Postcards from the Next Millennium," *Central Park*, Winter 1997, p.66-78.
- "Mindscreen," *SCORE*, Winter 1997, np
- 1996 "Narratology: Dilemmas of Genre Fiction, Lived Experience, and Book Structure," *AbraCadaBraA* #10, Spring 1996 (Los Angeles, CA), pp.12-17.
- The Word Made Flesh*, offset edition, Granary Books, NY
- 1995 *Dark Decade*, (novel) Detour Press, Detroit
- History of the/my Wor(l)d*, offset edition, Granary Books, NY
- 1994 *Three Early Fictions*, Potes and Poets Press
- "Common Currency," in collaboration with Brad Freeman, *Art Journal*, "An Issue to C," ed. by Phil Simkin, Fall 1994, Vol.53, No.3.
- "Deterring Discourse," excerpt, *Object Permanence*, No.2, May 1994, p.61-63.
- "Deterring Discourse," in *The Art of Practice*, edited by Dennis Barone and Peter Ganick, Potes and Poets Press, p.177-184.
- "Narratology," essay, in *A Poetics of Criticism*, edited by Juliana Spahr, Mark Wallace, Kristin Prevallet and Pam Rehm, Leave Books, p.271-276.
- 1993 "Terminal Data," with Brad Freeman, in *Black Ice*, No.10; edited by Judith F.Upjohn, p.27-31.
- "Visual Text," in "A Symposium on Contemporary Visual Poetry," *CORE*, *Generator*, edited by John Byrum and Crag Hill, Spring 1993, p.51-56.
- "Tabloid Life," *AVEC*, No.6, p.69-73
- "Dark Decade" (excerpt) *Stifled Yawn*, #2, p.6-8.
- 1992 "Narratology" (excerpt) *Long News*, #3, p.72-77
- "Women/Writing/Theory" *Raddle Moon*, No.11 p.17-23
- 1991 "Heavy Breathing," *Generator* #5, p.117-130
- "Carte Postale: recherche" 99 + 1 *Nouveaux Poetes Americains*; ed. E. Hocquard and C. Royet-Journoud p.76-78
- "Dark Decade" (excerpt) *Avec* #4, p.151-160

- “Critical Field” *Big Allis* #4, p.13-14  
 “Narratology” (excerpt) *Triage*. Vol.2, #1, p.10  
 1990 “Past, Present, Future” *screens and tasted Parallels* #2, p.206-10  
 “Knowing (in): the city (here & now)” *Raddle Moon*, #9, p.48-50  
 “Future Language,” *ArtPapers* (special “Noise Culture”) March/April 1990  
 1989 “Les Adjectifs,” *Action Poetique*, #117, in translation  
 “Dallas Interview/Writings” *Ottotole*, Fall 1989  
 “Dark Decade,” excerpt, *POME* #3  
 1988 “The Visual Line” and excerpt from *Against Fiction*, in *The Line in Postmodern Poetry*, ed. by Robt. Frank and Henry Sayre, Univ. of Illinois Press, 1988; p.180-81, 202.  
*BOOKSCAPE Abacus* #33, April 1988  
 1987 “Final Fiction,” *TEMBLOR*, Winter, Vol.I., No.2., p.75-83.  
 “Against Fiction,” *Boundary 2*, Fall/Winter 1985/86, appeared 1987, Vol. XIV, No.1/2, p.2-4.  
 “Through Light and the Alphabet,” *Talus*, No.1, Spring  
 1986 “Paris Texts,” *Theory/Flesh UTURN*, Vol.I, No.2  
 “Performing Functions,” *Splash*, Vol.2, No.4.  
 “I Have No Face,” *A Journal*, LAICA  
 1985 “I Have No Face,” *Theory/Flesh UTURN*, Summer  
 “Paris Piece,” *Moving Letters*, No.5, Spring  
 “Paris Sights,” *OTTOTOLE*, Fall, Vol.I, No.1.  
 “Against Fiction,” (excerpt), *Paris Exiles*, Vol.I., No.2.  
 “Final Fiction,” *Splash*, Vol.II, No.3, Spring 1985  
 1984 “Short Fiction,” *Emigre*, Vol.I , No.1  
 “Musicals/Event,” *Splash*, Vol.I., No.2  
 1983 “The Mundane,” *Volition One*, #2, Vortex Publications  
 “Object Journey,” *This* #12  
 1981 “World Teeth,” *QU*, Magazine  
 1980 *Italy*, The Figures Press  
 1975 *As No Storm*, Rebis Press

## II. Bookwork and Press

Druckwerk established 1979; Chased Press 1976-77. I used both of these imprints for the production of typographic and artists’ books. Jabbooks with Brad Freeman, est. 1999. Only editioned books are listed:

- 2006 *Testament of Women*, Druckwerk and Granary  
 2003 *Damaged Spring*, Druckwerk  
 2002 *A Girl's Life* collaboration with Susan Bee collaboration, Granary Books  
 2000 *Night Crawlers on the Web*, Jabbooks  
     *Emerging Sentience*, with Brad Freeman, Jabbooks,  
     *Quantum*, Druckwerk,  
 1999 *Nova Reperta*, with Brad Freeman, Jabbooks  
 1997 *Prove Before Laying*  
 1996 *The Current Line*

- 1994 *Narratology*
- 1993 *OTHERSPACE: Martian Ty/opography* (produced with a grant from Nexus Press) a collaboration with Brad Freeman
- 1990 *The History of the/my Wor(l)d*  
*Simulant Portrait* (Druckwerk, with grant from Pyramid Atlantic)
- 1989 *The Word Made Flesh* (Druckwerk)  
*Sample Dialogue* (Druckwerk) with Emily McVarish
- 1986 *Through Light and the Alphabet* (Druckwerk)
- 1984 *Spectacle* (Druckwerk)
- 1983 *Against Fiction* (Druckwerk)  
*Just As* (published with a grant from L.I.N.E., New York)
- 1982 *Tongues* (Druckwerk)  
*It Happens Pretty Fast* (Druckwerk)
- 1981 *Dolls of the Spirit* (Druckwerk)
- 1980 'S Crap 'S Ample (Druckwerk)  
*Jane Goes Out W' the Scouts* (Druckwerk)
- 1979 *Kidz* (Druckwerk)
- 1978 *Netherland: (How) So Far*  
*Experience of the Medium*
- 1977 *From A to Z, the Our An Bibliography* Chased Press  
*Fragile* Chased Press  
*The Surprize Party*, Chased Press
- 1976 *Twenty-six '76 Let Hers* Chased Press
- 1972 *Dark, The Bat Elf*

### III. Exhibitions:

- 2007 *Testament of Women*, "Beyond Words," University Art Gallery, Sewanee University of the South, November 30, 2006-February 12, 2007.  
*History of the/my Wor(l)d*, A Poetic Coup d'Etat: Mallarmé's influence on Artists' Books, Denison Library, Scripps College, Jan. 16-March 9, 2007  
*Narratology* and other books, *The Book As Art*, National Museum of Women in the Arts, November 1, 2006 to Spring 2007
- 2006 *A Girl's Life*, "Conceptual Comics," AA Bronson and Max Schumann, curators, Walter Phillips Gallery, Banff Centre for the Arts, Banff, Alberta, April 27-August 3, 2006  
*Books, Projects, Works*, University of North Texas, Spring 2006  
*A Girl's Life*, (collaboration with Susan Bee), "Conceptual Comics," Walter Phillips Gallery, Banff Centre for the Arts, Banff, Alberta, April-August 2006  
"Particle," in *Mutant Image Exhibition*, University of Virginia Art Museum, March 8-April 30, 2006
- 2005 *Books and Projects*, Offgrounds Gallery, December 2005  
*News, Weather, and Events*, Eloise Pickard Smith Gallery, UCSC, October 2005  
*Emerging Sentience*, Collaboration as a Medium, 25 Years of Pyramid Atlantic, 2005  
*History of the/my Wor(l)d*, in "Too Much Bliss: 20 Years of Granary Books," Smith College Museum of Art, November 2005  
*Emerging Sentience*, "Production / Reproduction," artists' books exhibition Yale

- Sterling Memorial Library, November 2005
- Simulant Portrait*, "Collaboration as A Medium: 25 years of Pyramid Atlantic,"  
Exhibition organized by Helen Frederick, Edison Gallery, DC, April 2005
- Damaged Spring* and *Simulant Portrait*, "New Editions Books: Old, New,  
Digital," O'Hanlon Center for the Arts, Mill Valley, CA, organized by  
Elizabeth Sher April 5-April 30, 2005
- The History of the/my Wor(l)d*, "Upstarts and Matriarchs," Mizel Center for Art  
and Culture, Denver CO, January-March 2005
- The History of the/my Wor(l)d* and *The Word Made Flesh*, in "Women of the  
Book," Stedman Gallery, Rutgers University, NJ, March 27-May 28, 2005
- 2004 *Emerging Sentience* (with Brad Freeman) and *A Girl's Life* (with Susan Bee) in  
"Corporal Identity," Museum of Arts and Design, NYC, Nov. 2003-May 2004
- The History of the/my Wor(l)d* and *The Word Made Flesh*, in "Women of the  
Book," Futernick Family Art Gallery, Dave and Mary Alper JCC, Miami,  
FL February 6-March 13, 2004
- The Word Made Flesh* and *The History of the/my Wor(l)d* and other titles,  
"Exploring Identity: Work by Southern Jewish Women Artists,"  
University of Virginia Art Museum, March 6-April 25
- 2003 "Imaginary Books from History" Center for Fine Print Research, UWE Bristol,  
Great Britain, invitational exhibit, with Southern Graphics Printmaking  
Conference, Boston, April 2-5 (Sarah Bodman)
- "Conversations in the Margins: Granary Books," University of California, San  
Diego, Mandeville Special Collections Library, April-June
- "Building the Book: An Exhibition of Artists' Books," Center Galleries, College  
for Creative Studies, Detroit, MI, February 22-March 22 (Lyn Avedenka)
- "Corporal Identity–Body Language," American Craft Museum, NYC, and  
Klingspor Book Museum, Germany, summer/ fall (Ursula Ilse-Neuman,  
curator), *Emerging Sentience* (with B.Freeman) and *A Girl's Life* (S. Bee)
- "Women of the Book," Purdue University Galleries, March 10-April 27 (Judith  
Hoffberg), *The History of the/my Wor(l)d*
- "Words on Fire," New Center for Arts and Culture, Newton, MA ("Women of the  
Book") *The History of the/my Wor(l)d*, March 23-May 18
- "Love and/or Terror," University of Arizona, Tucson, August-September
- Damaged Spring*
- "Ninety from the Nineties: A Decade of Printing," NY Public Library, November  
7, 2003-May 28, 2004
- 2002: Artists' Books, Kohler Art Library, University of Wisconsin, Nov.15 2001-  
March 15 2002
- Women of the Book, La Sierra University, Riverside, January 13-February 10
- Speaking Volumes, December 6 to February 22, American Museum of  
Papermaking, Atlanta, GA
- Pushing Paper, Prints and Artists' Books from Pyramid Atlantic, Hand Workshop  
Art Center, Richmond, VA, September 6-October 27
- Armory Photography Show, October 25-28, NY City; with PABA Gallery
- By Chance: Serendipity and Randomness in Contemporary Artists' Books,  
curated by Robin Price, Yale University Library, Sept.4- November 6

- Editions &: Artists' book fair '02, November 7-10, NY City Granary Books
- 2001: Druckwerk, JABbooks, works by Brad Freeman and Johanna Drucker, University of the Arts, October 2001
- Druckwerk, Rutgers University, March 2001
- Emerging Sentience*, Poetry Plastique, Marianne Boesky Gallery, NY, February 23-March 10, 2001
- History of the/my Wor(l)d*, Women of the Book, Minnesota Center for the Book Arts, March 25-May 16
- Nova Reperta*, Book Unbound, Agnes Scott College, February
- Nova Reperta*, San Francisco Center for the Book, "Back East: book arts from northeastern states," September 2000
- 2000 "The Art of the Book: Johanna Drucker and Bruce Mau," SUNY Albany, *BookEnds* conference and celebration of the new University library, October 2000
- "Johanna Drucker: Artist's Books," Rutgers University Library, New Brunswick, November-December
- Nova Reperta*, San Francisco Book Arts Center, (with Brad Freeman), Summer
- "Women of the Book," travelling exhibition curated by Judith Hoffberg:  
(Southwest Missouri State University, University of Pennsylvania Library, Florida Atlantic University, Finegood Art Gallery, Bernard Milken Jewish Com. Center, West Hills, CA Greater Minneapolis Jewish Community Center) *The History of the/my Wor(l)d*
- Nova Reperta* (with Brad Freeman) and other works, Frankfurt book fair, November 2000
- 1998 *Narratology*, Northwest BookFest, Seattle, Washington, October 24-25, 1998
- Narratology*, "ReThinking Artists' Books," Central Michigan University Art Gallery, Nov.11-December 9, 1998.
- "Selected Works," International Festival of Visual Poetry, Pete Spence, curator, St.Kilda's Australia, Fall 1998.
- The History of the/My Wor(l)d*, "Women of the Book: Jewish Artists, Jewish Themes," Judith Hoffberg, curator, travelling exhibition, various venues.
- Prove Before Laying*, Book/Art/Book, Houston Public Library, Fall 1998
- Narratology*, El Arte de Lost Libros de Artista, organized by Martha Helion, Oaxaca, Mexico
- 1997 *Narratology* (Druckwerk, 1994) and *Dark* (Drucker, 1972), "25 Years of Book Arts at California College of Arts and Crafts," San Francisco Center for the Book, September 1 --October 25, 1997.
- Otherspace: Martian Typography* (in collaboration with Brad Freeman), in "Techno-Seduction" at Cooper Union in New York, January 16 to Feb.15,
- Simulant Portrait*, exhibition of works produced by Pyramid Atlantic,"From Maryland to Alaska", Alaskaland Civic Center Gallery in Fairbanks, January 3 to Feb. 2, 1997.
- Crisis Romance*, unique book, "The Book As Art: Xth Anniversary Exhibition," The National Museum of Women in the Arts, March 10 - October 4, 1997.
- 1996 *The History of the/my Wor(l)d*, *Mixing Messages*, Cooper-Hewitt Museum, September 17, 1996 to February 16, 1997
- "Artists Books by Johanna Drucker and Brad Freeman," Wessel and Lieberman,

- Booksellers, Seattle, WA, May-June 1996
- “Drucker/Druckwerk” Woodland Pattern Book Center, Milwaukee, WI, January 21 - February 25, 1996
- The History of the/my Wor(l)d* “A Decade of Granary Books” January 6 -March 16, 1996
- The History of the/my Wor(l)d* ,”Designer as Author” Northern Kentucky University, February 8 - March 8, 1996
- Otherspace: Martian Ty/opography*, Transformation of the Work in Art, Fosdick-Nelson Gallery, SUNY at Alfred
- 1995 *Narratology*, *Simulant Portrait*, and *Otherspace*, “On Beyond the Book,” Forum for Contemporary Art, St.Louis, November 10-December 30.
- The Word Made Flesh*, “CORTEXt: survey of visual poetry,” Hermetic Gallery, Milwaukee, August-September.
- Simulant Portrait*, in “Photographic Book Art in the United States,” Contemporary Culture, Dallas, January-March.
- Otherspace*, in “Collaborations,” Kamin Gallery, Univ. of Pennsylvania, July 5-October 6.
- Narratology* and other Druckwerk publications, “The Book as Art VII,” The National Museum of Women in the Arts, January — September.
- 1994 *Simulant Portrait* and other books, “A New Way of Reading,” books from Pyramid Atlantic, Harper Collins, New York, November.
- Otherspace*, “The Future of the Book of the Future,” University of Alaska, October-November.
- History of the/my Wor(l)d*, “Multiple World” An International Survey of Artists’ Books, Atlanta College of Art, January 28 to March 4.
- Narratology*: Retrospective Exhibition from 1972 to 1994; Granary Books, NYC, June 1 to 25.
- Simulant Portrait*: in “Photographic Book Art in the United States,” travelling exhibition organized by Susan kae Grant, continues to travel: Fine Arts Center Gallery (Univ. of Arkansas); The Photo. Resource Center (Boston); The Light Factory (Charlotte, NC); Givson Gallery (SUNY Potsdam); Harold Washington Library (Chicago).
- 1993 *Twenty-six ‘76 and Kidz*, “Women Artists’ Books: 1969-1979” at Printed Matter and Dia, NYC, Nov.2-27, curated by Laurie McEnery
- The History of the/my Wor(l)d* and other Druckwerk publications, in “The Humanist Printer,” exhibition in commemoration of Daniel Berkeley Updike, John Hay Library, Brown University, Providence
- “Books: Johanna Drucker and Brad Freeman” Printed Matter Bookstore at DIA, May 26 through July 10.
- The Yellow Dog*, and *The History of the/my Wor(l)d*, “The Sister Arts: The Author as Artist,” Butler Library Rare Books, Columbia University, June - December (John McWhinnie, curator)
- “Linguistic Authority and the Visual Text,” in *Is Poetry a Visual Art*, Turman Art Gallery, Indiana State University, March 21- April 16
- Druckwerk publications, in “The Paper Lives!” part of “Unspeakable Practices II,” Brown University, February

- Simulant Portrait*, "Beyond the Book," Montgomery Gallery, Pomona College, January 20-February 21
- 1992 *The Yellow Dog*, in "Library" Book Artists' Invitational exhibition, Granary Books Gallery, New York, Spring
- History of the/my Wor(l)d*, in "Material Poetry of the Renaissance/ The Renaissance of Material Poetry," Widener Library, Harvard Univ. (curated by Roland Green), May
- Simulant Portrait*, "Bookworks: A Women's Perspective," London, March 26-April 16
- Simulant Portrait* in "Off the Shelf and On-Line," Minnesota Center for the Book Arts (travelling exhibition) Sept.-Oct. to Rochester Inst. of Technology, School of the Art Institute of Chicago, Univ. of the Arts (Phila.) and Calif. College of Arts and Crafts (Oakland)
- History of the/my Wor(l)d*, *The Word Made Flesh* in "American Artists Books" Istvan Kiraly Museum, Budapest, October.
- Simulant Portrait* in Photographic Book Art in the United States, travelling exhibition organized by Susan K. Grant: Washington Center for Photography (April), Houston Center for Photography, Contemporary Art Center (New Orleans), Center for Creative Photography (Tucson), Southeast Museum of Photography (Daytona Beach), Camerawork (San Francisco) Texas Woman's University (Denton), Olin Gallery (Kenyon College), Nelson Fine Arts Center (Tempe, Arizona), The Photographic Resource Center (Boston) and numerous other locations.
- Heavy Breathing* (unique book) in "The Beauty of Breathing," Miami Florida, May 1992
- 1991 *Wittgenstein's Gallery* and *New(s): History* exhibition at Barnard College Annex Gallery, Oct. 17-30
- History of the/my Wor(l)d* "Art of the Contemporary Book," juried exhibition, Ohio State University, Columbus, Ohio, Nov. 3-24.
- Simulant Portrait* "Photographic Book Art," University of Texas at San Antonio, exhibition curated by Susan Kae Grant, Sept. 1991
- Simulant Portrait* "Boundless Vision," San Antonio Art Institute, Judith Hoffberg, curator, September
- Simulant Portrait* "Pyramid Atlantic: A Decade of Paper, Montpellier Cultural Arts Center, Montpellier MD, Sept.-Oct.
- Simulant Portrait*, "Pyramid Atlantic, 1981-1991" Sylvia Cordish, Fine Arts, Baltimore, MD
- History of the/my Wor(l)d* and *The Word Made Flesh* "Bow and Arrow Press" exhibition curated by Gino Lee, Widener Library, Harvard University, April-May
- 1990 DRUCKWERK Exhibition, SUNY Buffalo, Poetry Room, October
- DRUCKWERK Exhibition, John Hay Library, Brown University December
- History of the/my Wor(l)d* and *Sample Dialogue*, Pyramid Atlantic Exhibition of Artists' Books, Summer
- 1988 *Against Fiction*, "The Contemporary Book," University of North Dakota, Grand Forks, March 21-April 17

- DRUCKWERK Exhibition, University of San Diego Library Spring
- 1987 *Through Light and the Alphabet*, "Women as Printers," University of Alabama, Graduate School of Library Science, Nov.2- Dec.4  
*Against Fiction*, "The Contemporary Book," University of Wisconsin, River Falls, October 21 - November 9.  
*Against Fiction*, "The Contemporary Book," Carleton College, Minnesota, April.
- 1985 *Against Fiction* Members Exhibition, Pacific Center for the Book Arts, San Francisco Public Library
- 1984 *Against Fiction*, "California Bookworks, The Last Five Years," Otis Institute, Parsons School of Design, L.A.
- 1983 *Tongues*, "Obxeto Postal/Mostra Mail Art," Pontevedra Spain  
 "Subculture: Artists in the Subways," poster, N.Y.  
*From A to Z*, Members Exhibition, Pacific Center for the Book Arts, San Francisco Public Library
- 1981 *From A to Z*, "Artists' Books," Metronom, Barcelona, Spain  
*Experience of the Medium*, "Four Artists," Fodor Museum, Amsterdam  
*From A to Z*, "Books," Kala Institute, Berkeley
- 1980 *From A to Z*, "Wordworks," PS 122, New York City
- 1979 *From A to Z*, "Contemporary Book Printers," Ralph Gleeson Library, Lone Mountain College, San Francisco  
*From A to Z*, "Books and Language," Ugo Carrega Gallery, Milan, Italy
- 1978 *From A to Z*, "Book Arts Exhibition," Lone Mountain College
- 1977 *From A to Z* "Art Words," LAICA Show, Los Angeles  
 Exhibitor, International Book Fair, New York City  
*Twenty-six '76, Fragile, From A to Z, Surprize Party, As No Storm, Dark*, "Books and Beyond," Berkeley Art Center
- 1976 *As No Storm*, "The Printed Word," Union Gallery, San Jose  
*As No Storm*, Great Western Books Exhibition and Tour, sponsored by the Rounce and Coffin Club
- 1975 *As No Storm*, "Women and the Book," Mills College Library
- 1975-76 International Book Fair, San Francisco; Los Angeles Book Fair; Inkslinger's Fair, Berkeley; American Library Association, Chicago.

#### **IV. Special Collections:**

Getty Center for the Humanities, Los Angeles; National Museum of Women in the Arts, Washington, D.C., Sackner Archive of Visual Poetry, Florida; Stedlijk Museum of Contemporary Art, Amsterdam; Museum HeermanoWestrianum, the Hague; Franklin Furnace Archive, New York; Other Books, Amsterdam; San Francisco Public Library; New York City Public Library; Princeton University Library; Northwestern University Library; University of Utah Library; William Kerr Memorial Library at University of Oregon; Wallace Memorial Library at Rochester Institute of Technology; Swarthmore College Library, Houghton Library at Harvard University; Library of Congress, Washington, D.C; John Hay Library, Brown University; Special Collections Archive, SUNY Buffalo; Museum of Modern Art Library, New York, Butler Library, Columbia University; University of Delaware; Mandeville Collection, University of California, San Diego; Stanford University Library; Notre Dame University Library; Temple University

Library; Yale University Library, Victoria and Albert Museum, London; Bibliothèque Nationale, Paris.

### **V. Artist's Lectures:**

Visiting critic, University of the Arts, May 14-15, 2007. 1995: Nova Scotia College of Art and Design, April 28; 1993: Minnesota Center for the Book Arts, with Brad Freeman, July 29 ; "Old Printers, New Technology" Pyramid Atlantic, with Brad Freeman, February; 1991: University of Western Ontario, November 21; Barnard College Arts Symposium, October; 1990: University of the Arts, Philadelphia, November; SUNY Buffalo, October, among many others.

### **VI. Readings Performances and Multi-Media:**

2007 Reading/performance "A Girl's Life," Segue Foundation, NY May 5, 2007  
Visual text/Graphic readings, reading, Temple University, April 5, 2007  
2006 Poetry Reading: Naropa Institute, July 13, 2006 with Fiona Templeton, Lytle Shaw, Andrew Wille, and Sonia Sanchez  
2000 Reading/Performance of Quantum, The Drawing Center, NYC, November 7th  
1998 Reading, New College, San Francisco, March 13, 1998  
Reading, Stanford University, March 11  
1997 Reading, The Here, NYC, November 15, 1998  
1996 Reading/Performance, February 3, 1996, Woodland Pattern Book Center, Milwaukee, WI  
1994 Reading, "New Writing Series," University of California, San Diego, Literature Dept. and the Archive for New Poetry, San Diego (February 9)  
1993 Reading, Minnesota College of Art and Design, with Eric Belgum, (August 2)  
"Self as a Trope of Genre Fiction," perf. Biblios, NYC, (June 27)  
Reading and panel discussion, in "Unspeakable Practices II, Vanguard Narratives," Brown University, Providence, (February 26-28)  
1992 Ear Inn, New York City (February 29)  
1991 Ear Inn, New York City (May 11)  
Granary Books, with Paul Zelevansky, (March 27)  
1990 Reading, Brown University Creative Writing Program (December 6)  
Reading, SUNY Buffalo (October 23)  
St.Mark's Poetry Project (April 23) Reading/Performance  
"Wittgenstein's Gallery" Detroit Institute of Art (April 27)  
1989 Reading/Performance, Institute for Contemporary Art Boston, with Laura Chester, Contemporary Writing series (May 3)0  
"Wittgenstein's Gallery," slide/talk performance, Small Press Distribution Series, curated by Kathleen Frumkin, Berkeley, California (May 19)  
Reading, Word of Mouth, Cambridge, with Tom Raworth (March 12)  
1988 Reading, Ear Inn, New York, with Rae Armantrout (October 22)  
"New Writing Series," University of California, San Diego (February 3)  
1987 "Screen Memory," Installation, University of Texas, Dallas  
1985 Musee d'Art Moderne, Paris, reading with Moving Letters (May)  
1984 *Through the Dark End of Daylight* play in three acts, written, directed, produced; Berkeley, California (August)  
"The Agony and the Ecstasy," slide production, San Francisco State Poetry

- Center reading, (with Tamia Marg).
- 1983 “Family Life,” one-act play, performed by Poets Theater in “Works in Progress,” at New College, San Francisco
- 1982 Stage set design and production for Particle Arms, play by Alan Bernheimer, Poets Theater, Project Artaud, Studio Eremos, San Francisco
- 1981 “Queenie and the Prince,” slide production, written and produced; performed Julia Morgan Center, Berkeley; Project Artaud, Studio Eremos, San Francisco.
- “Musicals and the Nature of Event,” performance, Intersection, San Francisco
- 1980 Performed in Third Man, by Carla Harryman, Poets Theater Studio Eremos, San Francisco
- 1979 “First Rush,” performance, Cortland Corners, San Francisco
- “The Monkey,” collage, slide performance, Festival of Disappearing Arts, Washington, D.C.
- 1978 “Experience of the Medium,” slide performance, Gallery A, Amsterdam
- International Poetry Festival, P’78, Amsterdam, The Kosmos
- 1977 “Any Other,” slide performance, International Poetry Festival, San Francisco State University
- 1976 “Three Hatted Ladies,” Rebis Press performance, Vanguard Theater, Hollywood,
- “Remedial Reading,” with Rebis Press, First Unitarian Church, San Francisco; and Live Oak Theater, Berkeley.
- 1975 “First Person Stringular,” performance, Intersection, San Francisco
- “As No Storm,” slide production, with Rebis Press, in Fresh Worth, Crocker Gallery, Sacramento
- 1973 “Any Other,” slide production, California School of Professional Psychology, San Francisco