

March 2021

## ACADEMIC BIOGRAPHY

Lynn Keller

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### Education:

Ph.D., University of Chicago, Chicago, Illinois, 1981

Dissertation: *Heirs of the Modernists: John Ashbery, Elizabeth Bishop, and Robert Creeley*, directed by Robert von Hallberg

M.A., University of Chicago, Chicago, Illinois, 1976

B.A., Stanford University, Palo Alto, California, 1973

### Academic Awards and Honors:

Bradshaw Knight Professor of Environmental Humanities (while director of CHE, 2016-2019)

Fellow of the John Simon Guggenheim Memorial Foundation, 2015-2016

Martha Meier Renk Bascom Professor of Poetry, January 2003 to August 2019; emerita to present

UW Institute for Research in the Humanities, Senior Fellow, Fall 1999-Spring 2004

American Association of University Women Fellowship, July 1994-June 1995

Vilas Associate, 1993-1995 (summer salary 1993, 1994)

Chancellor's Award for Excellence in Teaching, 1989

University nominee for NEH Summer Stipend, 1986

Fellow, University of Wisconsin Institute for Research in the Humanities, Fall semester 1983

NEH Summer Stipend, 1982

Doctoral Dissertation awarded Departmental Honors, English Department, University of Chicago, 1981

Whiting Dissertation Fellowship, 1979-80

Honorary Fellowship, University of Chicago, 1976-77

B.A. awarded "With Distinction," Stanford University, 1973

### Employment:

2016-2019 Director, Center for Culture, History and Environment, Nelson Institute for Environmental Studies, UW-Madison

2014 Visiting Professor, Stockholm University, Stockholm Sweden, Spring semester

2009-2019 Faculty Associate, Center for Culture, History, and Environment, UW-Madison

1994-2019 Full Professor, English Department, University of Wisconsin-Madison [Emerita after August 2019]

1987-1994 Associate Professor, English Department, University of Wisconsin-Madison

1981-1987 Assistant Professor, English Department, University of Wisconsin-Madison

1981 Instructor, University of Chicago Extension (course on T.S. Eliot and Ezra Pound)

1978-80        Instructor of English Composition, DePaul University, Chicago, Illinois  
1973-74        English teacher grades 10-12, The Mountain School, Vershire, Vermont

## **Publications:**

### *Books:*

*Recomposing Ecopoetics: North American Poetry of the Self-Conscious Anthropocene.* Charlottesville; University of Virginia Press, 2017 (released January 2018). Part of the series, Under the Sign of Nature. [284 pp.]

Reviewed in *ISLE*, *Contemporary Literature*, *Modern Philology*, *Modern Language Review*, *Electronic Green Journal*, *Los Angeles Review of Books*, *American Literary History*.

Interviews in *Edgeeffects* <http://edgeeffects.net/keller-ecopoetics-anthropocene/> and *Rorotoko* [http://rorotoko.com/interview/20180115\\_keller\\_lynn\\_on\\_book\\_recomposing\\_ecopoetics\\_north\\_american\\_poetry/](http://rorotoko.com/interview/20180115_keller_lynn_on_book_recomposing_ecopoetics_north_american_poetry/)

*Thinking Poetry: Readings in Contemporary Women's Experimental Poetics.* Iowa City: University of Iowa Press, 2010. [231 pp.]  
highly recommended by *Choice*, reviewed in *Women's Studies*.

*Forms of Expansion: Recent Long Poems by Women.* Chicago: University of Chicago Press, 1997. [373 pp.]  
reviewed in *Women's Studies*, *Contemporary Literature*, *American Book Review*, *Signs*, *Journal of American Studies*, *Modern Language Review*

*Re-making It New: Contemporary American Poetry and the Modernist Tradition.* New York: Cambridge University Press, 1987. Part of the series, Cambridge Studies in American Literature and Culture, ed. Albert Gelpi. [298 pp.]  
reviewed in *TLS (London)*, *American Literature*, *Modern Philology*, *Modern Language Review*, *New England Quarterly*

### *Edited Collection of Essays:*

*Feminist Measures: Soundings in Poetry and Theory*, co-edited with Cristanne Miller. Ann Arbor: University of Michigan Press, 1994. [410 pp.]  
reviewed in *Contemporary Literature*, *Canadian Literature*, *American Studies International*, *Style*

### *Journal Articles and Essays in Books:*

"Liken / Lichen: Brenda Hillman and the Ecopoetics of Figurative Language." *Litmus: The Lichen Issue* (January 2021): 63-73.

- “Truths Surpassing Fact: Cole Swensen’s Research-Based Poetics,” *North American Women Poets in the 21<sup>st</sup> Century: Beyond Lyric and Language*. Ed. Lisa Sewell and Kazim Ali. Middeltown CT: Wesleyan University Press, 2020. 267-293.
- “Walking into ‘no future full’: Brian Teare’s *Doomstead Days*.” *Dispatches from the Poetry Wars*, issue on “Poetics for the More-Than-Human World.” Ed. Mary Newell, Bernard Quetchenbach, and Sarah Nolan. (April 2020) <https://www.dispatchespoetrywars.com/poetics-for-the-more-than-human-world/> (17 ms. pp.) Print edition: *Poetics of the More-than-Human World*. Brooklyn: Spuyten Duyvil Press, 2020.
- “‘Turning into Something Else’: Post-Apocalyptic Survival in Laura Sims’s *Staying Alive*,” *The End of the World Project*. Ed. Richard Lopez, John Bloomberg-Rissman, and T.C. Marshall. <http://www.moriapoetry.com/endworldebook.pdf> , 2020. 578-585.
- “Uprooted: Depicting Climate Change in Wisconsin Plant Communities.” *Wisconsin People and Ideas* (Magazine of the Wisconsin Academy of Sciences, Arts, and Letters, on their art exhibit “Uprooted.”). Spring 2019.
- “Making Art ‘Under These Apo-Calypso Rays’: Crisis, Apocalypse, and Contemporary Ecopoetics.” *Ecopoetics: Essays in the Field*. Ed. Angela Hume and Gillian Osborne. Iowa City: University of Iowa Press, 2018. 19-41.
- “21<sup>st</sup>-Century Ecopoetry and the Scalar Challenges of the Anthropocene.” *The News from Poems: Essays on the 21<sup>st</sup>-Century American Poetry of Engagement*. Ed. Jeffrey Gray and Ann Keniston. Ann Arbor: University of Michigan Press, 2016. 47-63.
- “The Ecopoetics of Hyperobjects: Evelyn Reilly’s *Styrofoam*.” *Interdisciplinary Studies in Literature and Environment* 22.4: 846-871.
- “a rawlings: Ecopoetic Intersubjectivity.” *Jacket2* (c. 9000 words; posted July 2015) <http://jacket2.org/article/arawlings-ecopoetic-intersubjectivity>
- Chapter 3 of *Thinking Poetry* (pp. 103-154) reprinted in *Contemporary Literary Criticism*, Layman Poupard Publishing (2014).
- “Imagining Beyond, Beyond Imagining.” *PMLA* 127.3 (May 2012): 579-585. (Solicited for forum on Sustainability).
- “Green Reading: Modern and Contemporary Poetry and Environmental Criticism.” *Oxford Handbook of Modern and Contemporary American Poetry*. Ed. Cary Nelson. NY: Oxford University Press, 2011. 602-623. (solicited)

- “Becoming-Animal in Paul Muldoon’s *Horse Latitudes*.” *Nordic Irish Studies* 10 (2011): 1-14. (originally solicited for a book project that was dropped by its editors)
- “Post-Language Lyric: The Example of Juliana Spahr.” *Chicago Review* 55:3/4 (2010): 74-83. (solicited for section of essays for Robert von Hallberg)
- “Singing Spaces: Fractal Geometries in Cole Swensen’s *Oh*.” *Journal of Modern Literature* 31.1 (2007): 136-160.
- “Susan Wheeler’s Open Source Poetics.” *American Poets in the 21st Century: The New Poetics*. Ed. Claudia Rankine and Lisa Sewell, Middleton, CT: Wesleyan University Press, 2007. 304-318. (solicited)
- “Resisting the Cultural Steam Roller: Susan Wheeler’s *Source Codes*.” *American Literature* 79.1 (2007): 143-175.
- “FFFFFalling with Poetry: The Centrifugal Classroom.” *Poetry and Pedagogy*. Ed. Joan Retallack and Juliana Spahr, New York: Palgrave Macmillan, 2006. 30-38.
- “Poems Living with Paintings: Cole Swensen’s Ekphrastic *Try*,” *Contemporary Literature* 46 (2005): 176-212.
- “Feminism and the Female Poet,” co-authored with Cristanne Miller, *A Concise Companion to 20th-Century American Poetry*. (solicited) Ed. Stephen Fredman. Maldon, MA; Oxford, UK; Carlton, Australia: Blackwell Publishing, 2005. 75-94.
- “‘Ink of eyes and veins and phonemes’: C.D. Wright’s Eclectic Experimentalism,” *Arizona Quarterly* 59.3 (2003): 115-49.
- “The Silences are Equal to the Sounds: Documentary History and Susan Howe’s *The Liberties*,” Reprinted in *Contemporary Literary Criticism* 152. Detroit: Gale Research, 2002:192-202.
- “‘Nothing, for a woman, is worth trying’: A Key into Rosmarie Waldrop’s Experimentalism, ‘We Who Love to Be Astonished’: *Experimental Women’s Writing and Performance Poetics*. Ed. Laura Hinton and Cynthia Hogue. Tuscaloosa: University of Alabama Press, 2002. 103-15.
- “‘Just one of / the girls: / normal in the extreme’: Experimentalists-to-be Starting Out in the 1960s.” *Differences* 12.2: 47-69. (Special issue, “After Patriarchal Poetry: Feminism and the Contemporary Avant-Garde,” ed. Steve Evans)
- “‘Fields of Pattern-Bounded Unpredictability’: Recent Palimpsests by Rosmarie Waldrop and Joan Retallack. *Contemporary Literature* 42.2: 376-412. (Special issue, “American Poetry of the 1990s,” ed. Thomas Gardner, Summer 2001)

- “Becoming ‘a Compleat Travel Agency’: Barbara Guest’s Negotiations with the Fifties Feminine Mystique.” *The Scene of My Selves: New Work on New York School Poets*. Ed. Terence Digory and Stephen Paul Martin. Orono, ME: National Poetry Foundation, 2001. 215-27.  
Reprinted in *The Beat Generation*, ed. Allison Marion. Gale Research, 2003.
- “Gender and Avant-Garde Editing: Comparing the 1920s with the 1990s,” co-authored with Cristanne Miller. *How2* 1.2 (1999)  
<[http://www.departments.bucknell.edu/stadler\\_center/how2](http://www.departments.bucknell.edu/stadler_center/how2)>
- “The ‘Then Some Inbetween’: Alice Fulton’s Feminist Experimentalism.” *American Literature* 71 (June 1999): 311-40.
- “I knew // ‘That life was fiction in disguise’: Merrill’s Divergence from Auden and Modernism.” *Critical Essays on James Merrill*. Ed. Guy Rotella. New York: G.K Hall, 1996. 116-144. [reprint of a chapter from *Re-making It New*]
- “Feminist Measures: Soundings in Poetry and Theory,” co-authored with Cristanne Miller. *Feminist Measures*. [See above] 1-14.
- “Measured Feet ‘in Gender-Bender Shoes’: The Politics of Form in Marilyn Hacker’s Love, Death, and the Changing of the Seasons.” *Feminist Measures*. 260-86.
- “Transforming the Introductory Literature Course Sequence at the University of Wisconsin-Madison,” co-authored with Nellie McKay and Tom Schaub. *Full Circle: The Women of Color in the Curriculum Project*, University of Wisconsin-Madison Women’s Studies Research Center Working Paper Series #16, 1995. 17-37.
- “The Twentieth-Century Long Poem.” *Columbia History of American Poetry*. Ed. Jay Parini. New York: Columbia University Press, 1993. 534-63.
- “‘To remember / our dismembered parts’: Sharon Doubiago and the Complementary Women’s Epic.” *American Literary History* 4 (1992): 305-28.
- “‘For inferior who is free?’: Liberating the Women Writer in Marianne Moore’s ‘Marriage.’” *Influence and Intertextuality in Literary History*. Ed. Jay Clayton and Eric Rothstein. Madison: University of Wisconsin Press, 1991. 219-44.
- “‘Free of blossom and subterfuge’: Louise Gluck and the Language of Renunciation.” *Self, World, Poem: Essays on Contemporary Poetry from the ‘Jubilation of Poets.’* Ed. Leonard Trawick. Kent, OH: Kent State UP, 1990. 120-29.  
Reprinted in *Poetry Criticism*. Ed. Christine Slovey. Gale Research, Inc. 1996.
- “‘The tooth of disputation’: Marianne Moore’s ‘Marriage,’” co-authored with Cristanne Miller. *Sagetrieb* 6 (1987): 99-115.

“Emily Dickinson, Elizabeth Bishop, and the Rewards of Indirection,” co-authored with Cristanne Miller. *New England Quarterly* 57 (1984): 533-53. See also *New England Quarterly* 58 [1985]: 331-34 for correspondence regarding that essay.

“Words Worth a Thousand Postcards: The Bishop/Moore Correspondence.” *American Literature* 55 (1983): 405-29.

“Lessons from William Carlos Williams: Robert Creeley’s Early Poetry.” *Modern Language Quarterly* 43 (1982): 369-94.

“‘Thinkers Without Final Thoughts’: John Ashbery’s Evolving Debt to Wallace Stevens.” *ELH* 49 (1982): 235-61.

*Forthcoming Essays:*

“Polymeric Thinking: Allison Cobb’s *Plastic: An Autobiography*.” *Plastics: Culture, Environment, and the Politics of Waste*. Ed. Tatiana Prorokova. Anthology of essays under consideration. (29 ms. pages)

*Interviews:*

“Writing Ecopoetry during Doomstead Days: A Conversation with Brian Teare.”  
<https://edgeeffects.net/brian-teare/> (April 23, 2019)

“Interview with Ed Roberson” conducted with Steel Wagstaff. *Contemporary Literature* 52 (Fall 2011): 397-429

“Interview with Rae Armantrout.” *Contemporary Literature* 50 (2009): 219-39.

“An Interview with C.D. Wright” *The Wolf* 19 (December 2008)

“Interview with Myung Mi Kim,” *Contemporary Literature* 49 (2008): 335-56.

“Interview with Susan Wheeler.” *Contemporary Literature* 45 (2004): 573-96.

“Interview with Susan Howe.” *Contemporary Literature* 36 (1995): 1-34. Reprinted, with updated introduction, in *Innovative Women Poets: An Anthology of Contemporary Poetry and Interviews*. Ed. Elisabeth A. Frost and Cynthia Hogue. Iowa City: University of Iowa Press, 2006: 155-73.

“Interview with Paul Muldoon.” *Contemporary Literature* 35 (1994): 1-29.

“Interview with C. K. Williams,” *Contemporary Literature* 29 (1988): 157-76. Reprinted in *Contemporary Literary Criticism* Volume 148 (2001), Gale Group.

*Reviews and Short Pieces:*

“Juggling Deep Time, Arboreal Time, and Human Time.” Portrait Society Gallery of Contemporary Art. (on Mark Brautigam’s photo “Roche-a-Cri” in their exhibit “What on Earth.”) February 2021. <https://mailchi.mp/07bedf7e34ea/photographer-mark-brautigam-in-what-on-earth>

“Amanita Bisporigera: Destroying Angel” co-created with Emily Arthur and Anne Pringle. *Becoming—Botanical: a post-modern liber herbalis*. Ed. Josh Armstrong and Alexandra Lakind. Glasgow, U.K.: Object-a Creative Studio, 2019: 5-7.

Entries for the Fourth Edition of the *Princeton Encyclopedia of Poetry and Poetics* (2012) on “Fractal Poetics” (500 words); “Feminist Approaches to Poetry” (co-authored with Cristanne Miller; 2500 words); “Gender and Poetry” (co-authored with Cristanne Miller, 2750 words). (Solicited)

“Professing Poetry Anew,” rev. of *The Point Is To Change It: Poetry and Criticism in the Continuing Present*, by Jerome McGann; *Professing Sincerity: Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading*, by Susan B. Rosenbaum; *Songs of Ourselves: The Uses of Poetry in America*, Joan Shelley Rubin. *ALH* 21 (2009): 674-684. (solicited review essay.)

Rev. of *Lyric Interventions: Feminism, Experimental Poetry, and Contemporary Discourse*, by Linda A. Kinnahan. *Twentieth-Century Literature* 50 (2004): 324-31.

Rev. of *The Language of Inquiry* by Lyn Hejinian. *Tulsa Studies in Women’s Literature* 21 (Spring 2002): 133-36.

“The American Poetry Jeremiad.” Rev. of *The American Poetry Wax Museum: Reality Effects, 1940-1990*, by Jed Rasula. *Sagetrieb* 16 (Winter 1997): 133-44.

Rev. of *Changing Voices: The Modern Quoting Poem*, by Leonard Diepeveen. *Modernism/Modernity* 2 (April 1995): 90-91.

“We Must Allow Change.” *Cultural Literacy and the Core Curriculum: A Report of the Meiklejohn Education Foundation’s 1990 Convocation*. Sonoma, CA: Arcus Publishing Co., 1991:37-40.

Rev. of *Elizabeth Bishop: Her Artistic Development*, by Thomas J. Travisano and *The Unbeliever: The Poetry of Elizabeth Bishop*, by Robert Dale Parker. *Modern Philology* 87 (1990): 430-34.

“Poets, U.S. (Contemporary).” *Women’s Studies Encyclopedia*, Volume II. Ed. Helen Tierney. New York: Greenwood, 1990: 278-80. (Revised edition 1999.)

Rev. of *A Coherent Splendor: The American Poetic Renaissance, 1910-1950*, by Albert Gelpi. *American Literature* 60 (1988): 688-90.

Rev. of *The Consuming Myth: The Work of James Merrill*, by Stephen Yenser. *American Literature* 59 (1987): 697-99.

Rev. of *The Savage's Romance: The Poetry of Marianne Moore*, by John M. Slatin. *American Literature* 59 (1987): 471-72.

Extract from MLA talk “‘In that watery, dazzling dialectic’: Placing Elizabeth Bishop’s Work.” *Gay Studies Newsletter* 13 (1986): 18-19.

“Re-examining Recent Poets,” rev. of *Robert Lowell: Nihilist as Hero*, by Vereen M. Bell and *Elizabeth Bishop and Her Art*, ed. Lloyd Schwartz and Sybil P. Estess. *Contemporary Literature* 25 (1984): 242-49.

Rev. of *Quest in Modern American Poetry*, by Peter Revell. *Modern Philology* 81 (1984): 441-43.

Rev. of *John Ashbery: An Introduction to the Poetry*, by David Shapiro. *Chicago Review* 31 (1980): 137-40.

### **Conference Papers, Lectures, and Presentations:**

“Text Settings in Choral Music.” Presentation with Albert Pinsonneault, Director of Choral Activities at University of St. Thomas, for Master Singers of Milwaukee. January 2021.

“Ancient Trees and the Human Asteroid: The Environmental Arc of C. D. Wright’s *Castling Deep Shade*.” [also session organizer] Louisville Conference on Literature and Culture since 1900, February, 2020.

“The Art of Interdisciplinary Collaboration and Forrest Gander’s “Twice Alive.” Lecture in the Juxtapositions Lecture Series at the SUNY-Buffalo English Department, November, 2019.

“No Future Full.” [on work by Brian Teare]. ASAP Conference, October 2019. [also session organizer]

“Plants, Poetry, and the Anthropocene.” Lecture for Wisconsin Academy of Sciences, Arts, and Letters, in conjunction with the art exhibit “Uprooted.” May 2019.

“Botanical Ecopoetics of the Self-Conscious Anthropocene.” Plenary address at the Louisville Conference on Literature and Culture since 1900, February 2019.

Participant in roundtable, “‘Into Further Uprisings of Meaning’: Ecopoetics and Decolonization in the Ashes of Empire.” [on work by Craig Santos Perez] ASLE Conference, June 2019.

“Colonial *Reducción* and Islands of Decolonial Expansion.” [on work by Craig Santos Perez] ASAP Conference, October 2018.



“Speaking with and for the Silent: Wendy Burk’s *Tree Talks: Southern Arizona*.” ACLA Conference in Los Angeles, March 29-April 1, 2018.

“Fake Interviews, Aphonic Transcriptions, and the Problematic Poetics of Wordless Nonhumans.” Louisville Conference on Literature and Culture since 1900, February 2018.

“‘Turning into Something Else’: The Post-ecopoetics of Laura Sims’s *Staying Alive*.” ASLE Conference, June 2017.

“It’s After the End of the World: Laura Sims’s *Staying Alive*.” 11<sup>th</sup> Annual Nelson Institute Earth Day Conference, April 2017 (part of a session I was invited by the Nelson Institute to organize on apocalyptic literature)

“Environmental Justice Poetry and Pastoral Discourses of Nature: The Example of Ed Roberson’s *City Eclogue*.” CHE Graduate Student Symposium, opening speaker (invited). February 2017.

“The Poetry Volume, Mid-Length Works, and the Current Boundary Conditions of the Long Poem.” Invited presentation for panel on the Boundary Conditions of the Long Poem, MLA Convention, January 2017.

“A Cornucopia of Images and the Collage Poetics of Evelyn Reilly’s *Styrofoam*” in a panel titled “Figuring Risk and Resistance: Deploying the Visual in Environmental Art and Writing.” ASLE conference, June 2015.

“Making Art Under These Apo-Calypso Rays: Crisis, Apocalypse and Contemporary Ecopoetics,” in 3-day ACLA seminar, “The Opening of the Field: New Approaches to Ecopoetics” (co-organized with Angela Hume). ACLA Conference, Seattle, March 2015.

MOCC lecture on Green Reading for course Cary Nelson designed on modern and contemporary poetry (University of Illinois), recorded December 2014.

“The Poetry of Plastics, the Plasticity of Poetry.” Seminar on Flow and Fracture from North America to Europe and Beyond: Reflections, Refractions and Diffractions within the Ecopoetic Avant-Garde. Universite Libre de Bruxelles, Belgium, December 2014.

“Plasticity and the Syntax of 21<sup>st</sup>-century Poetry” circulated as invited guest at seminar on Innovative Syntaxes, MSA Convention, Pittsburgh, November 2014

“Contemporary American Ecopoetry and the Challenges of Anthropocene Scale” Centre for Environmental Arts and Humanities, University of Exeter, Penryn Campus, Cornwall, UK, March 2014

“Under These Apo-Calypso Rays’: Contemporary American Ecopoets and Apocalyptic Discourse” as the Third Annual Nephie Christodoulides Memorial Lecture, University of Cyprus, Nicosia, Cyprus, April 2014

Version of this lecture delivered at the Royal Technological Institute in Stockholm (KTH), May 2014

“Beyond Nature Poetry” Higher Literary Seminar, Stockholm University English Department, February 2014.

Series of six additional lectures on contemporary North American ecopoetics delivered for faculty and graduate students on the Stockholm University English Department between February and May 2014

“To See the Earth before the End of the World,” Poetic +/- Critical Playlist Symposium, University of Pittsburgh, November 2013 (invited speaker)

“Making Art ‘Under These Apo-Calypso Rays.’” Conference of the Association for the Study of Literature and Environment (ASLE), University of Kansas, May 2013. [organizer of panel, “Thinking the End”]

“No Ideas but in Things” CHE Colloquium, with Steel Wagstaff, April 2013

Speaker at the only plenary session, the Advisory Board Roundtable on “What is Ecopoetics?” at the Conference on Ecopoetics, University of California Berkeley, February 2013

“Poetics of ‘the actual.entangle’: Embodied and Embedded in Environmental Crisis.” Conference on Ecopoetics, University of California-Berkeley, February 2013

“The Ecopoetics of Hyperobjects: Evelyn Reilly’s *Styrofoam*.” The Nonhuman Turn Conference, Center for 21st Century Studies, University of Wisconsin-Milwaukee, May 2012.

Participant and organizer for roundtable, “New Places for Stories: Ecocriticism and the Environmental Humanities.” Conference of the American Society for Environmental History (ASEH), University of Wisconsin-Madison, March 2012

Invited participant in Scholarly Roundtable for Poets and Scholars Symposium at the University of Texas-Austin, February 2012. (Remarks on Queer Ecology and Queer Formalism.)

Participant in roundtable on “Poetics and Multidisciplinary Study.” 2011 Modernist Studies Association (MSA) Conference, November 2011.

“‘So We Dream the Same’: Morphemes and Metamorphosis in *Wide Slumber for Lepidopterists*.” Biennial Conference of the Association for the Study of Literature and the Environment (ASLE), University of Indiana-Bloomington, June 2011.

“The (Un)Natural Resources of Experimental Ecopoetics, and the Example of a. rawlings’ *Wide Slumber for Lepidopterists*.” Invited lecture for Poetry and Poetics group at University of

Michigan-Ann Arbor. March 17, 2011 Also delivered for DIRT, the English Department's environmental interest group.

"Mothlore, us': Blurring of Species Boundaries in a rawlings' *Wide Slumber for Lepidopterists*." University of Louisville Conference on Literature and Culture Since 1900. February 2011

"The History of English Literature in the Sonnet." (Year of the Humanities, public presentation with 5 other English Department faculty; also recorded for WHA radio), March 2010

"Becoming Animal in Paul Muldoon's *Horse Latitudes*." Conference on Literature and Culture Since 1900, University of Louisville, February, 2010.

"Juliana Spahr's 'Post-Language'/Modernist Lyric Connections" in a panel organized by Reena Sastri (York, UK), "Between Modernism and the Lyric" MSA 9 (Modernist Studies Association), Montreal, November 2009.

"Names for a Changed Bearing': The Urban Eco-poetics of Ed Roberson's *City Eclogue*." Association of Study of Literature and the Environment (ASLE) Conference, University of Victoria, Vancouver Island, June 2009.

"Inconvenient Questions: Ecological Crisis and (Eco)Critical Approaches to Poetry." Literature and Culture Since 1900 Conference, University of Louisville, February, 2009.

Plenary Panelist on "Poetry and the Visual" at "Lifting Belly High: A Conference on Women's Poetry Since 1900," Duquesne University, September 2008.

"Called Back to Earth: Eco-poetics in Srikanth Reddy's *Facts for Visitors* and Dara Wier's *Reverse Rapture*." Conference on Literature and Culture Since 1900, University of Louisville, February 2008.

"A Poetics of the Aggregate: Visual and Social Space in Myung Mi Kim's *Commons*." Modernist Studies Association Conference, Long Beach, CA, November 2007 (In session I organized on Modernist Visual Experiment and the Contemporary Poetic Page.)

Gallery Talk for Madison Museum of Contemporary Art, to accompany exhibit "Jess: To and From the Printed Page." September 2007.

"The Visual Countertext of Myung Mi Kim's *River Antes*." American Literature Association meeting, Boston, May 2007. (invited contribution to panel on "The 'New' Visual Poetics")

"Page Space and Social Space in Myung Mi Kim's *Commons*." 20th and 21st C. Literature Conference, University of Louisville, February 2007.

- “What I Wish I Had Known: Faculty Teaching Large First Year Courses Share Their Wisdom.”  
Conference on Engaging First Year Students: Strategies of Academic Success, UW-Madison,  
October 2006. (invited panelist)
- “Insider’s Guide to Success in the Classroom,” talk for Wisconsin Welcome, given with Birgit  
Rasmussen, September 2006, 2007
- “Singing Spaces: Cole Swensen’s *Ob.*” Twentieth Century Literature Conferences, University of  
Louisville, February 2006
- “Up and Down the Scales: New Forms of Operatic Voices in Cole Swensen’s *Ob.*” American  
Literature Association Symposium on Poetic Form. San Diego, October 2005.
- “Poems Touching Paintings: Cole Swensen’s *Try.*” American Literature Association 16th Annual  
Conference on American Literature, Boston, May 2005. (In panel I organized on “Poetic  
Invention and the Visual Arts”)
- “‘Penitentiary Potential’: Subjectivity in C. D. Wright’s *One Big Self.*” 20th and 21st Century  
Literature Conference, University of Louisville, February 2005.
- “Uncommon Languages: Invention and Innovation in Contemporary American Poetry by Women.”  
Focus on the Humanities Distinguished Faculty Lectures, The Center for the Humanities  
(UW), November 2004.
- “Poems Living with Paintings: Cole Swensen’s Ekphrastic *Try.*” Invited paper co-sponsored by  
University of Chicago Poetry and Poetics Workshop and University of Chicago Formalisms  
Workshop, May 2004.
- “Poems Containing Literary History.” Invited paper for Roundtable Panel, “The Long Poem:  
What’s the Point?” Annual Conference of the Associated Writing Programs, Chicago, March  
2004.
- “A Postmodern Take on Poetry and Painting: Cole Swensen’s Ekphrastic *Try.*” Institute for  
Research in the Humanities, September 2003.
- “Entropy, Errancy, and Error in Susan Wheeler’s *Source Codes.*” 20th-Century Literature Conference,  
University of Louisville, February 2003.
- “Singing Flat, Singing Round, and Singing the Landscape Electronic: Susan Wheeler’s *Source Codes.*”  
Modernist Studies Association 4, Madison, November 2002
- “Eclectic Experimentalism: C.D. Wright’s *Just Whistle.*” Twentieth-Century Literature Conference,  
Louisville, February 2002. A version of this talk presented also at the Institute for Research  
in the Humanities, Spring 2002

“Selling Scholarship: Conflicts for the Faculty Press Committee.” Association of American University Presses Conference, University of Wisconsin-Madison, September 2001.

“Irony and Community in Harryette Mullen’s *Muse & Drudge*.” Fulbright Summer Institute on Contemporary American Literature, University of Louisville. August 2001. A version of this paper delivered also at Modernist Studies Association 3 conference at Rice University, October 2001.

Respondent to Susan Schweik, conference on “The Body in Real Time: Disability Studies in the Humanities” April 2001.

“‘Just one of / the girls: / normal in the extreme’: Kathleen Fraser, Fanny Howe, and Rosmarie Waldrop Writing in the ‘60s.” Plenary address at “The Opening of the Field: A Conference on North American Poetry of the 1960s,” University of Maine-Orono. June 2000.

“‘Nothing, for a woman, is worth trying’: A Key Into Rosmarie Waldrop’s Experimentalism.” USIA Summer Institute on Contemporary American Literature, University of Louisville. August 1999. Delivered also at the UW Institute for Research in the Humanities. November 1999.

“FFFFFalling with Poetry: The Centrifugal Classroom.” Symposium on Poetry and Pedagogy: The Challenge of the Contemporary, Bard College. June 1999. Delivered also at the Fulbright Summer Institute on Contemporary American Literature, University of Louisville. August 2000.

Response to keynote address by Marjorie Perloff at “Where Lyric Tradition Meets Language Poetry: Innovation in Contemporary American Poetry by Women,” Barnard College. April 1999.

“Gender and Avant-Garde Editing: Comparing the 1920s with the 1990s” co-authored and co-delivered with Cristanne Miller at “Page Mothers” (conference on women and experimental poetry/publishing) at Univ. of California at San Diego. March 1999.

“‘The New Syntax of Love’: Lyricism as Experiment in C.D. Wright’s *Tremble*.” Twentieth-Century Literature Conference, University of Louisville. February 1999.

“Golden Oldies as New Releases: Popular Music in Alice Fulton’s ‘Give.’” Conference on “Poetry and the Public Sphere,” Rutgers University. April 1997.

Invited speaker, Plenary Panel on “The Difference Poetry Makes.” Conference on “Poetry and the Public Sphere,” Rutgers University. April 1997. [prepared remarks published at <http://english.rutgers.edu/poetry.html>]

“‘The then some in between’: Alice Fulton’s Interstitial Alternative.” International Conference on “Assembling Alternatives.” University of New Hampshire-Durham. August 1996.

“Becoming ‘a Compleat Travel Agency’: Barbara Guest’s Negotiations with the ‘50s Feminine Mystique.” Conference on “American Poetry of the 1950s,” National Poetry Foundation, University of Maine-Orono. June 1996.

“Unhealed Speech: Eavan Boland’s Lyric of Defeat.” Modern Language Association Convention, December 1995.

“Transforming the Introductory Literature Course Sequence,” University of Wisconsin Women’s Studies Conference on “The Everyday Art and Act of Teaching.” October 1995.

“‘Testifying for ‘Nobodies’: Rita Dove’s *Thomas and Beulah*,” Narrative: An International Conference, April 1995. (Invited speaker and panel organizer.)

“In a Class by Herself? Political Positionings in Elizabeth Bishop’s Poetry.” American Literature Association Conference, San Diego, May 1992.

“Measured Feet in ‘Gender-Bender Shoes’: The Politics of Form in Marilyn Hacker’s *Love, Death, and the Changing of the Seasons*.” Twentieth-Century Literature Conference, University of Louisville, February 1992.

“‘Statements that took my fancy’: Quotation and Annotation in Moore’s ‘Marriage.’” Modern Language Association Convention, December 1990.

“Quests and Questions: The Art of Elizabeth Bishop.” The Writer’s Place, Literature for Lunch Series, October 1990.

Respondent to Michael Stanford on Core Curriculum Controversy at Meiklejohn Education Foundation Conference, April 1990.

“Influence and Intertextuality in Moore’s ‘Marriage.’” English Department Colloquium, Purdue University, November 1989.

“Poems Containing History: Some Problems of Definition of the Long Poem.” Modern Language Association Convention, December 1987.

“‘The tooth of disputation’: Marianne Moore’s ‘Marriage,’” co-authored with Cristanne Miller. Moore Centennial Conference, National Poetry Foundation, University of Maine at Orono, June 1987.

“‘Free of blossom and subterfuge’: Louise Gluck and the Language of Renunciation.” Academic Session of the Cleveland State University Poetry Center 25th Anniversary, March 2014

## **Professional Service:**

### *Editorial Positions:*

General Editor, with Alan Golding and Adalaide Morris, of the Series on Contemporary North American Poetry (begun in spring 2001 at the University of Wisconsin Press and moved in 2005 to the University of Iowa Press). Thirty three books published to date, one of them from the University of Wisconsin Press. [see <http://www.uiowapress.org/search/browse-series/browse-CNAP.htm> ]

Editor for Poetry (one of three Editors of the journal), *Contemporary Literature*, 2008-January 2012.

Associate Editor, *Contemporary Literature* 1990-2008

Member of Board of Consultants, *Contemporary Literature* 1988-1990, 2013 to present

Contributing Editor, *American Literary History* 1994-present

*Book Manuscript Reviews:*

Stanford University Press

Cambridge University Press

Penn State University Press

University of Wisconsin Press

University of Chicago Press

University of Minnesota Press

Palgrave

[Since becoming co-editor of a university press series on Contemporary North American Poetry, for which I am constantly evaluating proposals and manuscripts, I have accepted very few requests to evaluate full manuscripts for other presses]

*Tenure and Promotion Reviews*

Tenure reviews and reviews for promotion to Associate Professor:

University of Texas-Austin

Rutgers University

Princeton University

Oakland University

Dartmouth College

Duke University

University of Toledo

University of South Carolina

Fordham University

University of Southern California

University of Illinois at Urbana-Champaign

University of Washington

SUNY- Buffalo

Colorado State University

University of Southern New Hampshire

University of Chicago

Western University of Ontario (London, Ontario, CA)

University of Iowa

University of Idaho

University College Dublin

Reviews for Promotion to Full Professor:

University of Nevada  
Queen's University (Kingston, Canada)  
University of Pennsylvania  
Cornell University  
Miami University of Ohio  
University of California-Los Angeles  
SUNY-Buffalo  
Mills College  
Princeton University  
Rutgers University  
University of Warwick

Review for promotion to Distinguished Professor:

SUNY-Buffalo

*Other:*

Outside Reviewer for English Department, University of Utah, February 2020.  
Co-director of doctoral dissertation at Oslo University, 2019-2020  
Doctoral thesis examiner, Department of English, University of Sydney (Australia), 2019  
Evaluator for Social Sciences and Humanities Research Council of Canada, 2018, 2019  
Evaluator for German Research Foundation (Deutsche Forschungsgemeinschaft) 2015  
Outside reviewer for English Department, Knox College, March 2011  
Judge for Wayne State University Josephine Nevins Keal Fellowship, 2002, 2008  
Member of 3-person panel of judges awarding Roy Harvey Pearce/Archive for New Poetry Prize, University of California at San Diego, 2001-2002.  
Organizer of Burdick-Vary Symposium, "What's New in American Poetry?" April 2003 (12 invited speakers from across the U.S.)  
Seminar leader with Alan Golding for USIA Summer Institute on Contemporary American Literature, University of Louisville. August 1999, and again under Fulbright sponsorship 2000, 2001, 2005.  
Evaluator of candidates for MacArthur Fellowship ("genius award") at request of The John D. and Catherine T. MacArthur Foundation (1998, 2001, 2007, 2010, 2011)  
Evaluator of applications for Stanford Humanities Institute, Stanford University (1997, 2000, 2002, 2003, 2004, 2005, 2006, 2010)  
Chair, Foerster Prize Committee 1995 (Giving award for year's best essay in *American Literature*)  
Executive Committee for Poetry Division of the Modern Language Association 1993-1998 (elected office; Committee Chair 1996)  
Reader, *Tulsa Studies in Women's Literature* 1987-1994 (and occasionally since)  
Occasional reader for: *PMLA* (since 1995), *Mosaic* (Canada), *Ariel* (Canada), *Frontiers*, *Contemporary Women's Writing*  
Reader for University of Wisconsin Press Brittingham Prize in Poetry 1984-1988, 1990  
Doctoral dissertation committee for The Hebrew University of Jerusalem, Israel (Rachel Tzvia Back) and for SUNY Stony Brook (Jesse Curran)



### **Completed Dissertations Directed and Co-Directed:**

- Keisha Watson, "My Song in Bolder Notes Arise": The African American Long Poem Tradition." 2018
- Stillman Wagstaff, "The Objectivists: A Website Dedicated to the Objectivist Poets." 2018
- Sarah Dimick, "Climatic Arrhythmias: Global Warming, Literary Form, and Environmental Time (co-directed with Rob Nixon), 2017
- Anna Vitale, "Suicidal Fantasy in Three American Authors" (co-directed with Mario-Ortiz-Robles). 2017
- Rebecca Couch Steffy, "Community Figures and Contemporary American Poetics." 2017
- Seth Abramson, "The Rise of the Creative Writing Program in Poetry," 2016
- Lewis Freedman, "Forms of the Subject, Forms of the Outside: Towards an Understanding of Recombinatory Literary Practices," 2016
- Lisa Hollenbach, "Alternative Networks: Recording and Broadcasting American Poetry after 1945," 2016
- Nathan Jandl, "Counter-Love: The Social Dimensions of Environmental Attachment in Twentieth-Century American Literature," (co-directed with Rob Nixon) 2016
- Jennifer Conrad, "Becoming Nonhuman: Uncanniness, Impossibility, and Human-Animal Indistinction in Recent Literature and Visual Art," (co-directed with Mike Bernard-Donals) 2016
- Michelle Niemann, "Organic Forms: Poetry, Ecology, Food," 2014
- Sara Phillips, "The Poetics of the Archive: 20<sup>th</sup>- and 21<sup>st</sup>-Century Poems Containing History," 2012
- Hai-Dang Phan. "A Rumor of Redress: Literature, the Vietnam War, and the Politics of Reconciliation," (co-directed with Leslie Bow) 2012
- John L. Bradley. "One Begins as a Student but Becomes a Friend of Clouds": Trajectories of Education in Avant-garde American Poetry," 2011
- Carrie Conners. "Pointing Back and Laughing at Uncle Sam": Humor, Genre, and Political Critique in Recent American Poetry," 2010
- Mark Cantrell. "Poetical Investigations: Philosophical Thought as Enactive Process in Twentieth-Century American Experimental Poetry," 2005
- Tiffany Eberle Kriner. "A Future and a Hope: Eschatology and the Ethics of Identity in 20th-Century Women's Writing," 2005
- Robert Temple Cone. "Ecological Revisions of the Romantic Nature Lyric: Robinson Jeffers, Ted Hughes, and W.S. Merwin," 2005.
- David Charbonneau. "Finding a Middle Ground: Modern Regionalism in the Midwestern Poetry of Lorine Niedecker, Amy Clampitt, and James Wright," 2003.
- Seanna Oakley. "The Creole Ghost: Language, Geography, and Community in Recent Jamaican Poetry," 2002.
- Marie Paretti. "Speaking the Unspoken: Silence, Language, and Form in Contemporary Poetry," 1997.
- Allison Cummings. "'Gender on Paper': Women in American Poetry Movements 1975-1995," 1995.
- Rocco Marinaccio. "'For Labor Who Will Sing?': Objectivist Poetry and Proletarian Literature, 1918-1941," 1995.

Kathleen McSharry. "Interracial Relations and Identity Construction in Post-World War II American Literature," 1994.  
Malin Walther (Pereira). "Embodying Beauty: Twentieth-Century American Women Writers' Aesthetics," 1992.  
Robert Grotjohn. "For Those Who Love to be Astonished: The Prose Longpoem as Genre," 1991.

Additionally, I served as a reader for dissertations completed in the University of Wisconsin-Madison English Department by Liz Cannon, Jody Cardinal, Hyonbin Choi, Emily Clark, Samir Dayal, Susan Dunn, Sylvan Esh, Rob Emmett, Eileen Ewing, Mike Faherty, Tom Foster, Colleen Hamilton, Wendy Ho, Matt Hooley, Urszula Horoszko, Brenda Hsu, Mitchum Huehls, Celena Kusch, Janet Labrie, Donna Lisker, Aline Lo, John McGuigan, Jayne Merek, Andrea Musher, Eileen O'Halloran, Laura Perry, Nancy Peterson, Deborah Sarbin, Mara Scanlon, Tandy Sturgeon, Ernest Suarez, Liz Vine, Rebecca Walsh, Mary Williams, Trudi Witonski, Louis Pau-Lin Wu, Stephanie Youngblood.

Other U.S. Universities:

Dissertation Committee for Angela Hume Lewandowski, [now Angela Hume] UC-Davis (2017)  
Dissertation Committee for Jesse Lee Curran, SUNY-Stony Brook (2012)  
Qualifying Exam Committee for Angela Hume Lewandowski, UC-Davis (2012)

### **Administrative Experience:**

Director, Center for Culture, History and Environment (Nelson Institute for Environmental Studies, University of Wisconsin-Madison), August 2016-August 2019  
Director of Graduate Studies and Grad Admissions Chair (English Department) Spring 2000, Spring 2007- Spring 2010.  
Director, Lilly Teaching Fellows Program, College of Letters and Sciences, 1995-98  
Director, Introductory Literature Course Sequence (English Department) 1989-94