

## **JOHANNA DRUCKER**

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Updated 04/2021

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### **SCHOLARLY / ACADEMIC ACTIVITY**

#### **I. Education:**

##### **1986**

Ph.D., University of California, Berkeley, Interdisciplinary Studies; Ph.D. program title: "Ecriture: Writing as the Visual Representation of Language;" 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.

#### **II. Dissertation:**

"Experimental Typography 1909-1924 and the Visual Representation of Language;" Dada and Futurist experiments with typography examined in the context of early 20<sup>th</sup> century critical approaches to the role of materiality (format, visual form) in the production of meaning in modern art practice reconsidered through late 20<sup>th</sup> century theoretical frameworks.

#### **III. Academic Positions:**

**2008 to the present:** Martin and Bernard Breslauer Professor, Department of Information Studies, UCLA. **As of 2017,** Distinguished Professor, Information Studies.

**1999 to 2008:** Robertson Chair in Media Studies, Professor, Department of English, Director of Media Studies, University of Virginia (Responsible for creating an undergraduate, interdisciplinary program and curriculum; 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 (teaching modern art and theory).

**1986 to 1988:** Assistant Professor of Visual Arts, School of Arts and Humanities, University of Texas, Dallas (teaching arts and humanities, drawing, theories of representation, art history).

**1985 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 development and teaching).

**1984** Teaching Associate, U.C. Berkeley, Summer Session: "Intro to Environmental Design".

**1984** Lecturer/Visiting Artist, San Francisco State University, Center for Experimental & Interdisciplinary Arts; "Image/ Structure/Culture," (full responsibility for course development).

**1983** Teaching Associate, U.C. Berkeley, "Image/Structure/Culture" (Spring); "Introduction to Environmental Design" (Summer, Fall) (Developed both courses.)

**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:**

**2019** Alexandra Garrett Award for Service, Beyond Baroque Literary Center, Los Angeles, CA

**2019** Inaugural Distinguished Beinecke Fellow in Material Cultures

**2016** Honorary PhD in Fine Arts, Maryland Institute College of Art, Baltimore, MD, May, 2016

**2015** Walter Ong Award for Scholarship, Media Ecology Association

**2014** Elected to the American Academy of Arts and Sciences

**2014** Oscar Lewis Award, The Book Club of California (for work in book arts)

**2010** APHA (American Printing History Association) Individual Achievement Award

**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 Post-Doctoral Fellowship for Research

**1990** Summer, Faculty Research Grant, Columbia University

**1988-89** Harvard Mellon Faculty Fellow, Department of Fine Arts

**1987** President's Summer Grant, U.T. Dallas, (research on Iliadz).

**1986** 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:**

**2015-16** OID, Office of Instructional Development, Intern funding for History of the Book Online

**2010-12** OVCR (Office of Vice Chancellor for Research) Digital Infrastructure for Prototyping New Scholarship in YRL Commons, with Prof. Jan Reiff

**2009-10** Breslauer Funds used for Museum of Writing metadata design and collaboration with University of London and King's College

**2007-08** NEH/Digital Humanities Initiatives, ABsOnline (\$30,000)  
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:**

*Inventing the Alphabet*, University of Chicago Press (Spring 2022, in press).

*The Digital Humanities Coursebook*, Routledge, Spring 2021.

*Visualisation: Interpretation Modelisante*, B42, Paris, 2020.

*Visualization: Modeling Interpretation*, MIT, 2020.

*Iliazd: Metabiography of a Modernist*, Johns Hopkins University Press, 2020.

*Graphesis: The Visual Production of Knowledge in a Digital Era*, Harvard University Press, 2014.

*What Is? (A Letter, Writing, A document, Graphic about Graphic Textuality, etc.)*, Cuneiform Press, 2013.

*Druckworks: 40 Years of Books and Projects*, exhibition catalogue for retrospective, Epicenter Press, Columbia College, Chicago, 2012.

*Digital\_Humanities*, with Anne Burdick, Todd Presner, Peter Lunenfeld, and Jeffrey Schnapp, MIT Press, 2012.

-- Czech translation, Czech Translation, House Academia, Praha, 2020.

-- Chinese translation, 2019.

*Le Petit Journal des Refusées*, critical edition, Rice University Press, 2009.

*SpecLab: Digital Aesthetics and Speculative Computing*, University of Chicago Press, 2008.

*Graphic Design History: A Critical Guide*, with Emily McVarish, Pearson/Prentice Hall, 2008.

-- Second edition, revised, with new chapter on "Globalisation," 2012.

-- Chinese translation, 2016, Guangxi Fine Arts Publishing

-- Spanish translation, 2021, Ediciones Ampersand Argentina.

*Sweet Dreams: Contemporary Art and Complicity*, University of Chicago Press, 2005.

*Figuring the Word: Essays on Books, Writing, and Visual Poetics*, Granary Books, 1998.

*The Century of Artists' Books*, Granary Books, 1995.

----, 2<sup>nd</sup> ed., Intro. by Holland Cotter, Granary Books, 2004.

*The Alphabetic Labyrinth: The Letters in History and Imagination*, Thames and Hudson, Spring 1995 (Italian translation, 2001, Catalan translation, 2001).

*The Visible Word: Experimental Typography and Modern Art*, The University of Chicago Press, Spring 1994 (paperback, Fall 1996).

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

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

*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.

*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.

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

##### **Forthcoming:**

“After Quadrature,” *Post-Digital Letterpress*, Pedro Amado, ed. (Lisbon: 2022).

“(In)Visible Women: Gender in Concrete,” *Judith: Anthology of Womxn making Visual Poetry*, Amanda Earl, ed., Penteract Press,

“Visual and Invisible,” *Jacket2*, Special Issue on Women Making Visual Poetry, Kate Sikloski, ed. (2022).

“Writing like a Machine or Becoming an Algorithmic Subject,” Chris Tanasescu *Inerférences littéraires / Littéraire interferences* (Belgium: 2021).

“The Patacritical Demon, Two decades later,” Chapter 11, *Pataphysics Unrolled*, Katie Price (Penn State University Press, 2021).

"Normative Digital Humanities," James O'Sullivan, editor, *Bloomsbury Handbook of Digital Humanities*, (London: Bloomsbury Press, 2022).

## 2021

"Hetero-ontologies and taxonomies in the wild," *Art Libraries Journal*, 46/2.

"Sustainability and Complexity," *Digital Scholarship in the Humanities*, March 2021.

"Genres: Bibliography," Ann Blair, Paul Duguid, Anja Goeing, and Anthony Grafton, ed. *Information: A Historical Companion*, Princeton University Press. 2021.

"Modeling Interpretation," *Imagined Forms*, Martin Brueckner, Sandy Isenstadt, and Sarah Wasserman, editors. *Modelwork: Material Culture and Modeling in the Humanities* University of Minnesota Press, 2021.

Chapter 13 "Reflections on Applied Research in Patacriticism: B. The Patacritical Demon a Decade Later," *Pataphysics Now*, Katie Price, ed. Pennsylvania State University Press, 2021.

"Performative Materiality," translation *Cibertextualidades*, (Ediçoes Universidade Fernando Pessoa 2021).

## 2020

"Blind spot: Art History and Visual Epistemology" *The Routledge Companion to Digital Humanities and Art History*, edited by Kathryn Brown; 2020; (18-31).

"Assumptions of Ethics and Agency in Design," Introduction to anthology *Ethics in Design and Communication*, edited by Andrew DeRosa and Laura Scherling. Bloomsbury Visual Arts, London, NY, etc. 2020. (xiii-xvi).

"Chapter 14: Sight," *Further Reading*, Matthew Rubery and Leah Price, ed., Oxford University Press, 2020. 167-178.

Chapter 59 "Visualization." *Uncertain Archives*, Nanna Bonde Thylstrup, et al. eds. MIT Press. 2020. 561-568.

"Um breve guia para as Humanidades Digitais," with Anne Burdick, Peter Lunenfeld, Todd Pressner, and Jeffrey Schnapp in *TECCOGS, Revista Digital de Tecnologias Cognitivas*, no. 21, Jan/Jun. 2020, p. 69-98. Tradução de Isabel Jungk.



O livro de artista como conceptcao e forma Camila A.P. de Figueiredo, Solange Ribeiro de Oliveira e Thaïs Flores Nogueira Diniz, eds. *A Intermedialidade e os Estudos Interartes na Arte Contemporanea*, (Santa Maria, Brazil: Universidade Federal de Santa Maria, 2020) 143-168.

## 2019

The Museum Opens," Featured article, *International Journal of Digital Art History*, Special Issue on Art Institutions in Digital Transition, edited by Harald Klinke, Liska Surkemper, Justin Underhill *DAH-Journal*, #4, 2019

"In Defense of the Devil," Conversation with Claire Bishop, *Debates in Digital Humanities 2019*, Matt Gold and Lauren Klein, editors. *Debates in Digital Humanities 2019*, University of Minnesota Press, Minneapolis, MN; April 2019.

"Participating Witness: The Poetics of Granary Books," *CODEX journal*, Gerald Cloud, editor; San Francisco. 2019.

"Short Guide to Digital Humanities." From *Digital\_Humanities*, Anne Burdick, Johanna Drucker, Peter Lunenfeld, Todd Presner, and Jeffrey Schnapp. MIT Press (2012) Portuguese translation *Teccogs Journal*, 2019.

"Visible Library, Legible Spaces," Michael Wirtz, ed. *Art Libraries Journal*, Volume 44, No. 4, 2019, Cambridge University Press; pp. 159-71.

"Bound to Speak: Accounts of Illness in Artists' Books," Special issue on Artists' Books, Stella Bolaki, ed, *Journal of Medical Humanities*, 2019. 41.

"Site Unscene: Medial Ideology and the Literary Interface." *Australian Literary Studies*, vol. 34, no. 2, 2019.

## 2018

"Amusements Électroniques," translated into Portuguese for *MatLit: Materialities of Literature*, Rui Torres and Manuel Portela, ed. Vol 6 No 3 (2018): *Electronic Literature: Translations*.

"Humanities Approaches to Graphical Display," *Existencia Numérica*, Doris Kosminsky, Barbara Castro, Luiz Ludwig, eds., Rio Books, Rio de Janeiro, 2018. (87-91).

"The Back-End: Infrastructure Design for Scholarly Research," *Journal of Modern Periodical Studies*, special issue edited by Joshua Kotin on Blue Mountain. Volume 8, No.2.2018.

"Distributed Genius," LARB, May 2018, No. 18, Genius Issue; special issue edited by Medaya Ocher; <https://www.lareviewofbooks.org/edition/262054/>

"De la lettre à l'écran: la migration des caractères," translation "From A to Screen" Back Office, #2; Editions B42 and Fork Éditions (reprint of 2015 publication, *Comparative Textual Media: Transforming the Humanities in the Postprint Era*, edited by N. Katherine Hayles and Jessica Pressman (University of Minnesota Press, 2015); pp.71-96.

## 2017

"Data Visualization," Uncertain Archives, Anthology, edited by Nanna Bonde Thystrup, Copenhagen, Denmark.

"The Work Event: Art in the Distributed Field and Systems of Production," *Intersections and Counterpoints, IMPACT: 2013*, reprint in *Print Matters: an anthology of critical writing on prints and printmaking since 1986*. Ruth Pelzer-Montada, ed. Manchester University Press, 2018)

"Non-Representational Approaches to Modelling Interpretation in a Graphical Environment," *Digital Scholarship in the Humanities*, 07 July 2017; fqx034, <https://doi.org/10.1093/lc/fqx034>

"Design Agency," *Dialectic*, Volume I, Issue II; pp. 11-16.

"Why distant reading isn't," *PMLA*, special issue on the work of Franco Moretti, edited by Wai Chi Dimock, May 2017, Volume 132, No. 3, pp.628-635.

"Information Visualization and/as Enunciation," *Journal of Documentation*, Vol. 73 Issue: 5, pp.903-916, <https://doi.org/10.1108/JD-01-2017-0004>

"Artists' Books and Picture Books," *Routledge Companion to Picture Books*, Bettina Kuemmerling-Meibauer, ed.

"Boundaries and Protocols" Conceptions of the 'book' in a networked environment," Book 2, edited by Matthew Day, University of Birmingham, April 2017, Vol. 7, Issue 1; pp. 67-78; 12p.

“Non-representational Approaches to Modeling Interpretation in a Graphical Environment,” *Digital Scholarship in the Humanities*, Oxford University Press.

“Andeutung der (Im)materialität: der Text als Code in der elektronischen Umwelt,” *Helikon*, #2, 2017; Budapest, Hungary; pp.281-301.

## 2016

“From Sociality of Media to the Social as a Medium: Diagrams and Models of Media Theory,” *Explorations in Media Ecology*, Vol. 15, No. 1, 2016; pp. 7-19.

“From Mallarmé to Metadata: The Rhetoric of the Book in Traditional and Electronic Forms,” *Link* 8, pp.23-30.

“Graphical Approaches to the Digital Humanities,” *A New Companion to the Digital Humanities, 2<sup>nd</sup> Edition*, John Unsworth and Susan Schreibman, eds. Wiley, 2016. pp.238-250.

“Typo-Grapho-Poeisis or Some of How Some Poems Get Made,” *Threads Talk Series*, Kyle Schlesinger and Steve Clay, eds. Granary Books and Cuneiform Press: New York, 2016; pp. 102-115.

“The Why and How of Middleware,” with Patrik Svensson, *DHQ: Digital Humanities Quarterly*, Vol. 10, No. 2, 2016; <http://www.digitalhumanities.org/dhq/vol/10/2/000248/000248.html>

“Anthology of the illegible: *Poésie des Mots Inconnus*,” *AModern 6*, edited by Nick Thurston, Fall 2016, <http://amodern.net/article/anthology-of-the-illegible/>

“Pataphysical Demon,” *Pataphysics, Then and Now*, edited by Michael R. Taylor and Katie L. Price; Spring 2016.

## 2015

“Digital Art History: la scène américaine,” roundtable with Anne Helmrieck, Matthew Lincoln, and Francesca Rose; *Perspective*, INHA, Paris, 2015; pp. 27-42.

“On the Maker and the Matter,” *Can You Feel It? Effectuating Tactility and Print in the Contemporary*, Freek Lomme, ed., *Onomatopée*, No. 115, 2015; pp.153-162.

“After Speaking in Tongues,” *VLAK*, Louis Armand, ed., Berlin, 2015.

“Livros e Cénarios pelo Teatro de Ecrãs e Sombras,” *Todos os Livros*, exhibition catalogue for Lourdes Castro, Gulbenkian Foundation, Lisbon, Portugal, pp. 137-142.

"Animating the Archive," for *Guttorm Guttormsgaard, Kjent Ukjent* exhibition, Oslo Norway, 2015; pp. 89-136.

"Recognizing Complicity: *Farewell to an Idea*, by T.J. Clark," Special issue *No Crisis, The Los Angeles Review of Books*, 2015; pp. 90-97.  
<https://lareviewofbooks.org/essay/recognizing-complicity>

"Responses," *Farewell to Visual Studies*, James Elkins, Gustav Frank, and Sunil Manghani, eds., Pennsylvania State University Press: University Park, PA, 2015; pp. 200-203.

"Livros e Cenários pelo Teatro de Ecrãs e Sombras: Os Livros de Artista de Lourdes Castro," *Lourdes Castro Todos os Livros: catálogo comprovado/ All the Books*, Paulo Pires do Vale and Ana Barata, eds., Biblioteca de arte Gulbenkian: Lisboa, Portugal, 2015; pp. 137-142.

"Humanist Computing at the End of the Individual Voice and the Authoritative Text," for *Between Humanities and the Digital*, Patrik Svensson and David Theo Goldberg., ed., MIT Press, pp. 83-94.

#### 2014

"BiblioAlterities," *MatLit, Materialities of Literature*, Vol. 2, No. 1, 2014. Coimbra, Portugal, <http://iduc.uc.pt/index.php/matlit/article/view/1891>

"After After," *The White Review*, No. 12, November 2014; pp. 97-106.  
<http://www.thewhitereview.org/issue/issue-no-12-2/>

"Digital Art History," *J.Paul Getty Trust Report*, 2014, pp.11-13.

"Dark Interface: The infinitely Grand Object a," *Dissect Journal*, 2014  
<http://www.jamesoat.es/index.php/projects/dissect-2/>

"Diagrammatic Writing and Stochastic Poetics," *Iowa Review*, Vol. 44, No. 3, Winter 2014-15; pp.122-132. <https://iowareview.org/issue/volume-44-issue-3-%E2%80%94-winter-201415>

*Above the Fold: Pause Effect*, catalogue essay for Jody Zellen exhibit in Halsey Institute, College of Charleston, February 2014

"Frame Jumps and Mixed Modalities: Reading and/as Interface," *Book 2.0: Intellect Journals*, Leslie Atzmon, ed., Vol. 3, No. 2, 2013; pp. 97-111. [http://dx.doi.org/10.1386/btwo.3.2.97\\_1](http://dx.doi.org/10.1386/btwo.3.2.97_1)

"Offset: The work of mechanical art in the age of electronic (re)production," in

"Historical Perspectives in the Conservation of Prints and Drawings," Getty Conservation Institute, 2014

"E-books," *The Johns Hopkins Guide to Digital Media*, Marie-Laure Ryan, Lori Emerson, and Benjamin J. Robertson, eds., Johns Hopkins University Press: Baltimore, 2014: pp. 166-169.

"The University as Fully Integrated and Distributed Platform: A platform," *Libraries and the Academy, Portal*, Johns Hopkins University Press, Vol. 14, No. 3, July 2014; pp.325-328.  
<https://muse.jhu.edu/issue/30352>

"Scholarly publishing: Micro units and the macro scale," *Amodern*, edited by Darren Werschler, (<http://amodern.net/issues/amodern-1/>)

"Concepts of Production," *AfterImage*, Fall 2014

"Pixel-dust: Illusions of Innovation in Scholarly Publishing," *LA Review of Books*

"A Book's Work Spaces," *JAB: The Journal of Artists' Books*, No.36, Fall 2014; pp.3-5.

"Knowledge Design," *Design and Culture*, Vol. 6, No. 1, 2014; pp. 65-84.  
<http://www.tandfonline.com/doi/abs/10.2752/175470814X13823675225117?journalCode=rfdc20>

"Cult Future of the Book?," *The Open Book Project*, Leslie Atzmon and Ryan Molloy, eds., Eastern Michigan University Galleries: Ypsilanti MI, 2014; pp. 69-78. Info about the project:  
[http://infinitemiledetroit.com/The\\_Open\\_Book\\_Project.html](http://infinitemiledetroit.com/The_Open_Book_Project.html)

"Visual Poetics and the Technics of Conception," for *A Human Document* exhibition at Perez Art Museum of the Ruth and Marvin Sackner Collection of Concrete and Visual Poetry, René Morales (curator), January-April 2014; pp. 124-139.

"Material and/or Virtual: Hybrid Forms of Artists' Books," *Danish Artists' Books*, Thomas Hvid Kroman, ed. Sternberg Press, Copenhagen.

### **2013**

"Performative Materiality and Theoretical Approaches to Interface," *DHQ (Digital Humanities Quarterly)*, Vol. 7, No.1, Summer 2013;  
<http://www.digitalhumanities.org/dhq/vol/7/1/000143/000143.html>

"Chapter 4: From A to Screen: The Migration of Letters," *Comparative Textual Media: Transforming the Humanities in the Postprint Era*, N. Katherine Hayles and Jessica Pressman, eds., University of Minnesota Press: Minneapolis, MN, 2013, pp. 71-96.

"Reading Interface," *PMLA (Publications of the Modern Language Association)*, Patricia Yeager, ed., Vol. 128, No. 1, January 2013; pp. 213-220.

<http://www.mlajournals.org/doi/abs/10.1632/pmla.2013.128.1.213>

"Hypergraphy: A Note on Maurice Lemaître's *Roman Hypergraphique*," *A Guide to Poetics Journal*, Lyn Hejinian and Barrett Watten, eds., Wesleyan University Press: Middletown, CT, 2013; pp.215-224. (reprint of 1986 original in Vol. 1 No.6, pp.119-126).

<https://muse.jhu.edu/chapter/946770>

"Is there a 'Digital' Art History?" *Visual Resources*, special issue, edited by Murtha Baca and Anne Helmreich, Volume 29, Numbers 1-2, March-June 2013; pp. 5-13.

<http://www.tandfonline.com/doi/full/10.1080/01973762.2013.761106>

"Diagrammatic Writing," *Materialities of Text: Between the Codex and the Net*, Nick Thoburn, *Journal of Culture/Theory/Politics*, No. 78; pp. 83-101.

"California Fine Press and Literary Publishing 1890 to the present," in "Between Bohemia and Conceptual Writing," special issue, *Jacket2*, November 2013

"Critical Journalism in Graphic Design?," *Design and Culture*, Vol. 5, No. 3, November 2013; pp. 395-398.

## **2012**

"Chapter 6: Humanistic Theory and Digital Scholarship," *Debates in Digital Humanities*, Matthew K. Gold, ed., University of Minnesota Press: Minneapolis, MN, 2012; pp. 85-95.

"The Critical 'Languages' of Graphic Design," (republished from original 2001) *Graphic Design: History in the Writing (1983-2011)*, Sara De Bondt and Catherine de Smet, eds., Occasional Papers, Belgium; pp. 188-197.

## **2011**

"Affectivity and Entropy: Production Aesthetics in Contemporary Sculpture," reprinted in *KRAK, Onomatopée* No. 62, Freek Lomme and Ranti Tijan, eds., Netherlands, 2011; pp.65-78.

"Stéphane Mallarmés *Un Coup de Dés* and the poem/book as diagram," *Journal of Philosophy*, Yubraj Aryal, ed., Vol. 7, No.16, Fall 2011; pp. 1-13.

"The Graphic Line," *A Broken Thing: Poetry on the Line*, Emily Rosko and Anton Vander Zee, eds., University of Iowa Press: Iowa City, IA, 2011; pp. 77-78.

"Artists' Books and Conceptualism(s)," for *Multiple, Limited, Unique: Selections from the Permanent Collection of the Center for Book Arts* exhibition, The Center for Book Arts, New York, NY, 2011; pp.17-26.

"Humanities Approaches to Graphical Display," *DHQ (Digital Humanities Quarterly)*, Vol. 5, No. 1, March 2011.

"Humanities Approaches to Interface Theory," *Culture Machine 12*, Federica Frabetti, ed., Special Issue "The Digital Humanities, Beyond Computing."  
<http://www.culturemachine.net/index.php/cm/issue/current>

"Graphesis," *PAJ Journal* special issue, "Visualizing the Archive," March 2011. <http://tei-l.970651.n3.nabble.com/Visualizing-the-Archive-td2657423.html>

## 2010

"Veiled References and Easy Associations," on the work of Ellina Kevorkian, Central Utah Art Center, 2010.

"Chapter 72: Affectivity and Entropy: Production Aesthetics in Contemporary Sculpture," reprinted in *The Craft Reader*, Glenn Adamson, ed., Berg Publishers: New York, NY, 2010; pp. 588-595.

"Species of Espaces and Other Spurious Concepts Addressed to Reading the Invisible Features of Signs within Systems of Relations," *Design and Culture: The Journal of Design Studies Forum*, Vol. 2, No. 2, July 2010; pp. 135-154.

"Chapter 1: Art," *Critical Terms for Media Studies*, W.J.T. Mitchell and Mark B.N. Hansen, eds., Chicago University Press: Chicago, IL, 2010; pp. 3-18.

"*Le Petit Journal des Refusées*, a graphical reading," *Victorian Poetry*, special issue on "Victorian Poetry and the Book Arts," Lorraine Janzen Kooistra, ed., Vol. 48, No. 1, Spring 2010; pp.137-169.

"Temporal Photography," *Philosophy of Photography*, Vol. 1, No. 1, 2010; pp. 23-29.

"Looks, Is, and Does," *Packington Review*, Vol. 2, 2010; pp.47-53.

**2009**

"VSW Press: Making Books Then, There, and After," *Artists' Books: Visual Studies Workshop Press 1971-2008*, Joan Lyons, Visual Studies Workshop Press: Rochester, NY, 2009; pp.7-10.

"Book Production of Russian Avant-Garde Books 1912-1916," *Journal of Artists' Books*, No. 26, Fall 2009; pp. 39-45.

"Nano-Graphology and Models of Digital Writing as Notation, Inscription, Trace, Code, and Attitude," *Beyond the Margins*, Cambridge School of Art, Anglia Ruskin University and University of the Arts: London, 2009; n.p.

"Driving Myths and Sad Realities," Preface to *A Tribute to Emma Bee Bernstein (1985-2008)*, Susan Bee and Marjorie Perloff, eds., *Belladonna* No. 121, The Elders Series No. 4, with the Belladonna Reading Series at A.I.R. Gallery in Brooklyn, New York, March 1 2009; pp. i-iv.

"Not Sound," *The Sound of Poetry/ The Poetry of Sound*," Marjorie Perloff and Craig Dworkin, eds., University of Chicago Press: Chicago, IL, 2009; pp. 237-248.

"Philip Meggs and Richard Hollis: Models of Graphic Design History," *Design and Culture: The Journal of the Design Studies Forum*, Vol. 1, No. 1, March 2009; pp. 51-77.

"Blind Spots," editorial note, *Chronicle of Higher Education*, March 14, 2009.

"Entity to Event: From Literal, Mechanistic Materiality to a Probabilistic Materiality," *Parallax*, "Disturbing Spaces," Evey Kalyva, ed., Vol. 15, No. 4, Issue 53, December 2009; pp.7-17.

**2008**

"What is Graphic about Graphic Novels," *English Language Notes*, "Graphia: The Graphic Novel and Literary Criticism," Vol. 46.2, Fall/ Winter 2008; pp. 39-56.

"Graphic Devices: Narration and Navigation," *Narrative*, The Ohio State University, Vol. 16, No. 2, May 2008; pp.121-139.

"Making Space: Image Events in an Extreme State," *Cultural Politics*, Vol. 4, No. 1, March 2008; pp. 25-45. <https://muse.jhu.edu/article/584221/pdf>

"A New Naturalism: Biological Regionalism and the Work of Alberto Rey," for *Alberto Ray: Life, Death, and Beauty* exhibition, the Staniar Gallery: Washington and Lee University, October 13-November 5, 2008; pp. 5-9.



"Louise Sandhaus," *Individual Artists' Fellowships, C.O.L.A.*, Department of Cultural Affairs: Los Angeles, CA, 2008; p. 42.

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**1989**

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#### **1984**

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

#### **2021**

Review of Josh Berson, *The Human Scaffold* (UC Press, 2021), *LARB*, Spring 2021 (forthcoming).

"Maria Dondero, *The Language of Images: The Forms and the Forces*," *Digital Art History*, Volume 5; review. (in press).

#### **2020**

"Dynamic Poetics: JR Carpenter's *This is a Picture of Wind*," IOTA Publications, Nova Scotia, CA.

"Participating Witness: The Poetics of Granary Books," Essay & Exhibition Checklist, Poets House, NY, 2020.

### **2019**

"The Poetics of Dynamic Design: Klee's *Pedagogical Sketchbook* Remediated," Paul Klee Electronic Klee project, Pierre Braun, ed. Less Presse de Réel. (98-104)

"How the Frenzy Feeds," Riot Material, November 2019

Review of *Five Oceans in a Teaspoon*, Warren Lehrer and Dennis Bernstein LARB, 2019

"Dire States: The Liabilities of Current Exceptionalisms," Riot Material, Los Angeles, CA. 2019. (56-68).

### **2018**

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"Dynamic Poetics: JR Carpenter's This is a Picture of Wind," IOTA Foundation, catalogue essay to accompany the work of JR Carpenter.

### **2017**

"Embittered Spinster," LARB, May 2017; <https://lareviewofbooks.org/article/embittered-spinster/>

"Gavin Selerie, *Hariot Double*", *Brooklyn Rail*, April 2017.

"CRISPR Democracy and Non-Linear Politics" *Riot Material*; April 8, 2017; <http://www.riotmaterial.com/crispr-democracy-non-linear-politics/>

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"From A to Z: Forty Years After," *Jacket 2*, October 2017.

"Tate Shaw's *Blurred Library*, *JAB: Journal of Artists' Books*, 2017.

"The Patacritical Demon," *Pataphysics Then and Now*, Katie Price, ed., Pennsylvania State University Press, forthcoming.

## 2016

"Allegorical Knowledge: The Art of Alchemy," Los Angeles Review of Books, December; <https://lareviewofbooks.org/article/allegorical-knowledge-the-art-of-alchemy/>

Review of Orit Halpern, *Beautiful Data*, (Durham, NC: Duke University Press, 2014), *The American Historical Review*. Vol.121, No.5.

"Nostalgia for the Lost Subject of Technology in the work of Casey Reas," *LA Review of Books*, Summer 2016.

"Curator's Note: On (Not) Getting to Know the Artist through Her Work," for *Views and Vignettes: The Work of Miriam Laufer* exhibition, Provincetown Art Association and Museum: Provincetown, MA, August 12-October 16, 2016; pp. 6-7. (Curated).

## 2015

"Responses," *Farewell to Visual Studies*, James Elkins, Gustav Frank, and Sunil Manghani eds., Pennsylvania State University Press: Pennsylvania, PA; pp. 200-203.

"Comenius: Orbis Pictus," *1<sup>st</sup> Report from the Gutenberg Galaxy*, Ellef Prestsaeter, ed.; Rett Kopi, Blaker, Norway.

"Paul Forte," Review, *Drunken Boat*, No. 22, August 2015.

"Digital Art History: la scène américaine," roundtable with Anne Helmrieck, Matthew Lincoln, and Francesca Rose; *Perspective*, INHA: Paris, No. 2; pp. 27-42.

## 2014

"Pause Effect," for Jody Zellen's *Above the Fold* exhibition, Halsey Institute of Contemporary Art, College of Charleston, February 2014.

"'Digital' Art History," *Digital Humanities at the Getty*, J. Paul Getty Trust Report, 2014, pp. 11-13.

## 2013

"Critical Journalism in Graphic Design?," for *Design Culture* feature on the role of design in academia, Elizabeth Guffey, ed., (forthcoming)

"Shut Up and Listen to the Artists," *LA Review of Books*, September 5, 2013;  
<http://lareviewofbooks.org/essay/shut-up-and-listen-to-the-artists>

"No Medium," Review of Craig Dworkin's in the context of media archaeology, *Los Angeles Review of Books*

## 2012

"The Vision: University as Fully Integrated and Distributed Platform," for *Digital Classroom in the Time of Wikipedia*, David Theo Goldberg and Nishant Shah, eds., (forthcoming).

"Beyond Conceptualisms: Poetics after Critique and the End of the Individual Voice," *The Poetry Project Newsletter*, No. 231, April-May 2012; pp. 6-9.

"Where's the Work," *The Mid America Print Council Journal*, Special Issue 'The Culture of Print,' Fall 2011.

"Books I am Reading Now," *Drunken Boat*, October 2012.

Entries "Concrete," "Carmina Figurata," and "Typography," *Princeton Encyclopedia of Poetics*, Roland Greene and Stephen Cushman, ed., Fourth Edition, Princeton University Press: Princeton, 2012.

"Books, Artistexts and *Typopoiesis*" for Writing Spaces, University of Arizona Poetry Center, May 2012.

"Artists' Books," Oxford Dictionary of Art, Grove Press, (forthcoming)

Note on Marjorie Perloff's *Radical Artifice*, in *Jacket2*, Gordon Faylor, ed., , ed.,  
<http://jacket2.org/article/radical-artifice>

## 2011

"Notes on *Notes on Conceptualisms*," *Aufgabe*, No. 10, 2011; pp. 257-261.

"After Critique," *M/E/A/N/I/N/G Online*, Susan Bee and Mira Schor, eds., Winter 2011.

"Visual Poetry Forum," with Derek Beaulieu, Robert Grenier, K. Lorraine Graham, Jessica Smith, Peter Ciccarielle, and William Howe, *Area Sneaks* No. 2; pp.111-128.

"Alan Loney, *The Books to Come*," Review, *Or*, Issue 6, Spring 2011; pp. 25-26.

"*The Story of Graphic Design*, by Patrick Cramsie, " Review, *Journal of Design History*, Vol. 24, No. 2, 2011; pp. 199-201. doi:10.1093/jdh/epr010

"Paper 2: Performative Materiality and Interpretative Interface," in New Models of Digital Materialities Panel, Digital Humanities Conference Abstracts, Stanford CA, June 19-22 2011; pp. 39-40. Abstract.

## **2010**

Review of *A History of the Book in America*, Vol. 5, *The Library Quarterly*.

"Ellina Kevorkian's Black Lace Works: Veiled References and Easy Associations," for exhibition, Central Utah Art Center, September-October 2010.

## **2009**

Review of *Mechanisms: The Forensic Imagination*, Matthew Kirschenbaum, MIT University Press, 2008, *Digital Humanities Quarterly*, Spring 2009, Vol.3, No.2  
<http://digitalhumanities.org/dhq/vol/3/2/000048/000048.html>

"Reconsidering Meggs and Hollis," *Design Culture*, Vol. 1, No.1, March 2009; pp. 51-78.

## **2008**

"Flex-Lect: Ruth Laxson's Graphical Ideolect," for *Life is a Page: Ruth Laxson Past and Present 1965-2008* exhibition, Marcia Wood Gallery, Atlanta, GA, May 29-July 5 2008.

*The Next Page: Thirty Tables of Contents*, by Michael Bierut, William Drenttel, and Jessica Helfand, Review, *Print*, Vol. 62, No. 5, October 2008; pp. 154.

*Graphic Design: A New History*, by Stephen J. Eskilson, Review, *Print*, Vol. 62, No. 3, June 2008; pp. 140-142.

## **2007**

"Reading Riding at Sears," OEI, Sweden, No. 31-32, 2007; pp. 45-46. (Att läsa Riding på Sears och att skriva vid kastet, published title).

"Familial Portraits: Paintings by Albie Tabackman," for exhibition, The Bridge, Charlottesville, VA, November 2007.

"Artists' Books Online," *Journal of Artists' Books*, Vol. 22, Fall 2007; pp. 34-37.

"Substantive Spaces" Review of The books of Clifton Meadeor, *Afterimage*, Vol. 34, No. 5, March/April, 2007; p. 35.



"Guillaume Apollinaire - L'Anti-Tradition Futuriste," commentary, *Rett Kopi*, Special Issue on manifestos and art, Oslo, Norway, 2007; pp. 96-97.

"Philosophy and Digital Humanities: A review of Willard McCarty," Review, *Digital Humanities Quarterly*, Vol. 1, No. 1, Spring 2007.

"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*, No. 4, February 2007, <http://www.writing.upenn.edu>

*Century Girl* by Lauren Redniss, Review, *Print: Design Culture World*, Vol. 61, No. 1, January/February, 2007; pp. 106-108.

## **2006**

"Subculture Communication," Review of *Schablone Berlin*, by Kyle Schlesinger and Caroline Koebel, *Afterimage* Vol. 33, No. 5, March-April 2006; p. 42.

"St.Ghetto des Prets," Review of translation and reissue of this major Lettrist work, *Art on Paper*, Spring, 2006.

"Persistent Change," Introduction, *The Flag Project*, Maureen Cummins, Cummins Press, 2006.

"Exhibition Catalogs in the Age of Digital Proliferation," *Art on Paper*, Vol. 11, No. 1, September/October 2006; pp.46-53.

"Johanna Drucker on Claes Oldenburg's: Raw Notes," *Art on Paper*, Vol. 11, No. 2, November-December 2006; p. 37.

"Domestic Politics, Activist Graphics," review of Maureen Cummins's *The Flag Project*, *Afterimage*, Vol. 34, No. 1-2, Special Issue, 2006; pp.79-80.

## **2005**

"Mixed Media: Utopian Schemes," Lenore Malen's *The New Society for Universal Harmony*, Review, *Brooklyn Rail*, September 2005; p. 38.

"Frontal Assault," *User: InfoTechnoDemo*, Peter Lunenfeld, Review, *Afterimage*, Vol. 33, No. 3, 2005, pp.

"Book Spaces City Spaces," *Flicker*, Emily McVarish and *Berlin in the Time of the Wall*, John Gossage, Reviews, *Afterimage*, Vol 33, No. 2, 2005; pp. 55-57.

*No Longer Innocent: Book Art in America 1960-1980*, Betty Bright, Review, *Art on Paper*, Winter 2005.

#### **2004**

"ABZ, More Alphabets and Other Signs," Julian Rothenstein and Mel Gooding, Review, *Graphis*, No. 353, September-October 2004; pp.142-145.

*Crossing the Boulevard*, Warren Lehrer and Judith Sloan, Review, *Afterimage: The Journal of Media Arts and Cultural Criticism*, Vol. 31.6, May/June 2004; p.21.

#### **2003**

"Visual Studies," *Afterimage: The Journal of Media Arts and Cultural Criticism*, Vol. 31.1, July-August 2003; pp. 4-5.

#### **2002**

"The Poetics of E-Text," (*Radiant Textuality*, Jerome McGann, *Digital Poetics*, Loss Glazier, and *Electronic Texts in the Humanities*, Susan Hockey), Reviews, *Modernism and Modernity*, Vol. 9, No. 4, November 2002; pp.683-92.

"Snake Eyes," John Gossage and Terri Weifenbach, Review, *Afterimage*, Vol. 30, No. 2, September/ October 2002; p. 17.

"Graphesis," *Performance Research: On Editing*, Vol. 7, No. 1, March 2002; p.101.

#### **2001**

"A Closer Look: Digital Media and Future Education," *Arts and Sciences*, Vol. 19, No. 1, January 2001; p. 28.

#### **2000**

*Falling Into*, Leslie Koptcho, Ray Gonzalez, and Rodney Mills, Review, *The Journal of Artists' Books*, Vol. 13, Spring 2000; pp. 9-11.

#### **1999**

"Art and the Digital Revolution," (Review of six books on digital art) *Art Journal*, Vol. 58, No. 1, Spring 1999; pp. 107-110.

"First Letters and the Infinite," *Letters, Chain*, Jena Osman and Juliana Spahr, eds., Vol. 6, 1999; pp. 60-63.

"Imagining Language" and "A Secret Location on the Lower East Side," *Lingua Franca*, December 1999/January 2000, pp. 16-17.

"Interview with Betsy Davids," *The Journal of Artists' Books*, Vol. 11, Spring 1999; pp. 1-10.

"Collaborative Typography," *Afterimage*, Vol. 27, No. 3, November-December 1999; p. 9.

"Visual Poetics: An International View," *Boundary 2: An International Journal of Literature and Culture*, 99 Poets/1999: An International Poetics Symposium, Special Issue, Charles Bernstein, ed. Vol. 26, No. 1, Spring 1999; pp. 100-104.

### **1998**

"Susan Bee: Post-Americana," Review. A.I.R. Gallery, New York, March 10-28, 1998, *Art Papers*, Vol. 22, July-August 1998, Issue 4; p. 47.

"Zones of Mute Witness," for Murray Zimiles *The Animal Paintings* Exhibition, March 25-May 1 1999, DFN Gallery, New York, NY, 1988.

### **1997**

*Reconstructing the Subject: Modernist Painting in Western Germany, 1945-1950*, Yule Heibel, Review, *Modernism/Modernity: Focus on Technology/Identity/Gender*, Vol. 4, No. 1, January 1997; pp.183-185.

"Editor's Statement: Digital Reflections: The Dialogue of Art and Technology," and "Artists' Profiles: Janet Zweig," *Art Journal*, College Art Association, Vol. 56, No. 3, Fall 1997; pp. 2, 14.

### **1996**

"Ephemeral as Thought: Didier Mathieu – Sixtus Editions," *The Journal of Artists' Books*, Spring 1996; pp. 12-14.

"The Art of Political Ephemera," *The Journal of Artists' Books*, Fall 1996; pp. 14-17.

"Formalism's Other History," *The Art Bulletin*, Vol. 78, No. 4, December 1996; pp. 750-751.

"Images of a Displaced Past: Michael Flanagan and Medrie MacPhee," *Art Journal*, Vol. 55, No. 2, Summer 1996; p. 7.

"Narratology: Dilemmas of Genre Fiction, Lived Experience, and Book Structure," *AbraCadaBra*, No.10, Spring 1996; pp.12-17.

### 1995

"Notes from JAB International Roving Reporter, Johanna Drucker, in Paris at 'The First Artistbook [sic] International' or 'ier Salon International du Livre d'Artiste,' December 4, 1994," and "Johanna Drucker Responds," *The Journal of Artists' Books*, Spring 1995; pp. 28, 31.

"New/Nude Difference," *October Feminist Issues*, Silvia Kolbowski and Mignon Nixon, ed. MIT Press, No. 71, Winter 1995; pp. 19-20.

### 1994

*Black Riders: The Visible Language of Modernism*, Jerome McGann, Review, *Design Issues*, "History Theory Criticism, Vol. 10, No. 2, Summer 1994; pp. 84-85.

"Editorial Forum," *Chain*, Jena Osman and Juliana Spahr, eds., Spring-Summer 1994; p. 37.

"Feminist Issues Round Table," *October* No. 71, Winter 1995; pp.19-20.

"The Future of Writing" *M/E/A/N/I/N/G*, No. 16, November 1994; pp. 62-64.

"Sense and Sensibility: Women Artists and Minimalism in the Nineties," *Third Text*, No. 27, Summer 1994; pp. 103-107.

"Mira Schor: Area of Denial," *Provincetown Arts*, Vol. 10, 1994; pp. 96-97.

"The Third Game on Your Nintendo Board," *The Poetry Project*, Vol. ?, No. 154, October-November 1994; p. 9.

### 1993

"John Heartfield, Max Ernst, and Maud Lavin's Cut with a Kitchen Knife," Review of exhibition catalogues, *Art Journal*, December 1993; pp. 82-87.

"*Sluts and Goddesses*, Maria Beatty and Annie Sprinkle, Review, *Felix: Post-Literate*, Vol. 1, Number 3, Summer 1993; pp.124-125D.

"In girum imus nocte et consumimur igni" Review, *Artforum*, Vol. 31, No. 10, Summer 1993; p. 104.

"Whose Idea Is It? And Who Cares?," Alice Mansell, Madeleine Lennon and Sheila Butler, Video review, *M/E/A/N/I/N/G*, No. 13; pp. 48-50.

*Coat of Arms*, Chris Tysh, Review, *Witz*, Vol. 1, No. 3, Spring 1993; pp. 8-9.

"Elusive and Suggestive: *The Reign of Narcissism, How to Avoid the Future Tense, Reading the Glass*," Reviews, *American Book Review*, Vol. 15, No. 1, April-May 1993; p. 9, cont. on p. 12.

## **1992**

*The Fast*, Hannah Weiner, Review, *The Poetry Project Newsletter*; October/November 1992, Vol. 146; p. 15.

## **1991**

"Mixed Blessings," Review, *Art Journal*, Vol. 50, No. 4, Winter 1991; pp. 109-11.

## **1990**

*Patterns/ Contexts/ Time: A Symposium on Contemporary Poetry*, Phillip Foss and Charles Bernstein, ed., *Tyonyi*, 6-7, 1990; pp. 55-56.

"Postmodernism," Review, *Art Journal*, Vol. 49, No. 1, Winter 1990; pp. 429-31.

*Woman, Native, Other: Writing, Postcoloniality and Feminism*, Review, *M/E/A/N/I/N/G*, No. 7, May 1990; pp. 42-44.

*Graphic Design in America: A Visual Language History*, Mildred Friedman and Phil Freshman, eds., Review, *Artforum*, Vol. 28, No. 7, March 1990; pp. 25-27.

## **1989**

"Letter to the Editor," *Dallas Arts Revue*, No. 30, 1989; p. 5.

## **1988**

"Susan Harrington." *ArtPapers*, Vol. 12, No. 5, September/October, 1988; p. 65-66.

"Connemara: Spring 1988," *Dallas Arts Review*, No. 26, 1988; p. 2.

*The Aesthetics of Visual Poetry*, Willard Bohn, Review, *Design Book Review*, Summer 1988; pp. 81-83.

"Familial Gesture: Julie Cohn," *Dallas Arts Revue*, No. 25, p. 18-19.

**1985**

"Drawing Around the Conventions" *Design Book Review*, Summer 1985.

"Getting Some Perspective," *Design Book Review*, Spring 1985.

**1984**

"Construction and Revery: The Work of Joe Slusky," *Concrete*, Vol. 17, No. 6; pp. 10-11.

"Michael Foucault 1926-1984," *Jimmy and Lucy's House of "K"*, No. 2, August 1984; pp. 76-78.

**IX. Conferences, Panels, and Symposia:****2021**

"Heterochronologies Project," with Pietro Santachiara and Peter Polack, Materialities of Time, March 16, 2021; Edinburgh, Scotland.

"Fab Fem Collab: Three artists' books," with Susan Bee, NY Art Book Fair, February 27, 2021

"Artists' Book Criticism Beyond the Book," Contemporary Artists Book Conference, February 26, 2021.

"Humanizing Visualization: Autographic vs. Allographic Notation and Affective Metrics," Konstfact, Stockholm, January 25, 2021.

"Humanistic and Hermeneutic: Contradictions and Challenges for Digital Methods," *DHNow*, Stockholm University, January 27, 2021.

**2020**

Keynote "Iliazd's Biography," Opening Iliazd Keynote talk, SF Legion of Honor, Achenbach Foundation, Logan Collection, October 17, 2020.

What is the Digital Doing? A Workshop in the Interface, Berlin, November 4-6, 2020

"Artificial Intelligence to Aesthetic Intelligence," DHNord, November 18, 2020

**CONFERENCE Organized:** *Sustaining Visions: The Future of Special Collections Libraries*, organized with Anna Chen, Clark Librarian, and with sponsorship from the Center for 17<sup>th</sup> and 18<sup>th</sup> Century Studies, March 7, 2020

**2017**

“Report on 3DH,” panel at DH2017, Montréal, August, with Geoffrey Rockwell and Chris Meister.

**2016**

“Specificity,” Modern Studies Association, panel organized by Joshua Kotin, November 19, 2016; Pasadena.

“Feminist Data Visualization,” online roundtable, Empyre, curated by Christina McPhee, July 2016; <http://empyre.library.cornell.edu/>

**2015**

“Performing Typographic Literature,” with Warren Lehrer, Samantha Gorman, Danny Cannizzaro, *Blast Radius*, CalArts, March 27, 2015.

Granary Books: Thirty Years, Columbia University, “The Book Undone,” September 16, 2015.

**2014**

“SEEING KNOWING: Vision, Cognition, and Representation,” International Conference, Conference organizer, sponsored by Minerva Foundation, with Peter Wells, Aude Oliva, Colin Ware, Aaron Marcus, Line Engh, Cristina Grasseni, Derek Hodges, Harold Cohen, Ellen Lupton and others, UC Berkeley, September 6-7, 2014.

“DAH: Digital Art History,” co-organizer and faculty, with Todd Presner, Miriam Posner, and Stephen Nelson, UCLA, Getty sponsored Summer Institute, July 28-August 6, 2014.

**2013**

“Design Challenge: Thinking Data as Process and Pedagogy,” *Imagining Scholarship Tomorrow, New Modes of Scholarly Communication*, with N. Katherine Hayles, Geoffry Bowker, and Brian Schottlaender, UCSD, October 2013.

“Lolita: Cover Girl,” panel at Skylight Books, organized by John Bertram, Los Angeles, October 13, 2013.

“Education in Global Citizenship,” panel organized by Carlos Torres and John Rogers, GSEIS, UCLA, November 21, 2013.

“Open Sesame: Interoperability in Digital Literary Studies,” Roundtable organized by the Association for Computers and the Humanities, Susan Brown, at the Modern Language Association, Boston, January 4, 2013.

Digital Humanities Book Launch and Panel discussion, with Jeffrey Schnapp, Peter Lunenfeld, Anne Burdick, and Todd Presner, Young Research Library, February 4, 2013.

Digital Art History Lab, with international representation; participant in three-day workshop, Getty Research Institute, March 5-7, 2013.

Digital Art History Workshop, with Jeffrey Schnapp, Peter Lunenfeld, Anne Burdick, led by James Cuno, Getty Research Institute, March 25, 2013.

“What is ahead for Digital Humanities?” in “Workshop on the Digital Humanities,” Virtual workshop with HumLAB, Umea University, April 22, 2013.

“History of the Book and the Alphabet Books in the Children’s Book Collection as a platform demonstration,” in “Teaching and Learning in a Digital Age,” organized by Jan Reiff, participant in day-long event in UCLA’s Young Research Library, May 2, 2013.

“Building a Coalition for Applied Research on Knowledge, Migration, and Global Change,” Global Transformative Learning: Building Institutions and Changing Minds, UCLA, May 2013.

## **2012**

“Self-Narrating Lives,” Genre-Bending Autobiographical Works,” organized panel with Christine Wertheim, Vanessa Place, Anna Gibbs, William Kuskin, Maria Faini, Modern Language Association, January 8, 2012.

“Artists’ Books Online,” Panel session on Artist’s Books, College Book Art Association, January 5-7, 2012.

“The Future of the University,” UC Irvine, Humanities Research Institute, March 7, 2012.

Digital Humanities Roundtable, iConference, February 8, 2012.

“Performative Materiality,” in “Is Information Material?” session, organized by Daniella Rosner, iConference, February, 2012.

Consultation on “Experimental/Visual/Concrete” archive; with Rui Torres, and Scott Rettberg, Fernando Pessoa University, Oporto, March 21, 2012.



“Interpretative Geography,” *Intellectual Geography*, jointly authored paper with Nicole Coleman, Paolo Ciuccarelli, Charles van den Heuvel, Oxford University, September 2011.

“Imitation or Innovation?” *Transforming Artists’ Books*, Victoria and Albert Museum, July 6<sup>th</sup>, 2012.

Lectures on Philosophical Languages of the 17<sup>th</sup> century and Visual Languages of the 19<sup>th</sup> century, London Rare Book School, July 2012.

“Now in Production,” roundtable on Graphic Design education, organized by Louise Sandhaus Design | Media Arts, UCLA, October 1, 2012.

Lectures on Philosophical Languages of the 17<sup>th</sup> century and Visual Languages of the 19<sup>th</sup> century, London Rare Book School, July 2012.

“Introduction to Digital Humanities,” Session for UCLA Senior Fellows Program, Information Studies, Summer, 2012.

“Artists and Research Practices,” discussion with Holly Willis’s doctoral seminar in Media Arts + Practice, USC, October 17, 2012.

“On *Stochastic Poetics*,” Research Seminar in Poetics, University of Chicago, November 9, 2012.

## **2011**

“New Models of Digital Materialities,” with Matthew Kirschenbaum, Jean-François Blanchette, *Digital Humanities*, Stanford University, June 20, 2011.

“Interpretative Geography,” *Intellectual Geography*, jointly authored paper with Nicole Coleman, Paolo Ciuccarelli, Charles van den Heuvel, Oxford University, September 2011.

“Necessary Collaborations,” Panel on Digital Humanities, organized by David Ganz, with Lisa McCauley and Steven Davison, MLA, January 9, 2011.

“What is Digital Humanities?,” with Schnapp, Burdick, Presner, and Lunenfeld, Harvard University, Humanities Center, February 10, 2011,

## **2010**

“From Bohemia to Conceptual Writing: Literary Publishing in California from Early to Late 20<sup>th</sup> Century,” William Andrews Clark Memorial Library (organized the event, speakers, and moderated), October 9, 2010.

"Interpret" in "Brain Storms: Guest Speakers in Dialogue," with Anne Burdick, USC series, January 21, 2010.

## **2009**

"What is Public about Public Art?" Modern Language Association, Association for Study of Arts of the Present, December 28, 2009.

"The Futurist Moment," Respondent to Marjorie Perloff, part of the *100 Years of Futurism* exhibition, San Francisco MoMA, October 15, 2009.

"Designing Interpretation," "Inventio" seminar co-sponsored with University of Oslo, Digital Design and/in the Arts and Humanities, Stanford University, April 20-21 2009.

## **2008**

"Writing Events," in "Untitled: speculations on the expanded field of writing," organized by Christine Wertheim and Matias Viegner RedCat, Disney Center, October 24 2008.

"Temporal Modeling," Digital Humanities Conference, organized by Ruth Mostern, UIUC, Champaign-Urbana, June 2-8 2008.

"Artists' Books Now and Next," at Virginia Center for the Book, VABook! Festival, Charlottesville, VA, March 30 2008.

## **2007**

"Mallarmé's *Un Coup d'Etat*: The Rise of the Artists' Book," Fredric W. Goudy Symposium Scripps College, January 27 2007.

"Complicit! Symposium," Art Museum, University of Virginia, October 6 2007.

## **2006**

"Sounding the Visual," Chair of session and paper, presenter "Not Sound," President's Forum on The Sound of Poetry/Poetry of Sound, Modern Language Association, 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," symposium organized by Ward Tietz, in collaboration with the Pyramid Atlantic Book Fair, with Caroline Bergvall, J.McGann, Penn Szitty, Georgetown University, November 16 2006.

"Visuality in Digital Research and Pedagogy," Symposium on Interactivity, Interactive Media Lab, Annenberg Center, USC, 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," for "Hostage to Terrorism, Critical Incident Analysis Group," Summer 2005; University of Virginia.

"Graphic Affect: Looks Is and Does," for "VVV on-line Verbal-Visual-Vocal Poetries in Hyperspace," Kelly Writers House, University of Pennsylvania, IAWIS (International Association of Word and Image Studies), September 23-27, 2005, (September 26).

Digital Tools Summit, Participant, Cville, September 28-30, 2005.

"Future of the Book," Textbook of the Future, Annenberg Center, UCSC, Summer 2005.

Noulipo Conference, Participant, reader and respondent, Cal Arts, October 29-30<sup>th</sup> 2005.

"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, 2005.

"Politics in Art," panel with Howard Singerman, Richard Herskowitz, Spotlight Series, McGuffey Art Center, Charlottesville, November 2005.

"Who Needs Criticism?" Hooker Lectures, McMaster University, March 3, 2005.

"Approaches to Contemporary Art," Virginia Docent Exchange, University of Virginia, March 7 2005.

## **2004**

"Humanities Tools in Digital Contexts," panel on "Digital Tools" organized by Neil Fraistat, with Charles Bernstein, Matt Kirschenbaum, MLA, December 29 2004.

"Special Treatment: Are Artists' Books Anomalies or Object Lessons?" organized by Molly Schwartzburg, "Artists' Books in Literature Departments;" MLA, December 29 2004.

"Critical Issues/Exemplary Works," Book Arts Conference, Pyramid Atlantic, November 20, 2004.

"Visual Texts," panel titled "Picturing the Future, the Illustrated Book in the 21<sup>st</sup> Century," Oak Knoll Fest, XI, New Castle, DE, Sunday, October 3, 2004.

"Dieter Roth" Poesieundmusik," panel with Kenneth Goldsmith, Kristen Prevallet, and Jerome Rothenberg, P.S.1, MoMA, New York, Education Department in coordination with the Dieter Roth Retrospective, April 18 2004.

"Matriarchs and Magnolias: Jewish Women of the South," Panelist/presenter at, University Art Museum, Hadassah and Jewish Studies, University of Virginia, April 25 2004.

"Graphic Speculation," Conference on Visual Literacy, with Jerrilynn Dodds, Sam Edgerton, Adrian Piper, John Dixon Hunt, Colby College, May 1 2004.

### **2003**

"Graphical Aesthetics," in Plenary Session, coordinated by Elizabeth Loizeaux, with Perloff and others, Society for Textual Scholarship, New York City, March 19 2003.

"Excerpts and Entanglements," Keynote, Danish Institute for Document Design and University of California, Berkeley, August 13 2003.

"Outreach," panel speaker, IATH: A Decade of Digital Scholarship, University of Virginia, September 26 2003.

"Umbilical Cord of Gold," Moderator, with Pierre Huyge, Tim Rollins, Ruby Lerner, in conjunction with Virginia Film Festival, Bayly Art Museum, October 24 2003.

### **2002**

"The Art of William Blake," with Jerome McGann, Joe Viscomi, moderated by Stephen Margulies, Bayly Art Museum, University of Virginia, February 21 2002.

"Pressing Matters," discussion of contemporary artists' books with Josef Beery, Debra Fabrizio, Brad Freeman, VABook!, McGuffey Art Center, Charlottesville, March 23 2002.

"Intermedia and Critical Studies," for The Future of Literary Study, Department of English, University of Virginia, April 5 2002.

"Aesthetics and Information" organized by Ellen Levy, for Artists Visualizing Information Today, School of Visual Arts, April 11 2002.

"Digital Provocations," organized by Marge Garber, for Reading Literacy, Harvard Humanities Center, April 13 2002.

"Sites, Signs, and Times: Responses to the 2002 Biennial Exhibition," Whitney Museum event, The Graduate Center, New York University, May 9 2002.

"Typographically Speaking: The Art of Matthew Carter," panel, UMBC, Catonsville, MD, September 26 2002.

"Aesthetics of Digital Media," New Technologies of the Visual, organized by Erika Doss, University of Colorado, Boulder Colorado, September 14 2002.

"Graphical Readings: Charles Sanders Peirce's diagrams," Conference on Peirce, SUNY Buffalo, October 26 2002.

### **2001**

"Ivanhoe Game," with Jerome McGann and Bethany Nowviskie, Humanities Technology Conference, University of Virginia, September 20 2001.

"Ivanhoe Game" with Jerome McGann, Society for Textual Scholarship, April 20 2001.

"Ivanhoe Game," Texts and Contexts, Department of English, University of Virginia, March 31 2001.

"Surely We Are Essential," panel discussion with Phyllis Leeffer, Arlene Keeling, Bayly Art Museum, March 27 2001.

"Book as Object/Subject," with Buzz Spector, VA Book! Festival, Second Street Gallery, March 23 2001.

"The Interaction of Technology, Media, and Culture," University of Virginia Women's Center, with Kay Neeley, John Unsworth, Judy Thomas, Hereford College, February 20 2001.

### **2000**

"Digital Ontologies," Art and Culture session, Siggraph, New Orleans, July 23 2000.

"The Book as Object and Metaphor in the Digital Age," with Charles Bernstein, Jerome Rothenberg, Jerry McGann, Steve Clay, MLA, December 29 2000.

"Digital Media and Visual Art," Integrated Electronic Arts, University of Rochester, September 27 2000.

"Metalogics of the Book," MIT Media Lab, September 12 2000.

"From Materiality to Meta-data," Fleisher lecture series, University of Alabama, 2000.

"Metalogics of the Book," Keynote, BookEnds conference, SUNY Alfred, October 13 2000.

"Digital Technologies and Humanistic Inquiry," presentation with Worthy Martin, Humanities Technology Conference, University of Virginia, October 19 2000.

Panel Discussion with exhibition, with Warren Neidich Michael Kubovy, Stephen Margulies, Bayly Art Museum, November 13 2000.

"Temporal and Spatial Dimensions of New Media Environments," with Rick Provine, New Media Centers conference at University of Virginia, June 9 2000.

"Ontology, Form, and Mutability," Harn Museum, University of Florida, Department of Art, Gainesville, Florida, February 11 2000.

"Book Design in the 20th Century," Bibliographic Society, in conjunction with the Virginia Festival of the Book, March 24 2000.

"Throwing out the Baby: New Art, New Critical Paradigms," UIUC, Champaign-Urbana, Art Department, March 25 2000.

"Sonia Delaunay and Blaise Cendrars: La Prose du Transsiberian," Symposium on Modern Art, Rutgers University, April 15 2000.

"In-Coherence" Coherence Symposium, responses to the work of Chris Herbert, University of Virginia, September 30-October 1 2000.

"Futures of the Book," with Cathy Byrd, Conrad Gleber, Terry Harpold, Ruth Laxson, and Steve Miller, Nexus Contemporary Art Center, March 27

"Digital Aesthetics, Digital Politics," panel organized by David Trend, with Tim Jackson, John Freeman, and Marjorie Franklin, CAA, February 12.

### **1999**

Redefining what Digital Images Art, organized by Matt Kirschenbaum, with Jerome McGann, and Joe Viscomi, International Humanities Computing, at University of Virginia, June 10-12, 1999.

### **1998**

The Impact of New Media," campus conference, with Gary Waller, Peter Ohring, Jim McElwaine, Nina Straus, and Margot Lovejoy, SUNY Purchase, October 8 1998.

"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, February 26 1998.

### **1997**

"Realities of Feminism and/or Activist Practice," Coordinated by Mira Schor, 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, The Writers' Center and the University Gallery, Washington University, St.Louis, Nov.7-8 1997.

### **1996**

"Painting and Poetry: 20th Century Dialogue," panel presentation with John Yau, Barry Schwabsky, St. Joseph College, West Hartford, September 18 1996.

"Language as Information," organized by Michael Groden, with Jay Bolter; Modern Language Association, December 29 1996.

"Intimations of Immateriality: the Material/Immaterial Word," University of Oregon, Department 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, Yale, New Haven, CT, May 4 1996.

"Appropriate Technology: From Idea to Production" seminar, Scripps College, Claremont, CA, January 27 1996.

### **1995**

"Material Reading: Sequence, Presence and Manipulation in the Artist's Book," with Renée R. Hubert, Buzz Spector, Modern Language Association, December 29 1995.

"Idea, Information, Language," paper in Art, Language and Politics symposium, with Alex Alberro, Beth Handler, Mel Bochner, Hal Foster, James Mayer, and Ronald Jones, November 11

1995.

“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 1995.

“New Perspectives: Picasso, Matisse, Rembrandt, Caravaggio,” moderator, Yale Art Gallery, April 22 1995.

“Hard Harder Hardest,” for “Reading Abstract Art,” with Daniel Herwitz, Stephen Melville, and Joseph Perloff, American Comparative Literature Association, Athens, Georgia, March 17 1995.

“Art Table: Feminist Perspectives on the Body,” with Emma Amos, Carolee Schneeman, Laurie Simmons and Kiki Smith, February 13 1995.

“Art and/as Politics,” panel organizer; with Rasheed Araeen, Lucy Forsyth, Rick Bolton, Andrea Feeser, and Alison Hilton, College Art Association, San Antonio, January 26 1995.

“Revolutionary Poetics: Form and Subject Matter,” with Paul Beatty, Eliot Katz, Walter Lew, Gail Scott, Susan Sherman; Poetry Project, St. Marks Church, New York City, May 6 1995.

“Wet on Wet: A Show of Passion,” with Hermine Ford, Joanne Greenbaum, Mary Jones, Mira Schor, Amy Silman and Amanda Trager, Four Walls, Brooklyn, November 13 1995.

“The Work of Art in the Age of Electronic Technology,” panelist, organized by Lenore Malen, including: Charles Bernstein, Bob Stein, Joseph Nechvatel, Susan Stewart, Peter Campus, Grahame Weinbren, Parsons School of Design, New York City, April 16 1995.

“Re-Reading the Boundless Book,” panelist, Minnesota Center for the Book Arts; Minneapolis, MN, April 9 1995.

“Why Have There Been No Great Women Artists?” panel discussion, in conjunction with Women’s History Month, Columbia University, 1995.

“Text as Image,” respondent to Studio/Art History session, organized by Louis Katchur, College Art Association, February 19 1995.

“Acid Migration of Culture” panel with Barry Grossman, Heather MacDonald, Eileen Myles and Marjorie Heins, in association with exhibition by Marshall Reese and Nora Ligorano, New York Public Library, January 20 1995.

**1993**



“Collaborations” panel speaker, with Archie Rand, John Yau, Ron Padgett, Steve Clay, organized by Debra Balken, Granary Books, December 17 1993.

“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, New York City, December 3 1993.

“Contemporary Artists’ Books in Mexico,” panel speaker, with Felipe Ehrenberg, Yanni Pecanins, Magali Lara, Headlands Center for Contemporary Art, Sausalito, Oct. 2 1993.

## **X. Scholarly or Critical Lectures:**

### **2021**

“Humanistic and Hermeneutic: Contradictions and Challenges for Digital Methods” Stockholm University, January 27, 2021.

“Visualizing Catastrophe: Provocations.” Information Design (MA) department of Design Academy Eindhoven, the Netherlands, January 13, 2021.

“Digital Humanities Past and Present: Ongoing Challenges for Humanistic Approaches,” Seshadripuram Evening Degree College, Bengaluru, India, January 15, 2021.

“Artists’ Books Collaborations, A Feminist Approach,” Feminist Art Digital Program, A.I.R., NY City, and Baturu, Beijing, January 18, 2021.

“Time Frames: Graphic representations of temporality,” forTEXT, Literatur digital erforschen, Development and Application of Category Systems for Text Research, University of Hamburg, February 17, 2021

“Visualizing Catastrophe: Ethics of Aesthetics,” Humanities Center, UC Irvine, Digital Humanities Exchange, February 19, 2021

“Contemporaneity,” School of the Art Institute, Chicago March 9, 2021

“How to read an artist’s book,” School of the Art Institute, Chicago, March 12, 2021

## 2020

“Interface and Enunciation” for Interface Conference, Berlin Frei Universitat, November 5-6, 2020

“Iliazd: The biographical project,” Iliazd: Publishing as an Art Form, de Young Museum / Legion of Honor, SF. October 17, 2020.

“Ergonomics of Research: Embodied Knowledge” Methods of Intent, Royal College of Art, London; Design Faculty lecture; October 20, 2020.

“AI to AI” *The Measurement of Images: Computational Approaches in the History and Theory of the Arts*, Lille, DHNord, November 17-20

“Local Time,” Columbia University, School of Journalism, October 30, 2020

Edmund Fry’s 1799 *Pantographia* as a typo-bibliographical resource for alphabet historiography, California Rare Book School 2020 Speaker Series, August 12, 2020

“Rethinking Assumptions: The current value(s) of academic work, University of Georgia, Provost’s Seminar, September 25, 2020

Leiden Digital publishing workshop, invited presentation, February 27, 2020.

## 2019

“Alphabet Historiography,” University of Pennsylvania, Seminar on Material Texts, December 2019

“Books As Art,” Long Beach Museum of Art, December 5, 2019

“1923: The Turning Point Year,” Iliazd Conference, Columbia University, Conference February 2019

“Editorial Geographies in the Work of Iliazd,” Colloque Iliazd, Paris, Bibliothèque Nationale, June 6<sup>th</sup>, 2019

“Looking Back and Thinking Ahead: Humanistic Methods and/in Digital Humanities,” Cambridge Digital Humanities, Distinguished Lecture Series, Cambridge University, May 1, 2019

“Complexity of/and Sustainability,” Keynote, Utrecht, July? (Digital Humanities International conference) DH\_2019

“How we Can’t Think: Lifelines and Timelines,” Visual Semiotics, Lund, August 24, 2019

“Visualizing Temporality and Chronologies in the Humanities” IEEE VIS, October 2019, Vancouver, CA

“Graphic and Programmatic,” University of Denver, PRAXIS series, October, 2019

“Iliazd: The Biographical Project,” Book Club of California, San Francisco, October 2019

“Designing History,” It Wasn’t Written Conference, MoMA, New York, NY, September 5, 2018

“Alphabet Historiographies: The Matter of Sources,” Hammerman Lecture, Johns Hopkins University, March 27, 2019

“Calisthenics of Composition.” Seminar on Reading Material Texts, Johns Hopkins University, March 28, 2019.

Conversation with Leah Price, Yale University, Beinecke Library, Spring 2019

“Alphabet Historiographies,” Smith College, April 2019

Workshop: “Digital Biography: The UnQuantified Life,” Quinnipiac College, April 10, 2019

[Workshop](#) “Seeing / Knowing: Visualization as Research Instrument,” Cambridge University, Digital Humanities Group, May 1, 2019

## **2018**

“& Now: Drucker/Druckworks,” Featured Writer/Speaker, And Now, Literary Conference, University of Notre Dame, South Bend, IL; October 6, 2018.

“Exploring the Eco-Fiction Genre in Writing,” April 26, 2018, with David Kipen, Ursula Heise, Dean’s Distinguished Lecture Series, UCLA, GSEIS.

“Situating Design: Historical systems of Production and Reception,” It Wasn’t Written, Conference on Design History, MoMA New York City. September 5, 2018.

“Bookscape: Current Perspectives on Books and Art: A Conversation with Johanna Drucker,” with Marcia Reid, Getty Institute Museum Lecture Hall, Los Angeles, CA. August 17, 2018.

Keynote “Curation and Complicity,” ARLIS UK, London. July 26, 2018.

Keynote, ‘Letterpress Language: Generative constraints and stochastic processes’ Letterpress: Past, Present, Future; University of Leeds, Center for the History of Print. July 19, 2018.

Keynote: “SITE UNSCENE: Medial Ideology and the Literary Interface”; The Literary Interface, Australian National University, Canberra, Australia. July 5, 2018.

“Books and/as Forms,” Salt Lake City Community College, NEH Sponsored Summer Seminar. June 18.

“Quantum Leaps: Non-Linear Approaches to Aesthetics and Politics”, SAISS Summer Institute, organized by Warren Niedich, Otis, Los Angeles, CA. May 31, 2018.

“Modeling Interpretation: Challenges in Digital Humanities Visualization,” UC Santa Barbara, English Department and Digital Humanities. May 24, 2018

“Modeling and Emerging” Speculative Futures in Digital Humanities,” University of Ottawa, Summer Institute on Digital Humanities. May 4, 2018.

Featured Speaker: “Figuring the Word: Graphical Poetics in An Era of Cultural Saturation” Kanada Konkrete, Literary Conference. May 3, 2018.

“Drawing Knowledge: Seeing Interpretation,” Wellesley College. April 6, 2018.

“Visual Epistemology: A Humanist Perspective,” St. John’s College, Annapolis, MD. March 26, 2018.

“Modèles d’interprétation,” Conference at Maison des Sciences de l’Homme en Bretagne; University of Rennes; February 8, 2018.

“Reception et transmission des travaux de Johanna Drucker,” Conference at Maison des Sciences de l’Homme en Bretagne, Le Seminaire Humanités Numériques; conference focused on my digital humanities work; University of Rennes. February 8, 2018.

“Digital Humanities and Information Studies,” EHESS, Ecoles des Chartes, Paris, France. February 7, 2018.

UC Irvine, Library Group, "Digital Humanities, Libraries, and Future Collaborations" January 25, 2018.

## **2017**

"Modeling Interpretation: Non-representational approaches," Keynote, Modeling and Material Culture Symposium, Hagley Museum & Library, University of Delaware, November 18, 2017

"Books Now? Yes! Why?" Columbia College, Chicago, October 26, 2017.

"Visualizing Collections," Keynote, LAUC Annual Meeting, October 20, 2017 Berkeley, CA.

"Who Cares?" Keynote, Houghton Library 75<sup>th</sup> Anniversary Conference, Harvard University, October 5, 2017

"Visualization and Knowledge: Modelling, Discovery, Display," September 20, 2017; New School, NY

"Digital Humanities Status Report: Where are we Now?" September 18, SUNY Binghamton, NY

"Amusements Electroniques," ELO: Electronic Literature Organization Conference, Porto, Portugal, July 19-22, 2017

"Design Agency" Keynote, Converge Conference, USC, AIGA Design Educators Community June 2, 2017

"Books and/as Messages," Cornell University, June 8, 2017

## **2016**

"Why (and How) Books Still Matter," Santa Monica College, November 8, 2016; Literary Talks and Readings series.

"Interpretative Visualizations in the Humanities," Keynote, Pacific Neighborhood Consortium, Getty Center, August 17, 2016.

"Alphabet Historiography: Analogue Artifacts and Digital Projects;" 35<sup>th</sup> Annual Malkin Lecture, Rare Book School, University of Virginia, August 3, 2016.

“Dimensions of Visualization for the Humanities,” Fachhochschule Potsdam, Germany, June 13, 2016.

“Visualizing Interpretation: A Report on 3DH,” University of Hamburg, June 6, 2016.

“Writing Ideas: of and about,” Paris 8, One day conference with JD, June 1, 2016.

“Diagrammatic and Stochastic,” University Paris-Diderot, Paris, Poets and Critic Symposium with Johanna Drucker, convened by Vincent Broqua, Olivier Brossard, and Abigail Lang; June 2-3, 2016.

“Graphic Provocations: What Do Humanists Want from Visualizations?” First Annual Susan Hockey lecture, University College London, May 25, 2016.

“New Conceptualisms,” Piet Zwart Institute, Rotterdam, May 13, 2016.

“3DH: 3 Dimensional/Digital Humanities,” University of Hamburg, April 21, 2016.

“Alphabet Histories,” George Parker Winship Lecture, Houghton Library, Harvard, March 29, 2016.

“Other Others,” Keynote, The Contemporary, Princeton University, conference on contemporary literature, March 3, 2016.

“Other Others: Literature after Language,” Louisville Conference on Literature and Culture Since 1900, February 18, 2016.

“Digital Humanities: Research/Pedagogy Past/Future,” Keynote for Digital Humanities @ OU Day, February 1, 2016.

“Alphabet Historiography,” Colloquium, UCLA, Information Studies, January 21, 2016.

## **2015**

“Field, Blockade, Crash: with Johanna Drucker and Matt Sheridan Smith,” Sponsored by Triple Canopy, MAK Center for Art and Architecture, Schindler House, Los Angeles, November 3, 2015.

UAL (University of the Arts, London), AHRC 10<sup>th</sup> Anniversary Debate “Books and the Human,” with Tom Uglow, Catherine Egleton, Tom McCarthy, London, December 15<sup>th</sup>, 2016.

“DH: Overview and Some Questions,” University of Kansas, October 29, 2015.

“Digital Humanities: from Speculative to Skeptical,” MHRC, Concordia University, October 9, 2015.

“J.R. de J. Jackson” Lecture, University of Toronto, Centre for the Book, October 8, 2015.

“Should Humanists Visualize Knowledge?” Lehigh University, September 14, 2015.

“Visualization and Digital Humanities,” Columbia University, Heyman Center, September 17, 2015.

“Experimental Visualizations,” Group for Experimental Methods in the Humanities, Workshop/roundtable, Columbia University, September 17, 2015.

“Century of Artists’s Books: Twenty years after,” Printed Matter, NY Art Book Fair, September 2015.

“Generative Mediations: Lull and the Legacy of Diagrams,” Media Ecology Association, Denver, June 12<sup>th</sup>, 2015.

“BiblioUnbound,” Digital Literary Studies, University of Coimbra, May 14-15, 2015.

“Should Humanists Use Visualizations?” ECT, May 8, 2015.

“Alphabet Histories,” Fales Lecture, New York University, April 1, 2015.

“We Were Humanists Before we were Digital,” Bucknell University, March 31, 2015.

“After Speaking in Tongues” Featured Presenter, March 12, Interrupt, 3, Brown University, 2015.

## **2014**

“Towards a New Humanism,” *Politics of the Digital: Poetry, Technology, and the University*, UCSC, conference focused on the work/impact of Johanna Drucker, sponsored by the Poetry and Politics group, January 31, 2014.

“Writing in the Book Format,” LSU, Malleable Language series, February 19, 2014.

Keynote, “Rule-bound and Unruly: Ephemeral Documents and Conditional Texts” Society for Textual Scholarship, University of Washington, Seattle, March 20, 2014.

“Visualizing Temporality: Modelling Time from the Textual Record,” Digital Humanities Workshop Queen Mary, University of London, March 25<sup>th</sup>, 2014.

“Books Past and Poetic Futures,” Book History and Poetry, University of Copenhagen, March 28, 2014.

“Biblio-Alterities,” History of the Book Symposium, Clark Library, April 4-5, 2014.

“Graphical Approaches to the Humanities,” Emory University, April 14, 2014.

“Conceptual Dichotomy: Stochastic Poetics and Diagrammatic Writing,” University of Iowa, April 24, 2014.

“Visualization,” New Technologies and the Future of the Humanities, City University of Hong Kong, May 2014.

“Boundaries and Protocols,” Books in Browsers, October 25, 2014.

### **2013**

Keynote, “Radical Remediation,” for Remediating the Avant-Garde: Magazines and Digital Archives, Princeton University October 25, 2013.

Keynote, “From Boundaries to Protocols,” Resurrecting the Book, Birmingham Library, on the re-opening of the Library, November 15, 2013.

“Book Arts Now: Why and How” Evergreen College, December 11, 2013.

“Graphic Knowledge: From “Languages of Form” to Dynamic Systems,” Stanford Humanities Workshop, Language Information and Techné, January 24, 2013.

“From Projects to Platforms: Knowledge Design in the Digital Humanities,” Doane Library, Denison College, February 28, 2013.

“Aesthesis: Does Aesthetic Knowledge Matter?” San Francisco Art Institute, May 3, 2013.

“What is Humanistic about Digital Humanities?” Humanities Center, University of California, San Diego, talk series in Digital Humanities, May 17, 2013.

“Conditional Texts,” Keynote, Document Academy, Tromsø, Norway, June 21, 2013.

### **2012**

“Reading Signs, Experiential metadata and tagging,” MICA and Society for the History of Graphic Art, Baltimore, September 8, 2012.



"Seeing as Knowing: Interpreting Visualization and Visualizing Interpretation," Departamento de Linguas, Literaturas, e Culturas, Faculdade de Letras, Universidade de Coimbra, Portugal, March 23, 2012.

"Humanities methods and digital challenges," MIT Hyperstudio, Comparative media Studies, Monday April 23, 2012.

Lectures in "Visualizing Interpretation," Workshop MIT Hyperstudio, April 2012:

"Legible argument: Threaded conversation, document, and screen space,": Monday April 23, 2012.

"Visual Interfaces: Maps and Timelines," Tuesday, April 24, 2012.

"Large scale corpora: Data granularity and scale issues, " Wed. April 25, 2012.

"Integrated Visual Interfaces" Thursday, April 25, 2012.

"Visual Narratives," with Open Documentary Lab, April 25, 2012.

"Summary and New Challenges," Friday, April 26, 2012.

"Rethinking Humanities Education," MIT Hyperstudios, April 27, 2012.

Public Presentation of Workshop Results, Saturday, April 27, 2012.

"Visual Narratives," with Open Documentary Lab, MIT, April 25, 2012.

"Rethinking Humanities Education," MIT Hyperstudios, April 27, 2012.

"Panoptic and Virtual: The Getty Research Portal as an Organizing Node of the Art-Historical Knowledge Base," *Getty Research Portal Launch and Colloquium*, Getty Research Institute, May 30, 2012.

"Mimicry or Invention," Closing Plenary Session "Futures!," Johanna Drucker and Michael Suarez, "Futures", 53<sup>rd</sup> Annual RBMS Conference, San Diego, CA, June, 2012.

"Digital Art History: How? Why? Now?," Getty Research Institute, January 10, 2012.

“Visions of Versions,” *Transforming the Book*, conference/workshop at the Victoria and Albert, organized by Tate Modern and Camberwell School of Art, July 6, 2012.

“Philosophical Writing: Ideas and Sounds,” and “Computational Concepts,” lectures for London Rare Book School course organized by Alan Cole on “The History of Writing,” July 5 and 6, 2012.

“Speaking signs: Writing on the urban landscape,” SHAG, Society for History and Graphics, Baltimore, MD., September 7, 2012.

“Artists’ Books,” Keynote Presentation at For Your Art, organized with Biblioteca Alumnos47, October 27, 2012.

“Conditional Texts: Visualizing Interpretation and other Humanistic Reflections on Big Data,” University of Southern California, November 13, 2012.

“Making Space into Place: Probabilistic Materiality and Experiential Metadata,” Keynote; Media Places: Infrastructure | Space | Media, Umea University, Sweden, December 5-7, 2012.

“The Art of the Book After Modernism,” keynote, *Modernism, Print, and the Book*, Scottish National Gallery of Art, Edinburgh, organized by Lisa Otty, University of Edinburgh, Center for the History of the Book; December 10, 2012.

## **2011**

“Who? Me? Augmented Subjects,” *Critically Making the Internet of Things*, Umea University, Sweden; December 9, 2011.

“Humanistic Approaches to Digital Scholarship,” Keynote, *International Workshop: Digital Art History: Challenges, Tools, Practical Solutions*; 20-22 September, 2011.

“Biblio and/as Info: What are the Lessons Information Design Can Take from Bibliographical Studies?,” Rutgers School of Communication and Information, seminar, October 14, 2011.

“Alphabet Historiography and Fry’s Pantographia,” Rutgers University, October 13, 2011.

“The Work Event: Art in the distributed field of production systems,” Keynote, *Impact7*, Monash University, Australia, September 27, 2011.

“Available Means: The Work of Clifton Meador and Brad Freeman,” San Francisco Center for the Book and Mills College, June 23, 2011.

“Humanities Approaches to Digital Work,” speaker, NEH seminar, Computer Simulations in the Humanities, UNCC, June 1, 2011.

“Humanistic Computing at the End of the Individual Voice,” TILTS (Texas Institute for Literary and Textual Studies), UT Austin, keynote for “The Digital and the Human(ities) conference,” May 26, 2011.

“Designing the Museum of Writing,” Concordia University, Montréal, April 1, 2011.

“Aesthetics and Materiality,” University of Pennsylvania, Kelly Writers House, March 14, 2011.

“Composition as Calisthenics,” *Threads*, Granary, New York City, March 16, 2011.

“Reading and/as Interface,” ArtForum, Harvard University, workshop series, Word and Image, David Rockefeller Center, February 9, 2011.

## **2010**

“Future of the Electronic Book,” University of Colorado, Boulder, November 4, 2010.

“Humanistic Interface,” University of Washington, Humanities Center, October 23, 2010.

“Graphical Reading,” Ohio State University, September 30, 2010.

“Reversing Polarities: Aesthetics and Art Criticism after Adorno,” Keynote, Art Criticism Conference, San Francisco Art Institute, August 14, 2010.

“Text Visualization: What Info Can Learn from Biblio,” California Rare Book School, UCLA, August 3, 2010.

“Frame Jumps and Mixed Modalities,” Keynote, The Future of Reading, Rochester Institute of Technology, June 10, 2010.

“Designing Humanities Tools in Digital Context,” University of Alberta, Edmonton, April 30, 2010.

“Do Artists’ Books Have a Future?” Jordan Snitzer Museum of Art, University of Oregon, April 17, 2010.

“Books/Art/Now/Writing,” University of Oregon, in context of Humanism, Post-Humanism, and the Culture of the Book, April 16, 2010.

"By the Book: Artists' Books in Teaching and Research," Oberlin College, April 9, 2010.

"The Humanist and/in the Digital Archive," Case Western Reserve University, April 9, 2010.

"Extending the Codex: A design problem" UC Santa Barbara, February 19, 2010.

"Iliad and the Modern Art of the Book," Frederic W. Goudy Lecture, Scripps College February 6, 2010.

"Theatrical Turns," on the work of John Eric Broadus, Jaffe Center for Book Arts, January 16, 2010.

## **2009**

"Word's Body" lecture to accompany the exhibition "Fifty Years of Painting: Ed Ruscha" at the Hayward Gallery, Southbank, London, November 27, 2009.

"Writing and/the Wor(l)d," New York Center for Book Arts, Bishop Faculty Fellow Lecture, November 6, 2009.

"The legacy of the book in the design of information spaces," University of Illinois, Champaign Urbana, October 22, 2009.

"Diagramming Interpretation," *Nowcasting: Design Theory and the Digital Humanities*, UCLA Design Media Arts, October 16, 2009.

"Nanographology," Keynote, "Beyond the Margins," organized by Cambridge School of Art at Anglia Ruskin University and University of the Arts London, in Cambridge, England, September 12, 2009.

"Tactical Digital Aesthetics," Keynote, *Tactical Digital Aesthetics*, de Saisset Museum, Santa Clara University, May 20, 2009.

"Biblio and/as Info," Inaugural Breslauer Lecture, GSEIS, UCLA, March 12, 2009.

"Writing as a Printer, Printing as a Writer," The Grabhorn Institute, February 25, 2009.

"I. nterpret," University of California, Santa Barbara, February 19, 2009.

"Print/Type/Rhetoric: Values of production in Russian Avant-Garde Books," in session on "Technique, Aesthetics, and Reputation" for The Book as Such in the Russian Avant-Garde, 1910-

17, Getty Research Institute, February 5, 2009.

“Diagramming Interpretation,” Mellon Seminar in Digital Humanities, UCLA, Mellon Seminar organized by Todd Presner and Jeffrey Schnapp, January 5, 2009.

## **2008**

“Interpretation in E-Space: The n-dimensional codex,” The Liquid Page, Tate Modern, London, June 20, 2008.

“Interpretation Spaces and Configurations,” Brown University, April 17, 2008.

“How to Read an Artist’s Book,” *Variant Hues: Art, Design, and Teaching with Artists’ Books*, Savannah College of Art and Design, Atlanta, April 3, 2008.

“Command Print,” keynote panel, Southern Graphics Council, Richmond, VA, March 29, with Steve Murakishi, Shelley Langdale, Mark Harris, 2008.

“The Poetics of Book Space, *Metaphor Taking Shape*, Bienecke Library, Yale University, March 13, 2008.

“Charles Forster and the One Primeval Language,” Workshop in the History of Material Texts, University of Pennsylvania, March 3, 2008.

“Writing Books: What writers learn from making books,” Kelly Writer’s House, University of Pennsylvania, February 13, 2008.

“Alphabet Origins: Myths and Misperceptions,” Jewish Studies, University of Virginia, February 20, 2008.

“Why How This Book Now,” Speigel Visiting Artist Lecture, University of Pennsylvania, February 14, 2008.

## **2007**

“Aesthetics Now,” School of Visual Arts, *Art in the First Person*, lecture series, NYC, December 11, 2007.

“Letterpress Language: Holding Letters in the Hand,” Oak Knoll Festival, Newcastle, DE, October 6, 2007.

"Aesthetics Now, Art After Adorno," Southern Methodist University, Alessandra Comini Lecture Series, September 18, 2007.

"Artists' Books: Ideas and Projects," Columbia College, Chicago, keynote for Action/Interaction: Book Art Conference, June 8-10, 2007.

"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.

## **2005**

"Graphic Knowledge," North Carolina State University, invited lecture, April 20, 2005.

"Complicit" Corcoran Museum, DC, October 3, 2005.

"Critical issues in contemporary design," Corcoran School of Art, October 3, 2005.

"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, 2005.

"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, 2004.

"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, 2004.

"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, 2003.

"Temporal Modelling: Composition space," Intel Corporation, Portland, Oregon January 17, 2003.

"How to Read an Artist's Book," and "The Artist, the Book, and the Collector," Florida Atlantic University, February 1, 2003.

"Applied Aesthetics," Vassar College, February 14, 2003.

"Gelett Burgess," Humanities Seminar, University of Pennsylvania, March 3, 2003.

"Secular Aesthetics," University of Pennsylvania, Writers' House, March 4, 2003.

"The Virtual Codex," Humanities Forum, University of Pennsylvania, March 5, 2003.

"Is there an Aesthetics of Digital Media?" SUNY New Paltz, Art Dept., March 12, 2003.

"The Virtual Codex: from page space to e-space," Syracuse University, April 25, 2003.



"Aesthetics and Provocations in Digital Humanities," ITC and the Humanities Seminar, Blekinge Institute of Technology, Karlskrona Sweden, May 24, 2003.

"Temporal Modelling," ACH, University of Georgia, Athens, GA, May 30, 2003.

"Love and/or Terror," Keynote, University of Arizona, Tucson, September 12, 2003.

## **2002**

"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, 2002.

"Graphic Provocations: Aesthetics of the Avant-Garde," Ohio University, School of Comparative Arts, May 22, 2002.

"The Book as an Artists' Idea" University of Dayton, Dayton, Ohio, March 5, 2002.

## **2001**

"Visual Poetics and Printed Matter," with Charles Alexander, Writer's House, University of Pennsylvania, October 25, 2001.

"Artists' Books," with Charles Alexander, University of the Arts, October 26, 2001.

"Iliad and the Art of the Book," Lieberman Lecture, American Printing History Association, Smithsonian, Washington DC, September 25, 2001.

"Materiality and Meta-Data: The Rhetoric of the Book from Traditional to Electronic Textuality," Lanier Speaker Series, U. of Georgia, November 8, 2001.

"Keynote: Humanities Computing," ACH-ALLC conference, NYC, June 13, 2001.

"Temporal Modelling," conference and seminar, organization and presentation (with Bethany Nowviskie), University of Virginia, June 18-22, 2001.

"Protocols of Print: Emerging Visions," International Printing Symposium, Cortona, Italy, May 30, 2001.

"Books as Material and Form," Amherst, MA, February 1, 2001.

"Book Unbound" with Brad Freedman, to accompany exhibition at Agnes Scott College, January 25 to March 30, 2001, *The Journal of Artists' Books*, Vol. 15, Spring 2001; pp. 26-27.

"Poetry Plastique," panel with Marjorie Perloff, Madeline Gins, Charles Bernstein, Jackson MacLow, Kenny Goldsmith etc., Boesky Gallery, February 10, 2001.

"Languages of Form," Looking Closer: AIGA, New York City, February 24-25, 2001.

"Artists' Books" Deem Distinguished Lecture, West Virginia U., March 15, 2001.

### **1999**

"Meaning, Materiality, and Metadata," UMBC, Baltimore, Nov. 3, 1999.

"Digital Ontologies: The Ideality of Form," panel organized by Terry Harpold, with John Cayley, Loss Glazier, Adrian Miles, Digital Arts Conference, Georgia Tech, October 30, 1999.

"Hybrid Aesthetics," University of South Florida, Tampa, October 8, 1999.

"Experimental Narrative and Artists' Books," Foster Hall Gallery, LSU, Baton Rouge, September 10, 1999.

"The Next Word" American Photography Institute, National Graduate Seminar, New York University, June 8, 1999.

"Hybrids and Mutants: Impact of Electronic Art on Traditional Art Making" SUNY Alfred, March 16, 1999.

"New Mutations: Contemporary Art and New Technology," St. Louis, March 11-2, 1999.

"Four Lectures on Design History and Theory," Yale University, January 22, 29, February 5, and 19, 1999.

### **1998**

"Affectivity and Entropy," Smart Museum of Art, University of Chicago, October 15, 1998.

"Hybrid Aesthetics: Traditional Media and New Technology," SUNY Purchase, April 22, 1998.

"Code Storage: Image/Word Identity in an Electronic Climate," New York University, 1998.

"The Ontology of the Digital Image," Wesleyan University, Center for the Humanities, "Culture and Representation series, April 6, 1998.

"What's New: Art at the End of the 1990s," March 26 and April 2, Whitney Museum of American Art, New York, 1998.

"Theoretical Informational Aesthetics," Critical Studies Program, California Institute for the Arts, March 19, 1998.

"Applied Informational Aesthetics," Graphic Design Program, California Institute for the Arts, March 17, 1998.

"Artists' Books from Historical Precedents to Electronic Possibilities," Stanford University, Library Associates, March 10, 1998.

"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," Department of Art, Carnegie Mellon University, Pittsburgh, January 22, 1998.

### **1997**

"Code Storage: Image/Word Identity in an Electronic Climate," keynote address, Mixed Messages, University of North Carolina, Charlotte, October 13, 19, 1997.

"A Book of One's Own," National Museum Women in the Arts, Washington, DC, September 30, 1997.

"The Next Body and Beyond: Meta-organisms, Psycho-Prostheses, and Aesthetics of Hybridity," Consciousness Re-Framed, University of Wales, Caeleon Campus, CAiiA conference; July 5-6, 1997.

"The Interior Eye," EyeRhymes International Conference on Visual Poetry, University of Edmonton, Alberta, Canada, June 15, 1997.

"What's New? Art of the 90s." Whitney Museum of American Art, in co-ordination 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, 1997.

"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, 1996.

"From Standard Brands to Integrated Circuits: the dialogue of signage and fine art," Yale School of Art, Graphic Design Lecture series, October 23, 1996.

"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," The Book Arts Guild and The University of Washington, May 21, 1996.

"What Is a Masterpiece?" four lectures accompanying "Recapturing the Past," Whitney Museum, New York, April 23, April 30, May 7, May 15, 1996.

"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, 1995.

“Yes, But Is It Art?!?” Whitney Museum, lecture, New York, September 27, 1995.

“The Ontology of the Digital Image,” Alfred University, Text and Image keynote address, October 28, 1995.

“Yes, But Is It Art?!?” Whitney Museum course, May 2, 9, 16, and 23, 1995.

“What Is An Image?” Commencement Address, Nova Scotia College of Art and Design; April 29, 1995.

“Artists’ Books: Historical Precedents and Electronic Possibilities,” SUNY Purchase, March 8, 1995.

“The Future of Writing,” Modernism and Eclecticism, School of Visual Arts, New York, February 25, 1995.

**1994**

“The Next Body,” Centre Georges Pompidou, Paris, December 7, 1994.

“Minimalist Painting in Perspective,” “Post-Minimalist Painting,” Whitney Museum at Champion, Stamford, CT, May 17, May 24, 1995.

“American Painting in the 20th Century,” Whitney Museum, New York, April 5, April 12, April 19, April 26, 1994.

“The Material Word: Typographic Materiality and Modern Art Practice,” in “The Theory of the Image” series, Carpenter Center, Harvard University, March 3, 1994.

“The Future of Writing,” City College of New York, American Studies Group, February 24, 1994.

“The Future of Writing,” in The Archaic Smile, series curated by Marshall Reese and Stephen Clay, Granary Books, NY, October 19, 1994.

“Artists Books: Conceptualizing the History, Historicizing the Object,” University of Arizona, Tucson, May 17, 1994.

“Seeing the Word, Seeing the World” Conversation/discussion with Charles Alexander, University of Arizona, Tucson, May 18, 1994.

“Inscription/Visuality/Subjectivity” Univ. of California, Santa Barbara, April 5, 1994.

“Turning the Page on the Hard Edge of Modernism” Purdue University, Department of Art and Design, March 30, 1994.

“Whitney Biennial: Artists’ Panel” Moderator, March 25, 1994.

### **1993**

“The Future of Writing,” University of California, San Diego, February 10, 1993.

### **1992**

“New Media, New Modes, New Messages,” Whitney Museum, November 10, 17, 24 and December 1, 1992. (And at Whitney Champion, Feb.1993).

“Designing Writing” Cooper Hewitt Museum Panel on Design (organized by Ellen Lupton) December 4, 1992.

“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), 1992.

“Defining Gendered Identity,” April 9, “Theoretical Difference” April 16, 1992.

“Disputed Territory: the Sexualized Body,” April 23 for Visual Arts Colloquium, sponsored by Allan Hacklin, School of the Arts, Columbia, 1992.

“Simulation and Spectacle in relation to Propriation” AAH, Leeds, in session on “Deconstruction and Propriety” Malcolm Barnard, April 12, 1992.

“Current Phallacies: How to do or undo Freud and Lacan,” with Gayatri Spivak, Doubletalk” March 26, 1992.

“National Identity in Modern American Art,” Montclair Art Museum, June 11, 1992.

“Writing with respect to Gender,” Women and Society, Columbia Univ. Seminars, March 9, 1992.

“Modernism and Postmodernism: Art and History” Whitney Museum, Introduction to Critical Theory session, February 5, 1992.

**1991**

“Artists’ books since 1945: Major trends” Houghton Library, Harvard University, December 13, 1991.

“Modernism and Materiality,” University of Western Ontario, Faculty of Arts, November 22, 1991.

“Deconstructing Lacan’s Lack” Feminist Art History Conference; presentation and session chair; October 19, 1991.

“Typopoesis” Society of Printers, Boston, April 3, 1991.

“Postmodernism in the Visual Arts” classroom talk, Parsons School of the Art New York, March 27, 1991.

“Visible Appearance of the Word,” Society of Fellows Brown Bag, Columbia University, March 7, 1991.

“Rethinking Modernist Criticism: Clement Greenberg” CAA panel coordinator, introductory remarks, panelists were R.Krauss, A.Jones, N. Dubreuil-Blondin, F. Frascina, 1991.

“Harnett, Haberle & Peto” Seminar on American Civilization, Columbia Univ., February 14, 1991.

**1990**

“Women Writers and the Contemporary Avant-Garde,” session organized by Allan Golding on the Avant-Garde, Modern Language Association, Chicago, December 29, 1990.

“Typography and the enunciation of the Feminine Subject,” session organized by Marjorie Perloff on Visual Poetry, Modern Language Association, Chicago, December 29, 1990.

“Taking A Stand: Politics and Ethics in Art,” Ethical Society of Northern Westchester, November 9, 1990.

“Visual Language,” University of the Arts, Program in Book Arts, Philadelphia, November 15, 1990.

“Experimental Typography: 1909-23” SUNY Buffalo, Department of English, October 29, 1990.

"The Future of Typography," panel presentation, Books: Forecasting the Future, sponsored by Pyramid Atlantic, Folger Shakespeare Library, Washington, D.C., July 21, 1990.

"Auto-écriture and the Polymorphous Text," Associated Writing Programs meeting, Denver, March 25, 1990.

### **1989**

"The Verbal as Visual," Chax Press Readings/Talks, Tucson, Arizona, May 11, 1989.

"Contingencies of Value: Picasso, DuChamp, Warhol, Koons," University of Maryland, Baltimore County, March 6, 1989.

"Neo-Primitivism in the Russian Avant-Garde," Vassar College, Feb. 27, 1989.

"The Visual Representation of Language," Vassar College, Feb. 27, 1989.

"Visible Presence of the Word," Word & Image Panel at CAA, Chaired by Judi Freeman, San Francisco, February 17, 1989.

### **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;

"Women as Visual Artists," in forum, "Feminist Issues in Culture & Communication," conference title: "Women Culture & Communication" Panelist, Austin Community College, Austin, Texas, February 19-20, 1988.

"Women and the Arts," Panel coordinator and moderator, University of Texas Dallas forum series; participants: Vicki Meek (DArt, Coordinator), Joy Po (sculptor) and Ann Bromberg (Dallas Museum, Director of Educational Programs), 1988.

### **1986**

"Electronic Media and the Status of Writing," Conference on Culture and Communication, Temple University, October 9-11, 1986.

"The Representation of Space and its Implications for Architectural Design," University of Pennsylvania, Graduate School of Architecture, October 10, 1986.

"The Book," lecture presentation; Arts & Humanities Forum, University of Texas Dallas, October 22, 1986.



“Historical Biography: Ilia Zdanevich,” Social History Group, Southern Methodist University, December 12, 1986.

**1985**

“Language and Architecture: Lerup and Eisenmann,” Architecture Association School of Architecture, London, April, 1985.

**1984**

“Other Than Linear,” Canessa Park, San Francisco Poetry Center Lecture Series, May, 1984.

“Interview with Lars Lerup,” Love House exhibition, University Art Museum, Berkeley, May, 1984.

“Writing as the Visual Representation of Language,” Segue Foundation, New York, May, 1984.

**1983**

“Who Is Speaking, The Power of Discourse,” (organized and moderated panel Intersection, San Francisco, with Lyn Hejinian, Gloria Frym, Robert Gluck, March 25, 1983.

“On the Origins of Writing and the Alphabet,” San Francisco State University, February, 1983.

**1982**

“Hieroglyphics as a Visual Symbol,” Urban School, San Francisco, 1982.

**1980**

“Printing in the Bay Area, 1890-1910,” Oakland Museum, October, 1980.

**XI. Exhibitions curated:**

**2017**

“Reading Material: Constructions of Laura Hartman,” 871 Fine Arts, San Francisco, September 9-November 2, 2017.

**2016**

“Views and Vignettes: The Work of Miriam Laufer,” Provincetown Art Association Museum, August-September, 2016.

**2015**

Arts and Crafts Books to California Fine Press 1890s-1970s: Spotlight on the William Andrews Clark Collection, 2015.

**2012**

“Writing Spaces of the Book,” University of Arizona, Poetry Center, 2012.

**2010**

“Literary Publishing and the California Fine Press Tradition 1910-1970,” William Andrews Clark Memorial Library, (IS 289, Spring 2010), October-December, 2010.

**2009**

“The Art of the Book: Views, Vistas, and Vignettes,” Jordan Snitzer Museum of Art, University of Oregon, March 9-April 18, 2009.

**2006**

Complicit! with Andrea Douglas and Jill Hartz, University Art Museum, Fall, 2006.

Complicit Codex, Les yeux du Monde, Charlottesville, VA August-September, 2006.

**2005**

The Cartooning Career of Boris Drucker, with Syracuse University Library, Special Collections Research Center, March 23, 2005.

**2000**

Pop Goes the Page: Selections from the Brenda Forman Collection, Alderman Library, University of Virginia, Special Collections, May-September, 2000.

**1999**

Experimental Narrative and Artists’ Books, Exhibition co-curated with Brad Freeman, Foster Hall Gallery, Louisiana State University, September 9-30, 1999.

**1998**

The Next Word: Text and/as Image and/as Meaning and/as Design, Neuberger Museum, SUNY Purchase, with coordinated exhibition at Printed Matter, NYC, September 1998 to January 1999.

**1995**

The Alphabet in History and Imagination, Butler Rare Book and Manuscript Room, Columbia University, June to October, 1995.

**1994**

“Mark Rothko: *The Spirit of Myth*: Early Paintings from the 1930s and 1940s,” An exhibition from the Collection of the National Gallery of Art, Washington, D.C. (presentation only of travelling exhibition; organized with undergraduate seminar), February 2-March 19, 1994.

**1990**

Love Flight of a Pink Candy Heart: The Work of Florine Stettheimer, with Leah Dickerman, Susan Tandler and Karin Miller assisting, Wallach Art Gallery, Columbia University, February 14-March 31, 1990.

**XII. Work in progress:**

*JAB Anthology*, with Brad Freeman

**XIII. Other Professional activity:**

Boards and Editorial Boards:

Chair, Advisory Committee on Arts and Humanities, American Academy of Arts and Sciences, 2018-ongoing

*Inscription*, new journal on writing and graphical texts.

*Amodern*, journal, hosted in Montréal, Canada, Darren Wershler, editor.

*Design & Culture*

*Interfaces*

*Publications of the Bibliographical Society of America*

*University of Alabama Press Series on Contemporary Literature*

*Cuneiform Press*, advisory board

*Impressions*, series, University of Iowa, focused on book history and book arts; Matthew Brown and Catherine Cocks, editors.

*Journal of Digital Culture and Electronic Scholarship*, University College Cork, January 2013 to the present.

*Object Lessons*, Christopher Schaberg, Loyola University, New Orleans, December 2012 to the present.

CWRC (Canadian Writing Research Collaboratory) Advisory Board, December 2012 to the present.

Guest Professor, 2011-present Ph.D. Program in Materialities, University of Coimbra, Faculty of Arts, Portugal

Guest Faculty, In(ter)ventions: Literary Practice at the Edge, Banff Centre, February 12-19, 2013

Advisory Board for *The Visual Page*, NEH Start-up Grant, Natalie Houston, U of Houston, 2012

*ISR (Interdisciplinary Studies Review)* (2008-to 2011)

*Virginia Quarterly Review* (2002-2005)

*Journal of Artists' Books* (1994-to the present)

Wisconsin Series on Contemporary North American Poetry, University of Wisconsin Press

Virginia Art of the Book Center, Principal and Board (2000-2008)

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)

Reader/reviewer: U of Chicago Press, MIT Press, SSHRC, Israeli Science Foundation, University of Virginia, PMC (PostModern Culture), DHQ (Digital Humanities Quarterly), NLH (New Literary History), and others.

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, 1995

Participant: National Endowment for the Humanities, Mentor Program, 1995-96

Panelist/Juror: National Endowment for the Humanities, Fellowships to University Teachers, Summer 1997

Mentor, Texas A&M University, Professor Laura Mandell, Presidential Impact Fellow, 2017-18

#### **Interviews:**

##### **2021**

"Transformative Texts and Images: Susan Bee interviewed by Johanna Drucker," BOMB. Spring 2021.

##### **2020**

"Visualization and Interpretation," University of Manchester, Podcast, December 2020.

##### **2017**

Interview with Amir Ghajalgan, *Culture Today*, Farhangemrooze, Iran.

Vincent Broqua, *RFEA*, Anne Cremieux, ed. Deuxième partie : La théorie littéraire à l'heure du numérique / Literary Theory in the Digital Age

Roberto Simanowski, *Digital Humanities and Digital Media*, Open Humanities Press, London, UK. pp.43-68.

Annika Haas, "Digital Humanities as epistemic practice," *Zeitschrift für Medienwissenschaft*, No. 16, 2017/1.

Steven McCarthy, *The Designer as Author Producer Activist [etc.]* Bis Publishers, Netherlands; . pp.157-159.

**2016**

"At the Intersection of Computational Methods and the Traditional Humanities," Roberto Simanowski, interviews, *Digital Humanities and Digital Media*, Open Humanities Press: London, 2016; pp.43-68.

**2015**

Interview with William Fenton, "Humanizing Maps: An Interview with Johanna Drucker," *PCMagazine*, October 1, 2015.

"Note #5: On the Maker and the Matter," *Can You Feel It?* Freek Lomme, ed., Onomatopée No. 118, 2015; pp.153-160.

**2014**

"Politics, Algorithm, Aesthetics, and Literacy in Digital Humanities," with Roberto Simanowski, June, 2014.

**2013**

"Druckworks: Johanna Drucker Bridges the Digital/Analog Divide in her Book Art and Scholarship," *Fine Books & Collections* interview by Richard Minsky; Mid-America Print Council Journalism, Vol. 11, No. 4, 2013; pp. 43-45.

Culture Machine, with Janneke Adema, November, 2013.

"The Book and the Future of Digital Humanities," Interview with Jennifer Berdan, *InterActions*, Spring 2013; n.p.

With Steven McCarthy, *The Designer as Author, Producer, Activist, Entrepreneur, Curator & Collaborator*, BIS publishers, Amsterdam, 2013; pp. 157-159.

Interview with Richard Minsky, *Fine Books and Collections*, Fall 2013.

"Eye/Mind/Design," Interview with Manuel Portela, *MATLIT Journal of the Doctoral Program Advanced Studies in the Materialities of Literature*, Vol. 1, Issue 1, 2013.  
[iduc.uc.pt/index.php/matlit/article/view/1622/html](http://iduc.uc.pt/index.php/matlit/article/view/1622/html)

**2012**

"An Interview with Johanna Drucker," Interview with Jessica Wilkinson, *Rabbit*, The Visual Issue, No. 3, Summer 2012; pp.148-170.

Interview with Duncan Mackenzie, *BadAtSports*, 2012.

<http://badatsports.com/2012/episode-371-johanna-drucker/>

Interview by Leo Amino *Jacket2*, originally published *Denver Quarterly*, Vol. 43.  
<http://jacket2.org/content/johanna-drucker>

## **2011**

Interview with Gallery of Modern Art, Brisbane, Australia for a roundtable, *Art and Entertainment*. Vol. 11, 2011; pp.67-79.

Online chat with Robert Heather, printed in *Imprint*, Vol. 46, No.3, 2011; pp. 24-25.

Interview by Simon Morley for *Asymptote*.

Interview by Anders Malm on Conceptual Poetry, Norway.

"The State of the Book: A Conversation with Johanna Drucker and Buzz Spector," *The California Printmaker: The Journal of the California Society of Printmakers*, Fall 2011; pp. 18-21.

"The Production of Wonder," Interview by Dean Dass, for *Mid-American Print Council Journal*, Vol. 19, No. 3-4, 2011. Interview.

Interview "Art and Media," *Australian and New Zealand Journal of Art*, Art and Entertainment Forum, Vol. 11, 2011,

"Interview," *Jacket 2*, Fall 2011.

## **2010**

Interview by Barbara Altmann, Director of Oregon Humanities Center for "University of Oregon Today, April 17, 2010.

## **2007**

Interview by Russell Smith, CBC Radio, on writing and the alphabet, February 26, 2007.

## **2003**

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.

Interview with Cathy Courtney, in "Artists' Lives, National Life Story Collection," The British Library Sound Archive.

#### **1997**

"Artists' Books: The First Hundred Years," Interview with Cathy Courtney, *Art Monthly*, No. 210, October 1997, p. 46-47.

"Backtalk: Johanna Drucker: Art and Design Theorist," with Steve Heller, *Print*, LI: VI, November-December 1997, p. 30.

"The Word Made Flesh: Interview" with Matt Kirschenbaum, *PostModern Culture*, on-line electronic journal, Summer/Fall 1997.

#### **1994**

"Artist's Book Beat," Interview with Nancy Princenthal, *The Print Collector's Newsletter*, Vol. XXV, No. 1 March-April 1994; p.31-34.

### **XIV. Bibliography:**

#### **2021**

"Johanna Drucker's *Iliad*," Ryan Ruby, *Art Agenda*, January 29, 2021.

#### **2018**

"Downdrift: An Eco-Fiction," Letitia Montgomery-Rodgers, *Foreword*, March/April 2018

"Downdrift," *Library Journal*, April 10, 2018

"Professor uses eco-fiction to highlight real ecological conditions," *Daily Bruin*, April 10, 2018

#### **2017**

Joel Katelnikoff, *Johanna Drucker remixed "no file is ever self-identical"* Art & Research, The Techne Lab, University of Colorado, 2017

#### **2016**

"Susan Bee and Johanna Drucker tell stories of Fabulous Females," review of *Fabulas Feminae*, Douglas Messerlie, Hyperallergenic, February 2016.

<http://hyperallergic.com/278232/susan-bee-and-johanna-drucker-tell-the-real-life-stories-of-fabulous-females/>



Review of *Fabulas Feminae*, Amaranth Borsuk, *Lana Turner #9*, December 2016.

Review of *Fabulas Feminae*, Jay Besemer, *Galatea Resurrects, #26*, December 2016.

## 2015

“Redux: Selected Featured Artist Projects Renewed,” Organized by Maddy Rosenberg, The Center for Book Arts, New York, January 23-April 4, 2015.

## 2014

“Section 3: Literary Criticism – Johanna Ruth Drucker,” *American Academy of Arts and Sciences*, induction programs, October 11-12, 2014; p. 52.

## 2013

V. Nemzetközi Művészkönyv Kiállítás, Fifth International Artists’ Book Exhibition, Székesfehérvár, 2013.

## 2012

Johanna Drucker/ Center for Book and Paper, Monica Westin, Art New City, November 20, 2012.  
<http://art.newcity.com/2012/11/20/review-johanna-druckercenter-for-book-and-paper-arts/>

“Druckworks 1972-2012: 40 Years of Books and Projects, An exhibition at the Center for Book and Paper Arts, Columbia College, Chicago. Exhibit: San Francisco Center for the Book,” 2012.  
<http://www.reviewpanda.com/san-francisco-center-for-the-book-shines-a-spotlight-on-the-career-of-artist-scholar-johanna-drucker-druckworks-a-40-year-retrospective-of-letterpress-artist-books/>

*The Feminine Tongues: Writing, Materiality, and Gender in Johanna Drucker’s Artists’ Books*, Jessica Alice Smith, Bachelor of Media and Communication Honours Thesis, RMIT University, Melbourne, Australia, 2012.

## 2011

“Artists’ Books and Conceptualism(s),” *Multiple, Limited, Unique: Selections from the Permanent Collection of the Center for Book Arts*, The Center for Book Arts, New York, exhibit catalog, 2011; pp.17-26. Exhibition duplicate from critical essay.

Katarina Gray-Sharp, LSE Review of Books

[http://blogs.lse.ac.uk/lsereviewofbooks/2013/06/20/book-review-digital\\_humanities-2/](http://blogs.lse.ac.uk/lsereviewofbooks/2013/06/20/book-review-digital_humanities-2/)

Jan Baetens, Image(&)Narrative:

<http://www.imageandnarrative.be/index.php/imagenarrative/article/view/286>

Dene Grigar, Leonardo <http://leonardo.info/reviews/dec2012/burdick-grigar.php>

Amy Phillips, Computing Reviews, May 22, 2013  
[http://www.computingreviews.com/review/review\\_review.cfm?review\\_id=141232](http://www.computingreviews.com/review/review_review.cfm?review_id=141232)

Olga Mascolo, Corriere della Sera <http://seigradi.corriere.it/2013/07/18/dal-mit-di-boston-la-rivoluzione-copernicana-delle-digital-humanities/>

Matteo Bittanti, Wired IT [http://blog.wired.it/misterbit/2012/12/07/best-of-2012-digital\\_humanities.html](http://blog.wired.it/misterbit/2012/12/07/best-of-2012-digital_humanities.html)

Guido Koller, We Think History <http://wethink.hypotheses.org/854>

Michelle Moravec, History in the City <http://historyinthecity.blogspot.com/2013/07/a-historian-reads-digitalhumanities.html>

Greg Smith, So What Faith [http://sowhatfaith.com/2012/12/29/review-of-digital\\_humanities/](http://sowhatfaith.com/2012/12/29/review-of-digital_humanities/)

David Golumbia's Screeds in Uncomputing <http://www.uncomputing.org/?p=203>  
<http://www.uncomputing.org/?p=206>

Steven Heller, "Visuals: Graphic Design History," *New York Times, Book Review*, Sunday June 1, 2008; p. 25.

Susan Vanderborg "Gendering "Otherspace,"": The "Martian Ty/opography" of Johanna Drucker and Brad Freeman, *Science Fiction Studies*, Vol.35, Part 1, March 2008, pp.88-104.

Ruth Latter "Exhibit is so big it fills three galleries," *The Daily Progress*, September 21, 2006 (review of *Complicit!* Exhibition at the University of Virginia Art Museum, pp.D-1-D2)

Karrie Bos, "Complicit! Contemporary American Art and Mass Culture," *C-Ville Weekly*, September 19-25, 2006, p.55.

Richard Roth, "Complicit! Contemporary American Art and Mass Culture," *ArtPapers*, Fall 2006, p.65.

Jessica Dawson, "Reading between the Bottom Lines," *Washington Post*, review of *Complicit!*, October 14, 2006, p.C2.

"Sass Culture," *The Chronicle of Higher Education*, notice on Complicit!, 9/8/2009, <http://chronicle.com/weekly/v53/i03/03b01901.htm>

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>

"Johanna Drucker e a defesa do contemporâneo," in *A página violada: Da ternura à injúria na construção do livro de artista*, by Paulo Silveira, Editora da Universidade, 2001; pp. 36-38, etc.

*Nova Reperta: New Discoveries and Inventions*, listed in *Books Do Furnish a Room You can Tell a Book by Its Cover: Books, Pamphlets, Magazines and Multiples from the Collection of Tony Zwicker*, Granary Books: New York: NY, 2001.

"Chapter 6: Illustrated Histories: The Paratextual Narratives of Lorenzo Thomas and Johanna Drucker," in *Paratextual Communities: American Avant-Garde Poetry since 1950*, by Susan Vanderborg, Southern Illinois University Press: 2001; pp. 103-125, etc.

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*Figuring the Word*, reviewed by Ramez Qureshi, in *Riding the Meridian*, [www.heelstone.com/aamerid/ramez4-html](http://www.heelstone.com/aamerid/ramez4-html)

*Leaving Lines of Gender: A Feminist Genealogy of Language Writing*, by Ann Vickery, Wesleyan University Press: Hanover NH, 2000.

*Figuring the Word*, *Umbrella*, Vol.22, No.1, April 1999 n.p.

*Figuring the Word: Essays on Books, Writing and Visual Poetics*, listed in *Books on Contemporary Culture* catalogue, Distributed Art Publishers, New York NY, Fall and Winter 1998-1999; p. 75.

*The Cutting Edge of Reading: Artists' Books*, by Renée Riese Hubert and Judd D. Hubert, Granary Books, New York: NY, 1999.

"Johanna Drucker: Robertson Professor of Modern Media Studies", *The University of Virginia*, newsletter, March 2000; pp. 38-39.

Interview, in *Speaking of Book Art: Interviews with British and American Book Artists*, by Cathy Courtney, Anderson-Lovelace Publishers, London, 1999, p. 142-157.

*The Alphabetic Labyrinth: The Letters in history and Imagination*, in *The Good Book Guide* catalogue, No. 126, June 1999; p. 15.

*The Visible Word: Experimental Typography and Modern Art 1909-1923*, review by Brian Donnelly, *Design Issues*, Vol. 14, No. 1, Spring 1998; p. 81.

"When Words' Meaning is in their Look," Holland Cotter, *New York Times*, October 16, 1998. p. E38.

"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: Essays for Emergent Occasions*, Marjorie Perloff, Northwestern University Press, Evanston: IL, 1998; pp.30-32, et passim.

"The Century of Artists' Books," reviewed by Buzz Spector, *Art Journal*, Fall 1997, pp. 95.

"Ex Libris: *The Century of Artists' Books*," reviewed by Tom Trusky, *Afterimage*, July/August, 1997, p.19.

"Unfolding Language: Three Books by Johanna Drucker," Daniela Silvi, honors thesis for BA, National College of Art and Design, Dublin, Spring 1997.

"Part 3: 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)

*Mixing Messages: Graphic Design in Contemporary Culture*, by Ellen Lupton, Princeton Architectural Press: New York, NY, 1996; p. 33.

“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’: On the Illegible,” by David Sullivan, *Imprint*, Vol. XV, No.1, Fall 1995; pp. 3-10.

“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

*The Alphabetic Labyrinth: The Letters in History and Imagination*, Thames and Hudson catalogue, Spring 1995; p. 3.

“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: Johanna Drucker pursues parallel careers as a book artist and historian of type,” by Ellen Lupton, *Eye: The International Review of Graphic Design*, Vol. 5, No. 18, Autumn

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," by Nick Piombino, *M/E/A/N/I/N/G*, No. 18, Winter 1995, p. 54-66.

"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

*From Sign to Symbol: The Alphabet in History and Imagination*, Thames and Hudson catalogue, Spring 1994; p. 19.

*Theorizing Modernism: Visual Art and the Critical Tradition*, Columbia University Press catalogue, Spring 1994; p. 35.

"Text-type," Rosemary Cullen, *The Humanist Printer* exhibition and conference Honoring Daniel Berkeley Updike's Merrymount Press: 1893-1993, curated Alice H.R.H. Beckwith, 18<sup>th</sup> Annual Conference American Printing History Association, (Prov., RI), Spring 1993; p.24-27.

"Artist's Book Beat," Nancy Princenthal, *Print Collector's Newsletter*, July-August 1993; p.114-115.

"Mexican Book Artists at Headlands: October 2 1993," by Betsy Davids, Vol. 13, No. 2, 1993; pp. 4-5.

"Coming in May 1994: *The Visible Word: Experimental Typography and Modern Art, 1909-1923*," *Art and Architecture: New and Selected Books*, The University of Chicago Press: Chicago, 1993; p. 15.

*Off the Shelf and On-Line*, exhibition catalogue, "From hot metal to hypermedia: computers and the artist's book," Betty Bright, Minnesota Center for Book Arts, with exhibition, Minnesota Center for Book Arts (Minneapolis, MN, September 12-November 21, 1992, p.29-52 (p.49-50)

"Johanna Drucker's Herstory" by Marjorie Perloff, *Harvard Library Bulletin*, Material Poetry of the Renaissance/ The Renaissance of Material Poetry, Vol. 3, no.2., Summer 1992; pp.54-65.

"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

"Chapter 4: The Signs are Taken for Wonders," *Radical Artifice* by Marjorie Perloff, University of Chicago Press: Chicago, 1991; pp. 78, 120-134, 173, 234-235.

"Florine Stettheimer," by Amelia Jones, in *Artscribe*, September-October 1990; pp. 89-90.

Interview. "Wittgenstein's Gallery: The Inspiration and Motivation of Johanna Drucker," interviewed by Katherine Davis, *Barnard Bulletin*, Barnard College, New York, Vol. 99, No. 6, October 1991; pp.20-21.

"Word Flash," by Marjorie Perloff, *Sulfur: A Literary Bi-Annual of the Whole Art*, Vol. 10, No. 1, Issue 26, Spring 1990; pp. 87-106.

"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)

"Johanna Drucker, From A to Z: Our An (Collective Specifics) an im partial bibliography, Incidents in a Non-relationship or: How I Came to Not Know who Is," in *The L=A=N=U=A=G=E Book*, by Bruce Andrews and Charles Bernstein, eds., Southern Illinois University Press, Carbondale, IL, 1984; p. 223.

## **Workshops**

### **2021**

Book Clinic, Center for Book Arts, Winter 2021

### **2020**

Typopoeisis: Graphical Scoring of Literary Texts, 4-week workshop, Center for Book Arts, June 2020 and September 2020

"Graphic Novel Workshop," Beyond Baroque, Los Angeles, May/June 2020.

### **2018**

"Graphic Novel Workshop," Beyond Baroque, Los Angeles, October.

### **2017**

"Visual Poetry and Typographic Innovation," Flash talk and workshop, Book Arts LA, April 30.

### **2013**

"Stochastic Printing," San Francisco Center for the Book, August 9, 2013.



**2012**

“Reading Signs,” Baltimore, September 8, 2012.

“Visualizing Interpretation,” MIT Hyperstudio, March, 2012.

**2010**

“Digital Paratexts” Art Center, Anne Burdick, graduate design seminar, March 19, 2010.

“Extensible Writing Space,” CalArts, presentation in “The Future of Publishing” seminar, organized by Louise Sandhaus, March 2010.

Transliterations facilitator, Visualization session, for seminar organized by Alan Liu, UC Santa Barbara, February 27, 2010.

“Iliad-ism: Hand-setting avant-garde typography,” with Kitty Maryatt, Scripps College Press, February 6, 2010.

**2009**

“Time, Space, Data, Text Archive, Networks, Behaviors,” Digital Art / Digital Humanities – Challenges Ahead, Nebraska Digital Workshop, University of Nebraska, October 2-3, 2009.

“Artists Books and Creative Writing,” for Creative Writing MFA students, USC, September 22, 2009.

“Developing a Digital Humanities Curriculum,” with Joshua Sternfeld, AERI Program, UCLA, one-day workshop, July 7, 2009.

Online Seminar presentation with CLIR Fellows, UCLA, March 26, 2009.

“Ivanhoe,” seminar presentation, Department of English, UC Santa Barbara, February 19, 2009.

**Digital Projects**

3DH: Next generation visualizations in the humanities, Visiting Scholar, University of Hamburg, Spring 2016 [https://pages.gseis.ucla.edu/faculty/drucker/3DH\\_Gallery/Text\\_3DH\\_Gallery.html](https://pages.gseis.ucla.edu/faculty/drucker/3DH_Gallery/Text_3DH_Gallery.html)

History of the Book Online: [hob.gseis.ucla.edu](https://hob.gseis.ucla.edu) (Course book using UCLA Special Collections materials). Ongoing 2018. <https://hob.gseis.ucla.edu/>

Digital Humanities 101 Coursebook: Online, [dh101.humanities.ucla.edu](http://dh101.humanities.ucla.edu) with students Iman Salehian, David Kim, Anthony Bushong. <http://dh101.humanities.ucla.edu/> (Defunct, see PDF).

Artists' Books Online, 2004-2008, online collection of digitized facsimiles of artists' books with augmented cataloging and description; University of Virginia. [www.artistsbooksonline.com](http://www.artistsbooksonline.com)

## JOHANNA DRUCKER

### ARTISTIC ACTIVITY

#### I. Creative Publications (not published by Druckwerk):

##### 2021

"Selected Critical Fictions," *Denver Quarterly Review*, Spring 2021.

##### 2020

ToCall No.4, 2020, Feminist issue.

"This Text is Subject to Exemption," Frode Hegland, ed. *The Future of Text*, Future of text Publishing, UK. 2020. (216).

##### 2019

"Where did the monkeys come from?" *ReRites: Human and AI Poetry*, Jhave Johnston, Anteism Books, 2019. (115-118)

##### 2018

"EcoLaLia: UnNatural Selection: Procedurally Driven," "US" Poets Foreign Poets: A computationally assembled anthology, Afterword by Ion Bogdan Lefter, frACTalia Press, Bucharest, 2018 (78-79)

##### 2017

"Canary Compression: To and From the Islands" *The Canary Islands Connection: 60 Contemporary American Poets*, Manuel Brito, ed. Pp. 199-202.

"The Fall," *Resist Much, Obey Little*, co-edited by Michael Boughn et al (19 editors in total), *Dispatches Editions*, pp.147-149.

"EcoLaLia," *Litscapes* Caitlin M. Alvarez and Kass Fleisher, eds., Steerage Press, Normal, IL. pp.79-84.

"Narratology," Steve Tomasula, ed., *Here Now*, anthology, pp. 311-381.

##### 2016

Alphabet, *26 Alphabets (for Sol Lewitt)*; Derek Beaulieu, No Press, Calgary; ed., 2016; p.14.

##### 2015

"Ecolalia," *LitScapes: Collected US Writings*, Caitlin Alvarez and Kass Fleisher, eds., Steerage Press, 2015; pp. 79-84.

"Stochastic Poetics," *The New Concrete: Visual Poetry in the 21<sup>st</sup> Century*, Victoria Bean and Chris McCabe, eds., Hayward Publishing, Southbank Centre, London, 2015; p. 84.

"Paper Text/ Paper Code," People's Pamphlets Projects, October 9-November 25, 2015, organized by Jessica Cochran, Spudnik Press, Chicago

### **2013**

Proposed cover for *Lolita*, in *Lolita: The Story of a Cover Girl*, John Bertram and Yuri Leving, eds., Print Books, Blue Ash, Ohio, 2013; p.79.

"Who is A?" *Kindergarde: Avant-grade Poems, Plays, Stories, and Songs for Children*, Dana Teen Lomax, ed, Black Radish Books, Lafayette, LA; 2013; pp.10-11.

### **2012**

*Stochastic Poetics*, excerpts; Work published in *The Designer as Author, Producer, Activist, Entrepreneur, Curator, and Collaborator*" *New Models for Communicating*, Steven McCarthy, Editor, BIS Publishers, the Netherlands, 2012.

### **2010**

*Narratology* excerpt, *Here\*Now: The Anthology of Prose, Poetry Visual, Found E-& Other Hybrid Writings as Contemporary Conceptual Art*, Steve Tomasula, ed., 2010.

"Stochastic Poetics," excerpt, *nebulab*, Michael Angelo Tata, ed., University of Sydney, Vol. 1, No. 1, July, 2010. [www.nebulab.la](http://www.nebulab.la)

"Embedment," *American Letters and Commentary*, Special Issue Terra Incognita, No. 21, 2010; pp. 57-64.

"PWars (after Caesar)," *Hidden Agendas: Unreported Poetics*, Louis Armand, ed., Litteraria Pragensia, Prague, 2010; pp.188-197.

"Through the Dark End of Daylight (1984)," *Kenning Anthology of Poets Theater 1945-1985*, Kevin Killian, ed., Kenning Editions: Chicago, 2010; pp. 469-483.

### **2009**

"Entropoetic Event," in Visual poetry forum, *Area Sneaks*, No. 2, 2009; pp. 115, 121-123.

"News," *The Vandercook Book*, Roni Gross, ed., 2009; n.p.

Alphabet drawing, in *Twenty-six Alphabets for Sol Lewitt*, Derek Beaulieu, ed., NoPress, Calgary, Alberta, 2009.

## **2008**

"Vis\_Cults: Taken for a Traitor," *Bombay Gin*, Vol. 34, Spring, 2008; pp. 45-52.

"Testament of Women," *Nashim: A Journal of Jewish Women's Studies and Gender Issues*, Wendy Zierler, ed., Special issue Women and Books, Resident artist, No. 15, Spring, 2008, pp. 202-211.

*Cerulean Probabilities*, Group project composed, illustrated, and 15 copies printed at Virginia Arts of the Book Center, Charlottesville in a summer workshop, 2008.

## **2007**

"Chance Histories," excerpt, *Model Homes*, Issue 1, Summer, 2007, pp. 39-44.

"Quantum," excerpt in *Nineteen Lines: A Drawing Center Writing Anthology*, Lytle Shaw, ed., The Drawing Center: New York, 2007; pp. 92-95.

## **2006**

*Testament of Women* and *From Now* excerpts in *Five Fingers Review, Intersecting Lines*, Issue 23, San Francisco, 2006; pp. 132, 138.

"Looney Tunes and Unheard Melodies: An Oulipian Colonescapade with a Critique of 'The Great-Ape Love-Song Corpus' and its Lexicon," with Jerome McGann's text, *Discant 133*, Vol. 37, No. 2, Summer 2006, pp. 111-130. Illustrations.

## **2005**

*Tongues*, excerpt, reprinted in <http://chax.org/eoagh> honoring Jackson MacLow and curated by Tim Peterson and Chax Press, 2005.

Various reprints of visual poetry works, *DEI*, Swedish translation, *Textkonst* Nr. 18/19/20/21 2004.

## **2004**

"From Now," excerpt, *Call*, Issue 2, 2004; pp. 123-131.

## **2001**

"Kontrau Kulturo/ Against Culture," *Lipstick Eleven*, The Esperanto Issue, Duckpress, No. 2, 2001; pp. 13-15.

**2000**

"Transits and Orbits of a Passionate Electron," *Riding the Meridian*, 2000. ([www.heelstone.com](http://www.heelstone.com))

**1999**

"Contemporary Feminism: Art Practice, Theory, and Activism—An Intergenerational Perspective," *Art Journal*, Vol. 58, No. 4, Winter 1999; pp. 13-15.

**1998**

*The Word Made Flesh*, selections, in *Moving Borders: Three Decades of Innovative Writing by Women*, Mary Margaret Sloan, ed., Talisman House: Jersey City, NJ, 1998.

"Now/Next" Word Score Utterance Choreography: In *Verbal and Visual Poetry*, Bob Cobbing and Lawrence Upton, eds., Writers Forum: London, 1998.

"Romance Writer," *Abacus*, Potes & Poets Press: Elmwood, CT, No. 118, November, 1998.

**1997**

"Picture Postcards from the Next Millennium," *Central Park*, Stephen-Paul Martin, ed., No. 26, Winter, 1997; p. 66-78.

"Mindscreen," *SCORE*, No. 14, Winter 1997; n.p.

**1996**

"Narratology: Dilemmas of Genre Fiction, Lived Experience, and Book Structure," *AbraCadaBraA*, No. 10, Spring, Los Angeles, CA, 1996; pp.12-17.

"Hybrid Anxieties," with Brad Freeman, *Chain*, Special Topic: Hybrid Genres/ Mixed Media, Jena Osman and Juliana Spahr, eds., Vol. 2, No. 3, Part 2, Fall, 1996; pp. 34-39.

"Totally Tabloid: Woman Uses Language," *M/E/A/N/I/N/G*, No. 19-20, May, 1996.

*The Word Made Flesh*, offset edition, Granary Books: New York, 1996.

**1995**

*History of the/my Wor(l)d*, offset edition, Granary Books: New York, 1995.

"Out from Tradition," *Quarry West*, No. 32, Fall 1995; pp.113-118.

**1994**

"Common Currency," with Brad Freeman, *Art Journal*, "An Issue to C," Phil Simkin, ed., Vol. 53, No. 3, Fall, 1994; pp. 60-63.

"Deterring Discourse," excerpt, *Object Permanence*, No. 2, May 1994; pp.61-63.

"Deterring Discourse," in *The Art of Practice: 45 Contemporary Poets*, Dennis Barone and Peter Ganick, eds., Potes and Poets Press: Elmwood, CT, 1994; pp.177-183.

### **1993**

"Terminal Data," with Brad Freeman, in *Black Ice*, Judith F.Upjohn, ed., No. 10, 1993; pp. 27-31.

"Genetic Knowledge," *House Organ*, No. 3, June 1993.

"Visual Text," in "A Symposium on Contemporary Visual Poetry," *CORE*, Generator, John Byrum and Crag Hill, eds., Spring, 1993; pp. 51-56.

"Tabloid Life," *AVEC: A Journal of Writing*, No. 6, 1993; pp. 69-73.

"Dark Decade" (excerpt) *Stifled Yawn: A Magazine of Contemporary Writing*, St. Paul, No. 2, 1993; pp. 6-8.

### **1992**

"Narratology" (excerpt) *Long News: In the Short Century*, No. 3, 1992; pp. 72-77.

"Women/Writing/Theory: What is at Stake?," "Statement," "Texts (from *Narratology*)," "Women and Language (from *Critical Work*)," *Raddle Moon 11*, Vol. 6, No. 1, 1992?; pp.17-23.

### **1991**

"Heavy Breathing," *Generator: An International Anthology of Visual and Language Poetries*, John Byrum, ed., No. 5, 1991; pp. 117-130.

"Flying to Chicago," with Charles Bernstein, *oblēk*, Garlic Press, No. 9, Spring 1991, pp. 117-120.

"Carte Postale: recherche" *99 + 1 Nouveaux Poetes Americains*; E. Hocquard and C. Royet-Journoud, eds., Royaumont, 1991; pp.76-78.

"Dark Decade" (excerpt) *Avec: A journal of Writing*, Vol. 4, No. 1, 1991; pp. 151-160.

"Critical Field" *Big Allis*, No. 4, 1991; pp. 13-14.

"The Happening," (excerpt from *Narratology*) *Triage*, Vol. 2, No. 1, 1991; p. 10.

**1990**

"3 Poems: Past Tension, Present Perfected, Future Language," *screens and tasted Parallels*, No. 2, 1990; pp. 206-10.

"Knowing (in): the city (here & now)" *Raddle Moon*, *The Self*, No. 9, pp. 48-50.

"Future Language," *ArtPapers* (special "Noise Culture" insert) March/April, 1990.

**1989**

"Les Adjectifs," *Action Poetique*, No. 117, 1989; p. 41-43. In translation.

"Dark Decade," excerpt, "Writing Out of Context," and Interview by Michael Amnasan, *Ottotole*, No. 3, Spring 1989; pp. 54-61.

"Dark Decade," excerpt, *POME*, No. 3, 1989; n.p.

**1988**

"The Visual Line" and excerpt from *Against Fiction*, in *The Line in Postmodern Poetry*, Robert Frank and Henry Sayre, eds., University of Illinois Press: Urbana and Chicago, 1988; pp. 180-181, 202.

"Dark Decade," *New Writing Series*, Excerpt, Winter, 1988; pp. 10-12.

**1987**

"Final Fiction," *TEMBLOR: Contemporary Poets*, Leland Hickman, ed., Vol. 1?, No. 4, 1987; pp. 75-82.

"Through Light and the Alphabet," *Talus*, Hanne Bramness and Shamoan Zamir, eds. No. 1, Spring, 1987; pp. 109-110.

**1986**

"Paris Text(s)," *Theory/Flesh UTURN*, Vol.1, No.2, April 1 1986, pp. 10-11, 29.

"Performing Functions," *Splash*, Vol.2, No.4, April 1986, pp. 5-9.

"I Have No Face," *Journal: A Contemporary Art Magazine*, Los Angeles Institute of Contemporary Art, Winter, 1986; pp. 46-47. (Reprint of original 1985).

"Against Fiction," *Boundary 2*, Fall/Winter 1985/86, appeared 1987, State University of New York, Binghamton, Vol. 14, No. 1/2, Fall 1985/Winter 1986; pp. 2-4. Reprint.



**1985**

"I Have No Face," *Theory/Flesh UTURN*, Berkeley, CA, Summer 1985?; p. 6.

untitled "Paris Piece," *Moving Letters*, Vol. 2, No. 5, May, 1985.

"Paris Sights," *OTTOTOLE*, Vol. 1 No. 1., Fall, 1985; pp. 5-15.

Linoleum block design, *Safety*, by Stephen Rodefer, designed and printed by Margery Cantor, 1985.

"Against Fiction," (excerpt), *Paris Exiles*, Vol. 1, No. 2; pp. 42-43.

"Final Fiction," *Splash*, Vol. 2, No. 3, May, 1985; pp. 28-35.

**1984**

"Short Fiction," *Emigre*, Vol. 1, No. 1, 1984.

"What I Know about Musicals/The Nature of Events," *Splash*, Vol.1, No. 2, December, 1984; pp. 66-71.

**1983**

"The Mundane," Bonnie Lateiner, ed. *Volition*, Vortex Publications, No. 2, Fall, 1983.

**1982**

"Object Journey," *This*, No. 12, Fall, 1982, n.p.

"Close Reading: A Billboard," *Poetics Journal*, Vol. 1, No. 2, 1982; pp. 82-84.

**1980**

*Speedboat* (Title of cover illustration), in *Each Next: Narratives*, by Kathleen Fraser, The Figures: Berkeley, CA, 1980.

"World Teeth," *QU Magazine*, Carla Harryman, ed., Oakland, CA, Vol. 3?, 1980.

**1978**

*Watermark: A Novella*, Laura Chester, The Figures, Kensington, CA, 1978. Drawing illustrations.

**1977**

*Finite Continued*, Anselm Hollo, Blue wind Press: Berkeley, CA, 1980. Illustrations.

## 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:

- 2012 *Stochastic Poetics*
- 2010 *Wittgenstein's Gallery* (from 1989 project), *Subjective Meteorology* (from 2004 project)
- 2009 *ComboMeals*
- 2006 *Testament of Women*, Druckwerk and Granary  
*Damaged Nature, Salvage Culture* catalogue
- 2003 *Damaged Spring*, Druckwerk
- 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*

**Creative Books, not published by Druckwerk**

- 2020 *Off-World Fairy Tales*, with Susan Bee, Litmus Press, NY.  
2018 *Downdrift*, Three Rooms Press, NY.  
2018 *The General Theory of Social Relativity*, The Elephants, Vancouver, BC .  
2018 *The Fall*, with Brad Freeman, JAB publications, Fall 2018.  
2015 *Fabulas Feminae*, collaboration with Susan Bee, Litmus Press, NY  
2014 *Diagrammatic Writing*, Onomatopoe, Netherlands  
-- 2019 Korean translation  
-- 2021 Danish translation  
2007 *From Now*, Cuneiform Press, Austin, Texas.  
2006 *CUBA*, with Brad Freeman, Jabbooks, New Haven.  
2002 *A Girl's Life* collaboration with Susan Bee collaboration, Granary Books, NY.  
1995 *Dark Decade*, (novel) Detour Press, Detroit.  
1994 *Three Early Fictions*, Potes and Poets Press, CT.  
1988 *Bookscape*, excerpts, *Abacus #33*, April, CT.  
1980 *Italy*, The Figures Press, Berkeley, CA.  
1975 *As No Storm*, Rebis Press, Oakland, CA.

**III. Exhibitions:**

(n.b. Because my books are owned by many special collections libraries, I do not have a complete record of their exhibition history.)

**2018**

*Bookscape*, in Artists and Books, Getty Research Institute, June-September, 2018, curated by Marcia Reid.

*Stochastic Poetics*, in Catching the Light, Bookworks from Southern California, curated by Carolee Campbell, February 2 to April 30, 2018

**2017**

"Johanna Drucker: Druckwerks, spotlight exhibit," University of Delaware, Special Collections Library, November 2017.

**2016**

*Stochastic Poetics, Wittgenstein's Gallery*, pages, exhibited, Byrne House, Cornwall, July 2016.

**2015**

"The Book Undone," Granary Books, Columbia University, Special Collections, Kempner Gallery, Columbia University Rare Book & Manuscript Library, September 2015

*History of the/my Wor(l)d*, "What you see then is what you see now," Center for Book Arts, New York, January 23-April 4, 2015.

**2014**

"Druckworks" Visual Studies Workshop, Rochester, New York, February-March, 2014.

**2013**

*Stochastic Poetics* and *Combo Meals*, International Artists' Book Exhibition 2013, King St. Stephen Museum, Istvan Kiraly, Hungary, May-October 2013.

Druckwork books included in *Unbinding Desire*, Otis Art Institute, 2013.

"Druckworks" Evergreen State College December, 2013.

*Book*, unique object, in Al Mutanabbi travelling exhibition, organized by Beau Beausoliel; more than ten venues throughout the United States, United Kingdom, and Canada between 2012 and 2013; more projected.

*Druckworks: 40 Years of Books and Projects*, Denison College, Granville, Ohio; February 8-May 11, 2013.

*Druckworks: 40 Years of Books and Projects*, San Francisco Center for the Book, May 24, 2013-August 24, 2013.

*Druckworks: 40 Years of Books and Projects*, University of Maryland, Baltimore County, Albin O. Kuhn Library, September 16, 2013-December 16, 2013.

**2012**

*Druckwork 40 Years: Books and Projects*, Columbia College, Chicago, September-December, 2012.

*History of the/my Wor(l)d* and other titles, *Artistexts*, with "Poetry off the page," University of Arizona, Poetry Center, May, 2012.

*History of/the My Wor(l)d*, “Do or DIY,” and “Information as Material,” curated by Craig Dworkin, Simon Morris, and Nick Thurston, Whitechapel Gallery, February 2012.

## **2011**

*The Word Made Flesh*, Postmodernism, Victoria and Albert Museum, London, 2011.

*Testament of Women*, curated by Barbara Maoloutas, Craft in America Study Center, Los Angeles, March 3-May 14, 2011.

“1972, Johanna Drucker: *DRUCKWERK*,” Catalogue entries for *Word Made Flesh*, *Narratology*, *History of the/my World*, *Prove Before Laying*, in *Women Over 25*, organized by Kitty Maryatt, catalogue publication of Scripps Press, Scripps College, 2011; p. 7.

*Testament of Women*, Women of the Book, Jewish Artists, Jewish Themes, Park School of Baltimore, February, 2011.

*As No Storm* in “Doin’ It in Public: Feminism and Art at the Woman’s Building,” Otis College of Art and Design, October 2011-January 2012.

## **2010**

“I am Wordle,” organized by Les Fignes press as part of the “Not Content” series, installation and performance at L.A.C.E., August 19, 2010.

*Combo Meals*, in EIBAB, (European International Book Art Biennial) curated by Dorothea Fleiss, DFEWA, at Museum of Art Satu-Mare, Romania, August, 2010.

Work in *Poems and Pictures: A Renaissance in the Art of the Book (1946-1981)*, organized by Kyle Schlesinger, The Center for Book Arts, New York, NY, July 7 –September 11 2010.

“Stochastic event,” *Printeresting*, organized by Amze Emmons, Printer’s Ball, Chicago, July 15, 2010.

*Nova Reperta*, in ACA Library exhibition at the Savannah College of Art and Design, and the Halle Foundation, March, 2010.

## **2009**

*Johanna Drucker: Druckwerk*, New York Center for Book Arts, September-December, 2009.

*Boundless Transformations: The Book as Art*, curated by Alicia McKim, Art Students League of Denver, September 4-October 28, 2009.

**2008**

One of several invited featured artists, Seongnam International Bookarts Fair, Seoul Korea, April 2008.

*Narratology*, La Jolla Athenaeum, Women's History Month, March, 2008.

Druckwerk, selected titles, *Metaphor Taking Shape*, Bienecke Library, Yale University, January 22-March 31, 2008.

**2007**

*Testament of Women*, "Beyond Words: Artists' Books," 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, January 16-March 9, 2007.

*Narratology* and other books, *The Book As Art*, National Museum of Women in the Arts, November 1, 2006-Spring 2007.

**2006**

*A Girl's Life*, "Conceptual Comics," curated by AA Bronson and Max Schumann, 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**

"Drucker: Paintings, Drawings, Books, Projects," Off Grounds Gallery, Charlottesville, CA, December 9-17, 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 Place Gallery, Washington, DC, March 30-May 24 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: Jewish Women Artists and the Transformation of American Art," at Mizel Center for Art and Culture, Denver CO, January 13-March 27, 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, New York, NY, November, 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, 2004.

#### **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, 2003. (Sarah Bodman)

"Conversations in the Margins: Granary Books," Mandeville Special Collections Library, University of California, San Diego, April-June, 2003.

"Building the Book: An Exhibition of Artists' Books," Center Galleries, College for Creative Studies, Detroit, MI, February 22-March 22, 2003. (Lyn Avedenka)

"Corporal Identity—Body Language," *Emerging Sentience* (with B.Freeman) and *A Girl's Life* (S. Bee), American Craft Museum, NYC, and Klingspor Book Museum, Germany, summer/ fall (Ursula Ilse-Neuman, curator), 2003.

"Women of the Book," *The History of the/my Wor(l)d*, Purdue University Galleries, March 10-April 27, 2003. (Judith Hoffberg)

"Words on Fire," ("Women of the Book") *The History of the/my Wor(l)d*, New Center for Arts and Culture, Newton, MA, March 23-May 18, 2003.

"Love and/or Terror," University of Arizona, Tucson, August-September, 2003. *Damaged Spring*

"Ninety from the Nineties: A Decade of Printing," New York Public Library, November 7, 2003-May 28, 2004.

## **2002**

Artists' Books, Kohler Art Library, University of Wisconsin, November 15, 2001-March 15, 2002.

Women of the Book, La Sierra University, Riverside, January 13-February 10, 2002.

Speaking Volumes, American Museum of Papermaking, Atlanta, GA, December 6 to February 22, 2002.

Pushing Paper, Prints and Artists' Books from Pyramid Atlantic, Hand Workshop Art Center, Richmond, VA, September 6-October 27, 2002.

Armory Photography Show, New York City, with PABA Gallery, October 25-28, 2002.

By Chance: Serendipity and Randomness in Contemporary Artists' Books, curated by Robin Price, Yale University Library, September 4-November 6, 2002.

Editions &: Artists' book fair, Granary Books, New York City, November 7-10, 2002.

## **2001**

Druckwork, JABbooks, works by Brad Freeman and Johanna Drucker, University of the Arts, October 2001.

Druckwork, Rutgers University, March 2001.

*Emerging Sentience*, Poetry Plastique, Marianne Boesky Gallery and Granary Books, New York, NY, February 9-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 2001.

## **2000**

*Nova Reperta*, "Back East: book arts from northeastern states," San Francisco Center for the Book, September 2000.

"The Art of the Book: Johanna Drucker and Bruce Mau," *BookEnds* conference and celebration of the new University library, SUNY Albany, October 2000 .

"Johanna Drucker: Artist's Books," Rutgers University Library, New Brunswick, November-December, 2000.

*Nova Reperta*, San Francisco Book Arts Center, (with Brad Freeman), Summer, 2000.

"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*, 2001.

*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, November 11-December 9, 1998.

"Selected Works," curated by Pete Spence, International Festival of Visual Poetry, 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, 1998.

*Prove Before Laying*, Book/Art/Book, Houston Public Library, Fall 1998.

*Narratology*, organized by Martha Helion, El Arte de Lost Libros de Artista, Oaxaca, Mexico, 1998.

**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 Ty/opography* (in collaboration with Brad Freeman), in "Techno-Seduction" at Cooper Union in New York, January 16-February 15, 1997.

*Simulant Portrait*, exhibition of works produced by Pyramid Atlantic, "From Maryland to Alaska", Alaskaland Civic Center Gallery in Fairbanks, January 3-February 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-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, 1996.

**1995**

*Narratology*, *Simulant Portrait*, and *Otherspace*, "On Beyond the Book," Forum for Contemporary Art, St. Louis, November 10-December 30, 1995.

*The Word Made Flesh*, "CORTEXt: survey of visual poetry," Hermetic Gallery, Milwaukee, August-September, 1995.

*Simulant Portrait*, in "Photographic Book Art in the United States," Contemporary Culture,

Dallas, January-March, 1995.

*Otherspace*, in "Collaborations," Kamin Gallery, University of Pennsylvania, July 5-October 6, 1995.

*Narratology* and other Druckwerk publications, "The Book as Art VII," The National Museum of Women in the Arts: Washington: DC, December 1994-September 8, 1995.

#### **1994**

*Simulant Portrait* and other books, "A New Way of Reading: Artists' Books from Pyramid Atlantic," an exhibition of letterpress, offset editions, unique artists' books and broadsides. books from Pyramid Atlantic, Harper Collins, New York, November 2-22, 1994.

*Otherspace*, "The Future of the Book of the Future," University of Alaska Anchorage, October 5-November 9, 1994.

*History of the/my Wor(l)d*, "Multiple World: An International Survey of Artists' Books," The Atlanta College of Art Gallery, January 28-March 4, 1994.

*Narratology*: Retrospective Exhibition from 1972 to 1994 Johanna Drucker Druckwerk, Granary Books, NYC, June 1-25, 1994.

*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), 1994.

#### **1993**

*Twenty-six '76 and Kidz*, "Women Artists' Books: 1969-1979" curated by Laurie McEnergy, Printed Matter and Dia, New York City, November 2-27, 1993.

*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, 1993.

"Books: Johanna Drucker and Brad Freeman" Printed Matter Bookstore at DIA, May 26 through July 10, 1993.

*The Yellow Dog*, and *The History of the/my Wor(l)d*, "The Sister Arts: The Author as Artist," curated by John McWhinnie, Butler Library Rare Books, Columbia University, June-December, 1993.

"Linguistic Authority and the Visual Text," in "Is Poetry a Visual Art?," Turman Art Gallery, Indiana State University, March 21- April 16, 1993.

Druckwerk publications, in "The Paper Lives!" part of "Unspeakable Practices II," Brown University, February, 1993.

*Simulant Portrait*, "Beyond the Book," Montgomery Gallery, Pomona College, January 20-February 21, 1993.

### **1992**

*The Word Made Flesh* and *History of the/my Wor(l)d*, excerpts for exhibition, "American Book Arts: Dialogues in Paper: Hungarian and American Artists," Curator Robbin Ami Silverberg, Autumn 1992.

*The Yellow Dog*, in "Library" Book Artists' Invitational exhibition, Granary Books Gallery, New York, Spring, 1992.

*History of the/my Wor(l)d*, in "Material Poetry of the Renaissance/ The Renaissance of Material Poetry," curated by Roland Green, Widener Library, Harvard University, May 1992.

*Simulant Portrait*, "Bookworks: A Women's Perspective," London, March 26-April 16, 1992.

*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, University of the Arts (Philadelphia) and California College of Arts and Crafts (Oakland), 1992.

*History of the/my Wor(l)d*, *The Word Made Flesh* in "American Artists Books" Istvan Kiraly Museum, Budapest, October, 1992.

*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, 1992.

*Heavy Breathing* (unique book) in "The Beauty of Breathing," Miami, Florida, May, 1992.

### **1991**

"New(s) History: Wittgenstein's Gallery plus books from Druckwerk Press," exhibition at Barnard College Annex Gallery, October 14-25, 1991.

*History of the/my Wor(l)d* "Art of the Contemporary Book," juried exhibition, Ohio State University, Columbus, Ohio, November 3-24, 1991.

*Simulant Portrait* "Photographic Book Art," curated by Susan Kae Grant, University of Texas, San Antonio, September, 1991.

*Simulant Portrait*, "Boundless Vision," curated by Judith Hoffberg, San Antonio Art Institute, September, 1991.

*Simulant Portrait* "Pyramid Atlantic: A Decade of Paper, Montpellier Cultural Arts Center, Montpellier, MD, September-October, 1991.

*Simulant Portrait*, "Pyramid Atlantic, 1981-1991" Sylvia Cordish, Fine Arts, Baltimore, MD, 1991.

*History of the/my Wor(l)d* and *The Word Made Flesh* "Bow and Arrow Press," curated by Gino Lee, Widener Library, Harvard University, April-May, 1991.

#### **1990**

DRUCKWERK Exhibition, SUNY Buffalo, Poetry Room, October, 1990.

DRUCKWERK Exhibition, John Hay Library, Brown University December, 1990.

*History of the/my Wor(l)d* and *Sample Dialogue*, Pyramid Atlantic Exhibition of Artists' Books, Summer, 1990.

#### **1988**

*Against Fiction*, "The Contemporary Book," University of North Dakota, Grand Forks, March 21-April 17, 1988.

DRUCKWERK Exhibition, University of San Diego Library Spring, 1988.

#### **1987**

*and the Alphabet*, "Women as Printers," University of Alabama, Graduate School of Library Science, November 2-December 4, 1987.

*Against Fiction*, "The Contemporary Book," University of Wisconsin, River Falls, October 21 - November 9, 1987.

*Against Fiction*, "The Contemporary Book," Carleton College, Minnesota, April, 1987.

**1985**

*Against Fiction* Members Exhibition, Pacific Center for the Book Arts, San Francisco Public Library, 1985.

**1984**

*Against Fiction*, "California Bookworks, The Last Five Years," Otis Institute, Parsons School of Design, Los Angeles, CA, 1984.

**1983**

*Tongues*, "Obxeto Postal/Mostra Mail Art," Pontevedra Spain, 1983.

"Subculture: Artists in the Subways," poster, New York, 1983.

*From A to Z*, Members Exhibition, Pacific Center for the Book Arts, San Francisco Public Library, 1983.

**1981**

*From A to Z*, "Artists' Books," Metronom, Barcelona, Spain, 1981.

*Experience of the Medium*, "Four Artists," Fodor Museum, Amsterdam, 1981.

*From A to Z*, "Books," Kala Institute, Berkeley, 1981.

**1980**

*From A to Z*, "Wordworks," PS 122, New York, NY, 1980.

**1979**

*From A to Z*, "Contemporary Book Printers," Ralph Gleeson Library, Lone Mountain College, San Francisco, 1979.

*From A to Z*, "Books and Language," Ugo Carrega Gallery, Milan, Italy, 1979.

**1978**

*From A to Z*, "Book Arts Exhibition," Lone Mountain College, 1978.

**1977**

*From A to Z* "Art Words," LAICA Show, Los Angeles, CA, 1977.

Exhibitor, International Book Fair, New York, NY, 1977.

*Twenty-six '76, Fragile, From A to Z, Surprise Party, As No Storm, Dark, "Books and Beyond,"* Berkeley Art Center, 1977.

#### **1976**

*As No Storm, "The Printed Word,"* Union Gallery, San Jose, 1976.

*As No Storm, Great Western Books Exhibition and Tour, sponsored by the Rounce and Coffin Club, 1976.*

#### **1975**

*As No Storm, "Women and the Book,"* Mills College Library, 1976.

#### **1975-76**

International Book Fair, San Francisco; Los Angeles Book Fair; Inkslinger's Fair, Berkeley; American Library Association, Chicago, 1975-76.

#### **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; Stedelijk 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.

In 2017, the Beinecke Library at Yale University acquired the production archives for Druckwerk.

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

"Storytime" with Susan Bee, at Books Are Magic, February 21, 2021.

"The Future of Text," Frode Hegland, November 20, 2020

Artists' Talk, Women's Studio Workshop, June 25, 2020.

"Druckwork: Books and Projects," Provincetown Art Association Museum, August 11, 2016

Banff Centre for Literary Arts, "Int(ter)ventions: Literary Practice at the Edge." February 11-23, 2013.

Bishop Fellow, NY Center for Book Arts, November 2009.

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, 1992.

"Old Printers, New Technology" Pyramid Atlantic, with Brad Freeman, February, 1991:

University of Western Ontario, November 21, 1991.

Barnard College Arts Symposium, October, 1990.

University of the Arts, Philadelphia, November, 1990.

SUNY Buffalo, October, 1990 among many others.

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

2018 Poetics Research Bureau, with Jean Day, Mashinka Firunts, January 6, 2018.

2016 "Poetic Works," Michael Woolworth Studio, Paris, June 3, 2016

2015 "Fabulas Feminas," Southfirst Gallery, Williamsburg, NY, September 19, 2015.

2009 Wall Cloud, LACE, part of Les Figues curated series; Summer 2009.

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

## **Appendix: Courses Taught (1983 to the present) (in progress)**

### **COURSES TAUGHT**

Since the early 1980s, I have taught in a variety of fields, disciplines, and departments including the College of Environmental Studies (Berkeley), Program in Arts and Performance (UT Dallas), Fine Arts (Harvard), Art History and Archaeology (Columbia), History of Art (Yale), Visual Art (SUNY Purchase), English and Media Studies (University of Virginia), and Information Studies and Digital Humanities (UCLA).

#### **2009-present UCLA, Department of Information Studies**

Courses are only listed once, not repeated to reflect frequency of offerings.

#### **2021**

##### **IS 180 History and Practice of Information Visualization**

Introductory undergraduate course with hands-on exercises, critical readings, and historical materials. Combination lecture-workshop format.

#### **2019**

##### **IS 289 Sustainability and the Information Professions**

Course addresses issues of sustainability across a multiplicity of topics from environmental costs, labor issues, collections management, emergency preparedness, and so on.

#### **2018**

##### **IS 289 Fall 2018 Digital Methods for Research and Scholarship**

Course for MLIS students interested in digital methods in data modelling, visualization, data mining, text analysis, digitization, curation, and sustainability of digital assets.

#### **2017-18**

##### **IS 289 Spring 2018 Imprinting identity in the Long 18<sup>th</sup> Century: Gender, Genre, Form and Format**

A seminar focused on the material artifact—books, ephemera, periodicals—and their imprinting of gendered identity and practices from the late 17<sup>th</sup> through the 18<sup>th</sup> centuries.

##### **IS Doctoral Seminar: Material Texts, Inscriptional Practices, and Critical Theory**

A multi-disciplinary approach to the study of material texts and/as inscriptional practices, with attention to methods drawn from bibliography, textual criticism, critical theory, infrastructure studies, and sociology of texts.

## **2016-17**

### **F IS 211 Artifacts and Cultures**

Core course for MLIS students addressing the identification, collection, value, perception, interpretation, use, and display of artifacts, documents, and other cultural materials. Draws on classics in the field and current research across document studies, bibliography, museum studies, archives, information studies and other relevant fields.

### **W IS 439 Special Collections Librarianship**

Hands-on practical engagement with the current professional standards, state of the field, examination of roles and specializations within the field, and multiple visitors/visits.

### **S IS 289 Information and Visualization**

Hands-on practical class in creating visualizations in chart, graph, map, network, and other formats; with attention to theoretical issues reflected in the course title that keeps Information and Visualization articulated independently.

## **2015-16**

### **F IS 289 Seminar in Special Collections: Printing Press exhibits**

A seminar in which students researched, designed, and supervised production and semi-permanent installation of two antique printing presses into Powell and Young Research Libraries.

### **W IS 298 Forgery and Constructs of Authenticity**

A study of the ways in which forgery is understood in relation to notions of authenticity and reliability, this course looks at different approaches to legitimation and detection from visual connoisseurship, handwriting analysis, custody, forensic analysis, provenance, discovery, digital forensics and so on.

### **W IS 202 History of the Book and Literacy Technologies**

A survey of the history of the book within the larger scope of the development of literacy technologies from prehistory to the present. This particular class used a departmental collection of rare books as the focus of bibliographical and historical projects.

## **2014-15**

### **F 298-C Special topics in methodologies, Theories of Materialities**

**W History of the Book: Focus on Medieval Manuscripts, the Continuing Tradition**, developed as an online exhibit in relation to the Richard and Mary Rouse Collection exhibition in YRL.

Spring 2015 on Leave

## **2013-14**

### **F 2013 Work on IRIS** (teaching exemption)

**W 289-5 History of the Book** (Judith Hoffberg materials). Seminar class that organized and inventoried materials in the Judith Hoffberg collection at UCLA.

**S 289-3 Information and Visualization** (repeats below, with updates).

## **2012-13**

### **F Digital Humanities 101** (Repeats below)

**W 289-1 History of the Book and Literacy Technologies:** Repeats below

**S 298C Systems Theory, Complexity, New Materialisms** Doctoral course introducing theories of systems, complexity, chaos, media archaeology, new materialisms.

## **2011-12**

### **F 289-1 History of the Book and Literacy Technologies**

**W DH 101 Introduction to Digital Humanities:** Topics in digital humanities, from digital file formats, structured data, metadata, classification, visualization, text analysis, data mining, network analysis, mapping, modelling, and communities

**S 289-3 Seminar in History of the Book:** Alphabet books in the Children's Book Collection as the focus of the seminar, with development of Drupal online exhibit.

## 2010-11

### **F 289-4 History of the Book and Literacy Technologies**

**W 289-1 Modern art of the book: Artists' Books** Seminar in Special Collections materials on the history and art of the book from the late 19<sup>th</sup> century to the present.

**W 289-3 Seminar in Knowledge Design** Informal seminar to study techniques for the design and production of digital projects, including conceptual and critical issues.

**S 291-C Material Texts** Doctoral seminar on material texts from a bibliographical, historical, and theoretical perspective.

## 2009-10

**F IS 289 History of the Book**, First version of the class from prehistory to the present.

**W IS 289 Digital Collections** Identification, analysis, and discussion of critical intellectual, social, and technological issues facing the profession. Topics may include (but not limited to) expert systems, literacy, electronic networks, youth at risk, information literacy, historical bibliography, preservation of electronic media, etc.

**S IS 289 Seminar: History of the Book:** Focus on California Fine Press and the Literary Tradition; this course resulted in an exhibition in Fall 2009 at the Clark Library and a one-day symposium.

**S IS 289 Information and Visualization:** Class on information and visualization, with critical and hands-on components.

## 1999-2008 University of Virginia

**English, Experimental Tradition: Poetry** (Procedural work, Language poetry, Flarf, Conceptual writing, Electronic/digital poetry, and Uncreative texts) Graduate seminar.

**English, Experimental Tradition: Prose** (H.D., Laura Riding, Burroughs, Acker, Dick, Ballard, and others up to the present); Graduate seminar.

**Electronic and traditional Textuality:** Upper division seminar: Theoretical and critical engagements with editorial, critical, and material approaches to textuality in manuscript, print, and digital artifacts.

**Critical Issues in Digital Media:** Upper division undergraduate seminar: Theoretical and critical issues, media studies approaches, and engagement digital media from aesthetic, political, cultural, technical points of view

**MDST 110: Introduction to Digital Media Studies** (multiple times): Lecture class on the history, ideology, and current issues in digital media from a media studies perspective. Issues of privacy, intellectual property, computer languages, interface, communities, virtual crimes, personae, and other themes and topics.

**History of Media** (multiple times): History of Media from the origins of communication to the present, with attention to the development of media technologies within social and cultural conditions of use. Undergraduate lecture/class.

**Making Graphic Texts: Comics, Zines, and Graphic Novels:** A studio class in production of graphic texts, novels, and zines. Students had no prior experience of studio work and produced complete graphic novels.

**Graphical Readings: Visual Texts and Media:** A class in the reading of visual texts, using formal, semiotic, psychoanalytic, and critical approaches to address the structuring principles of meaning production in graphical artifacts.

**History of Documentary Film:** Major movements, figures, and theoretical discussions of documentary film in the 20<sup>th</sup> century, beginning with early incidental documentary footage up until the present. Critical readings about the question of “document” and the construction of film texts as well as film analysis accompany the viewings of canonical works by Robert Flaherty, Esther Shub, Leni Riefenstahl, Alan Resnais, Marcel Ophuls, the Maysles, and others into the present,

**Art, Media, and Mass Culture:** Study of the dialogue between fine art and mass culture from the late 19<sup>th</sup> century to the present, with particular attention to British Aestheticism, Cubism, Futurism, Surrealism, Pop Art, Postmodernism, and so on.

### **1998-99 SUNY Purchase**

**Art Now: Contemporary art in Critical Context**, beginning with an assessment of the terms “visuality” and “studio practice” in relation to postmodern strategies of appropriation and their effect upon art of the 1990s. Graduate and undergraduate seminar.

**Modern Art I:** Mainstreams of Modern Art in the early 20<sup>th</sup> century including developments in the Russian, American, and European contexts. Consideration of abstraction, the avant-garde, political and activist art, and major movements such as Cubism, Futurism, Dada, Surrealism. Undergraduate lecture.

**Modern Art II:** European and American art since mid-20<sup>th</sup> century, from Abstract Expressionism to the present. Major movements, figures, critical issues; with some attention to the developing global art scene. Undergraduate lecture.

**20<sup>th</sup> century Art Criticism:** Major trends and figures in 20<sup>th</sup> century art criticism from Aestheticism to Marxism, Formalism, Feminism, Post-Modern, and Post-Colonial Theory. Graduate seminar.

**The Mediated Image:** Study of visual media from drawing and printmaking through digital technology with focus on social practices of mediation of meaning through visual images. Critical, theoretica, and art historical readings and projects. Undergraduate and graduate seminar.

### **1994-98 Yale University**

**Art and Ideology:** Critical Theory in Contemporary Art: Covers major contributions to the development of critical theory and visual arts in the 20<sup>th</sup> century, beginning with Marxism, Russian Formalism, Frankfurt School, through to Queer theory and post-Colonial approaches. 1998

**Critical Intersections: the Dialogue of Modern Art and Design:** An examination of the exchanges (formal, critical, institutional, conceptual) between graphic design and modern to contemporary art. Undergraduate lecture, 1998.

**Conceptual Art:** Historical, critical, and philosophical perspectives on the work of major figures and groups in conceptual art concentrating on the period from the 1960s to early 1970s. Graduate seminar 1997.

**Art of the 1990s:** Course on contemporary art in galleries, biennials, current exhibits. Undergraduate lecture, 1997.



**Artists' Books: Critical Approaches:** Course on artists' books and their historical development and critical issues. Undergraduate seminar: 1996

**Art Since 1945:** Survey of major movements, critical issues, and figures in art since mid-century. 1996, 1994.

**The Post-war Avant-Garde:** A critical and historical examination of activities in Europe, Japan, and the United States in the period from 1945 to 1968. Graduate seminar, 1996.

**Survey: Art of the Modern Period: Romanticism to the Present:** Responsible for the lectures from Romanticism to the Present. Undergraduate survey, 1995, 1996.

**Art of the 1980s:** From Pictures to Signs: Course on the development of postmodernism and its critical and visual strategies, including developments in feminism, multiculturalism, post-colonialism, etc. 1995

**Theory and Visuality:** A course on critical theories of visibility from semiotics, structuralism, post-structuralism, and psychoanalysis to deconstruction. Graduate seminar. 1995

### **1989-1994 Columbia University**

**Art Humanities** (8 times): Introductory to Western Art and ideas; part of Columbia's common core curriculum in the Humanities.

**The Historical Avant-Garde:** Critical study of theories of the avant-garde in art and literary movements of the late 19<sup>th</sup> through early 20<sup>th</sup> century, with attention to roots in political and social theory as well as aesthetic expression.

**Art Since 1945:** Survey of major movements, critical issues, and figures in art since mid-century.

**CoBrA, Situationism, Lettrism:** Course on the work of three clusters of artistic and theoretical practice in the immediate post-WWII European context

**Art of the 1980s:** From Pictures to Signs: Course on the development of postmodernism and its critical and visual strategies, including developments in feminism, multiculturalism, post-colonialism, etc.

**Mark Rothko's Early Work:** Course on Rothko's work up to his fully abstract canvases, examining his interest in myth, archetype, and other themes. Resulted in an exhibition at the Wallach Art Gallery. 1993

**Theorizing Modernism:** Course on the development of concepts of modernism from the mid-19<sup>th</sup> century to the present (Baudelaire to Baudrillard) and their relation to theories of representation.

**Modern Art in America 1890-1945:** Survey of major movements in American Art from 1900 to 1945 including Robert Henri and the Eight, Social Realism, Regionalism, Art of the Harlem Renaissance, American Abstraction, and Precisionism. Undergraduate survey.

#### **1989 Harvard University, Mellon Faculty Fellow**

**Postmodernism in the Visual Arts:** Art of the late 1970s to 1980s, with materials drawn from architecture, painting, sculpture, photography, critical and cultural theory. Undergraduate seminar.

**Art since 1945:** Survey of major movements, critical issues, and figures in art since mid-century. Undergraduate survey, summer school.

**Art and Sexuality** (6 lectures on topics of feminism, female sexuality, and visual art in the modern period; fill-in for Anna Chave, who had become ill partway through the semester.)

#### **1986-88 University of Texas at Dallas**

**Introduction to Art and Performance:** Undergraduate introduction to the fundamentals of visual arts, performance, theory, and practice; readings, lectures, studio assignments, written work. 1986, 1987

**Critical Theory in Visual Art:** Graduate seminar in critical theory related to visuality from the history of art, philosophy, semiotics, structuralism, etc. 1986

**Basic Drawing:** Studio course introducing students to the fundamentals of drawing. 1986

**Drawing and Everyday Life:** Studio course with critical component introducing students to the notion of "everyday life" and its representation. Undergraduate. 1987

**Contemporary Art: Critical Issues and Ideas:** Course on contemporary art, current critical writing, creative practice, and ideas.

**From Symbolism to Surrealism:** History of visual arts movements from the late 19<sup>th</sup> century to the early 20<sup>th</sup> century. Graduate seminar, 1987.

**Artists' Books without a Press:** Studio course in book-making as an artform without a press. 1988

**Critical Issues in Representation (17<sup>th</sup> century)** Team taught with Harvey Graff, on issues in representation, visual arts, theater, social history, and philosophy. Emphasis on universal languages, the development of perspective, concepts of modern subjectivity. Graduate seminar with studio component.

**Critical Issues in Representation (20<sup>th</sup> century)** Team taught with Harvey Graff, on issues in representation, visual arts, theater, social history, and philosophy. Emphasis on Cubism, the transformation of perspectival space, and modernism. Graduate seminar with studio component.

**A Woman's Touch: Feminism in Visual Art** (developed, not taught): History of women in the visual arts from the Renaissance to the present, with emphasis on crucial issues in feminist theory. Cancelled due to insufficient enrollment.

#### **1982-86 University of California, Berkeley, Department of Environmental Design**

**1986 Environmental Typography:** Design of language for site specific purposes from letter to sheet to page and book to environmental signage systems; Fall 1985.

**1984 Image/Structure/Culture:** Theory and practice of visual knowledge production, critical and historical issues in theory of visual art, communication, meaning, and practice. Undergraduate seminar, 1984.

**1983-86 ED-6A (ED-11A) Introduction to Drawing and Design for Architecture/Landscape Architecture** (teaching assistant, associate, and instructor)

**1981-84 Teaching assistant in Film:** Silent Film, Hollywood model, film theory, avant-garde film

#### **1984 San Francisco State University**

**Image/Structure/Culture:** undergraduate seminar (same as above).

**Rare Book School**

**2003** to the present, several times

“Artists’ Books: Strategies for Collecting,” Rare Book School, University of Virginia

**2015 and 2016**

“Modern Art of the Book,” Rare Book School, University of Virginia, August 1-5, 2016.

**2010** to the present

“Artists’ Books,” Rare Book School, UCLA