

**CHARLES BERNSTEIN**

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[pdf of this cv](#)

author page: <http://epc.buffalo.edu/authors/bernstein>

sound recordings and video: <http://writing.upenn.edu/pennsound/x/Bernstein.html>

**ESSAY BOOKS**

[\*Attack of the Difficult Poems: Essays and Inventions\*](#) (University of Chicago Press, 2011)

[\*My Way: Speeches and Poems\*](#) (Chicago: University of Chicago Press, 1999)

[\*A Poetics\*](#) (Cambridge: Harvard University Press, 1992)

[\*Content's Dream: Essays 1975-1984\*](#) (Los Angeles: Sun & Moon Press, 1986; rpt. Sun & Moon Classics, 1994; rpt. Northwestern University Press, 2001)

*Three Compositions on Philosophy and Literature* (1972) ([Asylum's Press Digital Edition, 2012](#))

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[\*A Conversation with David Antin\*](#) (New York: Granary Books, 2002)

**POETRY BOOKS**

Full-length collections

[\*Recalculating\*](#)(Chicago: University of Chicago Press, 2013)

[\*All the Whiskey in Heaven: Selected Poems\*](#) (New York: Farrar, Straus and Giroux, 2010; Salt Publishing, UK, 2012)

[\*Girly Man\*](#)(Chicago: University of Chicago Press, 2006)

[\*With Strings\*](#) (Chicago: University of Chicago Press, 2001)

[\*Republics of Reality: 1975-1995\*](#) (Los Angeles: Sun & Moon Press, 2000)

[\*Dark City\*](#) (Los Angeles: Sun & Moon Press, 1994)

[\*Rough Trades\*](#) (Los Angeles: Sun & Moon Press, 1991)

*The Sophist* (Los Angeles: Sun & Moon Press, 1987; rpt. [Salt Publishing 2004](#))

[Islets/Irritations](#) (New York: Jordan Davies, 1983; rpt. New York: Roof Books, 1992)  
[Controlling Interests](#) (New York: Roof Books, 1980, rpt. 2005)  
[Legend](#), with Andrews, McCaffery, Silliman, DiPalma (New York: L=A=N=G=U=A=G=E/Segue, 1980)  
[Poetic Justice](#) [1975-77] (Baltimore: Pod Books, 1979)  
[Shade](#) (College Park, MD: Sun & Moon Press, 1978)  
[Parsing](#) (New York: Asylum's Press, 1976)  
[Asylums](#) (New York: Asylums Press, 1975)

### Libretti

[Blind Witness: Three American Operas](#) (Queens, NY: Factory School, 2008)  
[Shadowtime](#) (Los Angeles, Green Integer, 2005)

### Pamphlets & Chapbooks

[Recantorium](#) (e-pamphlet), in English, French (tr. Abigail Lang), and Italian (tr. Milli Graffi) (Italy: HGH 2013 via Gamm.org)  
*Last Words from 'Sentences My Father Used'* (Calgary: No Press, 2012)  
[Morality](#) (e-pamphlet) (*Molossus* World Poetry Portfolio #38, 2011)  
*Umbra* (Tucson; Chax Press, 2010)  
*Three Works* (Unpublishable #28, /Ubu, 2008)  
*Warrant* (New Delhi: Aark Arts / Contemporary World Poetry), 2005  
*World on Fire* (Vancouver: Nomados, 2004)  
*Let's Just Say* (Tucson: Chax Press, 2003)  
*Café Buffé* [libretto] (Slope E-Chapbook #2, 2002)  
*The Subject* [libretto] (Buffalo: Meow Press, 1995)  
*The Absent Father in Dumbo* (Canary Islands: Zasterle, 1990)  
*Four Poems* (Tucson: Chax Press, 1988)  
*Artifice of Absorption* (Philadelphia: Paper Air, 1987)  
*Veil* (Madison, WI: Xexoxial Editions, 1987; ms 1976)  
*Resistance* (Windsor, VT: Awede Press, 1983)  
*Stigma* (Barrytown, NY: Station Hill Press, 1981)  
[Disfrutes](#) (Boston: Potes and Poets Press, 1981; ms 1974)  
*Senses of Responsibility* (Berkeley: Tuumba Press, 1979; rpt. Providence: Paradigm Press, 1989)

## COLLABORATIONS

*Duplexities* (100 text/images) and [Pinky's Rule](#) (animated drawing) with Amy Sillman (2011)

*The Introvert*, with Jill Moser, Yang Yongliang, Carlos Amorales, Jiri Cirnicky, and Dominique Figarella (Collectif Génération, 2010)

[Some of These Daze](#), with Mimi Gross (New York: Granary, 2005)

[Log Rhythms](#), with Susan Bee (New York: Granary Books, 1998) [[pdf](#)]

*Reading Red*, with Richard Tuttle (Köln: Walther König, 1998)

*Little Orphan Anagram*, with Susan Bee (New York: Granary Books, 1997)

*Technology/Art: 20 Brief Proposals* with James Sherry, Bruce Andrews for *Seminars on Art & Technology*, (Meow Press, 1995)

*Fool's Gold*, with Susan Bee (Tucson: Chax Press, 1991)

[The Nude Formalism](#), with Susan Bee (Los Angeles: 20 Pages [Sun & Moon], 1989)

[The Occurrence of Tune](#), with Susan Bee (New York: Segue, 1981; ms 1977)

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[With Strings](#) (2000-2001), collaboration with Richard Tuttle: poem-sculpture composed of letters strung from a spiraling brass line and grounded in a terra-cotta filled with the poem's roots.

## TRANSLATED BOOKS

• [Angriff der Schwierigen Gedichte](#). tr. Tobias Amslinger, Norbert Lange, Léonce W. Lupette and Mathias Traxler. Germany: [Lux Books](#), 2014.

• [Gedichte und Übersetzen](#). tr. Versatorium and Peter Waterhouse, Vienna: Edition Korrespondenzen,, 2013 ([catalog](#))

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[Blanco Inmóvil](#), tr. Enrique Winter

[Ecuador: Fondo de Animal Editores](#). Quimera tr. series), 2013; preface and selection at [Transtierros](#).

[Kriller 71 Ediciones](#) (Barcellona)

[Bid&Co](#) (Venezuela) (in press)

*Abuso de sustancias* (Santiago, Chile: Alquimia Ediciones)

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• [L=A=N=G=U=A=G=E POETICS](#), tr. Luo Lianggong, et al. Shanghai Foreign Language Education Press, China, 2013

• [L=A=N=G=U=A=G=E ; CONTRAATACA! Poéticas selectas \(1975-2011\)](#), ed./tr. Heriberto Yopez, et al., intro. Eduardo Espina (Mexico, Mex: [Aldus](#), 2013)

- [Pied bot](#) [*Shade & The Occurrence of Tune*] tr. Martin Richet . Collection Américaine, [Editions Joca Seria](#), Nantes, France. 2012. Afterword by Jean-Marie Gleize.
- [Shadowtime](#), tr. Juliette Valery (Droit de Cités, 2011)
- [Selected Poems](#), tr. Nie Zhenzhao and Luo Lianggong (first edition: Nanjing Yilin Press, China, 2010; second edition: Wuhan, China: Central China Normal University Press, September 2011)
- [L=A=N=G=U=A=G=E POETICS](#) (selected essays), tr. Luo Lianggong, et al. (Shanghai Foreign Language Education Press, Feb 2013)
- [Parsing / Jäsentäen](#), tr. Leevi Lehto (Helsinki: Natamo, 2009): [pdf of book](#)
- [Charles Bernstein: Interviews and Writings](#), tr. Zeyar Lynn (Rangoon/Yangon, Burma/Myanmar: The Eras' Publishing House, July 2009). Edn 500. Interviews: Manuel Brito, Eric Denut , Hannah Mockel-Rieke, and Tom Beckett; extracts of 'The Value of *Sulfur*,' 'The Revenge of the Poet-Critic,' and 'Three or Four Things I Know About Him.
- "Artifice of Absorption", tr. into Russian by Patrick Henry, Alexei Parshchikov and Mark Shatunovsky (Moscow: Stella Art Foundation / Poetry Club, 2008). (Also published in *Contemporary Poetry (Sovremennaiia Poeziia)*; issue 2 (1 June 2007) and issue 3 (1 September 2007): [intro](#), [part one](#), [part two](#).
- [Histórias Da Guerra: Poema de Charles Bernstein](#) [Portuguese], tr. Regis Bonvicino (Sao Paulo: Martins Editoria, 2008)
- [De svåra dikterna anfaller, eller Högtspel i tropi-kerna: Dikter, essäer, samtal i urval. översättning & montage](#) [*The Attack of the Difficult Poems: A Tropics of High Stakes*], ed. & tr. Anders Lundberg, Jonas (J) Magnusson, Jesper Olsson (Stockholm: OEI, 2008)
- [Runouden puolustus. Esseit ja runoja kahdelta vuosituhannelta](#) (*A Defence of Poetry. Essays and Poems From Two Millennia*) [Finnish], tr./ed. Leevi Lehto (Helsinki: Nihil Interit and Kirja kerrallaan, Fall 2006)
- [La política de la forma poética](#) [*The Politics of Poetic Form*, Spanish translation], Néstor Cabrera, tr. (Habana, 2006; Editorial Théma, Mexico, 2007)
- *Un Test de Poésie*, tr. collectively at Royaumont (Marseille: Un Bureau sur L'Atlantique 1995)
- *Asile*, tr. Paol Keineg (Marseille: Un Bureau sur L'Atlantique 1998)

## EDITOR

## PRINT

- [S/N: NewWorldPoetics](#), with Eduardo Espina (2010- )
- [Modern and Contemporary Poetics](#), with Hank Lazer, a book series from the University of Alabama Press (1998 - )
- [American Poetry after 1975](#) (Duke University Press, 2009) (Special Issue of *boundary 2*, 36:3) ([JSTOR](#))
- *Louis Zukofsky: Selected Poems*, with introduction (New York: Library of America, 2006)
- *Sibila* (São Paulo) (2006- , ed., 2003- , board)
- *Poetry Plastique*, ed. with Jay Sanders, exhibition catalog (New York: Granary Books / Marianne Boesky Gallery, 2001)
- *99 Poets/1999: An International Poetics Symposium* (Special issue of *boundary 2* – 26:1, 1999)
- *Close Listening: Poetry and the Performed Word* (New York: Oxford University Press, 1998)
- "13 North American Poets", with Susan Howe, in *TXT #31* (Le Mans, France and Brussels: 1993)
- *The Politics of Poetic Form: Poetry and Public Policy* (NY: Roof, 1990)
- *Patterns/Contexts/Time: A Forum*: 1989, with Phillip Foss in *Tyonyi* (Sante Fe, 1990)
- "[L=A=N=G=U=A=G=E Lines](#)" in *The Line in Postmodern Poetry*, ed. Frank/Sayre (Urbana: University of Illinois, 1988)
- "[43 Poets \(1984\)](#)" in *boundary 2* (Vol. 14, No. 1/2, Autumn, 1985--Winter, 1986 (Binghamton, NY))
- *The L=A=N=G=U=A=G=E Book*, with Bruce Andrews (Carbondale: Southern Illinois Univ. Press, 1984)
- "[Language Sampler](#)" in *Paris Review*, No. 86 (New York: 1982)
- [L=A=N=G=U=A=G=E](#), with Bruce Andrews (New York: 1978–1981); Vol. 4 copublished as *Open Letter* 5:1 (Toronto: 1982)

## WEB

- [Gertrude Stein's War Years: Setting the Record Straight](#), *Jacket 2*, 2012

## WEB SITES

- Director/Founder, with Al Filreis, PennSound (2005 -)
- Editor, & founder with Loss Pequeno Glazier, Electronic Poetry Center (EPC) (1995- )
- Editor and co-founder with Ton van 't Hof, International Exchange for Poetic

### Invention

- Editor, Web Log (at EPC 2006-2011, at *Jacket2* 2011 - )
- Listowner/founder, Poetics List @ Buffalo (1993-2014 )

## ACADEMIC APPOINTMENTS

Donald T. Regan Professor of English and Comparative Literature, University of Pennsylvania (2003 - )

SUNY Distinguished Professor, State University of New York–Buffalo (2002-2003)

David Gray Professor of Poetry and Letters, Department of English; Director and Co-founder, Poetics Program (founded 1991); Associate Member, Program in Comparative Literature; State University of New York, Buffalo (1990-2003).

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Bain-Swigett Visiting Professor of Poetry and English, Princeton University (Fall 2011)

Visiting Professor, Central China Normal University, Wuhan (2011-2013)

Visiting Distinguished Writer, Paul McGhee Division, New York University (2007)

Visiting professor, Columbia University (2002)

Visiting professor, City College of the City of New York, CUNY (1998)

Butler Chair Professor (Visiting), Department of English, State University of New York at Buffalo (1989)

Lecturer, Creative Writing Program, Princeton University (1989, 1990)

Visiting faculty /series coordinator, Wolfson Center for National Affairs, New School for Social Research (1988)

Visiting professor, Department of English, Queens College of the City University of New York (1988)

Visiting Lecturer, Department of Literature, University of California, San Diego (1987)

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Advisor to the Faculty, Transdisciplinary PhD Program on "Languages and Heterodoxies: History, Poetics and Social Practices," Faculty of Arts & Sciences, University of Coimbra (2005- )

**OPERA / MUSIC THEATER**

[Blind Witness News](#) — libretto for an opera with composer Ben Yarmolinsky: American Opera Projects, Blue Door Studios (NY), December 3-4, 1990; libretto published in *Ploughshares* (1991). Revival at Cantiamo Opera Theater, New York, December 2005.

[The Subject](#) — libretto for an opera with Yarmolinsky, excerpts performed at "Friends & Enemies of Music", Greenwich House, NY, Nov. 1991 & Feb. 1992; full reading Feb. 1992; libretto published by Meow Press (1995).

[The Lenny Paschen Show](#) — libretto for an opera with composer Ben Yarmolinsky American Opera Projects, Blue Door Studios (NY), Nov. 1992; libretto published as *Abacus* #86, 1994

[Cafe Buffe](#) — libretto commissioned for composer Dean Drummond's New Band Tour; "My Data's Gone" and "It Must Be Time" premiered at Washington Square Church, 6/4/99. Libretto published as *Slope* e-book. New Band unstaged performance of full opera on 9/10/09 at The John J. Cali School of Music, Montclair State University (NJ).

[Shadowtime](#) – libretto for Brian Ferneyhough (1998-2005).  
Co-producers: Munich Biennale – International Festival of New Music Theatre; RuhrTriennale 2005; Festival d'Automne à Paris; Lincoln Center Festival New York. In association with Sadler's Wells Theatre, London. Commissioners: Score and libretto; commissioned by the City of Munich for the Munich Biennale. Additional commissions for the score: Carnegie Hall Corporation, Flanders Festival & Ian Pace, Musée d'Orsay & Ensemble InterContemporain, Françoise et Jean-Philippe Billarant for Ircam  
Performances: Munich Biennale at the Prinzregententheater, Munich: 25, 27 & 28 May 04; Festival d'Automne at the Théâtre Nanterre-Amandiers, Paris: 26 & 27 Oct 04; Lincoln Center Festival, New York, 21 & 22 July 04, RuhrTriennale at the Jahrhunderthalle, Bochum: 20 Sept, 1 & 2 Oct 05

*Breathtails* for Anne LeBaron (2009-2011), commissioned by Thomas Buchner. Premiere: Roulette, NY on March 10, 2013; Four Seasons Arts, Oakland, March 2, 2014 (Regents Theatre at Holy Names University, Oakland); REDCAT/CalArts, LA, April 13, 2014.

## RADIO PRODUCTION

- *LINEbreak*, poetry interviews, host/co-producer. Twenty-six 30-minute programs, dist. Public Radio Satellite Program and on the internet (1995-96)
- *Close Listening*, readings and conversations, on WPS1 (PS1/Museum of Modern Art) (2005-2008 ) and on Art International Radio (ArtOnAir.org) (2009- )

## CDs

- *Shadowtime*, music by Brian Ferneyhough, Libretto by Ch.B., NMC (London, 2006)
- *Live at the Ear*, editor (Pittsburgh: Elemenope / Oracular Lab Recordings, 1994): anthology of Ear Inn readings

## AUDIO & VIDEO of READINGS

See PennSound author page

## CURATOR / COORDINATOR

[Jerome Rothenberg at 80: A Celebration](#) (2011) (with Pierre Joris), CUNY Graduate Center and Center for the Humanities

[Dialog on Poetry and Poetics](#): 1st CAAP (Chinese/American poetry) conference (2011), China Central Normal University (organizing committee)

[North of Invention: A Canadian Poetry Festival](#) (2011) (with Sarah Dowling), Kelly Writers House, University of Pennsylvania

[Louis Zukofsky Centennial](#), Columbia/Barnard (2004) (with Serge Gavronsky and Michael Golston)

[Post-Invasion Poetics](#) (2004), (with Susan Stewart and Bob Perelman), Kelly Writers House, University of Pennsylvania

“[Poetry Plastique](#)”, Marianne Boesky Gallery (2001) (with Jay Sanders)

[Wednesdays at 4 Plus: Readings and Lectures](#), SUNY-Buffalo (1990-2003)

[St Mark's Talks](#), The Poetry Project, New York (1984-86)

[New York Talk](#) (talks/lecture series), Segue Foundation (1984)

Jackson Mac Low Sixtieth Birthday Tribute. With Anne Tardos. (1982)

[Segue Book Distributing Service](#) (1981-1986)

[L=A=N=G=U=A=G=E Distribution Service](#) (c. 1978)

[Ear Inn Poetry Reading Series](#), New York, Co-founder (1978-79)

Asylum's Press (Publisher) (1976-1980)



"With Words: An Assembling of Visual Work from New York", Mercato del Salle Gallery, Milan (1978)

### **BOARDS, COMMITTEES**

Vice-President and co-founder, Chinese/American Association for Poetry and Poetics (CAAP) [University of Pennsylvania / China Centra Normal University, Wuhan]

#### Boards of organizations

Ontological Hysteric Theatre

Ubuweb Foundation

Kenning Foundation

#### Editorial and Advisory Boards of Publications

*boundary 2*

*Cosmanuts Avenue*

*Foreign Literature Studies* (Wuhan, China)

*International Journal of Poetry and Poetics* (CAAP), deputy editor-in-chief (Wuhan)

*Arizona Quarterly Review* (Tucson)

*Jounral of British and Irish Experimental Poetry*

Futurepoem Books (New York)

*The International Literary Quarterly*

*Revista Canaria de Estudios Ingleses* (Tenerife)

"*il verri*" (Milan)

Association for the Arts for the Present

Ugly Duckling Presse

*Journal of English Language and Literature of Korea*

Penn: Chair, Personnel Committee (2007-2008)

Executive Committee, MLA Discussion Group for the Bibliography and Textual Studies (2004-2009).

Executive Committee, Poetry Division, Modern Language Association (1998-2002)

Correspondent, *Sulfur* (Los Angeles: 1985–2000)

Boards and Advisory Boards (past service): Ugly Duckling Presse board (founding-2012), *Chain*, *The Greenwood Encyclopedia of American Poetry*, Gertrude Stein Awards (Los Angeles); Syntax Project for the Arts (Pengrove, CA); *Poems for the Millennium: The University of California Book of Modern and Postmodern Poetry*, ed. Jerome Rothenberg and Pierre Joris; *Boxkite* (Australia); New York City *Poetry Calendar*; Postwar American Poetry, ABES (Annotated Bibliography of English Studies); Macdowell Colony (2003-04); New Works panel (literature and criticism), Massachusetts Council on the Arts (1987)

## ARCHIVES

- [Manuscripts, correspondence, and papers](#) Mandeville Special Collection library, University of California, San Diego (2000)
- [Manuscripts, correspondence, papers, contributor's copies of books and periodicals, digital files, emails](#) (2013) Beinecke Rare Book & Manuscript Library, Yale University
- [Pamphlet/chapbook](#), broadside and periodical collection, University of Pennsylvania (2003)
- [Periodicals at University of Pennsylvania](#) (2003)
- [Monographs](#) at Emory University (2008)

## BOOKS TRANSLATED FROM THE FRENCH

[Red, Green, and Black](#) by Olivier Cadiot (Hartford: Potes & Poets, 1990)  
["The Maternal Drape" or the Restitution.](#) by Claude Royet-Journoud (Windsor, VT: Awede Press, 1984)

## ANTHOLOGIES (Poetry)

forthcoming:

*Poems: A Concise Anthology*, ed. by Elizabeth Renker (Calgary: Broadview Press, 2015): "A Test of Poetry"

*HERE•NOW: The Anthology of Prose, Poetry, Found, Visual, E- & Other Hybrid Writings as Contemporary, Conceptual Art.* ed. Steve Tomasula (U of Alabama Press, forthcoming).

*Hag Sameach -Poems for the Jewish Holidays*, ed. Gerd Stern and Judith Sokoloff (Pleasure Boat Studio, forthcoming): "Oshamnu".

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*Oxford Anthology of Modern and Contemporary American Poetry*, ed. Cary Nelson

(Oxford University Press, 2014); "Foreign Body Sensation," "The Kiwi Bird in the Kiwi Tree," "Riddle of the Fat Face Man" & "The Boy Soprano"

^BAX: Best of American Experimental Writing 2014, ed. Cole Sweson (Omindawn, 2014): from *Duplexities*, "Dear Friend"

[Hava LaHaba Anthology of 14 Contemporary American Poets](#), ed. Al Filreis Israel, (2014) (pdf): "Synchronicity All Over Again"

*Oh, Sandy! : A Remembrance (Brooklyn Rail)*: "If I Were Fire," "Joint Dark Energy Mission" (2014)

*Mortals and Immortal* for 35th Anniversary of the Burchfield Penney Poetry Series (Buffalo), ed. Don Metz (Buffalo: Blaze Vox): "Buffalo nights," "The Iron Ring and the Ecstasy," "The Dog is Dead," "Rivulets of the Dead Jew"

*Devouring the Green: The Cyborg Lyric Anthology (Poetry in an Era of Catastrophic Change)*, ed. Sam Witt and Debra Di Blasi (Jaded Ibis Press, 2015): "The Troll".

*Norton Anthology of Postmodern Poetry*, ed. Paul Hoover, 2d edn. (2013)

*Kindergarde: Avant-Garde Poems, Plays, & Stories for Children.*, ed. Dana Teen Lomax (Black Raddish, 2013): "Emma's Nursery Rimes"

*The Bloomsbury Anthology of Jewish American Poetry*, ed. Deborah Ager and M. E. Silverman (2013): "Of Time and the Line," "Castor Oil," "Rivulets of the Dead Jew"

*Breaking The Jaws of Silence – Sixty American Poets speak to the World* (University of Arkansas Press, 2013)

*The New Anthology of American Poetry*, vol. 3, *Postmodernisms 1950-Present*, ed. Stephen Axelrod, Camille Roman, and Thomas Travisano (Rutgers University Press, 2012)

*Token Entry*, ed Gerald LeFemina (New York: Small's Press, 2012): "Dear Mr. Fanelli"

*The Book of Villanelles*, ed. Annie Finch and Marie-Elizabeth Mali (New York: Everyman's Library / Knopf, 2012): "Sad Girl's Sad Girl"

*Against Expression*, edited by Craig Dworkin and Kenneth Goldsmith (Northwestern University Press, 2011)

*A Broken Thing: Poets on the Line*, ed. Emily Rosko and Anton Vander Zee (University Of Iowa Press, 2011: short poem "3/4/5")

*La alteración del silencio: Poesía norteamericana reciente* (The Alteration of Silence: Recent North American Poetry), ed. William Allegrezza and Galo Ghigliotto (Chile, 2011)

*Visiting Dr. Williams: Poems Inspired by the Life and Work of William Carlos Williams*, ed. Thom Tammaro and Sheila Coghill (University of Iowa Press, 2011)

*Seriously Funny: Poems About Love, God, War, Art, Sex, Madness, and Everything Else*, edited by Barbara Hamby and David Kirby (Athens: University of Georgia Press, 2010)

*The Posen Library of Jewish Culture and Civilization*.(Yale University Press, 2010)

*Our Common Sufferings: An Anthology of World Poets in Memoriam 2008 Sichuan Earthquake*, ed. by Nie Zhenzhao and Luo Lianggong (Shanghai Foreign Language Press, 2008): "it cuts so deep": bilingual, tr. Nie

*Modernist Archaist: Selected Poems by Osip Mandelstam*, edited by Kevin Platt (Miami: Whale and Star Press, 2008)

*Creative Writing: Four Genres in Brief*, ed. David Starkey (Bedford / St, Martin's, 2009):

*Best American Poetry 2008*, ed. Charles Wright (Scribner's, 2008)

*The Broadview Anthology of Poetry*, 2nd edn, eds. Herbert Rosengarten and Amanda Goldrick-Jones (Calgary, Alberta: 2008)

*The PIP Gertrude Stein Awards for Innovative Poetry in English 2007*, ed. Douglas Messerli (Los Angeles: Green Integer, 2008)

*The PIP Gertrude Stein Awards for Innovative Poetry in English 2005-2006*, ed. Douglas Messerli (Los Angeles: Green Integer, 2007)

*A Best of Fence*, ed. Rebecca Woolfe (Albany: Fence Books, 2009)

*Creative Writing in Four Genres* (Bedford/St. Martin's, 2008)

*The Thomson Anthology of American Literature*, Volume 5, ed. Jay Parini (Thompson Heinle, 2008)

*Literature: Reading, Reacting, Writing*, ed. Laurie G. Kirszner & Stephen R. Mandell - 6th Edition (Heinle / Thomson-Wadsworth, 2007)

*The Oxford Book of American Poetry*, ed David Lehman (2006)

*The Longman Anthology of Poetry*, ed. Averill Curdy and Lynne McMahon (2006)

*The Wadsworth Anthology of Poetry*, ed Jay Parini (Thompson/South Western, 2006)

*The Broadview Anthology of Poetry*, 2nd edn, eds. Herbert Rosengarten and Amanda Goldrick-Jones (Calgary, Alberta: 2008)

*180 More: Extraordinary Poems for Everyday*, ed Billy Collins (New York: Random House, 2005)

*Understanding Poetry*, ed. Walter Kaladjian (Houghton Mifflin, 2005)

*Walt Whitman Hom(m)age 2005/1855*, ed. Éric Athenot & Olivier Brossard (New York / Paris: Turtle Point Press, éditions joca seria, 2005)

Leda Tenório da Motta, ed., *Céu Acima: para um 'tombeau' de Haroldo de Campos* ( São Paulo : Editora Perspectiva, 2005)

*The Norton Anthology of Poetry*, 5th edition, ed. Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy (New York: W. W. Norton, 2004); plus Shorter 5th Edition.

*Best American Poetry 2004*, ed. Lyn Hejinian (New York: Scribner's, 2004)

*Understanding Literature: An Introduction to Reading and Writing*, ed. Walter Kaladjian, Judith Roof, and Stephen Watt (Houghton Mifflin, 2004)

*The Norton Anthology of Modern and Contemporary Poetry*, 3d edn., ed. Jahan Ramazani, Richard Ellmann, and Robert O'Clair; Vol. 2, *Contemporary Poetry* (New York: W. W. Norton, 2003)

*Great American Prose Poems: From Poe to the Present*, ed. David Lehman (New York: Scribner's, 2003).

*'In the criminal's cabinet: An anthology of poetry and fiction'*, ed. Todd Swift (UK: Nthposition, 2004)

*Times New Roman: Poets Oppose 21st Century Empire*, ed. Tod Swift (Nthposition.com, 2003)

*100 Poets Against the War*, ed. Todd Swift (Cambridge, UK: Salt, 2003)

*Enough, an anthology of poetry and writings against the war*, ed. Rick London and Leslie Scalapino (Oakland: O Books, 2003)

*Stars & Stripes - Americka poezija postmodernizma* ed. Petar Opacic (Split, Slovenia: Naklada Boskovic, 2003).

*Best American Poetry 2002*, ed. Robert Creeley (New York: Scribner's, 2002)

*Short Fuse: The Global Anthology of New Fusion Poetry*, ed. Todd Swift and Phil Norton (New York: Rattapallax Press, 2002)

*Poésie Américaine: 1950-2000* (Brussels: Le Cri Editions of *In'Hui* 56/57, 2002)

*Voices in the Gallery* (Rochester: University of Rochester Press, 2001)

*Amerikansk katalog:Litterature og kunst I det 20. århundrede*, ed. Niels Frank, Tue Andersen Nexø og Thomas Thurah (Copenhagen: Forfatterskolen, 2001)

*An Exaltation of Forms: Contemporary Poets Celebrate the Diversity of Their Art*, ed. Annie Finch and Kathrine Varnes (section editor and contributor) (Ann Arbor: University of Michigan Press, 2002)

*Novi pesnicki poredak: Antologija novije američke poezije*, ed. Vladimer Kopici & Dubravka Djuric (Novi Sad, Yugoslavia: Okto, 2001)

*Crossing*, audio CD, ed. Juliette Valéry (Bordeaux: Format Americaine, 2000)

*The Norton Anthology of Jewish American Literature*, ed. Jules Chametzky, Hilene S. Flanzbaum, Kathryne Hellerstein, and John Felstiner (2000)

*The Body Electric: The Best Poetry from The American Poetry Review, 1972-1999*, ed. Stephen Berg, David Bonanno, and Arthur Vogelsang (New York: W. W. Norton, 2000).

*Á Royaumont, traduction collective (1983-20000)* (Asnières sur Oise, France: Editions Créaphis, 2000)

*Jewish American Poetry: Poems, Commentary, and Reflections*, ed. Eric Selinger and Jonathan Barron (Hanover: University Press of New England, 2000)

*Ernst Jandl: Reft and Light*, ed. Rosmarie Waldrop (Providence: *Dichten*, Burning Deck, 2000)

*Poetry Writing: Theme and Variations*, ed. David Starkey (NTC, 1999)

*Real Things: An Anthology of Popular Culture in American Poetry*, ed. Jim Elledge and Susan Swartwout (Bloomington: Indiana University Press, 1999)

*Catalyst*, ed. John Kinsella (UK: Folio/Salt, 1999)

*The Norton Introduction to Literature*, Seventh Edn., ed. by J. Hunter et al, 7<sup>th</sup> edn, (New York: Norton, 1998); and 8<sup>th</sup> edn. and “Shorter” (2001); portable/digital (2013): "Of Time and the Line"

*The Norton Introduction to Poetry*, Seventh Edn., ed. J. Paul Hunter (New York: Norton, 1999)

*The Gertrude Stein Awards in Innovative American Poetry: 1995-1996*, ed. Douglas Messerli (Los Angeles: Sun & Moon Press, 1998)

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### **ANTHOLOGIES/COLLECTIONS (Criticism)**

*Moving Image* (Documents of Contemporary Art series), ed. Omar Kholeif (MIT Press, 2015): interview with George Kuchar

*Poetry: The Basics*, ed. Jeffrey Wainwright (Routledge, 2015): from Experiments list.

*John Ashbery in Poetry Criticism*, ed. Mark Silverberg (Gale/Cengage, 2014).

*AS RAZÕES DA VOZ: entrevistas com protagonistas da poesia sonora do século XX*, ed. Enzo Minarelli, EDUEL - Editora da Universidade Estadual de Londrina (Brazil); interview

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*Estimating Emerson An Anthology of Criticism from Carlyle to Cavell*, ed. David LaRocca (Bloomsbury, 2013)

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*A Poet's Sourcebook: Writings about Poetry, from the Ancient World to the Present*, ed. Dawn Potter (Pittsburgh: Autumn House , 2012): from Daniel Benjamin interview from *Chicago Weekly*.

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*Radical Poetics and Secular Jewish Practice*, ed. Daniel Morris and Stephen Paul Miller (Tuscaloosa: University of Alabama Press, 2010).

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*Teaching Modernist Poetry*, ed Peter Middleton and Nicky Marsh (London and New York: Palgrave/Macmillan, 2010)

*The Consequence of Innovation: 21st Century Poetics*, ed. Craig Dworkin (New

York; Roof books, 2008)

*Models*, ed. Emily Abruzzo, Eric Ellingsen, Jonathan D. Solomon (New York: 306090 Books, vol. 11 / Princeton Architectural Press, 2008)

*Introduction to Scholarship in Modern Languages and Literature*, ed. David Nicholls (New York: Modern Language Association, May 2007): "Poetics"

*Literature and Its Writers: An Introduction to Fiction, Poetry and Drama*, ed. Ann Charters and Samuel Charters, 4th and 5th ed. (Bedford/St. Martin's, 2009): "The Difficult Poem"

*Poetry and Pedagogy: The Challenge of the Contemporary*, ed. Joan Retallack and Juliana Spahr (New York: Palgrave, 2006): "The Difficult Poem" and "Creative Wreading: An Introduction"

*Dark Horses: Poets on Lost Poems*, ed. Joy Katz and Kevin Prufer (University of Illinois Press, 2006)

*Contemporary Poetics*, ed. Louis Armand (Evanston, IL: Northwestern University Press, in press, Fall 2006: "How Empty Is My Bread Pudding"

*Seance*, ed. Christine Wertheim and Matias Viegner (Los Angeles: Make Now Press, 2005): "The Art and Practice of the Ordinary"

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*Poésie Américaine: 1950-2000*. ed. Jacques Darras (Brussels: Le Cri Editions of In'Hui 56/57, 2002)

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*M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism*, ed. Susan Bee and Mira Schor (Duke University Press, 2000)

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"Riding's Reason": Introduction to Laura (Riding) Jackson and Schuyler Jackson, *Rational Meaning: Toward a New Foundation of Words* (Charlottesville: University of Virginia Press, 1997)

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Do with It” (expanded)

*Onward: Contemporary Poetry and Poetics*, ed. Peter Baker (New York: Peter Lang Publishing, 1996): “The Parts Are Greater than the Sum of the Whole”

*Experimental–Visual–Concrete: Avant-Garde Poetry Since the 1960s*, ed. David Jackson (Rodopi Press, 1996)  
*Poetry and the Year 2000*, ed. Leslie Davis (Xurban Press)

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*A Suite of Poetic Voices*, ed. Manuel Brito (Santa Brigida, Spain: Kaddle Books, 1994).

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- The Stiffest of the Corpse: An Exquisite Corpse Reader*, ed. Andrei Codrescu (San Francisco: City Lights, 1989)
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- The Line in Postmodern Poetry*, ed. Robert Frank and Henry Sayre (Urbana: University of Illinois Press, 1988)
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- Louis Zukofsky*, ed. Harry Gilonis (London: North and South Press, 1988)
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- Robert Creeley: The Poet's Workshop*, ed. C.F. Terrell (Orono, ME: National Poetry Foundation, 1985)
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- Postmoderna Literatura: Recent Trends in American Criticism*, ed. Peter Carrevetta and Paolo Spedicato (Milan: Bompiani, 1984)
- The L=A=N=G=U=A=G=E Book*, ed. Bruce Andrews and Bernstein (Carbondale: Southern Illinois University Press, 1984)

*Code of Signals*, ed. Michael Palmer (Berkeley: Io, 1983)

*A Critical Assembling*, ed. R. Kostelanitz (Brooklyn: Assembling, 1979)

*A Symposium on Clark Coolidge*, ed. Ron Silliman (Milwaukee: Membrane, 1978)

### **PREFACES, INTRODUCTIONS, &c**

“And autumnstruck we would not hear the song”: A Preface to Thomas McEville's *Arimaspia* (McPhearson, 2014)

"After Word" for *SEASTRUCK* by Heimrad Bäcker, tr. Patrick Greaney (Ugly Ducking Press, 2013)

"Foreword," *Audiobooks, Literature, and Sound Studies*. ed. Matthew Rubery (Routledge, 2011)

"Preface": *Federman's Fictions: Innovation, Theory, and the Holocaust*, ed. Jeffrey DiLeo (State University of New York Press, 2008)

"Preface," Jerome Rothenberg, *Triptych* (New Directions, 2007)

Introduction, *Body of Work* by Maggie O'Sullivan (London: Reality Street Editions, 2007)

"Afterword," *Collected Poems of Robin Blaser* (University of California Press, forthcoming)

“Preface” to Jerome Rothenberg, *Writing Through: Translations and Variations* (Wesleyan Poetry, 2004)

*In Parts*, written for the catalog for *Richard Tuttle, In Parts, 1998-2001*, Institute for Contemporary Arts, University of Pennsylvania, catalog poem in collaboration with Tuttle (2002)

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Introduction, *Prepositions* by Louis Zukofsky (Wesleyan, CT: Wesleyan University Press, 2001)

### TV, FILM, VIDEO

*Incident at Wal-Mart, or, Where's My Daughter* (1999) and *Unmaking Whoopee, Or, The Text is Thus a Gas* (2006), videos by Lara Oddel  
*The Answer* (2003), video by Niels Plenge  
*Something Wonderful May Happen*, film directed by Lars Movin & Niels Plenge on NY School: interview and reading (Copenhagen, 2001)  
*Finding Forrester* (2000), a film by Gus Van Sant; cameo role of Dr. Jack Simon  
*Yellow Pages* TV commercials (1998), directed by Jeff Preiss, with Jon Lovitz  
*A New Life* (1989/1999), video by Henry Hills  
*Plagiarism* (1981), *Radio Adios* (1982), and *Money* (1985), films by Henry Hills

### PERIODICALS (Poetry)

2015

*Boston Review* (April): "Pinky's Rule"; *APR* March/April: "Island of Lost Song"; *London Review of Books*: "S'i Fosse"; *Lungfull*: "Procedures (Jews)," "Why I Am Not an Athiest," "Why I Am Not a Hippie"

2014

*Poetry* (April): "[Me and My Pharaoh](#)"; *Jewish Journal*: "A Theory's Evolution" (Jan.) & "Death Fugue" (May); *N/A*: "They Also Serve Who Wade," "Seldom Splendor," "There was a young lady from New York"; *Boston Review* (March): "[Ides of March](#)"; *Journal of Creative Practice*: "My Father Would be a Yarn Salesman"; *Witness*: "Errata," "Riddle", *Frieze*: "Oopera" (June-Aug. 2014); *Negative Capability* (Mobile, AL): "Passing"; *Unison Active*: "On Election Day" (May 24); *PN Review* 221: "Thank You for Saying Your Welcome" ; *Table Talk*: "Better Off Dead," "Doggone Sane," "Truy Unexceptional," "Turnkey," "Warning"; *Buffalo News*, Sept. 7, 2014 ("Chimera"); *Coldfront* (Sept.): "[Jatte](#)"; *London Review of Books*: "S'i Fosse"; *Equalizer* 2.15: "Girl with a Pail for a Hat"; *Veer Journal* 4 (#56), for Will Rowe: "Plan of Action."; *Summerstock* (UK): "Cafe Buffe"; ; *Noon on the Moon*, 12-21-14, Sternberg Press: "Why I Am Not" series (four poems).

2013

*Conjunctions*: "Elfking," "As If by Moonlight" and from *Duplexities*: "I'm no more

here..." and "If anything ..."; *Double Room*, issue ed. Tan Lin: "I Used To Be a Plastic Bottle", *Golden Handcuffs* Peter Quartermain issue: "You Say Insispit" (#17); *Kulturen und Werte* (Berlin): "Sign Under Test," "How Empty Is My Bread Pudding" "Thank You for Saying Thank You"; [The Battersea Review](#) #2: "Catachresis, My Love," "The Lie of Art"; *Manor House Quarterly*: "H Marks the Spot"; [Plume](#) #20: "Armed Stasis"; *Mandorla*: "And Quiet Flows the Soane," "Double Blind," "Spring," and "Why I am Not a Hippie"; *Poetry Daily*: "Pompei"; *American Poet* (Acad. of Am. Poets): "Sea Drift" (vol. 44, Spring) *Ex.it: Materiali fuori contesto*. ed. Marco Giovenale, et. al.; *Art in America*, June/July: from *Duplexities*, *Cordite*: [Catullus 85](#); *Spoila* #5: "Brush Up Your Chaucer"; [OnAndOnScreen](#). Spring: "The Threshold"; [Wave Composition #7](#): "Dim Lands of Peace," "The Wages of Pascal" & "For Real": Wolf: "The Sixties with Apologies"

## 2012

*Hobo Magazine* (Vancouver): "The Moment Is You"; [Joyland Poetry](#): "Evaluation"; *Rampike* (Windsor, Ontario, vol. 21/No.2): "Last Words"; *Plume* #1 & included in *The Plume Anthology of Poetry 2012*: "Fold"; *Virginia Quarterly Review*, special issue ed. David Caplan: "Chimera"; *Sentence*: "Unready, Unwilling, Unable"; *Island* (Tasmania): "Misfortune," "Long Before the Rain"; [Tick Journal](#) #1: "And Aenigma Was His Name, O!"; *The O-G* vol. 5: DVD with "Pinky's Rule" including text of the poem; *lyric@*: "Last Words from 'Sentences My Father Used'"; *Plume*: "Prose" (tr from Bonvicino) & "Armed Stasis"; *Harper's*: "The Jew" (Dec.); Poem-A-Day (Oct. 15) – Academy of American Poets: "High Tide at Race Point"; *Poetry Project Newsletter*: "Catachresis, My Love" (#233, Dec. 2012 / Jan. 2013); *EOAGH*: "Also Rises the Sun" (#8)

## 2011

*Conjunctions* #56: "Recalculating"; *Caliban* on-line #3: "It's Not My Bag," "Sea Drift," "And Quiet Flows the Soane"; *1913: A Journal for Forms*: "Poem Loading," "For [Name Redacted]," "Jatte"; *Jerusalem Review*: "Fold," "Loneliness in Linden," "Saphics," ' Poetry Trading Cards: "And Aegniga ..."; *Half-Circle* #1: "Charon's Boat"; *frequenci.es a collaborative genealogy of spirituality*: "Flawed Design," "Deathbed Conversation," "Observant Jew"; *ArtCritical.Com*: "Before You Go"; *PoetsArtists* #30: 13 short poems, *The Claudius App* # 1: "Autopsychographia"

## 2010

*Blackbox Manifold* #4 (Cambridge Univ.): Hugo tr.; *Golden Handcuffs*: " "To a Begging Redhead"; *International Literary Quarterly*: "Incantation by Laughter"; *Phoebe*: two poems by Regis Bonvicino ("Tattoo" and "Image Impossible"; *Esque*

#1: "Stupid Men, Smart Choices", *Geist*: "You Never Looked So Simulating" (Summer, #77); *Geist* #78/79: 20 Year Retrospective: 9/11 post; *The Capilano Review* (3:12): early poems, *Weekday* #1: "Poems for Rehab" Suzanne Bocanegra recipe issue of *Esopus*: "Recipe for Disasater"; *Critical Quarterly* 52:2: Fold

2009

*E.G. Reader*, ed Michael Ball (Baltimore): "I Can't Believe ...," "The Honor of Virtue"; *Prairie Schooner*: "On Election Day", *Coal Hill Review*: "Be Drunken"; *Oracle* (Unv. Southern Alabama, vol. VII): from *The Subject*; *Wag Revue* #3: "Words Used 5 Times in *Girly Man*"; *if p then q* (UK) & *RealPoetik* (Aug. 30): "The 100 Most Frequent Words in *The Sophist*"; *Blackbox Manifold* (Ambridge Univ.): The recluse, Hugo tr. "Tomorrow, Dawn"

2008

*The Nation* (Feb.): "'All the Whiskey in Heaven"; West Coast Line (Roy Miki Tribute): "You Never Looked So Simulating"; *Conjunctions*:: "Won't You Give Up This Poem to Someone Who Needs It," "Loneliness in Linden," and "Dea%r Fr~ien%d"; Ubu Unpublishable #28: "Letter from Washington," "747 Poem"; *Hotel Amerika*: "Brush Up Your Chaucer"; *Electronic Poetry Review* #8: "You Say Insipid, I say *Inscipsit*," "What makes a Poem a Poem?" and "Up High Down Low Too Slow"; *Poetry*: "Pomepii" and "Two Stones with One Bird"; *Exquisite Corpse*: "Work in Progress"; Harper's (August): "Pompeii", *Shofar*: Four Mandelstam poems tr. with Kevin Platt; *onedit* #12: "Morality"; *Poems & Poetics* (Jerome Rothenberg's blog): Transegmental Drift, The Sixties - with Apologies, Death on a Pale Horse, No Hiding Place; *Fulcrum* 7: "Talk to Me"; *Barrow Street*: "Evaluation"; [Work](#) #10 (Oakland): "Work in Progress," "No Hiding Place," *Cattulus* #85, "Irreconcilable Disrepair," "You Never Looked So Stimulating" in [#10](#)

2007

*Tikkun* (May/June): "Every True Religion Is Bound to Fail"; *Poetry*: "Sad Boy's Sad Boy," and "Design"; *Poetry Daily*: "Thank You," "Didn't We"; *Absent*: "Definitions of Brazil"; *MiPoesis* (David Trinidad issue): "Charmless Vector," "In the Next Issue"; *W13*: "Words Used Five Times in *Giry Man*," "Most Freq. Words in *With Strings*," "Most Freq. Words in *The Sophist*"; *Barrow Street*: "Ku-na-hay," "Open Echo"; *The Cimarron Review*: "Irreconcilable Disrepair", *Brooklyn Rail* (July/Aug.): "Truth Be Told"; *Reconfigurations* #1: "Great Moments in Taches Blanchés"; *Zen Monster* #1: "War Stories" ; *NO: A Journal of the Arts* #6: "The Truth in Pudding"; *Boog City*: "A Long Time till Yesterday";

2006

*Hambone* #18 (Santa Cruz, CA): "The Duck Hunters"; *Atlas* #1 (New Dehli): "Language, Truth and Logic," "Questionnaire," "There's Beauty ..."; *Coconut* 4: "Open Echo" & "Further Color Notes"; DCPoetry Antnology/2005: "Window's End"; *MiPoesias*: "The Twelve Tribes of Lacan"; *Brooklyn Rail* (June) & *Torch* (New York): "Girly Man"; *Cordite* (Australia): "Ku(na)hay"; *Nthposition*: "Theory of Flawed Design"; *Rampike* (Windsor, Ont.: 14:2): *Shaodwtime* synopsis; *Fulcrum Annual* #5: tr. Baudelaire, Apollinaire, Drummond; *Argotist Online*: three poems form *Girly Man* ("Bridges," "Nightmare on Elm." "If then") (UK), *Green Integer Review* #5: "Blue Tile"

2005

*Verse: 25th Anniversary Issue* (Athens, Ga.): "Explicit Version Number Required," "In Particular," "Make It Snappy ..."; *Milk Magazine*, Vol 6: "The Ballad of the Girly Man"; *EOAGH* (#2): "Poem Composed for Jackson Mac Low"; *LA Review*: "Secrets of a Clear Hand"; *Notre Dame Review* #19: Yellow Pages ads; *Chain*: "Likeness"; *Dandelion* (Calgary): "Warrant."; *Shampoo* #24: "In Res Robin"; *Peregrene* (Penn: #1): "Let's Just Say"; *Fulcrum*: "Warble of the ..."; *No* (New York): "How Empty Is My Bread Pudding"; DC Annual: "Window's End"; *Cricket OnLine Review* I:2: "Bricklayer's Arms"

2004

*Brooklyn Rail*: "Self-Help"; *Saint Elizabeth Street* (New York): "Bridges Freeze before Roads"; *Long Shot* (Hoboken): "When Well We Weep"; *Rattapallax* (New York): "The Bricklayer's Arms"; *Vallum* (Montreal): "A une Mendiate Rousse"; *Barrow Street*: "Evening Sail with Prawns", "Blown Wind," and "All Set"; *Modern Poetry Review*: "For Bill Charley Bill on Memorial Day"; 88: *A Journal of Contemporary American Poetry*: "If You Lived Here ..."; *PomPom*: "Pomegranates"; *Dandelion* (Calgary): "Warrant", *Call: Review* (New York): "In Parts"; *OEI* (#s18-21, Stockholm): *Veil*; *Drexel Online Journal*: "Emma 99", "A Poem Is Not a Weapon", "Action Figure"

2003

*Philadelphia Inquirer* (3/31/03): "War Stories"; *Triquarterly*: "Every Lake" (#116, Winter); *Verse* (copublished with *Jacket*): "In Particular"; *Interim*: "Death Fuge (Echo)"; *Hotel Amerika* (#3): from "World on Fire"; *Fulcrum* #2: from "World on Fire"; *Golden Handcuffs* #2, from "World on Fire"; *Van Gogh's Ear* #2: "Should We Let Patients Write Down Their Own Dreams", *Electronic Poetry Review* #5:

“Slap Me Five, Cleo”, *The Canary* #2 (Eugene, OR): "Jacob's Ladder" and "A Poem Is Not a Weapon", *Chain*: “A Test of Poetry” , *The Muse Apprentice Guild*: “... at Dia”; *Golden Handcuffs*: from *World on Fire*, *Fulcrum*: from *World on Fire*, *Dandelion* (#28, vol. 2): “Language, Truth, and Logic”; *Barrow Street* (Winter): “sorrow where there is no pain”.

2002

*Michigan Quarterly Review – Jewish in America*: “Sign Under Test” (Fall: XLI:4); *Green Mountain Review – Comedy in Contemporary American Poetry*: “Warrant” (XV:1&2); *Colorado Review*: “Castor Oil” (Fall); *Teachers & Writers*: “Johnny Cake Hollow” and “Empty Biscuits” (33:4, March/April); *Washington Square*: “Thank You for Saying Thank You” (Spring); *Boog City*: “Comforting Thoughts” (#3, New York); *Performance Research*: “Seven Tableau Vivant” ; *Dandelion*: “Language, Truth, and Logic” (Vancouver); *Trope\_5*: “There’s Beauty”; *The Spook*: June: “In Between”; *nthposition.com*: “Memories”; *Traffic East* (#2: Buffalo): “In Particular”; *Boog* #3: “Comforting Thoughts”; *Can We Have Our Ball Back* #13: “Pocket in the Hole”; *Primary Writing*, Dec.: “Jacob’s Ladder” (Washington, DC);  
As editor: *Swedish Poetry and Poetics: A Gathering*; *boundary 2* - Volume 29, Issue 1

2001

*Notre Dame Review* (#11); *Poetry New Zealand* (#22); “Funny Business” issue, *The Eastvillage* (vol. 11);; *Princeton Library Chronicle*, *Mantis* (Stanford), *Teachers & Writers* (New York), *Slope* , *Drunken Boat*, *aufgabe* #1 (Provincetown), *Arc* (#15: Tel Aviv). *Journal of Literature and Aesthetics* (1:1, Kollam, India)

2000

*boundary 2*, *Sulfur* (45/46), *Salt* (vol. 12), *The Courtland Review* (www.courtlandreview.com), *West Coast Line* (#31 / vol. 34, no. 1), *Agni* (#52), *Boston Review* (25:2), *Fracture* (1), *Conjunctions* (35: *American Poetry: States of the Art*), *Art Issues* (#63, Summer: “Haikucriticism”), *slope* (www.slope.org), “abs TruCt heh GarBagt” CD in *Cabinet* #1.

1999

*New American Writing* (Mill Valley, CA: #17), *Queen Street Quarterly* 3:2 (Toronto), *King Log* (Internet), *Open Letter*, *Hunger Magazine* (#6: Rosendale, NY), *Verse* (16:3/17:1), *Lipstick Eleven* , *Salt Hill* (Syracuse: #7), *the Journal*

(Dublin: #2), "Editor's Picks" *WebDelSol.Com* (Internet), *Barrow Street*, *Dietsche Warande & Belfort* (Aalsemberg, Belgium: #4, August; "An Mosaic" on CD-Rom), *Fracture* (#1), *Harper's* (Oct.), *Kiosk* (Buffalo)

1998

*Fence* (New York: 1:2), *Sulfur*, *Synasethetic* (New York: 4/5), *l'Esprit créateur* (Lexington, KY: Vol. XXXVIII, No. 4), *Passages*, Larry Eigner Issue (ezine), *Hunger Magazine* (Rosendale, NY: I:3), *TOOL* (Albany: 1), *American Letters & Commentary* (NY: 10), *The End* (Sommerville: 1), *Kenning* (#3), *Poetry in Performance* (NY: 26)

1997

*Sulfur* (Ypsilanti: #41), *Verse* (UK/US: 14:2), *Long Shot* #19 (Hoboken), *Bellingham Review* (Bellingham, Wash.: XX:1), *Misc. Project* (Atlanta: #4); *Green Mountains Review: 10th Anniversary: American Poetry at the End of the Millenium* (Johnson, VT: IX:2/X:1); *Cabso* (Quebec), *Radical Poetics* (Stanmore, Middlesex, UK: #1), *Boxkite* (NSW, Australia: #1), *Together* (Sao Paolo), *Jacket* (Internet, #1, Australia), *Salt* (Australia/UK: #10, #11), *Bathos Journal* (#1), *non* (Internet: #1, SF)

1996

*Tinfish* (Honolulu: #2), *boundary 2* (Pittsburgh: Fall, 23:3), *Michigan Quarterly Review* (Ann Arbor: XXXV:4, Fall), *Diacritics* (Ithaca: 26: 3/4), *Chloroform* (Buffalo), *Sulfur* (Ypsilanti: #38 and #39), *The Iowa Review* (Iowa City: 26:2, Sept.), *Colorado Review* (Denver: XXIII:1, Spring), *Big Allis* (New York #8) , *Talisman* (Jersey City: #15), *Private Arts* (Chicago, #10), *Flashpoint* (DC: 1:1), *New American Writing* (Mill Valley, CA: #14), *Chain* (Buffalo: #3), *Salt* (Applecross, W. Australia, #6/7, #8), *Arras* (Rutherford, NJ: #3), *River City* (Memphis: Winter, 16:1), *Capalano Review* (Vancouver: 2:17/18), *Mudfish* (New York), *Valentine* (New York: special edition), *Poetry New York* (#8), *Prosodia: A Journal of the New College Poetics Program* (#6, San Francisco), *First Offence* (UK, #10) , *Parataxis* (UK, #8/9), *Kiosk* (Buffalo: 9), *Little Magazine* (#21b, WWW, Albany), *Political Diction* (DC, issue 1996), *M/E/A/N/I/N/G* (New York: #19/20), *Sulfur* (Ypsilanti: #39)

1995

*The Little Review* (CD-ROM, Albany: Vol. 21.), *Tinfish* (Honolulu: #2), *Hambone* (Santa Cruz, #12), *And* (London: #9), *Lingo* (W. Stockbridge), *Avec* (Pengrove,



CA: #10), *The Baffler* (Chicago: #6), *Ribot* (Los Angeles, #3), *River City* (Memphis: Fall/Winter), *Poetry Project Newsletter* (New York), *New American Writing* (Chicago, #13), *Tongue to Boot* (London: #1), *A Brief Description of the Whole World* (Auckland, NZ: #1), *Sulfur* (Los Angeles: #36), *Rifft* (Buffalo: #3), *99: Turn of the Century Magazine* (New York)

1994

*Sulfur* (Los Angeles: #34), *Conjunctions* 23 (New York): [tr. & note on Albiach](#), *Postmodern Culture* (5:1, Sept.), *I Am a Child* (Buffalo), *Words Worth* (Somerset, UK: #4), *River City* (Memphis: 14:2, Spring), *Object Permanence* (Glasgow: #3), *Kiosk* (Buffalo)

1993

*Avec* (Pengrove, CA: #6), *Rifft* (Buffalo: #1), *Elephant* (Los Angeles: #1), *Common Knowledge* (Dallas: 2:3, Winter), *Mirage/Periodical* (San Francisco), *Object* (New York: #1), *Object Permanence* (Glasgow: #1), *Washington Review* (D.C.: XIX:1, June/July), *Notus* (Ann Arbor), *Situation* (Buffalo: #4), *O.Ars* (Weare, NH), *The World* (New York), *Turbulence* (Hockessin, Del. :#1), *Long News* (Brooklyn), *No Roses Review* (Chicago), *River Styx* (St. Louis: #39), *Wallace Stevens Journal* (Potsdam, NY), *Texture* (Norman, OK)

1992

*Talisman* (Hoboken), *New Madrid*, *Columbia Poetry Review* (Chicago), *Lyric &* (San Francisco), *Uprising* (Buffalo), *Co-Lingua/NRG* (Portland), *O.blek* (Stockbridge, MA), *To* (Philadelphia), *Generator* (Mentor, OH)

1991

*Hambone* (Santa Cruz, #12), *Object Permanence* (Glasgow: #4), *Hot Bird Mfg* (New York), *O.blek* (Stockbridge, MA), *Generator* (Mentor, OH), *Ploughshares* (Boston), *Colorado North Review* (Boulder), *Verse* (UK/US), *Tyonyi* (Sante Fe), *Barscheit* (Vancouver, #2), *Pataphysics* (Melbourne), *Aerial* (Washington, DC), *Uprising* (Buffalo)

1990

*Sulfur* (Ypsilanti: #32), *Big Allis* (New York #3), *Conjunctions* (New York), *Washington Review* (D.C.), *Talisman* (Hoboken), *Verse* (UK/US), *New American Letters and Commentary*, (New York), *Buffalo Broadsides* (Buffalo), *Stele* (New York), *Carrionflower Writ* (Melbourne), *Contemporanea* (New York), *90*

(Buffalo), *World Letter* (Iowa City), *Serie D'Ecriture* (UK), *Screens and Tasted Parallels* (Palo Alto)

1989

*New American Writing* (Chicago), *Conjunctions* (New York), *Object Permanence* (Glasgow: #2), *O.Ars* (Weare, NH), *Talisman* (Hoboken), *O.blek* (Stockbridge, MA), *Archeus* (London), *Epoch* (Ithaca), *Minnesota Review* (Stony Brook), *Screens and Tasted Parallels* (Palo Alto), *Caliban* (Ann Arbor), *American Poetry Review* (Philadelphia), *Generator* (Mentor, Ohio), *American New Writing* (Leland, MI), *Poetry New York*, *Writers and Books* (Rochester), *Oovrah* (New York), *Sulfur* (Los Angeles)

1988

*Poetry Project Newsletter* (New York), *Conjunctions* (New York), *Notus* (Ann Arbor), *Talisman* (Hoboken), *Tyuonyi* (Sante Fe), *Caliban* (Ann Arbor), *Witness* (Farmington Hills, MI), *Rethinking Marxism* (Amherst), *The Newspaper* (Westfield, NJ), *Clown War* (Brooklyn), *Santa Monica Review*

1987

*New American Writing* (Chicago), *Notus* (Ann Arbor), *O.blek*, (Stockbridge, MA), *Temblor* (Los Angeles), *Generator* (Mentor, Ohio), *Central Park* (NY), *First Offence* (London), *Talus* (London), *Raddle Moon* (Vancouver), *Los Angeles Weekly*, *Sulfur* (Los Angeles), *Cheap Review* (New York), *SMARTS Poetry on the Busses* (Santa Monica), *Alternative Press* (Grindstone City, MI),

1986

*Orange Export Ltd.* (Paris), *Notes* (Paris), *Oink* (Chicago), *Archive for New Poetry Newsletter* (San Diego), *Tramen* (San Francisco), *Sink* (San Francisco), *Sulfur* (Los Angeles), *Black Mountain II Review*, *Human Means* (Boulder) (Buffalo), *Post Neo* (Victoria, Australia), *Rampike* (Toronto), *Writing* (Vancouver),

1985

*Sulfur* (Los Angeles), *Poetry Project Newsletter* (New York), *Tyuonyi* (Sante Fe), *Temblor* (Los Angeles), *Tramen* (San Francisco), *Abacus* -- solo issue (Elmwood: CT.), *Mandorla/Minetta Review* (New York), *Southern Humanities Review* (Auburn, AL), *Aphros* (New York), *Gandhabba* (New York), *African Golfer and Popular Poetix and Multiples* (Missoula)

1984

*Private Arts* (Brooklyn), *The World* (New York), *Gandhabba* (New York), *Splash* (New Zealand), *Rampike* (Toronto), *The Brooklyn Review* (Brooklyn), *Writing* (Nelson, BC), *Acts* (San Francisco), *Reality Studios* (London), *Gallery Works* (Bronx), *New Wilderness/Wch Way* (San Diego, Los Angeles, Albany), *Ear* (New York), *Writing* (Vancouver)

1983

*Sulfur* (Los Angeles) #32, *Conjunctions* (New York), *Washington Review* (D.C.), *S.S.W* (Missoula), *Obligatory Hug* (Santa Rosa, CA), *Important Poetry Press* (Santa Cruz), *Hills* (San Francisco, CA), *Boxcar* (Los Angeles), *Issue* (Los Angeles), *Sapiens* (Millburn, NJ), *Parallax* (Auckland, New Zealand), *Wch Way* (Albany and Los Angeles), *African Golfer and Popular Poetix and Multiples* (Missoula), *Los Angeles Weekly*

1982

*The World* (New York), *Oink* (Chicago), *Parallax* (Auckland, New Zealand), *Paris Review* (New York), *Paper Air* (Blue Bell, PA), *Benzene* (New York), *Oink!* (Chicago), *QU* (Oakland), *Credences* (Albany), *African Golfer and Popular Poetix and Multiples* (Missoula), *Assassin* (New York), *Annex* (Ithaca), *The Difficulties* (Kent, OH),

1981

*The Difficulties* (Kent, OH), *Unmuzzled Ox* (New York), *Sun & Moon* (College Park, MD), *This* (San Francisco), *Clown War* (Brooklyn), *Rocky Ledge* (Boulder), *Rawz* (London), *Periodics* (Vancouver), *Poetry Project Newsletter* (New York), *Words Worth* (Somerset, UK: #4)

1980

*The World* (New York), *Benzene* (New York), *Zone* (New York), *This* (San Francisco), *Text* (New York), *Mag City* (New York)

1979

*Sun & Moon* (College Park, MD), *This* (San Francisco), *Out There* (New York), *Lost Paper* (Barrytown, NY), *Ah Noi* (N. Bergen, NJ), *Periodics* (Vancouver), *Trumps* (Barrytown, NY), *Miam* (San Francisco), *Roof* (New York), *Paper Air*

(Blue Bell, PA)

1978

*Reality Studios* (London), *Hills* (San Francisco, CA.), *Sun & Moon* (College Park, MD), *Text* (New York), *DOC(K)S* (Marseilles), *Blank Tape* (Brooklyn), *Shuttle* (Mamaroneck, NY), *Dodgems* (New York), *E Pod* (Baltimore), *Telephone* (New York), *Bezoar* (Gloucester), *Roof* (New York), *Flute* (New York), *Tottel's* (San Francisco), *A Hundred Posters* (Boston and New York and Boulder)

1977

*Poetry Project Newsletter* (New York), *Assembling* (Brooklyn), *City* (New York), *EEL* (D.C.), *Roof* (New York), *La Bas* (College Park, MD), *Flute* (New York), *Shell* (Boston), *A Hundred Posters* (Boston and New York and Boulder), *432 Review* (New York)

1976

*Washington Review* (D.C.: XIX:1, June/July), *Tottel's* (San Francisco), *A Hundred Posters* (Boston and New York and Boulder), *Black Box* (D.C.), *NRG* (Portland)

## **PERIODICALS (Criticism/Essays)**

2014

*Journal of Poetics Research*: Poetry's club-foot: process, faktura, intensification

2013

*Critical Inquiry*, "Disfiguring Abstraction" (Spring)

2012

*PAJ* (Performance Art Journal) 100: on being contemporary; [Jacket2](#): "This Picture Intentionally Left Blank: Rob Fitterman's "Holocaust Museum," Heimrad Backer's "Transcript," Christian Boltanski's "To be a Jew in Paris in 1939," and the documentary poetics of Raul Hilberg; *Espians* #2: "In Unum Pluribus: Toward a More Perfect Invention"

2011

*Harper's*: "Sounding the Word" (March); *Brooklyn Rail*: George Kuchar's Otherworldly Humanity (co-author: Susan Bee); *Jacket 2*: You Can't Evit and Idea: The Poetics of Occupy Wall Street (with Jane Malcolm)

2010

*The Beckett Circle* newsletter (Spring, 33:1): "Answers for Raymond Fedeman"; *Proceedings of the International Conference on the 20th Twentieth-Century American Poetry*, ed. Nie Zhenzhao and Luo Lianggong (Wuhan: Central China Normal University Press: "The Practice of Poetics")

2009

*Poetry*: "Manifest Aversions"; *Parkett* (Winter): "Is Art Criticism 50 Years Behind Poetry?"; *Critical Inquiry*: "Recantorium" (35:2, Winter); *Haper's*: "Recantorium" (Jan.); *Textual Practice*, Volume 23, Issue 6 December: "Making Audio Visible"

2008

*American Literary History*, 20th Anniversary Issue (20:1/2): "Objectivist Blues"; *Textual Practice* (22:2): "Fraud's Phantoms"; "Anything Goes" (on Filreis's *Counter-Revolution of the Word*); *Boston Review* (33:4, July-Aug); "Tonya's Place" -- intro to Tonya Foster, *American Poet* (vol. 35, Fall); *Foreign Literature Studies* (30:1): "Practice of Poetics" (Wuhan, China)

2007

*Brooklyn Rail* (April): Foreword to Jerome Rothenberg's *Triptych*; *Poetry Project Newsletter Robin Blaser "Afterword"* (Jan./Feb.); *Conjunctions*: "The Meandering Yangtze" (on Ashbery)

2006

*Open Letter* (12:8 Spring): "The Poet in the University or the Ends of Sinecure: The Task of Poetics, the Fate of Innovation, and the Aesthetics of Criticism"; *Text 16: An Interdisciplinary Annual of Textual Studies*, ed. W. Speed Hill and Edward M. Burns: "Making Audio Visible"; "Composing Herself (on Barbara Guest), *Bookforum* April/May; "Brooklyn Boy Makes Good" (on Charles Reznikoff), *Brooklyn Rail*, March; "Zukofsky: An Introduction," *Foreign Literature Studies* (28:2, April, Wuhan, China); *Brooklyn Rail*: "Knockin' on Heaven's Door: Bob Dylad and the Adolescent Sublime"

2005

*Milk Magazine* vol. 6: "A Letter to Arkadii Dragomoshchenko"; *The Brooklyn Rail* (May), *Golden Handcuffs*, *Textual Practice*, *American Poet* #28: "Hero of the Local: Robert Creeley and the Persistence of American Poetry"; *Ecopoetics*: "Maggie O'Sullivan's Medleyed Verse"; *Publishers Weekly* (12/19) and *Brooklyn Rail* (Feb.) on Reznikoff's *Collected*; *Rail* piece expands on PW review; on Mac

Low, *Bookforum* Feb/March

2004

On Haroldo de Campos (PSA *Crossroads*, #61, Spring); “Celan’s Folds and Veils”, *Textual Practice*

2003

“The Difficult Poem,” Harper’s (June); *Salt* 15 (“For Claude Royet-Journoud); “Electronic Pies in the Poetry Skies,” *Contexts* (Ireland), “How Empty Is My Bread Pudding” (*Prague Literary Review*; vol. 1 issue 6, December)

2002

“Some of These Daze” (9/11 aftermath): *boundary 2* (29:2, Spring 2002); “Report from Liberty Street”, University of Chicago web site; *Bridge*: “Creeley’s Eye” (2:1); *Sagetrieb*: “Our Celan”; *Theater* (New Haven: 32:2): “Stein’s Legacy in Language”; Hotel Amerika (#1: Ohio University, Athens): Stein Induction Intro.; *Kiosk* (no. 1: Lauterbach and Notley intros); *Salt* 14 / *Jacket* 14 (“Poetry and the Sacred”); *Pen America*: “Conspiracy of Us” (reprint) (#3: New York)

2001

*boundary 2* (28:2): “A Conversation with Geoffrey O’Brien”, *Jacket* 14: “Poetry and the Sacred”; *The Review of Contemporary Fiction*: “A Conversation with David Antin” (Spring, XXI:I); *Chase Park* (Oakland: 1:1); *American Letters & Commentary* (NY: 13): Poetry Plastique introduction; *Geist*: “It’s 8:23 in New York” (Vancouver: Vol. 42, Fall)

1999

Toronto *Globe and Mail* (4/12/99, C1): “Against National Poetry Month as Such”; University of Chicago Press Web Site (4/99): same; *Poetry Project Newsletter* April/May, #174): e-space and utopias; *Shark* (New York: #2): “Speed”, *Dialectical Anthropology* (24: 3&4, Dec.), *Stand* (Leeds, UK: New Series 1:4, Dec.): Zukofsky’s *Prepositons*, “Foreword”.

1998

*l'Esprit créateur* (Lexington, KY: Vol. XXXVIII, No. 4): “Breaking the Translation Curtain”; *American Literary History* (Madison: 10:1): symposium on intellectuals, *Imago* (10:1, Brisbane): dialog with John Kinsella.  
*NOTE: An interview of the editors of Mike & Dale’s Younger Poets (Spring),*

*attributed to me, is a fabrication of the editors.*

1997

*Edinburgh Review* 97 (Scotland), *Chloroform* (Buffalo), *Theater Magazine* 28:1 (New Haven), *The Poetry Project Newsletter* (Dec./Jan. '97-'98, #167), *Daedalus* 126:4 (Cambridge)

1996

*Diacritics* 26: 3/4(Ithaca), *Modernism/modernity* (Chicago: 3:3), *Michigan Quarterly Review* (Ann Arbor: XXXV:4, Fall), *Modern Fiction Studies (MFS)* (West Lafayette, Ind.: 42:3, Fall), *Arachne* (Laurentian University, Ontario: 3:1), *Object Lesson* (Providence #13, Fall), *Collapse* (Vancouver: #2, December), *Reden: Revista Española de Estudios Norteamericanos* (Universidad de Alcalá, Spain: #11, año 7)

1995

*Modernism/modernity* (Chicago: 2:3), *Arizona Quarterly Review* (Tucson: 51:1, Spring), *West Coast Line* (Barnaby, B.C.: 29:2, Fall), *Review of Contemporary Fiction* (XV:3), *The Baffler* (Chicago:#6), *Amerika Studien/American Studies* (Munich: 40:1), *West Coast Line* (Vancouver: #17, 29:2)

1994

*College Literature*, West Chester, PA: #21.2, June), *Witz* (Pengrove, CA), *Common Knowledge* (3:2), *Sulfur* (Ypsilanti: #35, #34), *Conjunctions* (New York: #23), *M/E/A/N/I/N/G* (New York: #s 15 & 16)

1993

*Texture* (Norman, OK), *Sulfur* (Los Angeles), *Open Letter* (London, Ont. and Toronto), *Poetic Briefs Interview Issue* (Buffalo), *American Literary History* (Madison: 5:4, Fall)

1992

*TDR* (New York: Fall v 36 #3 T135), *Harvard Book Review* (Cambridge), *Aerial* (Washington, D.C.), *Sulfur* (Ypsalanti), *Waste Paper* (Denver)

1991

*Open Letter* (London, Ont. and Toronto: 8:1, Fall), *Conjunctions* (New York), *M/E/A/N/I/N/G* (New York: #9), *Poetics Journal* (Berkeley), *Postmodern Culture*

(Sp & Fall), *Sulfur* (Yipsalanti), *Motion Picture* (New York)

1990

*Critical Inquiry* (Chicago), *Notes* (Paris), *Central Park* (New York), *InHouse/Poet's House* (New York), *Nassau Review* (Princeton), *intent* (Buffalo), *Margin* (London), *Sulfur* (Ypsilanti), *M/E/A/N/I/N/G* (New York: #7)

1989

*Aerial* (Washington, D.C.), *M/E/A/N/I/N/G* (New York: #5), *Writing* (Vancouver), *Harper's*: "Wet Verse at The New Yorker" (Nov., New York), *Temblor* (Los Angeles), *Fiction International* (San Diego), *Minnesota Review* (Stony Brook), *The Difficulties* (Kent,OH), *Poetry Project Newsletter* (New York)

1988

*Arts* (New York), *Persona Magazine* (Tucson), *Caliban* (Ypsilanti, MI), *Poetry Project Newsletter* (New York), *Sulfur* (Los Angeles), *M/E/A/N/I/N/G* (New York: #3)

1987

*Sulfur* (Ypsilanti), *Open Letter* (London, Ont. and Toronto: 6:9, Fall), *Socialist Review* (Oakland), *Abacus --solo issue* (Elmwood, CT), *The Difficulties* (Kent, OH)

1986

*boundary 2* (SUNY, Binghamton), *Social Text* (New York), *The Yale Review* (New Haven), *American Poetry* (University of New Mexico, Albuquerque), *Sulfur* (Los Angeles), *M/E/A/N/I/N/G* (New York: #1), *XDREAM* (Boston)

1985

*Southern Humanities Review* (Auburn University, AL), *Ottotole* (San Francisco, CA), *Credences* (SUNY, Buffalo), *Jimmy and Lucy's House of K* (Oakland), *Poetry Project Newsletter* (New York), *Sulfur* (Los Angeles: #32), *Open Letter* (London, Ont. and Toronto), *Ironwood* (Tucson, AZ),

1984

*The Difficulties* (Kent, OH), *Jimmy and Lucy's House of K* (Oakland), *Sagetrieb* (University of Maine, Orono), *Sulfur* (Los Angeles: #32), *Exquisite Corpse* (Baltimore)



1983

*Poetics Journal* (Berkeley), *Sagetrieb* (University of Maine, Orono), *Washington Review* (D.C.), *Sulfur* (Los Angeles: #32), *The Lobby Newsletter* (Cambridge, UK)

1982

*Open Letter* (London, Ont. and Toronto), *The Difficulties* (Kent, OH), *Poetry Project Newsletter* (New York), *Sagetrieb* (University of Maine, Orono), *The Paris Review* (New York), *Wch Way* (Albany and Los Angeles), *Zone* (New York)

1981

*boundary 2* (SUNY, Binghamton), *Reality Studios* (London),  
*L=A=N=G=U=A=G=E* (New York)

1980

*Sun & Moon* (College Park, MD), *Small Press Review* (Paradise, CA),  
*L=A=N=G=U=A=G=E* (New York), *Paper Air* (Blue Bell, PA)

1979

*New Wilderness Letter* (San Diego), *L=A=N=G=U=A=G=E* (New York)

1978

*Open Letter* (London, Ont. and Toronto), *Poetry Project Newsletter* (New York),  
*L=A=N=G=U=A=G=E* (New York), *American Book Review* (New Brunswick, NJ),  
*A Hundred Posters* (Boston)

1977

*Open Letter* (London, Ont. and Toronto), *Poetry Project Newsletter* (New York),  
*Red M* (New York)

1975

*Stations* (Milwaukee)

### **PERIODICALS/Collections (in translation)**

2014

[Sibila interview](#) (includes English)

Interview with Maurizio Medo (Peru), editor of [Transtierros](#) (Spanish tr.)

*Volta (Evening Will Come)* interview/forum, [Portuguese tr., Sibila'](#)  
 "Contradiction turn to rivalry ..." tr. Marco Giovenale, [Gamm](#)  
 "Autobiographical Interview" ("Una entrevista autobiográfica"), tr. Hugo García Manríquez in [Transtierros](#) (2014  
 Interview with Maurizio Medo (Peru), editor of [Transtierros](#) (2014, Spanish tr.)  
 "Das schwierige Gedicht" ("The Difficult Poem"), tr. Marlies Peter, [Signaturen](#) (2014)  
[Schreibheft](#)#82: on Haroldo de Campos ("Thou art translated (knot)")  
[Sie7edesie7e](#) (Spain), tr. Enrique Winter: "Take, Then ...," "Thank You," "Recalculating"  
[Sie7edesie7e](#), tr. Marcos Canteli, "La poesía no es una esencia sino una práctica" (collage de entrevistas)

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Ian Probst, tr. to Russian:

[Geftter.ru](#) (12/21): "Fear of Flipping," "Memories" "Today's Not Opposite Day," "Mr. Matisse in San Diego," "Self-Help," "Why I Don't Mediate," "Every True Religion is Bound to Fall," "On Election Day," "Pompeii," "Why I am not a Buddhist," "Drambuie," "Song of the Wandering Poet," "Me and My Pharaoh"  
[SHO](#) (Kiev, March 6): "A Theory's Evolution"  
[45 Parallel](#) 8 (284) [*The 45 Parallel* 8 (284)]  
 "Force of Feeling," "The Poet from Another Planet," "The Beauty of Brevity, the Bananas of Antibes," "Harsh Light," "Free Turn" (from *Rough Trades*, 1991), "The Boy Soprano," "Your Ad Here," "I Counted Seven," "Peanut Butter and Jellyfish," "Little Orphan Anagram," "This Us Is Only" (from *With Strings*, 2001); "Two Stones with One Bird," "Do not Desensitize," "Later," "And Aenigma Was His Name, O!" "Irreconcilable Disrepair," "Sea Drift," "There Was a Young Woman of White Church," "A Long Time Till Yesterday," "Catullus 85" (From *Recalculating*, 2013), "Fare Thee Well" (From new poems, 2013).  
[Man on Earth](#): "Rowing With One Oar," "Beyond the Valley of the Sophist," "A Flame in Your Heart," "Castor Oil," "Sign Under Test", "Manifest Aversions, Conceptual Conundrums, & Implausibly Deniable Links," "Death on a Pale Horse," "Charon's Boat," "Fare Thee Well." [*Man on Earth*] 5 (2014): 114-125. [Seven arts 12 \(58\)](#): "This Line," "Dear Mr. Fanelli," "Fold," "Blown Wind, Ku(na)hay, The Importance of Being Bob (with "The Source Poem,")", "The Moment Is You, Today Is the Last Day of Your Life 'til Now," "Synchronicity All Over Again," "Trouble Near Me": "Were You There?", "Sometimes It Causes Me to Tremble," "Deep These Wounds & Red," "Trouble Is Near Me," "Before You Go," "In Utopia," "The Lie of Art," "Autobiography of an Ex-Kike," "Fado"

[Minsk School, a literary almanac] 3 (December 4, 2014): "Fold," "DEA%R FR~IEN%D," "All Set," "The Sixties, with Apologies," "Death on a Pale Horse," "If You Say Something, See Something" (From *Recalculating* 2013); "Catachresis, My Love" (From *New Poems*). Print. 434–448.

2013

*Kulturen und Werte* (Berlin): "Thank You for Saying Thank You" (tr. Tobias Amslinger); [Schreibheft #80](#): Verstorium: "Test of Poetry" & "Poem" (from *Shade*) tr. Peter Waterhouse, on Eigner, tr. Julia Dengg, 'Whose He Kidding,' tr. Mirjam Paninski and Miriam Rainerplus, plus interview, "Safe Methods of Business" tr. Norbert Lang, "Thank You for Saying Thank You," tr. Tobias Amslinger, "The Influence of Kinship Patterns" tr. Lang and Mathias Traxler, "Pound and the Poetry of Today," tr. Dennis Buschler-Ulbrich (#80, Feb.)

•

Ian Probststein translations into Russian:

[Netslova](#) 15 August 2013 [Net Word Art]: "The Measure," "In Place of a Preface a Preface," "Sunset Sail," "In a Restless World Like This Is," "Broken English," "Lost in Drowned Bliss," "The Honor of Virtue," "Unready, Unwilling, Unable"

[Oblaka](#) (*Clouds*) (Talin, Estonia) with note by Ian Probststein

[SET ONE](#): From *The Sophist* (1987): Why I Am Not a Christian; from *With Strings* (2001) Total Valor, From Talk Alone You Don't Get a Poem, The Manufacture of Negative Experience, The Smell of Cheap Cigars, It's Always Fair Measure, My God Has an Attitude Problem, In Particular

[SET TWO](#): From *Girly Man* (2005): The Ballad of the Girly Man, Further Color Notes, Questionnaire, Bridges Freeze Before Roads, Fantasy on Nightmare on Elm Street, "And if then..." , Likeness, Slap Me Five Cleo Mark's History.

[SET THREE](#): "All the Whiskey in Heaven" and from *Recalculating* (2013): Loneliness in Linden, Recalculating

•

Dubravka ?uri? tr. into Serbian in [Agon 24 July-Sept](#): "For Love Is Such that If It Is Portrayed It Dies" "Sitgma," "Dysrphahism," "Harbor of Illusions," "Being a Statement on Poetics for the Kootenay School of Writing," "Reading the Tree I," "Beyond the Valley of the Sophist"

2012

*Il Verri* (Milan): "Recantorium" tr. Milli Graffi (Italian); [Periodica del Poesia](#): 4 poems tr. Román Luján (Spanish) ("Gracias por decir gracias," "Cuestionario, cada

lago," "Por qué no medito," "Todo el whiskey del cielo"); two poems from *Shade*, French tr. Martin Richaet in [Poezibao](#) (2012); *Il Manifesto* (Rome) an [interview and article](#) by Daniel Daniele; *Formes Poétiques Contemporaines*, #9 (France), "Semblance" tr. Martin Richaet and montage tr. Vincent Broqua; 4 poems tr. Abigail Lang in [Recours au Poème](#) (July 2012); *Randnummer* – "Whose Language" tr. Norbert Lang (German), "The Dollar Value of Poetry" and "Comedy and the Politics of Poetic Form" tr. Dennis Büscher-Ulbrich (German) in #5: (September); [Kaungkin](#) (Burma): "Thank You for Saying Thank You," tr. Ko Ko Thet (who also tr. "Johnny Cake Hollow"); [Der Hammer](#) (Vienna) "Attack of the Difficult Translations" – 8pg folio. tr. into German Versatorium (Peter Waterhouse et al) ([#60](#), Nov.)

Russian translation by Ian Probststein:

*The Journal of POets [Zhurnal POetov]*: 3 issues:

No. 4 (36) (2012): Susan Bee painting (p. 9), no Bernstein poem

No. 6 (38) (2012): Susan Bee painting (p. 49) no Bernstein poem

No. 9 (41) (2012): "Chimera" and "Whose Language" (p. 20)

[Okno](#) [Window]: "Thank You for Saying Thank you," "Poem," "Verdi and Postmodernism," "Human Abstract" in #10 (November 13)

2011

[Longues files de voitures revenant de la plage](#), tr. Martin Richet, pamphlet, Contrat Maint, Toulouse, [O Globo](#) (Brazil): "Questionnaire" tr. Luiza Franco Moreira (June 25, 2011); "The Italian Border of the Alps" from *Controlling Interests* (and *All the Whiskey in Heaven*) in English and a new German translation by Tobias Amslinger / Norbert Lange / Léonce W. Lupette in [Karawa.Net #003](#); "You Can't Evict and Idea: The Poetics of Occupy Wall Street" in [Jacket2](#); [Tuli & Savu # 62](#) (Finland): *Parsing*

Russian translation by Ian Probststein:

*Journal of Poets* 12 (33, December): "Strike" (14-16)

[Innostrannya Literatura](#) [Foreign Literature]: "War Stories," in #6 (June)

*New Literary Observer (Novie Literaturnoie Obozreniye)* 110 (April): –

["Introductory essay by Probststein,](#)

["Introjective Verse," 11 poems:](#) "The Kiwi Bird in the Kiwi Tree," "How to Disappear," "Gertrude and Ludwig's Bogus Adventure," "Thinking I think I think," "But Pharaoh Did Not Listen to Moses," "The Throat," "Anaffirmation," "Low Regrets," "These Horses Do Not Move Up and Down," "Why We Ask you Not to Touch," and "Make It Snappy & That's Final."

2010

*Polja* #461 Jan./Feb. (Novi Sad, Serbia): "[The Practice of Poetics](#)"; Multiple German tr. of "Catabolism" in [Karawa.Net #1: Hugo Ball issue](#); *New Literary Observer* 105 - (*Novie Literaturnoie Obozreniye*): Dragomochenko tr. of note of Olson's "The Kingfishers"; *Russian Gulliver*, Ian Probst, tr: "Sign Under Test" intro essay early version, "Beyond the Valley of the Sophist," "The Impunity of Garden Flowers," and "Ruminative Ablution"

2009

*Nioque* #5 (Lyon, France): "Recantorium," tr. Abigail Laing; *Revue Grumeaux* #1(France): Close Listening intro, PennSound manifesto; *Vacarme* #49 (Paris, France): "All the Whiskey in Heaven," "The Bricklayer's Arms," "Lost in Drowned Bliss," and "Stranger in Paradise," tr. Abigail Laing

2008

*Tregawott.net*: issue #1, tr into Icelandic, tr. Eirkur rn Nordahl: "The Revenge of the Poetics-Critic"; *Vagant* 3 (Bergen), Norwegian by Audun Lindholm: "Our Americas"; *New* #4, on-line supplement, French tr. Abigail Laing: "Poetry Baliout"; *Parmentier* (The Netherlands) 17:2, June, dossier with Dutch tr., T=A=A=L, ed. Arnoud van Adrichem.

2007

*Contemporary Poetry (Sovremennaiia Poeziia)*, issue 2 (1 June 2007) and issue 3 (1 September 2007): "Artifice of Absorption," tr. into Russian by Patrick Henry, Alexei Parshchikov and Mark Shatunovsky; *Mir* (Paris, France: #1, pub. IKKO), from *Parsing*, tr. Martin Richet; *131.839 slög með bilu* (anthology), tr. Eirkur rn Nordahl (Iceland), pub. Helsinki:: Ntamo: "Thank You for Saying Thank You"; "The Difficult Poem" tr. Romina Freschi, *Plebella* #11, Argentina, August, 2007; "Johnny Cake Hollow" tr. Leevi Lehto & Jörgen Gassilewski & "Breaking the Translation Curtain: The Homophonic Sublime" tr. Sigurd Tenningenin in *nypoesi*1/07; "Introjective Verse" in *Sibila* #12 (Portuguese); *Perché New York*, ed. Luidi Ballerini and Federica Santini (Italy: Edizioni Scitture)

2006

"Professing Sten/Stein Professing" tr. Norwegian by Paal Bjelke Andersen & "A Defence of Poetry, tr Norwegian by Øyvind Berg, in *Nypoesi*; "Beyond the Valley of the Sophist, tr. Dubravka Djuric in *Think Tank* #7-8/May-June (Beograd); "Thank You for Saying Thank You," tr. Regis Bonvicino, *Folio* (Sao Paulo, *Folha*

13 August) and in *Sibila* 11. "Use No Flukes," "War Stories," "Definitions of Brazil," (tr. Bonvicino) & "Our Americas" (tr. Odile Cisneros, *Sibila* 10); Introductory essay by Rita Dahl, tr. Leevi Lehto of "The Throat" in *Saro* (#3-4, Helsinki).

2005

"Thank You for Saying Thank You," "Slap Me Five, Cleo," & "Frequently Unasked Questions," tr. into Dutch by Ton van 't Hof for Poëziepamflet.nl; "In Particular," "Let's Just Say," "Gertrude and Ludwig's Bogus Adventure," & "The Harbor of Illusion," tr. Luigi Ballerini, *Almanacco Odradek* (Italy); Experiments list, *Tuli & Savu* (Helsinki: #3/2005); Interview with Romina Freschi, *plabella* #6 (Buenos Aires); "Riding's Reason," in Laura Riding, *Mindscapes: Poemas*, Selected, translated into Portuguese, and introduced by Rodrigo Garcia Lopes (Sao Paulo : Editora Iluminuras , 2004).

2004

from "Artifice of Absorption" tr. Manuel Brito, in *La Pagina* 58 [XVI:4]; "Solidarity Is the Name" and "Thank You for Saying Thank You": *diwan*, tr. Dubravka Djuric (Bosnia); Interview with Eric Denut, *Musica Falsa* #20 (Paris); selection of *A Poetics* tr. and introduced by Lionel Cuillé, *Formule* (France); from *Artifice of Absorption*, tr. Lionel Cuillé, *Formes Poétiques Contemporaines*, #2 (France); *Apparatur* 10 (Denmark): "Thank You for Saying Thank You," "Let's Just Say," "Every Lake"; *Vinduet* #2 (Oslo) "A Defence of Poetry," tr. translated by Øyvind Berg

2003

Régis Bonvicino interview, *el poeta y su trabajo* (#14: Mexico); "Dear Mr. Fanelli", tr. Jorge Perednik, *Clarín*, Suplementos, Cultura y Nación, June 14 (Buenos Aires); *Nypoese* (Norway): "The Only Utopia Is in a Now," "Virtual Reality", and set of short poems from *Rough Trades*, tr. into Swedish by Jörgen Gassilewski; *Nuovi Argomenti*: "Report from Liberty Street" (Rome, Italy: No. 19 – Quinta Serie - September), *Lotek64*: "Play It Again Pac-Man" (Graz, Austria: Nr. 2, August); *Sibila*: Interview with Régis Bonvicino (#3: Sao Paulo), *Tuli&Savu* (#5: March, Helsinki): "A Test of Poetry"; "Manufacture of Negative Experience," tr. Dubravka Djuric, *ProFeminia* (33/24 Belgrade, received 2005)

2002

*Il Verri* (Milan): "Objectivist Blues," essay tr. Milli Graffi.

2001

*Sibila: Revista de Poesia e Cultura* #0 (Ganja Viana, Cotia, SP, Brazil): from *Parsing*, tr. Régis Bonvincion; *Legenda* #2 (Denmark): "Stray Straws and Straw Men"; *Kulttuurivihkot* (#5 Finland): "At the Reading" 1-3, tr. Leevi Lehto; *sebastião* (Brazil): "Me Transform, O!"; *Nuorivoima* 4-5 (Helsinki): "Mao-Tsung Wore Khakis", "Salute", "Harbor of Illusion"; *Aujourd'hui Poème* #24 (Dec. 2001, Paris): "Of Course" (from *Shade*),

2000

"Reznikoff's Nearness" (excerpts), *if* (Marseille: #16); "Experiments" list, *Chung Wai Literary Monthly*, vol. 29, no. 1 (National Taiwan University)

1999

*je te continue ma lecture: Mélanges pour Claude Royet-Journoud* (Paris: P.O.L., 1999); "Warning—Poetry Area", *Ord&Bild* (Göteborg, Sweden: #1 and #2); "Defence of Poetry" and "Artifice of Absorption", *OEI* (#1, Göteborg); "From and Ongoing Interview", tr. R. Federman, *quaderno* (Nante, France: #4, Automne); "Warning—Poetry Area", *kultura: Review for the Theory and Sociology of Culture and Media* (Beograd: #99); "Introjective Verse", *Nerter*, tr. Johan Amador Bedford (#1, La Laguna, Tenerife); "Pounding Fascism", *obaje* (Yugoslavia), "In the Middle of Modernism", in *Poesis*, tr. Lia Zougrou and Panos Stogianos, issue #13, pp.63-80 (Greece).

\*

Régis Bonvicino, *Me transformo ou O filho de Sêmel* (Sao Paulo: Tigre de Espelho): incorporates CB's homophonic translation of RB's poem

1998

*Cult: Revista Brasileira De Literatura*, "Poetics of the Americas" (Sao Paulo: Ano II, 17), *Ord&Bild*, tr. Jörgen Gassilewski (Göteborg, Sweden: # 1-2), *Monturo*, "Unrepresentative Verse" (Sao Paulo: #2)

1997

*Revista Critica de Ciências Sociais*, tr. Graça Capinha and Maria Irene Ramahlo (Coimbra, Portugal, Feb. 1997, #47), *Ord&Bild*, tr. Jörgen Gassilewski (Göteborg, Sweden: #5)

1996

*Revue Générale de Littérature*, “Introjective Verse” tr. Jean-Paul Auxemary and Pierre Alféri (Paris); *Pro-Femina*, “Professing Stein”, tr. Ana Gorobinski (Beograd); *Gendai-Shisou*, Arakawa/Gins issue (“*revue de la pensée aujourd’hui*”) (Tokyo: vol. 24-10), *Cult* (Sao Paolo: #3, Oct. 1997)

1995

*Xul*, “The Conspiracy of `Us””, tr. Jorge Santiago Perednick (Buenos Aires: #11, Sept.); *Japanese Poetry Review*, tr. Toshi Ishihara; *Contemporary World Literature*, “State of the Art” (Seoul); *Transkatalog*, “Poetics of the Americas” (Novi Sad, Yugoslavia: Broj 2/3, Leto); *Mandorla*, “Dysrhythmism” tr. Ernesto Grosman (Mexico City: #4)

1994

*Le Discours Psychoanalytique* (Paris, #12, Oct.); *Portti*, tr. Leevi Lehto (Tampere, Finland, 4)

1993

*Nuori Voima* (Helsinki), *TXT* (Le Mans, France and Brussels, #31), *Helsingin Sanomat* (Helsinki)

1992

*Vendredi 13* (Paris), *Nuovi Argomenti* (#40 & #43; Milano), *Obaje* (Yugoslavia), *Osvit* (Yugoslavia), *Gradina* (Novi Sad, Yugoslavia)

1991

*Syntaxis* (Spain), *Polja* (Novi Sad, Yugoslavia)

1990

*Republika* (Zagreb), *Quorum* (Zagreb), *Notes* (Paris), *La Pagina* (Tenerife, Canary Islands)

1989

*Revista canaria de estudios ingleses* (Canary Islands), *Delo* (Belgrade), *Digraphe* (Paris), *AGRIPPA/Fifth International Poetry Festival in Tarascon* (Le Reveste-les-Eaux, France)

1987



*Polja* (Novi Sad, Yugoslavia), *Gendaishi Techo* (Tokyo), *ZUK* (Paris), *Poetic Function* (Leningrad)

1985

*Il Cobald* (Genoa, Italy), *Per Approssimazione* (Palermo, Italy)

1984

*Per Approssimazione* (Palermo, Italy)

1981

*Change* (Paris)

## INTERVIEWS

Interview with Natalia Federova in [Cosmanuts Avenue](#), 1:1 (2014)

[Sibila interview](#) (includes English)

Interview with David Wilk, Feb. 2014, for [WritersCast](#) (April 2014)

[Volta \(Eveing Will Come\)](#) forum (2013)

With Stephen Ross in [Wolf](#) (2013)

With Enzo Minarelli on voice and performance, [Cordite #43](#) (2013)

A conversation with Elizaeth Burns on *Recalculating* (Vol. 18 No. 2, summer 2013, #70)

With Natalia Federova, "The School of Language," [Translit #13](#) (May 2013)

"Experimental Poetries in the 21st Century" by Larissa Shmailo at [Drunken Boat](#) (2012)

"[Poetry's club foot: process, faktura, intensification](#)"; interviewed by Penelope Galey-Sacks: *Études anglaises* ([vol. 65 #2, 2012](#); pp. 135 - 148); reprinted in [Journal of Poetics Research, #1](#), 2014.

*PoetsArtists* #30, with Grace Cavaleri (Dec. 2011)

*The Capilano Review* (3:12, 2010): interview with Susan Bee on British Columbia period

Thom Dovan, 2 parts, The Poetry Foundation's Harriet (April 2010)

Alan Gilbert, FSG Poetry blog (April 2010)

[Bomb interview with Jay Sanders](#) (only small part on-line) (Spring 2010)

[Chicago Reader interview with Daniel Benjamin](#) (Feb. 18, 2010)

[12 or 20 Questions from Rob McLennan](#) (2009)

Interview with Nie Zhenzhao, *Convolution: Journal for Critical Experiment*, No. 1 (2011)

Interview with Yubraj Aryal, *The Humanities at Work: International Exchange of Ideas in Aesthetics, Philosophy and Literature* (Kathmandu: Philosophical Society of Nepal, 2008)

Interview by Nie Zhenzhao, *Foreign Literature Studies*, Wuhan, China, Vol. 29, No. 2 April 2007.

Interview with Aryanil Mukherjee, *Kaurab* 105 Feb. 2008; also *Kaurab on-line* A Conversation with Henry Hills (from 1985), *Midway* #1 (2006)

Interview by Romina Freschi, *plabella* #6 (Buenos Aires) (translated into Spanish); English version: *Green Integer Review* #1; repinted, *Healing Matrix* (2006)

Conversation with Solange Rebutzi, *Croniópios* (Brazil, 2006)

Interview with Eric Denut, *Musica Falsa* (Paris) (2004) & in English, *The Argoist Online* and *All About Jewish Theatre* (2005)

*Fulcrum* interview (2005)

Interview with Omar Barada, *Lettres françaises* (Paris) (2004)

Chicago Modern Poetry (on-line) (2004)

“Conversation with Marjorie Perloff”, *Fulcrum* #2 (2003)

“Conversation with David Caplan” (on Prosody), *Antioch Review* 62:1 (Winter, 2003)

*Monitor*, interview with Aleksandar Becanovic, Montenegro (in Montenegrin), *Monitor*, 24 May 2002 (Godina XIII, Broj 605), pp. 44-46

With James Shivers, interviewing Susan Bee and CB on collaborations, *Artkrush* (2002)

With Jeff Hansen, *Rain Taxi*, Vol. 7, No. 1 (2002)

With Régis Bonvincino: *Sibila* #3 (2002: Sao Paulo) and, together with essay and translation, “Sabado”, Sao Paulo, *jornal de tarde*, August 19, 2000, p. 3

“Conversation with Mei-mei Berssenbrugge,” *Conjunctions* (#35, 2000: *American Poetry: States of the Art*)

*Contemporary Literature* interview with Allison Cummings and Rocco Marinaccio (vol. 41, no 1, Spring 2000)

*r e a d . m e*, issue #1, 1999

*The Front Table*, Seminary Co-op Bookstore, February/March 1999

*New York City Poetry Calendar on Close Listening* Feb. 1999 (vol. 23, no. 2)

“What Sharp Ears You Have”: two-part interview, *Writer on Line*, with Dana Luther, 1998

“Pour une critique de l’ordinaire,” *Études Françaises* (University of Guelph, Quebec), 33:2, 1997

“On Poetry, Language, and Teaching: A Conversation with Charles Bernstein“ with Paul Bové, Stephen Heath, Lynn Emmanuel, David Bartholmae, *boundary 2* (23:3;

Fall, 1996)

Conversation with J. Monroe, A. Lauterbach, B. Perelman: *Diacritics* (26: 3/4, 1996)

Neil Gladstone, "20 Questions for Charles Bernstein", *Philadelphia City Paper* (Oct. 24, 1997)

Autobiographical Interview with Loss Glazier: *boundary 2* (23:3; Fall, 1996); *Contemporary Authors Autobiography Series*, Gale Research, 1996; reprinted in *My Way*

Rodrigo Garcia Lopes, *Vozes e Visões: Panorma da Arte e Cultura Norte-Americanas Hoje* (São Paulo: Iluminuras, 1996); also printed in *OccaM: Jornal da Fundação Cultural de Curitiba*, Curitiba (Brazil), #1, May 1996.

Interview with Hannah Möckel-Rieke: *Amerikastudien/American Studies* (Munich: Wilhelm Fink Verlag), vol. 40, 1995, pp. 59-67; reprinted in *My Way*.

Interview with Manuel Brito, *A Suite of Poetic Voices*, ed. Manuel Brito (Santa Brigida, Spain: Kaddle Books, 1994); reprinted in *My Way*.

Interview with Jefferson Hansen: *Poetic Briefs*, 1993

Interview with Scott Fennessey, "M=I=X=I=N=G Genres", *The Book Press* (Ithaca, NY) Vol. 2, No. 2, March 1992

"A Conversation with Henry Hills": *Abacus* #27, 1987

[Interview with Douglas Messerli and CB by Nina Zivancevic](#): *Sagetrieb*, Winter 1984, Vol. 3, No. 3, pp. 63-78.

Interview with Bruce Andrews and CB by Susan Howe, WBAI-FM--Pacifica Radio, NY (1979); printed in *L=A=N=G=U=A=G=E Supp. #3*, 1980

\*

Three Interviews with Tom Beckett, in *Content's Dream, A Poetics, My Way*

## **RADIO APPEARANCES**

"Poetica: Charles Bernstein" on Australian Broadcasting Company (ABC), Radio National on June 12, 2010.

Tre poeter från New York (Tardos, Goldsmith, Bernstein), Swedish Radio (June 2008)

American Public Media, "Weekend America": reading of "Thank You" (April 7), interview

France Culture, with Omar Berrada, "La nuit la poésie," November 1, 2004

BBC Radio 3, "The Verb" with Ian MacMillan, July 12, 2003

Radio Radio, produced by Martin Spinelli (2003)

NPR – "Morning Edition" and "Studio 360", WNYC, "Poet's Voices," produced by Sara Fishko (2003)

NPR – “All Things Considered,” commentary, “Against National Poetry Month as Such”, April 2001

"To the Best of Your Knowledge", Wisconsin Public Radio, April 1995;

September 1996 (Program #96-07-14-C: Uses of Radio)

BBC 3 on Pound (5/26/99)

Radio Reading Project, with Ernesto Grosman, c. 1999

BBC Radio: "Soundwaves", April 1995 and October 1996

### **CORRESPONDENCE**

With Steve McCaffery, 1976-1977, [Line 5](#) (Simon Fraser University, BC: 1985)

### **READINGS (featured readings only)**

1975-1991

Harvard College--Farnsworth Poetry Room, The Poetry Project of St. Mark's Church, The Poetry Center of San Francisco State University, University of California at San Diego, Beyond Baroque Foundation (Venice, CA), The Public Theater of the New York Shakespeare Festival, Temple University, Sonoma State University (CA), Painted Bride Arts Center (Philadelphia), Anthology Film Archive (NY), Corcoran Gallery of Arts (DC), Institute for Arts and Urban Resources at PS 1 (NY), WBAI-FM--Pacifica Radio (NY), KPFT-FM--Pacifica Radio (Houston), 12th International Sound Poetry Festival (NY), Ear Inn (NY), Grand Piano (San Francisco), 80 Langton Street (San Francisco), Droll-Kolbert Gallery (NY), Viridian Gallery (NY), Columbia College (Chicago), Russian River Series at Copperfields (Sebastapol, CA), Desire Productions (Baltimore), 10 Leonard Street (NY), Ithaca Poetry Festival at the Arts Cooperative (NY), El Centro (NY), Greenwich Books (NY), Locale (NY), The Placecenter (NY), City University of New York Graduate Center Auditorium, Folio Books (D.C.), McGlinchey's (Philadelphia), State University of New York at Binghamton, State University of New York at Buffalo, Detroit Institute of the Arts, University of Southern California (Los Angeles), California Institute of Technology (Pasadena), California Institute of the Arts (Los Angeles), The Village Gate (NY), Woodland Pattern Book Center (Milwaukee), Victoria University (Wellington, NZ), University of Auckland (Auckland, NZ), The Glue Pot (Auckland, NZ), The Cable Gallery (NY), Salute at Michael Bennet Gallery (NY), School of the Art Institute of Chicago, The Geraldine R. Dodge Poetry Festival (Waterloo, NJ), State University of New York at Oneonta, Queens College of C.U.N.Y., Canessa Park (San Francisco), Bookworks/Pannikan (San Diego), San Diego State University, Poetry Center of the University of Arizona (Tucson), Writer's Center at S.U.N.Y. at

Albany, Art on the Beach (Creative Time, Hunter's Point, Queens), Pallson's (New York), Brown University (Providence), University of New Mexico (Albuquerque), Eastern Michigan University (Ypsilanti), PEN American Center (NY), Fifth International Festival of Contemporary Poetry (Tarascon, France), New School for Social Research (NY), Spoken on the Tongue--WKCR radio (NY), Kootenay School of Writing (Vancouver, BC); Radiofree Rainforest on Co-op Radio (Vancouver), City University of New York Academy of the Humanities and Sciences/Graduate English Department, ARC at the Museum of Modern Art of the City of Paris, FNAC (Marseille), Red Flannel Reading Series at Central Park Grill (Buffalo), Arts District Bookstore (Tucson), Gallery Lelong (New York), UC-Riverside, Pomander Bookshop (New York), The Living Theater (New York), The University of Rochester, Club Lower Links (Chicago)

## 1991

Ear Inn, The Naropa Institute (Boulder), MilanoPoecia (Milan), Alte Schmeide (Vienna), Serbian Literary Society (Beograd), Novi Sad (Yugoslavia) Public Library, Beograd Public Library, Canterbury Books (Calgary), Birchfield Art Center (Buffalo), EWG Poetry Series at Gallery 101 (Ottawa)

## 1992

Rhode Island School of Design (Providence), Ear Inn (New York), Litterisches Colloquium (Berlin), University of Coimbra International Poetry Festival (Portugal); Books, Books, Books (WBFO, Buffalo), Northeast Modern Language Association (Buffalo), Aerial Benefit at The Poetry Project (New York), Bard College (Annandale), La Libraire Village Voice (Paris); Radical Jewish Culture Festival at the Knitting Factory (New York)

## 1993

The Poetry Center of the 92nd Street Y (New York); Ear Inn (TO magazine benefit); Earwitness/Poet's League of Greater Cleveland at Spaces (Cleveland); University of Manoa / Hawaii Literary Society (Honolulu); University of Laguna (Tenerife, Canary Islands); University of Maine (Orono); (Eigner Tribute at University Art Museum (Berkeley); New Langton Arts (San Francisco); Binghamton Community Poets "Big Horror" series, Amsterdam Tavern (Binghamton); Nordic Poetry Festival (NY)

## 1994

University of Southampton (UK), Subvoicive series and Poets and Writers series

(London), The Academy of American Poets at Alliance Francaise, Miami University of Ohio, Center for Book Arts (Minneapolis), Kootenay School of Writing (Vancouver), Geoff Young Gallery (Gt Barrington, Mass.), University of Virginia (Charlottesville), University of Pennsylvania, Cornell University.

1995

University of California, Berkeley; 20th Century Literature Conference, Keynote Poet, University of Kentucky, Louisville; Stanford University; The Poetry Project of St. Mark's Church, New York; Writer's Center of Indianapolis; UB Literature Society Atmosphere Benefit Reading, Unitarian Church, Buffalo; Yale University, "The End of Language: Experimental, Visual, Concrete Poetry since 1960"; Poets for Choice at Ceres Gallery, New York; Bumbershoot: The Seattle Arts Festival, Featured Performer; University of Chicago ; Museum of Contemporary Art (Chicago)

1996

University of Pittsburgh, University of Wisconsin — Madison, University of New Hampshire (“Assembling Alternatives” conference), Pennsylvania State University, Ear Inn (NYC), Ichor Gallery (NYC), Bridge Books (D.C.), The Poetry Project “Poems for the Millenium” Reading (NYC), Just Buffalo Literary Center, Segue Space (NYC)

1997

University of Western Ontario (London), University of Southern Florida, Posman Books (NYC), Word of Mouth (Waltham, Mass.), DIA Art Foundation (NYC), University of Oregon, Temple Gallery – Temple University, University of South Carolina, Here (NYC), DIA Center for the Arts

1998

Stanford University (Palo Alto, CA), Contemporary Arts Education Project (Los Angeles), University of Oregon (Eugene), Small Press Traffic at New College (San Francisco), University of California – San Diego, University of Alabama, York University (Toronto), position.com (Toronto), Livraria DUAS CIDADES (Sao Paolo), KGB (NY)

1999

Bridge Street Books (DC), 57th Street Books (Chicago), Columbia College (Chicago), The Tucson Poetry Festival, UCSD: Pearce Prize Reading, Postmodern

Piracy Conference (Salem, Ohio), Just Buffalo Literary Center, Poets for Choice/Ceres Gallery (NYC), Walt Whitman Cultural Art Center (Camden), New School Graduate Writing Program (NYC), Notre Dame University, Geoff Young Gallery (Gt Barrington, Mass.), Museum for Franco-American Relations (France)

## 2000

College of William and Mary, Southeast Oklahoma State University, Southern Christian University (Ft. Worth), Writer's Garret (Dallas), The Poetry Project/St. Marks Church (NYC), Butler University, Damien College (Amherst, NY), Goddard College (Plainfield, Vermont), NEMLA Conference (Buffalo), University of Pennsylvania, De Montfort University, UK

## 2001

Harvard University (Woodbery Poetry Room), New York University (The Fales Library), University of Georgia, Double Happiness (NY), Ceres Gallery (NY), "Bad Language"—University of Auckland, NZ (teleconference), Glyptothek museum (Copenhagen), Helsinki arts center, University of Colorado—Denver, University of Denver, Brown University

## 2002

Subvoicive (London), Royal Holloway (UK), LitCity (New Orleans), Berks Poetry Festival (Pennsylvania), Oglethorpe University (Atlanta), University of Southampton (UK), Drawing Center (NYC), New School University, Georgetown University, Cartier Foundation (Paris)

## 2003

The Tower (Havana), Birchfield-Penny Art Center (Buffalo), Segue@Bowery Poetry Club (NY), People's Poetry Gathering (NY), University of Calgary, Arts & Ideas: 8th International Festival of Arts & Ideas (New Haven), University of Virginia, Kelly Writers House (University of Pennsylvania), Prague International Poetry Festival

## 2004

Zinc Bar (New York), Casper Jones (Brooklyn), Green Integer Salon (Los Angeles), Chapman University (Orange, CA), University of Minnesota (Minneapolis), Blake School (Minneapolis), Prague International Poetry Festival, Fifth International Meeting of Poets --University of Coimbra (Portugal), Birbeck College -- London University (UK), Helsinki International Poetry Festival,

Analogous series (Cambridge, Mass.), Pete's Big Salmon (Brooklyn), University of California -- Davis, Mills College (Oakland), Discete Reading Series (Chicago), Notre Dame University, Double Change series at Gallerie Eof (Paris), Seance in Experimental Writing -- Cal Arts (Los Angeles), George Mason Univerity -- Fall for the Book Festival.

## 2005

POG readng series (Tucson), La Tazza (Philadelphia), University of Western Ontario (Frank Davey Poetics conference), Naropa University, Casa Carriego -- Casa de la poesia de la Ciudad de Buenos Aires (with translations by Ernesto Grosman), Cork Interantional Poetry Festival (Ireland), Irish Writers's Centre (Dublin), Ohio Wesleyan

## 2006

Whitney Museum of American Art ("I Love Poets": reading in honor of Richard Tuttle); Smith College; Indiana University of Pennsylvania; Eastern Michigan University; Temple University; Café Engel , Helsinki, *OEI* Reading at Gallery Milliken, Stockholm; Renaissance Society and Poem Present at the University of Chicago; Columbia University; Galapagos: Benefit for *Blatt* (Brooklyn); University of Coimbra (Portugal); Espaço Cultural CPFL (Capinhas, Brazil), Martins Editorio (Sao Paulo), Bridge Street Books (DC), EG (Baltimore)

## 2007

Bienecke Library--Yale, CUE art Foundation (NY), Virginia Commonwealth University, Texas A & M, Segue/Bowery Poietry Club (NYC), Poetry Project at St. Marks Church (NYC), Tazza Reading Series (Providence, RI), New York University McGhee Division, Zinc Bar (NY), Bard College (Ashbery 80th), CHINA: Beijing Language and Culture University, Northwest Normal University (Lanzhou), Sichuan Foreign Studies University (Chongqing), Central China Normal University (Wuhan)

## 2008

Columbia University (NY), New College (Sarasota, FL), Sussex University (UK), Opened at the Old Foundry (London), Weld for OEI Stockholm, Medicine Show (NY), University of Arizona Poetry Center (Tucson), Center for Book Arts (NY), American Academy of Poets / New School, Double Change (Paris), Ecole Normale Superiore (Lyon), University of Southern Alabama (Mobile), Federman 80th at Medaille (Buffalo)Lyceum Theater / Rod Smith event (Alexandria, MD)



2009

Tryplich (NY), MoMA (Futurist Manifesto event), CUNY, Segue / Bowery Poetry Club, Cambridge University Judith E. Wilson reading/lecture (UK), New Reading Series at 20 Grand (Oalkand), Oslo Poetry Festival (Oslo Poesifestival), Copenhagen Writer's Academey

2010

University of Washington (Bothel), Henry Art Gallery (Seattle), Kootenay School of Writing (Vancouver); Interventions Conference Banff Art Center, Performa 09 (at Museum of Chinese in America), Tucson Book Fare, Philadelphia Free Library Book Fare, Zinc Bar (NYC), International Festival of Poets (Coimbra, Portugal), San Francisco State Poetry Center, Schweinfurth Memorial Art Center (Auburn, NY), Bard MFA Program, Sixth Street Synagogue (NY: Jewish Art for the New Millennium: Avant-Garde Poetry and Music), Toronto New School of Writing, University of Iowa Writing Program, Washington College (Delaware), Bridge Street Books (DC), Fall for the Book at George Mason University, Yonsei University (Seoul, Korea) & related reading in Seoul, Dia Art Foundation (New York)

2011

University of Copenhagen, University of California Los Angeles, Boise State University MFA Program, La Maison de la Poésie (Paris), Stockholm/OEI, Poetry Foundation / Chicago Humanities Festival (2011), Central China Normal University, Xiangyang Univerity (China), University of Pennsylvania German dept. "[Un/translatables](#)" conference (read entire *Shadowtime*), the Poetry Project of St. Marks Church (NY)

2012

Alte Schmiede (Vienna), Lyric Kabinett (Munich), Pomona Uninversity, UCSD, Xavier University, University of Louisville, Gallerie Eof (Paris), La passerelle de Marcel (Nantes), SUNY-Buffalo, Sixth Street Synagogue (Radical Culture series), Univeristy of Maine at Orono Poetry of the 1980s conference (keynote), Concordia University (Montreal), Berlin Literature Festival, Lettrétage (Berlin), Lettrétage (Berlin), Ephemeropterae at Thyssen Bornemisza Art Contemporary (Vienna), Portland State University, Hatchett Job at Public Assembly (Brooklyn), Whitney Museum of American Art, Zinc (NYC)

2013

Poetics versus philosophy symposium at Texas A & M University (keynote),

Bridge Street Books, Kelly Writers House, Ear Inn, McNally Jackson Books (NY), Zinc/Segue (NY), Queens Tavern, Queens Museum, Eterniday "Panorama" reading (and curator) at Queen Museum, Museum of Modern Art (Disfiguring Abstraction performance for poetry in the galleries)  
 N.B.: "Carotgraphiies of Flight" -- with Marty Ehrlich jazz/poetry performance at Tribeca Arts Center (NY)

2014

Woodbery Poetry Room, Harvard; Pete's Candy Story (Brooklyn), The Stone (NY), Copula at Wendy's Subway (Brooklyn); Poland, China, Birchfield-Penny Arts Center (Buffalo), Universidad del Desarrollo (Santiago, Chile), [Literaturhaus](#) (Berlin), [Dom Literatry](#) (Lodz), The Stone (with John Zorn as part of Improvisation benefit)

### **TEACHING RESIDENCIES**

Ida Beam Visiting Professor, University of Iowa Writing Program (2010)  
 Visiting Poet, Milton Avery Graduate School of Art, Bard College (1992, 2010)  
 Distinguished Visiting Poet, New York University's Summer Intensive in Creative Writing (McGhee Division) (2007)  
 Poetics Seminars, University of Coimbra, Portugal (2006)  
 "Aversive Identities: The Performance of Poetic Politics", Penn State Summer Seminar in Theory and Culture: Performative Identities: Agents, Bodies, Identities (1996)  
 "Cosmopolitan Workshop", Foundation Royaumont International Summer Program (France, 1995)  
 Visiting Professor, Universidad de la Laguna, Tenerife, Spain (1993)

Visiting Poet, Naropa Institute Poetics Program, Boulder (1991, 2005)  
 Poet-in-Residence, Kootenay School of Writing, Vancouver (1989)  
 Visiting Writer, Graduate Creative Writing Program, Temple University (1988)  
 Writer-in-Residence, Graduate Writing Program, Brown University (1988)  
 Visiting Lecturer, Department of English, University of Auckland, New Zealand (1986)  
 Writing Workshop Leader, The Poetry Project, St. Mark's Church (1980-81)

### **DISSERTATION AND TENURE COMMITTEES**

*(SUNY-Buffalo, unless noted "Penn")*

Dissertation Director:

Chris Alexander, "The logic of earth: Nineteenth-century precursors to the poetics of Robert Duncan" (2008)

Joel Bettridge, "Reading Consequences: Ethics, Belief and the Reader in America's Postwar Avant-Garde." (2002)

Carla Billitteri, "Substantial Logic and Referential Desire: Realism in the Works of Laura (Riding) Jackson, Charles Olson, and Language Writing" (2001)

Eung-Gwi Chung, "How to Form: Exploring Poetry as *Praxis* of Everyday Life, America as Landscape of Language" (2005)

Alicia Cohen, "Seeing Seeing: Vision and Epistemology in the work of Emily Dickinson, Robert Duncan, Jack Spicer and Leslie Scalapino" (2003)

Barbara Cole, "No There There: Gertrude Stein's Poetics of Negation" (2006)

Sarah Dowling, "Remote Intimacies: Multilingualism in Contemporary Poetry" (2012, Penn)

Patrick Durgin, "Indeterminacies and the Poetics of Critical Values" (2004)

Shonni Enelow, "Method Acting and the Limits of Identity in the Mid-century America" (2012, Penn)

Logan Esdale, "Paper Routes: Epistolarity and Modern American Poetry" (2003)

Peter Gizzi, "The Lectures of Jack Spicer, with an introduction and notes" (1996)

Loss Pequeño Glazier: "The Electronic Poetry Center: A Poetics of the Web" (1996)

Jefferson Hansen, "The edge of the local pragmatist aesthetics and objectivist poetry" (1993)

Fred Hertzberg, "Moving materialities: On poetic materiality and translation, with special reference to Gunnar Bjorling's poetry (Finland-Swedish)" (2001)

Bill Howe, "How to Read: or a Collection of Praxical Possibilities" (2002)

Sarah Kerman "Speaking for Americans: Modernist Voices and Political Representation, 1910-1940" (Penn, Comparative Literature, 2010)

Joel Kuszai, "Facing Reality or Utopian Dreaming: Editorial Collectives as Work-Around for the Boredom of the University" (2004)

Jane Malcolm: "Hard Women, Hard Modernism: Gendering Modernist Difficulty" (2009, Penn)

Douglas Manson, "Pre-Poetic Precursors: Blake, Patchen, Nichol and the Materials & Ethics of Verbal-Visual Poetry" (2003)

Steve McCaffery, "Prior to Meaning: The Protosemantic and Poetry" (1997)

Jena Osman: "The Inanimate Animate": Brecht and contemporary poetry (1997)

Mark Peters, "Freewriting and Unfreewriting: Using Innovative Writing To Make New Meanings In Composition" (2002)

Scott Pound, "Textualism: Literary Theory and the Depreciation of Poetry" (2001)

Katie Price "The Tangential Point': Pataphysical Practice in Postwar Poetry" (2014, Penn)

Linda Russo, "Becoming-Poetic: Women, Gender and Poetic Innovation in 'New' American Poetry" (2004)

Rebecca Sheehan, "Totality and the Infinite: Paradoxes of the Visual, Figural and Linguistic" (2008, Penn)

Ken Sherwood , "The Audible Word: Sounding the Range of 20th-Century Poetry" (2000)

Jonathan Skinner, "Language Natures: A Spiral of Essays in Ecopoetics" (2004)

Juliana Spahr: "Re Letter and Read Her: The Reader Centered Text in American

Literature" (1995)

Martin Spinelli: "Communication Technology and Literary Community: From Utopia to Paralogy"(1998)

Eleni Stecopoulos, "Visceral Poetics: Language, Energy, and the Chronic Syndrome of the West" (2004)

Greg Steirer, "'Raise the Black Flag': The Dystopian Aesthetic in 1970s Britain" (Penn, 2010)

Michelle Strizever, "Visible Texture: Artists' Books, 1960-2010" (Penn, English, 2010)

William Tuttle, "The 'Never Resting Mind': The Meditative Mode in Twentieth Century American Poetry [Stein, Stevens, Ashbery]" (1996)

Mark Wallace: "The End of Time: The Gothic Universe in Bowles and Burroughs" (1994)

Ellen Whittier: "Concentrated Ground: The Body as Poetic Playspace in Shakespeare, Byron, Chaplin, and Hugo" (1999)

Elizabeth Willis: "Jael's Hammer: Pre-Raphaelite Vision and the Apocalypse" (1993)

Dissertation Committees:

A. M. Alcott, "1922: Nomadic Ethics and Novelesque Aesthetics" (c. 1998)

Avi Alper, "Practices of the Global Self: Idealism, Transcendentalism, and Buddhist Modernism in the Era of Colonization" (2014, Penn)

Julia Bloch, "Lyric After Epic: Gender and the Postwar Long Poem" (2011, Penn)

Elizabeth Burns, "Around and About Elizabeth Bishop: Subversion and Stance" (1993)

Aliki Caloyeras, "Maternal Modernism: The Politics and Poetics of H.D.'S Birthing

Bodies" (2012)

Thom Donovan, "Sublime responsibilities: Form as ethic" (2009)

Tom Fisher, "Poetry's Forfeiture: The Case of Laura Riding and George Oppen." (2000)

Gayle Fornataro, Beyond utopia: An exploration of gendered textual spaces and political ideals ( 1997)

Kristen Gallagher, "No goal; Or, Potentiality in the Life Writing of Emily Dickinson and Susan Howe" (2004)

Peter Grieco, "Dreams Old and Nascent: Conflict, Continuity, and Change in Working Class Poetry" (1993)

Bruce Holsapple, "The Birth of Imagination: William Carlos Williams" (1991)

Yunte Huang, "The Poetics of Displacement: Ethnology, Translation, and Intertextual Travel in Twentieth Century American Literature" (1999)

Toshiko Ishihara, Ran's notebook and drawing book: Speculations by a Japanese woman on cultural differences (1993)

Benjamin Kahan, "Modern American Celibacies, 1886-1969" (2008, Penn)

Greg Kinzer, "Catalys: Experimental Poetry and the Science" (2006)

Seunghyeok Kweon, "The Typewriter and Modernist Poetry" (2001)

Todd Nothstein, "The Civic Self: The Self Made Man and Citizenship from Franklin to Faulkner" (2004)

Vaclav Paris, "Everyday Epic: Evolution, Sexuality, And Modernist Narrative" (2014, Penn)

Peter Ramos, "Pushing Limits of Language: Ethics and American Literature" (2003)

Kahty Lou Schultz, Melvin Tolson and African-American Modernism (2006, Penn)

Chiaki Sekiguchi, "In Touch with the World: Marianne Moore, Objects, Fantasy, and Fashion" (2003)

Tim Shaner, "Working Form: The Poetics of Writing Work" (2005)

Martha (Marta) Litchfield Werner, "Quires of light. Emily Dickinson: Scenes of reading, surfaces of writing" (1993)

Robert Zamsky, "Keeping Time: Music, Lyric, and Temporality in the Work of Gertrude Stein and Nathaniel Mackey" (2002)

MA Thesis Director, Buffalo: Brent Cunningham, Amy King, Vincent Gregory, Wendy Kramer, Chandler Lewis, Richard Roundy; committee: Terry Cuddy

Outside Reader:

Eugenia Tsai (1994, Columbia University)

Peter Jaeger (1997, University of Western Ontario)

Kent Lewis (1997, University of Victoria)

Ann Vickery (1997, University of Melbourne)

Andrew Mossin (Temple University)

Christian Bök (1998, York University)

Jeff Derksen (2000, University of Calgary)

Christine Stewart (2005, University of British Columbia)

Astrid Lorange (2013, University of Technology, Sydney, Australia)

Nathaniel Farrell (2013, Columbia University)

Tenure and Promotion: University of Pennsylvania, Queens College (CUNY), Cornell University, Ohio State University (Athens and Columbus), University of California – San Diego, SUNY-Albany, Queen's University, Temple University, Pennsylvania State University, University of Sussex, Caius College – Cambridge University, Simon Fraser University, University of London, CCNY (CUNY), University of California – Santa Cruz, University of California – Los Angeles, Mills College, University of Virginia, Florida Atlantic University, University of Georgia--Athens, University of Colorado-Boulder, Miami University of Ohio, University of Wisconsin -- Milwaukee, Brooklyn College (CUNY), Georgetown

University, University of Maine, University of California-Berkeley, University of Nevada -- Las Vegas, University of Arizona -- Tucson, University of Maine -- Orono, Princeton University, University of Chicago, Boston College, Notre Dame, University of California--Santa Barbara, University of Maryland -- College Park, Florida State University, New Jersey Institute of Technology, St. Johns University, Wesleyan University, Simon Fraser University, New York University, SUNY-Buffalo, University of Wisconsin-- Madison, University of Minnesota – Minneapolis, University of Washington —Seattle, Royal Holloway (UK), D'Youville College, University of Windsor, Temple University, Notre Dame, Miami University (Ohio), D'Youville College, among other places

### LECTURES/TALKS/CONFERENCE

"The Patate(e)rical Imagination," Institute for English Studies, University of Lodz:

"The Pitch of Poetry: Moral Perfectionism, Occupy Wall Street, and the Poetics of Holocaust Representation," American Studies Center, University of Warsaw

"The Expanded Field of L=A=N=G=U=A-G=E," Universidad Diego Portales (Santiago, Chile)

Conversation Pontificia Universidad Católica (Valparaiso, Chile)

"The Pataque(e)rical Wager," EPC 20th Anniversary, SUNY-Buffalo, Sept. 11, 2014

"Experience as Experiment," Rutgers, April 10, 2014

Translation, Harvard, April 2014

"Pitch of Poetry," Yale English Department Lecture series (Feb. 27, 2014); seminar on *Recalculating*, Yale Working Group in Contemporary Poetry, Yale (Feb. 28)

Gallery talk on Amy Sillman, ICA Boston (November 2013)

"Disfiguring Abstraction: the sound figures," Museum of Modern Art (NY), part of Kenneth Goldsmith Guerrilla readings series, April 3, 2013

Poetics versus philosophy symposium at Texas A & M University (keynote) (April 2013)

The Pataqu(e)rical Imperative," The Lahey Lecture, Concordia University (Montreal) (Oct. 25, 2012)

"The Pitch of Poetry," Convergence Poetics, University of Washington, Boethel (Sept. 27, 2012)

Poetry and performance, NEH humanities seminar, Amherst College (June 6, 2012)

"The Pitch of Poetry," Poiesis & Techne: Princeton comparative poetics



colloquium, Princeton (May 5)

Poets and Critics seminar on Charles Bernstein, Université Paris Est Créteil (March 22 & 23, 2012)

"The Politics of Poetic Form," Atheneum, Claremont College (2012)

"Johnny Cake Hollow": Seminar, University of Vienna (2012)

"The Present of the Word," Ropes Lecture, University of Cincinnati; and seminar with Kenneth Goldsmith, "Adventures in the Digital Trade: Collecting & Distributing the Unpopular Arts, with Special Reference to the Strange Attractors Ubuweb, PennSound, or How I Learned to Stop Worrying and Embrace the Web, Baby!" (2012)

"After *Tender Buttons*," "The Artist's Institute," New York (2012)

"La poétique, l'écriture de la poésie et l'invention du modernisme," with Dominique Fourcade, at the Grand Palais, Paris, as part of the Stein Family Collection show (2011)

"In Unum Pluribus: Toward a More Perfect Invention CAAP Inaugural Address, Central China Normal University, Wuhan, China (2011)

Central China Normal University: "Artifice of Absorption" bilingual (2011)

Jianhan Univ, Wuhan, China: "Expanded Field of L=A=N=G=U=A=G=E," "The Practice of Poetics"

The Present of the Word at the "Literature in the Expanded Field" Conference, Copenhagen (2011)

Two poetics talks, University of Iowa (2010)

Collaborations, Poets and Artists collaboration conference, University of Caen (France) (2011)

"Your Language, My Ear: Russian-American Poetry at Close Quarters" (Penn State) (2011)

Penn State"

Preliminary pataque(e)rics, Rethinking Poetics, Columbia University (June 11, 2010)

"Attack of the Difficult Poems: Toward a More Perfect Invention (From Poe, Emerson and Dickinson to Stein, Zukofsky, and Creeley & Beyond": Keynote, American Studies Association of Korea (ASAK) 45th Annual International Conference; related lectures at Yonsei, Dongguk, Korea, and Seoul National Universities (2010)

Attack of the Difficult Poems: Close Encounters with Poetics (Say, Do You Have a Poetics?), Toronto New School of Writing (2010)

Secular Jewish Poetics (with Norman Fischer): San Francisco Jewish Community Center and Jewish Meditation Center of Brooklyn (2010)

PennSound: Hearing Voices in Poetry's Coming Digital Present, "Novas Poéticas de Resistência," University of Coimbra (2010)  
 Midrashic Antinomianism and Pataqueerical Inquiry: The Authority of Bent Studies, Tendencies series, CUNY Graduate Center, Tendencies (2010)  
 Audio Ontologies, Simon Fraser (Burnaby, BC) (2010)  
 Attack of the Difficult Poems, University of Washington (Bothel) (2010)  
 Radical Jewish Poetics, MLA Annual Convention (2009)  
 Audio Ontologies, University of Århus (Aarhus), Denmark "Poetry Today: A Seminar on Critical Approaches to and New Tendencies within the Study of Poetry," in conjunction with Verbale Puppeler (Oct. 20-21, 2009)  
 Judith E. Wilson Poetry Lecture, Cambridge University (UK); part of [a conference on the work of Charles Bernstein](#) (2009)  
*Fulcrum* Debate: with Frank Bidart, Lowell, Mass. Poetry Festival (2008)  
 Small Press: A Personal History, Community College of Philadelphia Literary Magazine conference (2008)  
 "Recantorium," Poetry Center, University of Arizona (Tucson)  
 Poetry Rules!: The Concept of Poetry, New College (Sarasota) (2008)  
 "Living in a Digital World," WALTIC Conference (Stockholm) (2008)  
 "Fraud's Phantoms," Keynote, Long Poem Conference, Sussex University (UK) (2008)  
 "Poetics," Southampton  
 "The Meandering Yangtze," John Ashbery 80th birthday celebration, Bard (2007)

Lectures in China July 2007:  
 Beijing Language and Culture University  
 Northwest Normal University (Lanzhou)  
 Xi'an International Studies University  
 Zhejiang University (Hangzhou)  
 Sichuan Foreign Studies University (Chongqing)  
 China Three Gorges University (Yichang)  
 Central China Normal University (Wuhan): American Poetry Conference, keynote  
 \*  
 "Americas: Still in Progress," Texas A&M (2007)  
 "Blogging the Humanities," NEH panel, Virginia Commonwealth University (2007)  
 Ward Phillips Lectures: "The Attack of the Difficult Poems," (three lectures), Notre Dame University (2006)

Poem Present Lecture, University of Chicago (2006)  
 Guest Lecture, Univeristy of Helsinki (2006)  
 Seminário no âmbito do Programa de Doutorado Transdisciplinar  
 FLUC/FEUC/CES "Linguagens, Identidade e Mundialização" [The Task of Poetics,  
 the Fate of Innovation, and the Aesthetics of Criticism] at University of Coimbra,  
 Portugal (2006)  
 "Poets on Poetry": Louis Zukofsky, Academy of American Poets, at NYU (2006)  
 "Wedding the Word and the World," panel, Poetry Society of America / New  
 School (2005)  
 Lincoln Center Festival: panel on *Shadowtime* and Ferneyhough's music;  
 organizer/moderator, panel on Walter Benjamin with Marjorie Perloff, Jean-Michel  
 Rabate (2005)  
 "Objectivist Blues: Scoring Speech in Second Wave Modernist Poetry and Lyrics,"  
 Naropa University (2005)  
 "Poetics of the Americas," Ciclo de Poesia, at La Blanquiada, Buenos Aires (2005)  
 "The Poet in the University or the Ends of Sinecure: The Task of Poetics, the Fate  
 of Innovation, and the Aesthetics of Criticism.," Poetics and Public Culture in  
 Canada: A Conference in Honour of Frank Davey; University of Western Ontario,  
 keynote(2005)  
 "How Empty Is My Bread Pudding," Arizona Quartely Symposium on American  
 Literarture and Culture (2005)  
 "Text-Sounds: A Mini-Conference", Notre Dame University (2004)  
 "Sound Tools for Sound Listening: Poetry's Coming Digital Presence," MLA  
 Annual Convention (2004)  
 On Stevens, MLA Annual Convention (2004)  
 Talk, Seance in Experimental Writing -- Cal Arts (Los Angeles) (2004)  
 "Radical Jewish Culture / Secular Jewish Practice," panel curator, Center for Jewish  
 History, NY (2004)  
 On PennSound, Collation, University of Pennsylvania (2004)  
 "Sound Tools for Sound Listening: Poetry's Coming Digital Present," Keynote,  
 Brunel University Conference on Writing Environments (UK) (2004)  
 "Making Audio Visible", University of California, Santa Barbara (2004)  
 "Poetic Invention's Objectivist Blues: Second Wave Modernism and the Fate of  
 Criticism", University of Virginia (2003)  
 "The Art & Practice of Immemmmmorabililllity in the Coming Digital Present",  
 Performance Poetry Conference, University of Bath Spa (UK) (2003)  
 "This Is Not a Biotext , (K)not!, Alley, Alley Out and Free (Fred Wah conference),  
 University of Calgray (2003)

“Making Audio Visible: The Lessons of Visual Language for the Textualization of Sound”, Society for Textual Scholarship, Plenary, New York (2003)  
 “Poetry's Coming Digital Present: the Audio Archive and the Textualization of Sound”, Bath Spa University, UK, Keynote, “International Conference on the Writing and Practice and Performance Poetry” (2003)  
 “Americas Still in Progress,” UNEAC, Havana (2003); panel, Biblioteca Nacional  
 “The Internet and the Epic,” People’s Poetry Gathering, Poets House, New York (2003)  
 “Objectivist Blues: Scoring Speech in Second Wave Modernist Poetry and Lyrics”, Harvard University Humanities Center, Modernism Seminar (2002), MLA (2002)  
 “Poetic Invention and the Fate of Criticism,” MLA (2002)  
 “Is There a Poem in This Play?: Poetry's Secret Battle to Liberate Theater”, Barnard College Poetry and Performance festival (2002)  
 “Shadowtime”, Opening Program, Humanities and Arts Research Centre, Royal Holloway (UK) (2002)  
 “Electronic Pies in the Poetry Skies”, Wesleyan Humanities Center (2002)  
 “Poetry and Oppositionality”, Georgetown University  
 “Partly Writing”, Dartington College for the Arts (UK) (2002)  
 “Poetic Invention and the Art of Immemorability”, University of Pennsylvania (2001), Columbia University (2002)  
 "The Art of Collaboration", Poetry Society of America, New York (2002)  
 “Writing Lives” conference, New School University (2001)  
 “Stein and Relativity”, Gertrude Stein Symposium, NYU (2002)  
 “Electronic Pies in the Poetry Skies”, CUNY Graduate Center (2001)  
 “Stein’s literary significance”, Gertrude Stein induction in American Poets’ Corner, St. John the Divine Cathedral (2001)  
 Workshop for On-line Poetry Classroom Summer Institute of the Academy of American Poets , New York (2001)  
 Card talk, Copenhagen Kafcaféen  
 Talk with Richard Tuttle, Yale Summer Art Program, Norfolk, Conn. (2001)  
 “The Art of Immemorability”, SUNY-Albany (2001)  
 “Electronic Pies in the Poetry Skies”, E-Poetry 2001 (SUNY-Buffalo)  
 “Poetry and Performance”, “Poetics of the Book”, People’s Poetry Festival, NY (2001)  
 “Book of the Book” panel at MLA (DC), organized and introduced (2000)  
 “Poetry and Performance: Conversation with Steve McCaffery”, De Montfort University, UK (2000)  
 “Reading through Walter Benjamin”, Modernist Studies Association, Univ. of

Philadelphia (2000)  
 “Reviewing Poetry”, Univ. of Penn. (2000)  
 “Poetics Consciousness”, Poets House, NYC (2000)  
 “Poetry and the Performed Word”, Poetry Society of America, NYC (2000)  
 “Popular Culture/Unpopular Poetry” Southeast Texas State University (2000)  
 “Poetics of the Americas”, MLA Annual Convention, Chicago (1999)  
 “The Poetics of Fraud”, MLA Annual Convention, Chicago (1999)  
 “The Past 50 Years of America Poetry,” Keynote, University of Picardy (Amiens, France)  
 “Popular Culture / Unpopular Poetry”, University of Waterloo (1999) and Southeast Oklahoma State (2000). At Waterloo, keynote of “Extra/Ordinary: Popular Delusions: Discourse and the Social”, 1999 LEXIS Graduate Student Conference.  
 “Translation/Trancreation”, Haroldo de Campos celebration, Yale (1999)  
 “Art of Immemorability”, “Globalization of Greek Aesthetics conference”: University of Missouri, St. Louis (1999) and “Beyond Babel”, University of California San Diego (1999)  
 “Talk to Me: Poetry in/as Dialog”, Whitney Museum of American Art at Philip Morris, “Impulsive Behavior” series (1999)  
 Conversation with Lyn Hejinian, “Innovations and Experimentation in Contemporary Women’s Poetry”, Barnard (1999)  
 Panel, “The Future of Poetry Publishing”, Poets House (NYC) (1999)  
 “Collaborations with Susan Bee”, University of Pennsylvania, Book Seminar, Annenberg Special Collections (1999)  
 “American and European Avant Garde Workshop”, U Chicago  
 “Poetry and the Sacred”, Tuscon Poetry Festival (1999)  
 “Between the Lines: The Future of Poetry and the Visual“, Museum of Contemporary Arts, Chicago (1998)  
 “Speed”, Keywords meeting, The Rockefeller Foundation, New York (1998)  
 “Still Unrepresentative Verse”, ABRALIC Congress, Brazil (1998)  
 “The Parts Are Greater than the Sum of the Whole”, University of Oregon and University of Alabama (1998)  
 “Le Gam”, Centre de Poésie & Traductions”, Fondation Royaumont, France (1997)  
 “Unrepresentative Verse”, Keynote panel, Poetry & the Public Sphere, Rutgers University (1997)  
 “Meaning and Nonsense”, Panel on Richard Foreman, Booth Awards, CUNY Graduate Center (1997)  
 “The Academic Profession”, American Academy of Arts and Letters, *Daedalus*,

Cambridge (1997)  
 "Riding's Reason", MLA Annual Convention, 1996  
 "French and American Poetry", panel chair/curator, 10th International Translation Conference, Barnard College (1996)  
 "The Homophonic Sublime: Imploding the Translation Curtain", International Association of Philosophy and Literary, George Mason University (1996)  
 "Respondent", University of New Hampshire "Alternative Poetries" conference (1996)  
 "The Dialectics of Ideology", University of Pittsburgh (1996)  
 "An Hypertext for the Present of Poetry", The Poetry Project (NYC), 1996  
 "S/he Do Standard English in Voices (Knot)", University of Wisconsin, Madison and Penn State (1996)  
 "The Revenge of the Poet-Critic (2)", MLA Annual Convention, Chicago (1995)  
 "Robin at Home", Opening Address, "The Recovery of the Public World", Robin Blaser conference, Vancouver (1995)  
 Radio Interviews/programs: "To the Best of Your Knowledge", Wisconsin Public Radio (1995, 1996); "Soundwaves", BBC (April 1995); "Lyrikmagasineti I USA: Poery is a show me-/business", Swedish Public Radio (P 1 Riks), produced by Jan Olov Ullén (3/17/97)  
 "Warning — Poetry Area: Publics Under Construction", 20th Century Literature Conference, Plenary Panel, University of Louisville (1995)  
 "An Mosaic for Convergence", The Convergence of Science and the Humanities, University at Buffalo (1995)  
 "A Defense of Poetry", 1994 Peter Rushton Lectures in Contemporary Literature, University of Virginia, Charlottesville  
 "The Revenge of the Poetic Critic", The Reinvention of the Poet-Critic, Miami University (Ohio) Institute for Literary History (1994); Stanford University (1995)  
 "Poetries, Communities, Movements", Cornell University (1994)  
 "Questions of History", Writing at the Limits conference, Department of English and the Center for Language and Cultural Theory, University of Southampton (UK) (1994)  
 "The Art Object in an Age of Electronic Technology," symposium, Parsons School of Design, at the New School (1994)  
 "Philosophy within the Limits of Poetry Alone", International Association of Philosophy and Literature, Edmonton (1994)  
 "Art & Language: Rereading the Boundless Book", Minnesota Center for Book Arts, Minneapolis (1994)  
 "Poetics of the Americas", New York University (1994)

"Provisional Institutions: Alternative Presses and Poetic Innovation", MLA Convention, Toronto (1993)  
"Reznikoff's Nearness", "Poets of the 1930s Generation" Conference, University of Maine, Orono (1993)  
"The Local", University of Hawaii at Manoa (1992)  
"Frame Lock", MLA Annual Convention, New York (1992)  
"What's Art Got to Do with It", Keynote, NEMLA Annual Meeting in Buffalo (1992)  
Respondant, "The Disappearing Pheasant: Italian Poetry Today," Casa Italiana, NYU (1991)  
Panel, "The Space of Poetry", Cooper Union, NY (1991)  
"A Poetics", Transparency Machine Series, Ottawa (1991)  
"Intervening the Text" symposium, University of Calgary (1991)  
"Second War and Postmodern Memory", New School for Social Research and MLA Annual Convention (1990)  
"Visual Language", MLA Annual Convention (1990)  
"The State of American Poetry", PEN American Center (NY) (1990)  
"The State of The Art", Poetry Project Symposium (NY) (1990)  
"Optimism, Comedy & The Politics of Poetics", Chax Press Book Residency, Tucson (1990)  
"Reznikoff", Centre Littéraire, Fondation Royaumont (France, 1989); part of a two-week French tour for "An Office on the Atlantic"; also presented at Poets House (New York, 1990)  
"Professing Stein, Stein Professing", MLA Convention (Washington, DC: 1989); Poetry Project's "Stein Saturday" (NY: 1989)  
"Tripletalk", SUNY Buffalo (1989)  
"Words, Money, Imagination", Rethinking Marxism Conference (Amherst: 1989)  
"Optimism and Critical Excess (Process)", Kootenay School of Writing (Vancouver, 1989)  
Summary Address, Radical Poetics/Critical Address, SUNY Buffalo (1988)  
"Comedy and the Poetics of Political Form", New School (1988)  
"Absorption, Repellence, and Poetic Excess", Magritte Sessions, Tucson, AZ (1988)  
"Performing Language", SUNY Binghamton Performance Conf. (1988)  
"What Is Poetics?", Brown University (1988), Temple Univ. (1988)  
"Poetry and Liberation", moderator, Poetry Project of St. Mark's Church 1988 Symposium  
"The Value of Sulfur", PEN American Center, NY (1988)

"In the Middle of Modernism, in the Middle of Capitalism, on the Outskirts of New York",  
Socialist Scholars Conference, NY (1987);  
"Poetry and Postmoderism", Poetry Project 20th Year Symposium, NY (1987)  
"The Newer American Poetry", PEN American Center, NY (1986)  
"Interpretation, Translation, Performance", University of Minnesota, Minneapolis (1986)  
"Poetry and the Peripheries", Australian and New Zealand American Studies Biennial Conference, University of Auckland (1986)  
"Words and Pictures", Art History Dept., Univ. of Auckland (1986); Barnard College, NY (1986)  
"Language Politics", SUNY-Oneonta (1986); Creative Writing Program, Columbia University, NY (1986)  
"Fin de Siecle: Theirs and Ours," MLA Annual Convention, Chicago (1985)  
"Pound and the Poetry of Today", Yale University Pound Centennial (1985)  
"L=A=N=G=U=A=G=E", SUNY Buffalo [Gray Chair] (1985)  
"Artifice and Absorption," New Poetics Colloquium, Kootenay School of Writing, Vancouver (1985)  
"Pound and Fascism" ("Pounding Fascism"), Modern Language Association Annual Convention, Washington, DC (1984)  
"Living Tissue/Dead Ideas", The Humanities Institute, U.C. Berkeley (1984)  
"What Is a Poet?", 11th Alabama Symposium on English and American Literature, University of Alabama (1984)  
"Part to Whole: The Poetics of the Long Poem", Long Poem Conference, York University, Toronto (1983)  
"Poets Centennial Tribute to W. C. Williams" ("The Academy in Peril: Wilam Carlos Williams Meets the MLA"), Modern Language Association Annual Convention, New York (1983)  
Writer-in-Residence, 80 Langton Street, San Francisco (1983)  
Participant, "The Humanities and the Moving Image Media" ("Play It Again, Pac-Man"), Astoria Motion Picture and Television Foundation (1983)  
"Image Talks" ("Living Tissue / Dead Ideas"), Collective for Living Cinema, New York (1982)  
"Politics and Language," The Institute for Policy Studies, DC (1982)  
"Poetry and Philosophy," The Poetry Project (1981) and Queens College of C.U.N.Y. (1981)  
Respondent, "The Favorite Malice: Italian Contemporary Poetry", New York University (1979)



## COLLECTIONS

Ruth and Marvin Sackner Archive of Visual and Concrete Poetry

## EXHIBITIONS

"Non-Text: An Exhibition of Text as Image," Eastern Michigan U and Eastern Illinois U (2013/14)

Shreiner-Concord Cemetery, Lancaster PA, grave of Thaddeus Stevens: "Not on My Watch" (2011)

"Au Plaisir du Livre," Collectif Génération artists books show, Librairie Auguste Blaizot, Paris (2011)

"Between Language and Form," Yale University Art Gallery, 2002

"Poetry Plastique", Marianne Boesky Gallery, New York, Feb. 2001

"The Next Word", curated by Johanna Drucker, Neuberger Museum of Art, September 20, 1998 to January 31, 1999

A Secret Location of the Lower East Side: Adventures in Writing 1960-1980 (Berg Collection, New York Public Library)

PoArtics (NY: BACA, 1987)

Works in Concrete (New York: Pompeii Gallery, 1984)

Destination Paris (Paris: Lara Vincy Gallery, 1979)

With Words (Mercato Del Salle, Milan, 1979)

## CRITICAL RESPONSES

### Dissertations

- Åsa Arketeg, *An Aesthetics of Reistance: The Open-Ended Practive of Language Writing*. Upsala University, 2007
- Mark Cantrell, *Poetical investigations: Philosophical thought as enactive process in twentieth-century American experimental poetry (Gertrude Stein, John Cage, Joan Retallack, Charles Bernstein)*, University of Michigan, 2005
- Ronald E. Day, "Beyond Epistemology's "Thesis of the Precedence of Method": Language Writing As Postmodernism," Ph.D. thesis, SUNY-Binghamton (1990)

- Carlos Gallego. "The (post) modern spectacle: A study in ideological fantasy and 20th century American culture" (Wallace Stevens, Charles Bernstein), Stanford, 2003.
- Daniel Thomas Glass, "Politaxis: Cognitive Maps of New York City in Grandmaster Flash and Charles Bernstein," ch. 3 in *Total Noise: Language Poetry, Hip-Hop, and Urban Collapse*, UC-Irvine, c. 2010
- Ursula Göricke: "[Poetry as Epistemological Inquiry: Reading Bernstein Reading Cavell Reading Wittgenstein](#)", Rheinisch-Westfälischen Technischen Hochschule, Aachen, Germany, 2003
- Megan Jewell, *A Poetics of Scholarly Inquiry: Susan Howe, Charles Bernstein, and Rachel Blau DuPlessis* (Dusquesne University, PhD Dissertation, 2006
- Stefan Mönke, "Charles Bernstein's Response to the Postmodern Condition," Faculdade de Letras de Universidae de Coimbra, May 2011 (MA Thesis): [link to pdf](#)
- Matthew Richardson, "Rhetorical Hybridity: Ashbery, Bernstein and the Poetics of Citation," Ohio State, 2001
- Nandini Ramesh Sanka, "[Poetics of Difficulty in Postmodern Poetry](#)," Cornell, 2012.
- James Shivers, "Charles Bernstein: American Innovator," Université de Lausanne, Switzerland, 2002
- Paul Stephens, *Beyond the creative/critical divide: The metapoetics of innovative American writing* (Ph.D. dissertation, Columbia University, 2005)
- William Walsh, "Not Measured in Numbers': Politics, Audience, and Language Poetry's Utopianisms" in *Loose Talk and Literary History: Language Poetry, New Formalism, and the Construction of Taste in Contemporary American Poetry*, Ph.D. dissertation, Miami University (Ohio), 1994; extended discussion of "Kiwi Bird in Kiwi Tree"
- Mehdi Abasi Zohan, "Postmodern Trends in Bernstein's and [Reza] Baraheni's Poetics and Poetry: A Comparative Reading," M.A. thesis, Islamic Azad University, Karaj, Iran

***The Salt Companion to Charles Bernstein*, ed. William Allegrezza (Salt Publishing, 2012)**

Caroline Bergvall, "Charles Bernstein or an Insistence to Communicate"

Tim Peterson, "Either You're With Us And Against Us: Charles Bernstein's Girly Man, 9–11, and the Brechtian Figure of the Reader"

Michael Eng, "The Metaphysical Mouth and the Asylum of the Everyday: Charles

Bernstein and Contemporary Continental Philosophy of Language”  
 Kimberly Lamm, “Girly Men Ballads: (Il) Legible Identities in Charles Bernstein  
 And Gertrude Stein”  
 Steven Salmoni, “Spectres of Benjamin”: (Re)Presentation And (Re) Semblance in  
 Charles Bernstein’s *Shadowtime*  
 Megan Swihart Jewell, "Taking on The Official Voice: Charles Bernstein’s Poetic  
 Sophistry and Post-Process Writing Pedagogy”  
 Paul Stephens, “Beyond The Valley of *The Sophist*: Charles Bernstein, Irony, and  
 Solidarity”  
 Jason Lagapa, “To Think Figuratively, Tropically: Charles Bernstein’s Post-9/11  
 Grammar And Pragmatist Lessons in the Age of Baudrillard”  
 Peter Monacell, “Charles Bernstein’s Anti-Suburban Poetry”  
 Carlos Gallego, “From A Philosophy Of Poetry To Poetry As Philosophy: The  
 Dialectical Poetics of Charles Bernstein”  
 Michael Angelo Tata, “Content’s Profusion: Noise, Interruption And Reverse  
 Peristalsis in the Poetics of Charles Bernstein”  
 Kristen Gallagher, “Charles Bernstein In Buffalo 1999–2004”  
 Thomas Fink, “Charles Bernstein’s Catalogue Poetry”  
 Allen Fisher, “Readdressing Constructivism and Conceptual Art: Aspects of Work  
 Factured”  
 James Shivers, “Visual Strategies: A Line, A Verse, Something On Paper”  
 Michael S. Hennessey, “A Life, Spliced: On the Early Tapeworks of Charles  
 Bernstein”

### Articles/Chapters

Albena Lutzkanova-Vassileva, *The Testimonies of Russian and American  
 Postmodern Poetry: Reference, Trauma, and History* (Bloomsbury, 2014)

Cao Shanke and Ma Jian, "Coigto Ergo Sum": Understanding Bernstein's Poetry  
 through Cartesian Perspective," *International Journal of Poetry and Poetics* (vol. 1,  
 issue 1, Nov. 2014)

Yang Liu and Yi Diandian, "Defamiliarization in *Selected Poems of Charles  
 Bernstein*," *Foreign Literary Studies* 36:4 (Wuhan, China, 2014)

Brian Brodeur on "Johnny Cake Hollow" in *Best American Poetry*: [part 1](#) (8/14),  
[part 2](#) (8/14)

David Kaufmann, "Two or Three Things I Know About Charles Bernstein" in [Shofar 32:2](#) (2014)

Stephen Paul Miller, "Articulating a Radical and Secular Jewish Poetics: Walter Benjamin, Charles Bernstein and the Weak Messiah as Girly Man," in *Reading the Difficulties: Dialogs with Contemporary American Innovative Poetry*, ed. Thomas Fink and Judith Halden-Sullivan (Tuscaloosa: University of Alabama Press, 2014)

Matthew Menachem Feuer, "On Theatricality" and Doing Poetic Stand-Up," [Schlemiel Theory](#) (May 16, 2014)

Al Filreis, "Anti-ordination in the visualization of the poem's sound Bernstein chants 73 through 75 in '1 to 100' (1969)" in [Jacket 2](#) (Feb. 2014)

Anne LeBaron, on composing "Breathtails," published with the libretto, *Current Musicology*, No. 95 (Spring 2013): [pdf](#)

Gearld Bruns, *What Are Poets For?: Studies in Contemporary Poetry and Poetics*: "Should Poetry Be Ethical or Otherwise?," University of Iowa Press (2011): [pdf](#); originally published in *SubStance*, issue 120 (Volume 38, Number 3), 2009

[Brian Kim Stefans intro](#) at UCLA, May 2011 (Arras.net)

Romana Huk, on *Girly Man* in ballad chapter in *Blackwell Companion to Poetic Genres* (2011)

Robert Sheppard, "Charles Bernstein, Allen Fisher and the poetic thinking that results" (on "Artifice of Absorption" and *Necessary Business*), [Pages](#), 2013.

Tom Fisher, "Making Sense: Jacques Rancière and the Language Poets," *Journal of Modern Literature* Volume 36, Number 2, Winter 2013

Robert Zamsky, "Ezra Pound and Charles Bernstein: Opera, Poetics, and the Fate of Humanism," in *Texas Studies in Language and Literature* (55:1; 2013)

William Alegrezza, "[Charles Bernstein's Disruptive Praxis](#)," presented at the Poetry & Revolution conference at Birbeck, UK, May 2012

Jacob Edmond, "Charles Bernstein and Broken English" in *A Common*

*Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Contemporary Literature* (Fordham University Press, 2012).

David Micah Greenberg, "When This Becomes That," [Boston Review](#), July/August 2011: responses to this article by Bernstein, Perloff, Susan Stewart and others: [March 7, 2012](#)

Manuel Brito, "Interactions Of Practice And Theory In Charles Bernstein's "Artifice Of Absorption: Trancendentalist Accessibility and Challenge," [Graat on-line issue 8](#), August 2010

Marjorie Perloff, "Writing through Walter Benjamin: Charles Bernstein's 'Poem Including History'" [on *Shadowtime*], in *Unoriginal Genius* (University of Chicago Press, 2010); earlier version in *Poetics Today* 30:4 (2009).

Cambridge University (UK): [a conference on the work of Charles Bernstein](#) (2009)

Ming-Qian Ma, "From Innovation to Renovation: Formal Practice and the Politics of Absorption in American Language Poetry" (*Formes Poerique Contemporarine [FPC]* 7, 2010): [PDF](#)

Marjorie Perloff, Leevi Lehto, and Nie Zhenzhao in *Proceedings of the International Conference on the 20th Twentieth-Century American Poetry*, ed. Nie Zhenzhao and Luo Liangong (Wuhan: Central China Normal University Press, 2010)

Timothy Morton, "[Ecology as Text, Text as Ecology](#)," *The Oxford Literary Review* 32.1, pp. 1-17 (2010). Isabelle Alfandary on "Recantorium," *Revue Française d'Etude Américaine*, No. 121, Fall 2009 (in French): [pdf](#)

Alan Golding, "Charles Bernstein and Professional Avant-Gardism" (*Talisman*, 36/37, 2008/2009)

Heinz Ickstadt, "Verbal Abstraction and the Democratic Promise of Natural Speech: Tensions and Temptations in Contemporary American Poetry" in *Another Language: Poetic Experiments in Britain and North America*, ed. Kornelia Freitag and Katharina Vester (Berlin: Lit Verlag, 2008)

Nerys Williams, *Reading Error: The Lyric and Contemporary Poetry* (Oxford: Peter Lang, 2007): Two chaps.: "Language Writing and the Lyric Error, Malapropisms, 'Ideolects' and 'Knowing' a Language in Charles Bernstein's *Dark City* and *Rough Trades*" and " Whose Language: Charles Bernstein Reading Cavell, Reading Wittgenstein"

Joel Bettridge, [Charles Bernstein's Shadowtime and Faithful Interpretation.](#) *Textual Practice* 21(4): 737–760 (2007); collected in *Reading as Belief: Language Writing, Poetics, Faith* (New York: Palgrave, 2009)

Leevi Lehto, ["In the Un-American Tree: The L=A=N=G=U=A=G=E Poetries and Their Aftermath, with a Special Reference to Charles Bernstein Translated."](#) presented at the Wuhan American poetry conference (2007)

Michael Hennessey on "From Text to Tongue to Tape: Notes on Charles Bernstein's '1–100'" in "On Discreteness: Event and Sound in Poetry," special issue of *ESC/ English Studies in Canada* 33:4 (Dec. 2007) (available via Project Muse).

Hélène Aji, "'Writing (as) (and) thinking'": Charles Bernstein's Work in 'Language' in [Etudes Anglaises](#) (Volume 59 –2006/3)

Jerome McGann, *The Point Is to Change It: Poetry and Criticism in the Continuing Present* (Tuscaloosa: University of Alabama Press, 2007) cf.: Ch. 6, "[Private Enigmas and Critical Functions](#), with Special Thanks to the Poetry of Charles Bernstein (written 1990-1991)"; Appendix to Chapter 6: "The Simply" (written 1991); ch.7: "[From Sight to Shenandoah](#)" (written 1996)

Leevi Lehto, "Against the idea of Poetry," *Foreign Literary Studies*, Wuhan, China, Vol. 29, No. 2 April 2007 (English tr. of Lehto's preface to *Runouden puolustus. Esseit ja runoja kahdelta vuosituhannelta*)

Jerome McGann, *The Scholar's Art: Literary Studies in a Managed World* (University of Chicago Press, 2006)

Lin Yupeng, "Poetics of Charles Bernstein and American Language Poetry" [in Chinese], *Foreign Literary Studies* (c. 2006)

Paul Stephens, "The Poet-Critic vs the Poetritic: Toward a Metapoetics of Innovative American Writing" PhD dissertation, Columbia University, c. 2006

W. B. Worthen, *Print and the Poetics of Modern Drama* (Cambridge University Press, 2005): chap. 3:iii, "Lines of Subjection: Language writing, poetry, and performance"

Logan Esdale, *The Greenwood Encyclopedia of American Poetry* (2005)

Ben Friedlander, on *Dark City*, &c. in *Simulcast* (Tucaloosa: U of Alabama Press, 2004)

Susan Schultz, "Of Time and Charles Bernstein's Lines: A Poetics of Fashion Statements", *Jacket* 14 (2001); also chapter in *Poetics of Impasse* (University of Alabama Press, 2004)

Javant Biarujia, "Charles Bernstein: Creating a Disturbance", *Boxkite #3* (Australia, 2004)

Henry Sussmann, "Prolegema to any Present and Future Language Poetry," in *The Task of the Critic: Poetics, Philosophy, Religion* (2005); also: *MLN* 118.5 (2003)

Pierre Joris, *Rough Trades*, *American Book Review* (Feb./March 1993), also in *A Nomad Poetics* (Middletown, Conn.: Wesleyan University Press, 2003)

[Garrett Caples, "A Consumer Guide to Charles Bernstein"](#), *Tin Lustre Mobile* (web; 2003)

Dubravka Djuric, chapter on work overall in *Jezi, Poexija, Postmodernizam* (Beograd: Oktoih, 2002)

Susan Vanderborg, "'A Writing of Absolute Necessity': Charles Bernstein's Language Paratexts", Chapter V of PhD dissertation (Stamford, 1996); revised and published as "'The Constitution of Public Space': Charles Bernstein's Language Paratexts" in *Paratextual Communities: American Avant Garde Poetics since 1950* (Carbondale: Southern Illinois University Press, 2001)

Seungnam Jeong, "The Repossession of the Word: Charles Bernstein's Poetics and Politics", *English Language and Literature [Journal of the English Language and Literature Association of Korea, Seoul]*, Vol. 46. No. 4 (2000) 1111-1128

Paul Quinn, "Bernstein's Republics: The Horizon of Language", *PN Review* 136, Nov.-Dec. 2000, 27:2 (2000)

William Gillespie, "Is Charles Bernstein a Political Poet?", *ebr* 11  
<<http://www.altx.com/ebr/reviews/rev11/gillespie/index.htm>> c. 2000

Mike Kelleher, "Charles Bernstein in the 20th Century, A Brief Revue of Poetic Values" on "Today's Not Opposite Day", *The Transcendental Friend* (#11, 9/99): <http://www.morningred.com/friend/1999/09/pages/review.html>

Robert Sheppard, "The Poetics of Poetics: Charles Bernstein, Allen Fisher and 'the poetic thinking that results'. *Symbiosis: A Journal of Anglo-American Literary Relations*, 3.1, April 1999 (College of St. Marks and St John, Plymouth, UK)

Antoine Cazé, "Form as Freedom in the Poetry of the L=A=N=G=U=A=G=E Group" (on "Dysraphism"), in *Freedom and Form: Essays in Contemporary American Poetry*, ed. Esther Giger and Agnieszka Salska (Lodz: Wydawnictwo Uniwersytetu Lodzkiego, 1998)

Paul Auster, "Twenty-five Sentences Containing the Words *Charles Bernstein*", *Why Write?* (Providence: Burning Deck, 1996)

Hank Lazer, "Charles Bernstein's *Dark City*: Polis, Policy, and the Policing of Poetry", *American Poetry Review*, Sept./Oct. 1995, 24:5; also in *Opposing Poetics* (Northwest Univ. Press, 1996), vol 2, pp. 123-146.

Bob Perelman, "Error and Power: The Poetry of Charles Bernstein and Edward Kamu Brathwaite, MLA Annual Convention (1992); *American Literary History* (1994); rpt in *The Marginalization of Poetry: Language Writing and Literary History* (Princeton University Press, 1996).

John Shoptaw, "The Music of Construction: Measure and Polyphony in Ashbery and Bernstein", in *The Tribe of John: John Ashbery and Contemporary Poetry*, ed. Susan Schultz (University of Alabama Press, 1995)

[Susan Bee, "Design Elements in Nude Formalism and Fool's Gold" in \*Talking the Boundless Book: Art, Language, and the Books Arts\*, ed. Charles Alexander](#)



[\(Minneapolis: Minnesota Center for Book Arts, 1995\)](#)

Linda Reinfeld, "Bernstein's Pharmacy" in *Language Poetry: Writing as Rescue* (University of Louisiana State University Press, 1992)

Ken Edwards, "Three or Four Things I Know about Charles Bernstein," *The Many Review* (UK; #6, 1990)

Esteban Pujals, "Sentido en exceso: La poesía de Charles Bernstein," *Zurgai* (1989: Spain)

**Discussion of individual works within an essay or chapter**

Rae Armantrout, on "Sentences My Father Used" in "Irony and Postmodern Poetry," in her *Collected Prose* (San Diego Singing Horse, 2007); rpt from *Moving Borders*.

Alan Golding, "Language Writing, Digital Poetics, and Transitional Materialities," in *New Media Poetics*, ed Adelaide Morris and Thomas Swiss (Cambridge: MIT Press, 2006)

Chris Goode, "'These Facts Variouslly Modified': American Writers in an Information Economy" (on "In Particular"), in "*The Darkness Surrounds Us*": *American Poetry* [Issue 114, ed. Robin Purves and Sam Ladkin, *The Edinburgh Review* #114 (2005)

Karen Alkalay-Gut, "The Poetry of September 11: The Testimonial Imperative" in *Poetics Today* 26:2 (Summer 2005) Rachel DuPlessis, "Lyric Ambivalence: the 'Aversive' Tradition," presented at American Comparative Literature Association, March 2005

Gerald Bruns, *The Material of Poetry: Sketches for a Philosophical Poetics* (Athes: University of Georgia Press, 2005)

Jerome McGann, "Beauty, the Irreal, and the Willing Assumption of Disbelief," *Critical Inquiry* 30 (Summer 2004)

David Caplan, *Questions of Possibility: Contemporary Poetry and Poetic Form* (New York: Oxford, 2004 [discussion, in final chapter on ballad, of "Rivulets of the Dead Jew"]

Marjorie Perloff, "Seductive Vienna," *Modernism/modernity* 10.2 (2003) 221-238; from *Vienna Paradox* (New York: New Directions, 2004) [discussion in first chapter of "Gertrude and Ludwig's Bogus Journey"]

Donald Wessling, *Bakhtin and the Social Moorings of Poetry* (Lewisburg: Bucknell University Press, 2003)

- John Wilkenson, "Too-Close Reading: Poetry and Schizophrenia", *Assembling Alternatives*, ed. Romana Huk (Wesleyan University Press, 2003)
- Craig Dworkin, discussion of *Veil* in *Reading the Illegible* (Northwestern University Press, 2003)
- Marorie Perloff, *21st-century Modernism: The New Poetics* (Blackwell, 2001)
- Timothy Yu, "Form and Identity in Language Poetry and Asian American Poetry", *Contemporary Literature*, 41:3 (Fall 2000)
- John Shoptaw, "Lyric Cryptography", *Poetics Today* 21:1 (Spring 2000)
- Antoine Cazé, "Margins of Theory, Theory of Margins" (on "Artifice of Absorption"), in *The Mechanics of the Mirage: Postwar American Poetry*, ed. Michel Delville and Christine Pagnouille (Belgium: Liège University English Department Press, 2000)
- Peter Middleton, "Patriarchal Poetry: Fathers and Sons in Contemporary Poetry" in *Subverting Masculinity: Hegemonic and Alternative Versions of Masculinity in Contemporary Culture*, ed. Russell West and Frank Lay (Rodopi, 2000)
- John R. Woznicki, "Poetry of Play, Poetry of Purpose: The Continuity of American Language Poetry," *Moria: A Poetry Journal*, vol. 2 Issue no. 4, (2000)  
<http://www.moriapoetry.com/woznicki.htm>
- Marjorie Perloff, "Multiple Pleats: Some Applications of Michel Serres's Poetics", *Configurations* 8:187-200 (2000)
- Aronson, Béa, Bernstein's 'Dysrhythm': Dysfunction and Thrombolysis: A Twentieth Century Condition, *Found Object*, 2000 Fall; 9: 89-106
- Graca Capinha, "Crane, Duncan, and the L=A=N=G=U=A=G=E Poets", ASA Conference, Montreal (1999)
- Charles Altieri, "Avant-Garde or Arrière-Garde in Recent American Poetry", *Poetics Today* 20:4 (1999)
- Lance St John Butler, *Registering the Difference* (Manchester University Press, 1999): on "Live Acts"
- Charles Altieri, *Postmodernisms Now* (Penn State University Press, 1998)
- Christopher Beach, "Antiabsorptiveness and Contemporary American Poetry: New Principles of Pleasure" in *New Definitions of Lyri*, ed. Mark Jeffreys (New York: Routledge, 1998)
- David Caplan, "Who's Zoomin Who?: The Poetics of [www.poets.org](http://www.poets.org) and [wings.buffalo.edu/epc](http://wings.buffalo.edu/epc)." *Postmodern Culture* Vol. 8, No. 1 (September, 1997)
- Jerome McGann, from *Sight* to "Shenandoah", *Bellingham Review* XX:1 (1997)
- Edwin Morgan, "Language, Poetry, and Language Poetry", *Edinburgh Review* 97 (1997)
- Loss Glazier, "Jumping to Occlusions," *Postmodern Culture* 7, no. 3 (1997)

- Charles Altieri, "Some Problems about Agency in the Theories of Radical Poetics", *Contemporary Literature* 37:2 (1996)
- Paul Naylor, "(Mis)Characterizing Charlie: Language and the Self in the Poetry and Poetics of Charles Bernstein", *Sagetrieb* 14:3 (1996)
- Jeffrey T. Nealon, "Politics, Poetics, and Institution: "Language Poetry" in *Double Reading: Postmodernism after Deconstruction* (Cornell University Press, 1996)
- Kevin Stein, *Private Poets, Worldly Acts: Public and Private History in American Poetry* (Ohio University Press, 1996)
- Jerzy Kutnik, "Postmodern Language-centered Writing and the Question of Ideology: A Polish Perspective", *Journal of American Studies of Turkey* 4 (1996) : 3-13. <http://www.bilkent.edu.tr/~jast/Number4/Kutnik.html>
- George Kalamaras, *Reclaiming the Tacit Dimension: Symbolic Form in the Rhetoric of Silence* (Albany: SUNY Press, 1994) Misko Suvakovic, "Primer: jezicka poezij (language poetry)", in *Prolegomena Za Analicku Estetiku* (Novi Sad, Yugoslavia: Cetvrti Talas, 1995)
- Hannah Möckel-Rieke, "Die `unvollendendete Moderne": Language Poetries und die amerikanische Lyrik der 80er Jahre", *Amerika studien / American Studies* (Munich), 40:1 (1995)
- Geoff Ward, *Language Poetry and the American Avant-Garde* (British Association for American Studies Pamphlet 25, 1993)
- Norman Finkelstein, "The Utopia of Language", in *The Utopian Moment in Contemporary American Poetry* (Lewisburg: Bucknell University Press, 1993)
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- Geoffrey O'Brien, *Resistance*, *The L=A=N=G=U=A=G=E Book*, *Village Voice Literary Supplement* (1984)
- Mitch Highfill, *Islets/Irritations*, *The Poetry Project Newsletter* (1984)
- Gerald Burns, "How to Nonread", *Sulfur* (1984)
- Ken Edwards, *Islets/Irritations*, *Reality Studios* (1984)
- Kenneth Funsten, *Islets/Irritations*, *Los Angeles Times* (1983)
- Steve Roberts, "Reading Eye Lets", *Poetics Journal* (1983)
- Burton Hatlen, *Controlling Interests*, *Sagetrieb* (1982)
- Douglas Messerli, "Rhythms of the 'Language' Poets", *MLA Annual Convention*, New York (1982) in *Green Integer* blog (2008)
- Mac Wellman, "Language Outlaws" on *Poetic Justice* (1981)
- Douglas Messerli, *Stigma*, *Village Voice Literary Supplement* (1982)
- Ronald Bailey, "Poetry in Review", *New York Arts* (1983)
- John (Mac) Wellman, *Controlling Interests*, *Washington Review* (1982)
- Douglas Messerli, "Making the Mind Whole: *Controlling Interests*," *Paper Air* (1982); rpt *My Year 2004: Under* (Los Angeles: Green Integer, 2008)
- A. L. Nielson, *Controlling Interests*, *Gargoyle* (1982)
- Craig Watson, "Three Books by Charles Bernstein", *Sulfur* (1982)
- Richard Hammersly, Review in *Lobby* (UK) by R.H.
- Paul Green, *Senses of Responsibility*, *Reality Studios* (1980)
- Andrei Codrescu, *Controlling Interests*, *Baltimore City Paper* (1980)
- John Yau, Shade, *The Poetry Project Newsletter* (1978)
- David Ingatius, *Marat/Sade*, *The Harvard Crimson* (1970)

### Reviews of *Shadowtime*:

- Michael Reid Busk, "Rag-and-Bone Angel: The Angelus Novus in Charles Bernstein's *Shadowtime*" *Journal of Modern Literature*, 34:4 (2014)
- David Kaufmann, "Two or Three Things I Know About Charles Bernstein" in [\*Shofar\* 32:2](#) (2014)
- Robert Zamsky, "Ezra Pound and Charles Bernstein: Opera, Poetics, and the Fate of Humanism," [\*Texas Studies in Language and Literature\*](#) (55:1; 2013)
- Marjorie Perloff, "Writing through Walter Benjamin: Charles Bernstein 'Poem Including History': chapter in *Unoriginal Genius* (Chicago: University of Chicago Press, 2011)
- [Nikil Saval, "Benjamin in Extremis N+1 \(April 2010\)"](#)
- Joel Bettridge, ["Charles Bernstein's \*Shadowtime\* and Faithful Interpretation"](#), *Textual Practice* 21(4): 737–760 (2007)
- Gareth Farmer, ["'Archives of nonsensuous similarities': poetic exploration and extension of philosophical thought in Charles Bernstein's \*Shadowtime\*"](#), presented at Warwick University "Poetry and Philosophy" conference, Oct. 2007 ([local copy](#))
- [Charlie Bertsche, "Bitter Greens: Walter Benjamin Goes to the Opera" — \*Tikkun\* \( July/August 2006\)](#)
- Joe Francis Doerr, "Poet as Librettist: Words for Music by Lang-Po and New Formalist Poets" — [Notre Dame Review #22](#) (Summer 2006)
- [Klaus Lippe, "Who's to Say, What's to Say?: Notes on the Reception of Brian Ferneyhough's Opera "Shadowtime" \(in the Context of Niklas Luhmann's Theory of Art — \*Musik & Ästhetik\* January 2006 \[Heft 37\]](#)
- [Colin Browne, "Benjamin's Angels, or Why We Sing the Lamentations" — \*Jacket\* \(Oct. 2005\)](#)
- [Richard Deming, on the libretto — \*Rain Taxi\*, \(Spring 2006\)](#)
- Richard Whitehorse, *Grammaphone*, July 2006
- Linda Reinfeld, "Languae Poetry and Beyond: The Music of the Fears" in *On the Sound(s) and Images of Contemporary Poetry - An American Connection*, ed. Jelle Dierickx (Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2005)
- Estelle Gilson, *Congress Monthly*, American Jewish Congress, Nov./Dec. 2005

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[Marjorie Perloff, Book of the Year, \*TLS\*, Dec. 2, 2005](#)

[Mark Swed, \*Los Angeles Times\*](#) — Best of Opera, Dec. 18, 2005

### **NMC Recording — April 2006**

[Fabrice Fitch's introduction to the NMC recording](#)

[Music Web \(Anne Ozorio\)](#)

[The Sunday Times \(London\)](#) (Paul Driver)

[Classical Source.Com](#) (Andrew Toovey)

[Music Web](#) (Hubert Culot)

[The Guardian's Observer](#) (Anthony Holden)

[Opera](#) (George Hall)

### **NEW YORK — July 2005**

[Opera News](#), Oct. 2005 (Arlo McKinnon)

[Paris Transatlantic](#), Sept. 2005 (Nicholas Rice)

[New York Newsday](#), July 26 (Daniel Schlosberg)

[New York Sun](#), July 25 (Fred Kirshnit)

[Mappemunde](#), July 24 (Tim Peterson)

[Sequenza 21](#), July 23 (David Salvage)

Fait Accompli, [July 22](#) and [July 23](#) (Nick Piombino)

[Seen & Heard](#) (Bruce Hodges)

[The Philadelphia Inquirer](#), July 23 (David Patrick Stearns); also in

[Andante](#)

[The New York Times](#), July 23 (Anthony Tommasini)

[Poetics List](#), July 23 (Donald Wellman)

[The Philadelphia Inquirer](#), July 21 (David Patrick Stearns)

[The New York Times](#), July 17 (Jeremy Eichler)

[New York Press](#), July (Allan Lockwood)

[Newark Star-Ledger](#), July 10 (Willa Conrad)

[PennCurrent](#), July 7 (Judy West)

[Stanford Magazine](#) July/August

### **RUHR TRIENNIEL, Bochum (Germany) October, 2005**

[Westfälische Rundschau](#) (Sonja Müller-Eisold), Oct. 4, 2005

[Waz](#), Oct. 4, 2005

[NRZ](#), Oct. 4, 2005 (Johannes Glauber)

[Westdeutsche Zeitung](#) (Sophia Willems)



**LONDON—July 2005**

[Stride Magazine](#), July (Ira Lightman)  
[TLS](#), July 22 (Andrew Porter)  
[Seen and Heard](#), July, 2005 (Anne Ozorio)  
[Classical Source](#) (July 2005) ( Richard Whitehouse)  
[musicircus](#), July (Rob Witts)  
[The Observer Review \(Guardian/UK\)](#), July 17 (George Hall)  
[The Evening Standard](#), July 11 (Fiona Maddocks)  
[The Guardian](#), July 8, 2005; preview/interview (Andrew Clements);  
 also in [All About Jewish Theater](#)

**MUNICH BIENNALE PREMIER — May 2004**

German:

*Süddeutsche Zeitung*, May 27, 2004: [text only](#); [jpeg image of page](#),  
[pdf of page](#) (Wolfgang Schrieber)  
[Frankfurter Allgemeine, May 27, 2004](#) (Juliana Spinola)  
[Die Welt, May 28, 2004](#) (Egbert Tholl); virtually same review in  
[Stuttgarter Zeitung, May 27, 2004](#)  
[Niederlandeweb, May 24, . 2004](#)  
[Münchener Merkur, May 27, 2004](#) (Markus Theil)  
[Berliner Zeitung, May 27, 2004](#) (Klaus Georg Koch)  
[Augsburger Allgemeine, May 27, 2004](#) Rüdiger Heinze)(jpg file)  
[Südwest Press, May 27, 2004](#) (Jürgen Kanold) (gif file)  
[Abendzeitug, May 27, 2004](#) (Marianne Reßinger)(jpg file)  
[Die Zeit, June 3, 2004](#) (text only); or: [link to newspaper site](#) (Claus Spahn)

English:

[Music & Vision, June 3, 2004](#) (or: [text only](#) version) (Tess Crebbin)  
[Seen and Heard, June 2004](#) (John Warnaby)  
[Süddeutsche Zeitung, May 27, 2004](#)(English translation)  
[The Guardian, May 28, 2004](#) (Andrew Clements)  
[Financial Times, May 27, 2004](#) (Shirley Apthorp)  
[Sunday Times, June 6, 2004](#) (Paul Driver)  
[The Independent, June 24, 2004](#) (Keith Potter)  
[Gema News](#) (English version) (Reinhard Schulz)  
[Radical Philosophy](#) 127 (Sep/Oct 2004) (Esther Leslie)

French:

[Festival d'Automne press dossier](#)

[Süddeutsche Zeitung, May 27, 2004](#) (traduction française)

[Omar Berrada Entretien -- Les Lettres française, 26 Octobre 2004](#)

[Le Figaro, 28 Octobre 2004 \(Jacques Doucelin\)](#)

[Le Monde, 31 Octobre 2004](#) (Pierre Gervasoni)

### **Earlier Reviews and Commentaries:**

[Excerpt from "Doctrine of Similarity"](#) with a commentary by Roger Kamenetz, published in the *Forward* (NYC), March 2004

See Richard Toop's [program notes](#) on Scene II, "Les Froissements d'Ailes de Gabriel"

[Preview in \*The Prospect\*, 4/29/04](#)

[Review in \*The Times\*, London, March 17, 2004](#)

[Review in \*The Guardian\*, March 16, 2004](#)

[Review of "Opus Contra Naturam," \*www.classicalsource.com\*, February 2004](#)

### **Unpublished**

Herman Rappaport, "Dark Sayings: Warbling Words", MLA Annual Convention, New Orleans, 12/30/2001

Jonathan Monroe, "Gender, Miscommunication, and Levels of Address in Ashbery, Waldrop, and Bernstein", presented at the MLA Annual Convention, 12/29/93

Loss Glazier, "Sounding Bernstein", the Twentieth Century Literature Conference, University of Louisville, February, 1996.

John Palattella, "Hodgepodgelodge: *Dark City*" (1995) (ms, in UCSD archive)

Alan Golding, "Formal and Ideological Rupture in Language Writing", *Midwest MLA Conference* (1989)

### **Reference Works**

*The Literary Encyclopedia*, [entry by Nerys Williams](#) (2009)

Logan Esdale, "[Charles Bernstein](#)" entry in *The Greenwood Encyclopedia of American Poets and Poetry* (2005)

*Contemporary Poets* (London: St. James Press; New York: St. Martin's Press 1985); entry by Paul Christianson; updated 2001

*Encyclopedia of American Poetry: The Twentieth Century*, ed. Eric L. Haralson (London: Fitzroy Dearborn, 2001), entry by Tim Woods

*American Literary Scholarship* : Anita Plath Helle, "My Way in Poetry: The 1940s to the Present" - Volume 1999, Issue 1 1999

*Postmodern Fiction: A Bio-Bibliographic Guide*, ed. Larry McCaffery (Westport, Conn.: Greenwood Press, 1986); entry by Ron Silliman

*Dictionary of Literary Biography: Contemporary Poets, Vol. 2* (Gale Research, 1996); entry by Loss Pequeño Glazier

*Contemporary Jewish-American Dramatists and Poets : A Bio-Critical SourceBook*, ed. Joel Shatzky & Michael Taub (Westport, Conn.: Greenwood, 1999)

Henry Sayre, "Avant-Garde and Experimental Writing," in *Columbia Literary History of the United States* (1988)

Eric Mottram, "Recent American Poetics", in *The New Pelican Guide to English Literature: American Literature*, ed. Boris Ford (1988)

### **NON-ACADEMIC EMPLOYMENT**

Director, Job Development Services, and Associate Director, The Cultural Council Foundation Artists Project (CETA) (1979-81). The Artists Project employed 300 artists and was the largest public-employment program for artists since the WPA (as part of the Comprehensive Employment Training Act of the Carter administration).

Editor, *Merck Minutes* (national tabloid journal for community pharmacists) (1984-1989)

Abstracts Editor, *Modern Medicine of Canada* (1977-78)

Free-lance writer, numerous medical publications and healthcare media producers (1976-1989)

Editor, *Health Manpower Consortia Newsletter*, United Hospital Fund (1976)

Staff Associate, *Council on Municipal Performance* (a public interest research group) (1975)

Health Education Coordinator, Freedom Community Clinic, Santa Barbara , California (produced pamphlets and broadsides on STDs and their treatment and organized sex education programs for schools (1973-75)

**COLLEGE ARTS ACTIVITIES**

Editor, *Harvard Yard Journal* (1968-69) (literary magazine)

Director/Dramaturg:

*I Had to Buy a Ticket to the Matinee* by David Keyser at the Loeb Drame Center Exeperimental Theater (1969)

*Marat/Sade* by Peter Weiss, at Adams House; Leonard Lehrman, music director (1970)

*The Bow and the Gun* by Lionel Abel, at Adams House (1970)

*Comings and Goings* — montage of Harold Pinter's *Old Times*, "Samuel Beckett's *Come and Go*," and the transcript of the trial of the Chicago 8, at Adams House (1971)

\*

Editor, *Writing* (1971-72): xerox magazine of writing from Adam's House

\*

Senior Thesis, "Three Compositions on Philosophy and Literature" (A Reading of Gertrude Stein's *Making of Americans*, and other works, through Wittgenstein's *Philosophical Investigations*) (1972)

\*

Member, Adams House Commitee

**FELLOWSHIPS, PRIZES, MEMBERSHIPS AND HONOR**

Lindback Award for Distinguished Teaching, University of Pennsylvania (2009)

Fellow, American Academy of Arts & Sciences (2006)

Dean's Award for Innovation in Teaching, University of Pennsylvania (2005)

State University of New York Distinguished Professor (2002)

Roy Harvey Pearce/Archive for New Poetry Prize of the University of California, San Diego; for lifetime contribution to poetry and scholarship (1999)

New York Foundation for the Arts Fellowship (1995 and 1990)

University of Auckland Foundation Fellowship (1986)

John Simon Guggenheim Memorial Fellowship (1985)

National Endowment for the Arts Creative Writing Fellowship (1980)

William Lyon McKenzie King Fellow at Simon Fraser University (1973)

ASCAPLUS Award (concert division): awarded annually each year from 1993 to 2014

•

Finalist, Lenore Marshall / *Nation* prize best book of the year, *Republics of Reality* (Academy of American Poetry, 2001)

Finalist, ForeWord Reviews 2001 poetry Book of the Year, *With Strings*

•

Phi Beta Kappa (of Alpha) (1972)

Adams House Coat-of-Arms (1972)

Award of Excellence for Journalism, The New York Times and St. Bonaventure University (for editing *Science Survey*, high school newspaper; 1968)

Yale Club of New York Book Award (outstanding high school student; 1968)

### **EDUCATION**

M.A., honorary, University of Pennsylvania (2004)

A.B., Harvard College [Philosophy concentration](1968-1972)

Bronx High School of Science (1964-1968)

### **PERSONAL**

Date of Birth: April 4, 1950

Married to Susan Bee (Laufer)

Children: Emma (1985-2008) and Felix (b. 1992)