

Curriculum Vitae

Stephen McCaffery

David Gray Professor of Poetry and Letters

DEGREES

- Ph.D. State University of New York, Buffalo.
Ph.D. Program in Poetics, English and Comparative Literature, 1997.
Thesis: *Prior to Meaning: The Protosemantic and Poetics*.
Supervisor: Prof. Charles Bernstein.
- M.A. York University, Toronto, Canada, English Dept. 1970.
- B.A. Hull University, England, Joint Honours in English and Philosophy, 1968.

PUBLICATIONS

Scholarly Books

- 2001 *Prior to Meaning: The Protosemantic and Poetics*, Evanston: Northwestern University Press, 375 pp.
- 1998 *Imagining Language* (with Jed Rasula), Cambridge, MA.: The MIT Press, 618 pp. Second (first paperback) edition 2001
- 1992 *Rational Geomancy: The Kids of the Book-Machine. The Collected Research Reports of the Toronto Research Group 1972-83* (with bp Nichol), Vancouver: Talonbooks, 320 pp.
- 1986 *North of Intention: Critical Writings 1973-86*, New York: Roof Books, 239 pp. Second edition 2000.

Chapters or Articles in Scholarly Books

- 2004 "Parapoetics and the Architectural Leap" in *Architectures of Poetry*. Eds. Maria Eugenia Diaz Sanchez and Craig Dworkin. Amsterdam and New York: Rodopi 2004, pp. 91-108.
- "Le Rossignol Instrumental: Inflexions contre-musicales dans la poésie de Gray à Celan. (Trans. By Piotr Burzykowski) in *Le Rossignol Instrumental: Poésie, Musique, Modernité*. Eds. Jean-Pierre Bertrand, Michel Delville and

- Christine Pagnouille. Leuven & Paris: Peeters Vrin, 2004, pp. 91-138.
- “If Infancy were Dead ...” in *Light Onwords / Light Onwards. Living Literacies Text of the November 14-16, 2002 Conference at York University*. Ed. B. W. Powe. Toronto: Living Literacies, 2004, pp. 83-92.
- 2001 “Twentieth Century Sound Poetry in Canada” in *Homo Sonorus: an anthology of world Sound Poetry*, ed. D. Bulatov. National Centre for Contemporary Art, Kaliningrad Branch. Kaliningrad, Russia, pp. 234-41
- 1999 “Blaser’s Deleuzian Folds” in *The Recovery of the Public World: Essays on Poetics in Honour of Robin Blaser*, eds. Charles Watts and Edward Byrne. Vancouver: Talonbooks, pp. 373-93.
- 1998 [as The Toronto Research Group], “The Book as Machine” in *A Book of the Book. Some Works & Projections about the Book & Writing*, eds. Jerome Rothenberg and Steven Clay. New York: Granary Books, pp. 17-24.
- “Writing as a General Economy” in *Artifice to Indeterminacy: An Anthology of New Poetics*, ed. Christopher Beach, University of Alabama Press, pp. 201-221.
- “Voice in Extremis” in *Close Listening: Poetry and the Performed Word*, ed. Charles Bernstein, Oxford University Press, pp. 162-177.
- “From Phonic to Sonic: the emergence of the audio-poem” in *Sound Effects: Acoustical technologies in Modern and Postmodern Writing*, ed. Adalaide Morris, University of North Carolina Press, pp. 149-168.
- 1996 “Insufficiencies of Theory to Poetical Economy” in *The Ends of Theory*, eds. J. Herron, D. Huson, R. Pudaloff & R. Strozier, Detroit: Wayne State University Press, pp. 257-271.
- “The Yale Symposposium on Contemporary Poetics and Concretism: A World View from the 1990s” in *Experimental - Visual - Concrete. Avant-Garde Poetry Since the 1960s*, eds. K. David Jackson, Eric Voss & Johanna Drucker. *Avant Garde Critical Studies* 10. Editions Rodopi B.V. Amsterdam, pp. 369-418.
- 1988 “Inten(s)(t)ion: Dialoguing with bp,” essay-interview in *Tracing the Paths: Reading = Writing “The Martyrology”*, ed. Roy Miki, Vancouver: Line/ Talonbooks, pp. 72-94.
- 1984 “Sound Poetry,” “From the Notebooks,” “Blood. Rust. Capital. Bloodstream,” “Intraview,” “Response to a Stein Single,” “Michael Palmer: A Language of Language” in *The L=A=N=G=U=A=G=E Book*, eds. Bruce Andrews & Charles Bernstein, Carbondale: Southern Illinois University Press, pp. 88-91, 159-162, 175-177, 189, 200-201, 257-258.
- 1983 “The Unreadable Text” in *Code of Signals*, ed. Michael Palmer, Berkeley: North Atlantic Books, pp. 219-223.

Shorter Contributions in Books

- 2004 "Notes on Narrativity" in *Biting the Error. Writers Explore Narrative*. Eds. Robert Glück, Camille Roy, Gail Scott. Toronto: Coach House Books, 2004, pp. 128-29.
- 1998 From "Text-Sound, Energy and Performance" in *Poems for the Millennium, Volume Two From Postwar to Millennium. The University of California Book of Modern & Postmodern Poetry*, eds. Jerome Rothenberg and Pierre Joris. Berkeley: University of California Press, p. 427.
- 1988 "The Line of Prose" in *The Line in Postmodern Poetry*, eds. Robert Frank & Henry Sayre, University of Chicago Press, pp. 198-201.
- 1978 "Text-Sound, Energy and Performance;" "The International Festival of Sound Poetry. A Brief History;" "Text-Sound Composition & Performance in Anglophone Quebec" in *Sound Poetry: A Catalogue*, pp. 19; 60-61; 72-73.

Articles in Refereed Journals

- 2003 "'To Lose One's Way' (for Snails and Nomads): the Radical Labyrinths of Constant and Arakawa & Gins in *Architecture against Death* [special issue ed. By Jean-Michel Rabaté] *Interfaces. Image Texte Language*, 21/22 (Winter) pp. 113-144.
- 2002 "Corrosive Poetics: The Relief Composition of Ronald Johnson's *Radi os*," *PreTexts*, 11. 2 (Fall) pp. 7-23
- 2001 "Discontinued Meditations," *Litteraria Pragensis*, Vol. 11, 22, Universitad Karlova, Prague, pp. 56-69
- 2000 "Glasovi Dovedeni do Exstrema," *ProFemina Casopis za Zensku Knjizevnost i Kulturu* 23-24 [Beograd] (Fall-Winter) pp. 114-128.
- "Context as Paratext: Joyce, Sterne, the Marbled Page, and the Grammatological Context of *Finnegans Wake*," *Bulletin de la Société de Stylistique Anglaise*. No. 21, Université de Paris, pp. 99-116.
- 1998 "Blaser's Deleuzian Folds," Gilles Deleuze Special Issue, *Discourse*, 20.3, eds. Réda Bensmaïa and Jalal Toufic, pp. 99-122.
- 1997 "The Scandal of Sincerity: Towards a Levinasian Poetics," *PreTexts*, 6. 2, University of Cape Town, pp. 167-190.
- 1990 "Charles Olson's Art of Language," *Ellipsis*, 1.1. (Spring) pp. 37-47.
- "Charles Olson's Art of Language" [revised version], *Fragments* 4, "After Modernism" Issue. Oxford, England, pp. 48-59.
- 1987 "Jackson Mac Low: Samsara in Lagado," *North Dakota Quarterly*, 55.4, pp. 185-201.
- 1985 "And Who Remembers Bobby Sands?" *Poetics Journal*, 5, pp. 65-68.
- 1983 "Language Writing: from Productive to Libidinal Economy," *Credences*, 2. 2-3,

- pp. 289-303.
- 1977 "Drum Language and the Sky Text," *Alcheringa, Journal of Ethnopoetics*, Boston University, 3. 1.

Articles in Non-Refereed Journals

- 2002 "Interpretation and the Limit Text: Jackson Mac Low's Words and Ends from Ez," *Kiosk. A Journal of Poetry, Poetics & Experimental Prose* No.1 (Summer) State University of New York-Buffalo, pp. 177-92.
- 1997 "Zarathrustran 'Pataphysics," *Open Letter*, 9. 7. (Winter) pp. 11-22.
- 1994 "From Breton to Bloor Street: Surrealism in the Poetry of Kevin Connolly," *Open Letter*, 8. 9. (Summer) pp. 71-85.
- 1991 "The Drye Mock," [Introduction to Irony Issue], *Open Letter*, 8.1. (Fall) pp. 5-10.
- 1987 "The Fraternal Contaminant," *Rampike*, 5. 3, pp. 18-21.
- 1986 "The Martyrology as Paragram," *Open Letter*, 6. 5-6 (Summer/ Fall) pp. 191-206.
Reprinted in *Line*, 7.8.
"Under the Blowpipe: George Bowering's *Allophanes*," *Line* 7-8 (Spring/Fall), pp.184-93.
- 1985 "Peras: Extracts from a Page," *Open Letter*, 6. 1., pp. 47-61.
- 1982 "Bachelor Mechanics," *Contemporary Verse II*, 6. 1-2 pp. 67-70.
- 1981 "The Perseus Project: Paleogorgonization and the Sexual Life of Fossils," *Proceedings of the Symposium on Linguistic Onto-Genetics*, Toronto.
"Piccu Carlu: The Muskoka-Maya Connection," (pseud. Kurt Wurstwagen), Canadian "Pataphysics Issue," *Open Letter*, 4. 6-7, pp. 144-155.
- 1980 "Blood. Rust. Capital. Bloodstream," *L=A=N=G=U=A=G=E*, 3. 3 (December) pp. [2-4]. Reprinted in *The L=A=N=G=U=A=G=E Book*, 1984, and *North of Intention*, 1986.
- 1979 "From The Notebooks," *L=A=N=G=U=A=G=E*, 2. 3-4 (October) pp. [31-33].
"Sound Poetry," *L=A=N=G=U=A=G=E*, 2. 1 (March) pp. [1-4].
Reprinted in *The L=A=N=G=U=A=G=E Book*, 1984.
- 1978 "Sound Poetry: a Survey" in *Sound Poetry a Catalogue*, pp. 6-18.
"Discussion . . . Genesis . . . Continuity: Some Reflections on the Current Work of the Four Horsemen" in *Sound Poetry a Catalogue*, pp. 32-36.
"Absent Pre-Sences: Richard Truhlar," *Open Letter*, 3. 9., pp. 121-133.
"Bill Bissett: A Writing Outside Writing," *Open Letter*, 3. 9., pp. 7-23.
- 1977 "The Death of the Subject: Implications of Counter-Communication in Recent Language-Centered Writing," *Open Letter*, 3. 7. (Summer) pp.61-77.
"Drum Language and the Sky Text" [revised version], Toronto: *Rampike* 6. 1 Ontology Issue, 1987, pp. 4-6.
"Synchronicity, Ronald Johnson and the Migratory Phrase," *Vort*, 3. 3, pp. 112-

116.

- “Strata and Strategy: Pataphysics in the Poetry of Christopher Dewdney,” *Open Letter*, 3. 4. (Spring) pp. 45-56
- 1975 “Notes on Trope, Text & Perception,” *Open Letter*, 3. 3 (Fall) pp. 40-53.
“A Letter Regarding Jackson Mac Low,” *Vort*, 3. 2, pp. 59-63.
- 1973 “Tenderizing Buttons: a Landscape Introduction to some important Principles in the Writings of Gertrude Stein,” *Open Letter*, 2. 6. (Fall) pp. 93-103.
“Narrative: The Obsolete Absolute,” *Open Letter*, 2. 5. (Summer) Special Narrative Issue, pp. 3-16. Reprinted in *Seven Pages Missing Volume 2*.
“Apropriopriapus: Prefatory Notes on Stein,” *White Pelican*, 3. 4. Reprinted in *Seven Pages Missing Volume 2*.

Articles On-line

- 2001 “Parapoetics: a ‘Soft’ Manifesto for the Nomad Cortex,” North American Centre for Interdisciplinary Poetics, www.poetics.yorku.ca
- 1998 “The Unreadable Text,” Duration Press,
<http://members.xoom.com/Duration/durationhome.html>

Shorter Critical Publications

- 2001 “Carnival Panel 2 (1970-1975)” in *Poetry Plastique Exhibition Catalogue*. New York: Marianne Boesky Gallery and Granary Books, pp. 69-70.
- 1998 From “Text-Sound, Energy and Performance” in *Poems for the Millennium*, Volume Two From Postwar to Millennium. The University of California Book of Modern & Postmodern Poetry, eds. Jerome Rothenberg & Pierre Joris. Berkeley: University of California Press, p. 427.
“Performed Paragrammatism” in *Word Score Utterance Choreography in Verbal & Visual Poetry*, eds. Bob Cobbing & Lawrence Upton, Writers Forum, London, England, [1 p.].
- 1993 “A Faxed Statement on the Order of Things” in *The Order of Things: International Fax Project*, curated by Francesca Vivenza & Mark Sutherland, Workscene Gallery, Toronto, p. 25. Reprinted in *Seven Page Missing Volume 2*.
“Contemporary Visual Poetry” in *Core: A Symposium on Contemporary Visual Poetry*, eds. John Byrum & Crag Hill, Mentor: Generator Press, pp. 110-111.
- 1992 “A Book Resembling Hair” [with French translation “Une Carnivalisation des Processus Logiques”] in *Performance au-in Canada*, eds. Alain-Martin Richard & Clive Robertson, Quebec: Editions Intervention, p. 263-265.
- 1990 “Critical Responsibilities,” Toronto: *Books in Canada* 19. 9. (Dec.) pp. 24-25.

- 1985 "Seven Part Theory," *Rampike*, 3. 3, 4.1. Institutions Anti-Institutions Issue, p. 72.
- 1982 "Julia Kristeva: Dialectical Economy of Language." *Contemporary Verse II*, 7. 1, p. 4.
- 1981 "The F-Claim to Shape in a 'Patalogomena Towards a Zero Reading: for Ihab Hassan," Canadian "Pataphysics Issue, *Open Letter*, 4. 6-7, pp. 11-13.
- 1979 "Andrews Text(s)," *Sun & Moon*, 8, p. 174.
"A Note on Concept," *New Wilderness Letter*, 2. 7, p. 47.
- 1978 "Translational Response to a Stein Single," *L=A=N=G=U=A=G=E*, 1. 6 (December) p. [6]. Reprinted in *The L=A=N=G=U=A=G=E Book*, 1984, and in *Contemporary Poetry Meets Modern Theory*, 1991.
"Michael Palmer: A Language of Language," *L=A=N=G=U=A=G=E*, 1. 5 (October) pp. 19-21. Reprinted in *The L=A=N=G=U=A=G=E Book*, 1984.
"A Note on *Carnival*," *L=A=N=G=U=A=G=E*, 1. 1 (February) pp. 22-23.

Books Edited

- 1992 *Rational Geomancy: The Kids of the Book-Machine. The Collected Research Reports of the Toronto Research Group 1972-83* (with bp Nichol), Vancouver: Talonbooks, 320 pp.
- 1978 *Sound Poetry: A Catalogue* (with bp Nichol), Toronto: Underwhich Editions, 112 pp.

Journals: Special Editions and/ or Sections Edited

- 1991 Irony Issue, *Open Letter*, 8. 1. (Fall) 103 pp.
- 1985 "Steve McCaffery, Ron Silliman & Charles Bernstein. Correspondence May 1976 - December 1977," *Line 5* (Spring) pp. 59-89.
- 1981 "Canadian Pataphysics" (with bp Nichol) *Open Letter* 4. 6-7 (Winter 1980-81) 184 pp.
- 1977 "R. Murray Schafer: A Collection" (with bp Nichol) *Open Letter* 4. 4-5 (Fall) 244 pp.
- 1978 "Legend" [a Language Poetry Section] in *Deciphering America*, Kontext Publications, Amsterdam, Holland, pp. 16-23.
- 1977 "The Politics of the Referent" *Open Letter* 3. 7. (Summer) pp. 60-107.

Published Interviews

- 2000 "An Interview with Karen Mac Cormack & Steve McCaffery" by Antoine Cazé.

- “Echoes from American Poetry Today” *Sources Revue d'études anglophones* No. 8 (Printemps), Université d'Orléans, pp. 28-47.
- 1998 “An Interview with Steve McCaffery on the TRG” by Peter Jaeger. *Open Letter* 10. 4 (Fall) pp. 77-96.
- 1996 “Interview with Steve McCaffery” by Johanna Drucker, *JAB The Journal of Artists' Books* 6 (Fall) pp. 1-11.
- 1992 “Interview” with Clint Burnham, *Paragraph*, 14. 2, pp. 14-18.
 “Interview” with Clint Burnham, [revised and expanded], *Witz*, 1. 2, pp. 1-8.
- 1987 “The Annotated, Anecdoted, Beginnings of a Critical Checklist of the Published Works of Steve McCaffery” [interview with bp Nichol], *Open Letter*, 6. 9 (Fall) pp. 67-92.
- 1985 “Nothing is Forgotten but the Talk of How to Talk,” interview by Andrew Payne, *Borderlines*, 2.
- 1984 “Nothing is Forgotten but the Talk of how to Talk,” interview by Andrew Payne, *Line*, 4 (Fall) pp. 63-83.
- 1978 “Medical Opinion Once Held . . . an Intraview with Steve McCaffery,” *Centerfold*, 2. 2-3 (January) pp. [13-15].
 “Mrs Richard’s Grey Cat: a discussion with Steve McCaffery” (interview with Fred Wah), *Open Letter*, 3. 9 (Fall) pp. 53-63.

Book Review-Articles

- 2003 “Deleuze and Language” [review of Jean-Jacques Lecercle’s, *Deleuze and Language*], *Textual Practice* 17 (1) pp. 141-46.
- 1985 “The Scene of the Cicatrice” [review of Lola Tostevin’s *Colour of Her Speech*], *Brick* 25, pp. 43-45.
- 1978 “Counter Memory” [review of Michael Palmer’s *Without Music*], *Open Letter*, 3. 9 (Fall) pp. 153-57.
- 1977 “Diurnalis: The Speech in Song” [review of Paul Blackburn’s *Journals*], *Open Letter*, 3. 5, pp. 92-97.
 “Antiphonies: Pictograms from the Interior of B.C.,” *Open Letter*, 3. 5. (Summer), pp. 87-92.
 “Unfinished Business” [review of *Revolution of the Word: A New Gathering of American Avant Garde Poetry 1914-1945*, ed. Jerome Rothenberg], *Open Letter*, 3. 4 (Spring) pp. 92-95.
- 1976 “Time Grooves” [review of Lionel Kearns’ *About Time*], *Contemporary Verse II*, 2. 2, p. 40.
 “Standing almost falling into” [review of Bill Bissett’s *yu can eat it at th opening*], *Contemporary Verse II*, 2. 2, p. 41.
 “Language in Space: Hart Broudy’s *A Book of A*,” *Contemporary Verse II*, 2. 3, pp. 28-29.
- 1975 “Reinventing Speech: *The Circular Gates* of Michael Palmer,” *Open Letter*, 3. 3.

- (Late Fall) pp. 103-107.
- 1973 "Early Stein: *Fernhurst, Q.E.D.*" *Open Letter*, 2. 6. (Fall) pp. 125-128.
 "Blake's Newton," *Open Letter*, 2. 4. (Spring) pp. 118-22.

Introductions and Prefaces

- 2000 Afterword to *Incrementally*, Penn Kemp. Toronto: Pendas Publications.
- 1992 "Karen Mac Cormack," *The Capilano Review: 20th Anniversary Issue*, 2. 10.
 "The Poetry of Henri Chopin" in *Henri Chopin*, eds. Nicholas Zurbrugg & Marlene Hall, Queensland College Art Gallery, Griffith University, Queensland, Australia.
- 1985 Introduction to "Incrementals" by Penny Kemp, London: *Twelfth Key*, 7.
- 1979 Introduction to "R. Murray Schafer: A Collection" (with bp Nichol). *Open Letter* 4. 4-5. (Fall) pp. 5-6.
- 1977 "Afterword" to Ray Di Palma's *Marquee*, Asylum's Press, New York.

Art Gallery Catalogues

- 1990 "Moments: Ian Lazarus," Hamilton: Art Gallery of Hamilton, pp. 2-4.

Articles in Translation

- 2001 "Twentieth Century Sound Poetry in Canada," *Homo Sonorus. An International Anthology of Sound Poetry*, National Center for Contemporary Art, Kaliningrad Branch, Kaliningrad, Russia, pp.234-41.
- 2000 "Glasovi Dovedeni do Exstrema," *ProFemina Casopis za Zensku KnJizevnost i Kulturu* 23-24, Beograd, Jugoslvija, pp. 114-128.
- 1998 "K=O=N=K=R=E=T. 10 röster om konkret poesi, visuell poesi, postkonkretism och language poetry" in *Ord & Bild* 1-2, Göteborg, Sweden, pp. 151-63.
- 1981 "Michael Palmer" in *l'éspace Amérique*, *Change*, Paris: Seghers.

Poetry in Refereed Scholarly Books

- 1998 From "Carnival The First Panel: 1967-70" in *Poems for the Millennium, Volume Two From Postwar to Millennium. The University of California Book of Modern & Postmodern Poetry*, eds. Jerome Rothenberg & Pierre Joris. Berkeley: University of California Press, p. 822.
- 1991 "Translational Response to a Stein Single" in *Contemporary Poetry Meets*

- Modern Theory*, eds. Antony Easthope & John O. Thompson. University of Toronto Press, 1991, p. 117.
- 1988 From "The Black Debt" in *The Line in Postmodern Poetry*, eds. Robert Frank & Henry Sayre, Chicago: University of Illinois Press, p. 200-201.

Poetry in Juried Scholarly Journals

- 2004 "Some Versions of Pastoral," *TriQuarterly* 116 Special Pastoral Issue eds. Susan Stewart & John Kinsella, Northwestern University Press (Winter) 2003
- 2000 "Catech(i)sm," From "Quote Aside" in Sources Revue d'études anglophone (Université d'Orléans) No. 8 (Printemps).
- 1999 Three poems ("Zero is not equivalent to Zeno," "The Logic of Six," "Sin having settled,") in "Anglophone Poetry & Poetics Outside the US and UK," *Sulfur* 44 (Spring).
- Untitled poem, *Boundary* 2, 26. 1 (Spring).
- 1998 Three Poems ("To Never Leave the Feeding Hand Unbitten," "The Baker Transformation," "Suggestion but No Insult," *Common Knowledge*, 7. 3 (Winter) [University of Texas and Oxford University Press].
- 1995 "Minima Moralia," "The Tic of a Log which commits it," *Iowa Review*, 26. 2 (Summer).
- 1986 From "An Effect of Cellophane," *Boundary* 2, 14. 1-2.

SCHOLARLY REFERENCES

Books, monographs and critical gatherings on my work

- bp Nichol ed. *Steve McCaffery. Special Issue Open Letter* 6. 9 (Fall), 1987, 96 pp.
- Clint Burnham, *Steve McCaffery and His Work*. Essays in Canadian Writing Series. Toronto: ECW Press, 1996. 72pp.
- Peter Jaeger, *ABC of Reading TRG: Steve McCaffery, bp Nichol, and the Toronto Research Group*. Vancouver: Talonbooks, 1999. 220pp.

Book chapters and articles on my work

- Gerald Bruns, *The Material of Poetry. Sketches for a Philosophical Poetics*. Athens, Ga.: University of Georgia Press, 2005, pp. 10-73.

- Marjorie Perloff, "'Modernism' at the Millennium" in *21st-Century Modernism. The "New Poetics."* Oxford: Blackwells, 2002, pp. 190-200.
- Miriam Nichols, "Three for *Public*: Steve McCaffery, Nicole Brossard, Robin Blaser" in *The Recovery of the Public Word: Essays on Poetics in Honour of Robin Blaser*, eds. Charles Watts & Edward Byrne. Vancouver: Talonbooks, 1999, pp. 254-65.
- Christian Bök & Darren Wershler-Henry, "Walls that are Cracked: a Parologue on Panels 1 and 2 of Steve McCaffery's *Carnival*" in Cantextualities: Contemporary Visual poetry in Canada. Ed. Jars Balan, *Open Letter*, 10. 6 (Summer) 1999, pp. 24-40.
- Johanna Drucker, *Figuring the Word. Essays on Books, Writing and Visual Poetics*. New York: Granary Books, 1998, pp. 128-131.
- Marjorie Perloff, *Poetry on and off the Page: Essays for Emergent Occasions*. Northwestern University Press, 1998, chapter 12, pp.264-289.
- Frederick Garber, *Repositionings: Readings of Contemporary Poetry, Photography, and Performance Art*. Pennsylvania State University Press, 1995, chapter 4, pp. 86-117.
- Alan Golding, *From Outlaw to Classic: Canons in American Poetry*. University of Wisconsin Press, 1995, pp. 150-166.
- Marjorie Perloff, "Post-modernismo / Fin de siècle - Prospettive di apertura in una decade di chiusura," *Baldus. Quadrimestrale di letteratura*, n.s. 1. 1, 1995, pp. 137-63.
- Marnie Parsons, *Touch Monkeys Nonsense Strategies for Reading Twentieth-Century Poetry*. University of Toronto Press, 1994, chapters 4 & 5, pp. 120-205.
- Jerome J. McGann, *Black Riders*. Princeton University Press, 1993, pp. 181, 188.
- Charles Bernstein, *A Poetics*. Harvard University Press, 1992, chapter 1, pp. 9-89.
- Esteban Pujals Gesali, *La Lengua Radical*. Editions Gramma, Madrid, 1992.
- Marjorie Perloff, "Inner Tension / In Attention: Steve McCaffery's Book Art" in *The Artist's Book: the Text and its Rivals*. Special issue of *Visible Language* ed. Renée Riese Hubert, vol. 25 2/3 (Spring) 1991, pp. 173-191.
- Antony Easthope ed., *Contemporary Poetry Meets Modern Theory*. University of Toronto Press, 1991, chapters 9 & 10, pp. 108-27.
- Jessica Prinz, *Art Discourse / Discourse in Art*. Rutgers University Press, 1991, chapter 5, pp. 154-175.
- Marjorie Perloff, *Radical Artifice*. University of Chicago Press, 1991, chapter 4, pp. 93-133.
- Stephen Barker, "Free Fall?: The Vertigo of the Videated Image," *Open Letter* 8. 1, 1991, pp. 19-36.
- Marjorie Perloff, *Poetic License*. Northwestern University Press, 1990, chapter

- 14, pp. 285-296.
- Caroline Bayard, *The new poetics in Canada and Quebec: from concretism to post-modernism*. University of Toronto Press, 1989, pp. 59-68.
- David Detrich, "McCaffery, Mac Cormack, Dewdney and Riddell" in *American New Writing*, 1. 1, (Summer, 1989) pp. 5-7.
- George Hartley, *Textual Politics and the Language Poets*. Indiana University Press, 1989, pp. 66-72, 82-84.
- Steve Smith, "Language at the Limits: The Work of Steve McCaffery." *Poetry Canada Review*, Vol. 7, no. 2 (Summer)1986, p. 64
- Barrett Watten, *Total Syntax*. Southern Illinois University Press, 1985, pp. 54-55.
- Alan R. Knight, "The Toronto Research Group Reports." *Line 5* (Spring) 1985, pp. 90-103.

Conference papers on my work include:

- Ming-Qian Ma, (University of Las Vegas): "'Slowed Reason' as 'The Curve to its Answer': Postmodern Speed and the Ethics of Sediment in Charles Bernstein and Steve McCaffery." *Assembling Alternatives: An International Poetry Conference*, New England Center, University of New Hampshire, Aug. 29-Sept. 2, 1996.
- Frederick Garber, (Dept. of Comparative Literature, SUNY Binghamton): "Theatricalizing Theory: Steve McCaffery's *The Cheat of Words*." New Developments in American Poetry Panel, *Modern Language Association 112th Convention*, Washington, Dec. 29, 1996.
- Alan Golding, (Dept. of English, University of Kentucky), "Technologies of the Visual: Materiality of Language Writing and Digital Poetics." *New Media Poetry: Aesthetics, Institutions, and Audiences*, Conference, University of Iowa, Oct. 12.

SCHOLARLY AND PROFESSIONAL ACADEMIC ACTIVITIES

Refereed International Conference Presentations

- 2003 "Passage's Passages: Appositions in the Architecture of Citation in Samuel Johnson and Walter Benjamin," *Texte et Architecture, An International Word & Image Conference*, Cité universitaire de Paris, 26 June.
- 2002 "Parapoetics and the Architectural Leap," *L'application poétique, Centre Interdisciplinaire de Poétique Appliquée (CIPA)*, Université de Liège, Belgium, April 23.
- 2001 "The Instrumental Nightingale: Counter Musical Turns from Collins to

- Gomringer," Poésie et Musique Conference, Université de Liège, Belgium, April 4.
- 2000 "Poetry in a Time of Crisis," MLA 117th Convention, New Orleans, Dec. 29.
- "Performing Architecture," *Language-Poetry-Performance*, Centre for Contemporary Arts, De Montfort University, Leicester, England, Dec. 9.
- "Interpreting the Limit Text: Jackson Mac Low's *Words and Ends from Ez*," *Transgressing Boundaries and Strategies of Renewal in American Poetry*, Universidad de Salamanca, Spain, May 20.
- 1999 "Context as Paratext: the grammatological genealogy of the letter in *Finnegans Wake*," *Texte et Paratexte Colloque*, Université de Paris X (Nanterre), 5 June.
- 1998 "The Lure of the Paragram: Cage, Saussure, and Husserl." MLA 114th Convention, San Francisco
- 1996 "Some Precursors of Grammatology: *Scriptio Continua*, Mercurius van Helmont, Joshua Steele, Peter Walkden Fogg, and that precarious binary of speech /writing," *Assembling Alternatives: An International Poetry Conference*, University of New Hampshire, Sept. 2.
- 1996 "Robin Blaser's Deleuzian Folds," *Recovery of the Public World": a Conference in Honour of the Poetry and Poetics of Robin Blaser*, Simon Fraser University, June 1-4.
- "Ideologies of Concrete," *Ends of Language* (International Conference) Yale University, April 8.
- "Applied 'Pataphysics and the Stakes of Discourse," *American Comparative Literature Association*, University of Georgia
- Chair, (General Section), "Strategies of Anti-Narrative," Northeast Modern Language Association, Boston
- 1994 "Platonic Issues in Postmodern Performance," *MLA 110th Convention*, San Diego, Dec. 28
- "Poethory in Canada," *The New Languages in Canada and Elsewhere* (International Symposium) Centro de Estudios Canadienses, Universidad de La Laguna, Tenerife, Canary Islands, June 7.
- "Grammatological Contexts of *Finnegans Wake*," 14th *International James Joyce Symposium*, Seville, Spain, June 17.
- "Zarathrustran 'Pataphysics," Virtual Philosophy: Nietzsche and Postmodern Poiesis Panel, 18th *Conference, International Association for Philosophy and Literature*, University of Alberta, May 5.
- "Under the (Narrative) Volcano: the Case for Poetry as a Minor Discourse," 25th Annual Convention, *Northeast Modern Language Association*, Pittsburgh, April 9.
- 1993 "Temporality and the New Sentence: Phrase Propulsion in the Poetry of Karen Mac Cormack," *MLA 109th Convention*, Toronto, Dec. 27.
- 1991 "The Dilemma of the *Meno*, or, a Constant Illusion to Socrates," The Future of Art Theory Session, 16th Conference, *International Association for*

- Philosophy and Literature*, Université de Montréal, May 18.
- 1990 “Insufficiency of Theory to Poetical Economies,” Theory and the Poet Session, *Ends of Theory* Conference, Wayne State University, Detroit, March 16.
- 1989 “Paradise Improved: Television, Teletext, Teletheory,” *MLA 105th* Convention, Washington, D.C., Dec. 27.
- 1988 “The Library of Cruelty,” *Performing Language* Conference, State University of New York, Binghamton, May 16.
- 1980 “Language Writing: from Productive to Libidinal Economy,” *Canadian Poetry Conference*, State University of New York, Buffalo, Oct. 18.
- 1978 “Frame and Syntax: An Intermedia Application,” *Poésie et Cinema* Conference, McGill University, Montreal, March 24.

Special and Keynote Presentations

- 2002 “Id Infancy were Dead ...,” *Living Literacies Conference*, York University, Toronto, Nov. 15.
- 2001 “Poetry Society Body,” *Lannan Distinguished Speaker*, Georgetown University, Washington, D. C., 16 Oct.
- “The Instrumental Nightingale: Reflections on the Counter Musical from Gray to Celan,” *Lanier Distinguished Speaker*, University of Georgia, Athens, 10 Oct.
- “Parapoetics and the Architectural Jump,” Plenary Address, 2001 Graduate Free Exchange Conference: *Beginning Again and Again: Writing Through the Fin(s)-de-Siecle(s)*, University of Calgary, 24 March.
- 1999 “Between Verbi, Voco and Visual: Some Precursors of Grammatology.” *Leo Block Distinguished Writers and Speaker Series*, University of Denver, Denver, Colo., 5 Feb.
- 1998 “The Semiology of the Saints,” Keynote Address, *On the Horizon by Nichol after Ten*, Emily Carr Institute of Art & Design, Vancouver, 26 Sept.
- 1993 “Poetry, Videotext, Videotheory,” State University of New York, Binghamton, 22 Nov.
- 1982 “Omaggio a McLuhan,” Keynote Address, *First International Festival of Music and Architecture*, L’Aquila, Italy, 3 Oct.

Guest Lectures

- 2004 University of Denver

- Capilano College, Vancouver
- 2001 University of Southampton, England
Institute d'Anglais, Université de Paris VII
- 2000 *Paul M. and Barbara Henkels Visiting Scholar*, University of Notre Dame,
Seminar on the History of the Book, University of Pennsylvania, Philadelphia,
Autonoma Universidad de Madrid
- 1999 Institut d'Anglais, Université de Paris VII, Paris
- 1998 Centre for Theory and Criticism, University of Western Ontario
- 1997 Stanford University
California Institute of the Arts, Valencia
University of California at San Diego
Temple University
Corcoran Gallery of Art, Washington, D.C.
- 1996 University of Calgary.
- 1993 Centre for Theory and Criticism, University of Western Ontario, London, Ont.
Visual Arts Department, University of California at San Diego.
- 1992 Exeter College, Oxford University, England.
- 1991 University of British Columbia.
Alberta College of Art, Calgary.
Queen's University, Kingston, Ont.
- 1990 Experimental Writers Group, Ottawa.
Ohio State University, Columbus, Oh.
University of Louisville, Louisville, Ky.
Xavier University, Cincinnati, Oh.
- 1989 Museum of Fine Art, Tucson, Ariz.
Darwin College, Cambridge University, England.
Atkinson College, York University, Toronto.
- 1988 Stanford University.
- 1987 Fine Arts Department, York University, Toronto.
- 1986 Toronto Board of Education, Toronto.
Institute of International Studies, University of California, Berkeley.
Contemporary Poetry Group, Ottawa.
- 1985 *Canadian Federation of Teachers of English Conference*, Park Plaza Hotel,
Toronto.
New Poetics Colloquium, Vancouver, B.C.
Poetry Project, St. Mark's, New York, N.Y.
- 1984 Social and Political Theory Group, York University, Toronto.
- 1983 *Conferencia de Intelectuales Sobre Centroamerica* (with Sergio Ramirez,
Ernesto Cardenal & Julio Cortazar) Managua, Nicaragua.
Canadian Authors' Day, Port Colbourne, Ont.
- 1982 Vancouver Art Gallery, Vancouver, B.C.
National Book Awards, Toronto, Ont.
The Oral Mode in Contemporary Art & Culture, Center for Music Experiment,

- University of California at San Diego.
 1980 Ontario College of Art, Toronto, Ont.
 1979 *World Symposium on Humanity*, Toronto.

EMPLOYMENT HISTORY

- 2003- Professor and Member Faculty of Graduate Studies, York University, Toronto.
 2000-03 Associate Professor, English Department and Member Faculty of Graduate Studies, York University, Toronto.
 1998-2000 Assistant Professor, English Department and Member Faculty of Graduate Studies, York University, Toronto.
 2002 Visiting Professor, University of Cape Town, South Africa.
 1997 Visiting Professor, School of Critical Studies, California Institute of the Arts, Valencia, California.
 1993-95 Lecturer, Department of English, Queen's University, Kingston, Ont.
 1989 Lecturer, Department of Literature, University of California at San Diego.
 1978-81 Faculty, Humber College of Applied Arts, Third Age Centre.
 1976-83 Faculty, Blue Mountain College, Collingwood, Ontario.
 1975-87 Ontario Arts Council, Creative Artists in Schools Programme.
 1976-78 University of Toronto, New College, Summer Creative Writing Workshops.
 1968-69 Teaching Assistant, Department of English, York University, Toronto.

Other Related Employment

- 1978-79 Coordinator, *Ontario Writers' Retreat*, Bracebridge, Ontario.
 Project Coordinator, *Writers' Development Trust*, Resource Guides for the Teaching of Canadian Literature [10 vols].
 1977 Member, UNESCO Task Force examining the state of Canadian Cultural Learning Materials.
 1977-78 Project Coordinator and Organizer, *Eleventh International Festival of Sound Poetry*, St. Lawrence Centre for the Arts, Toronto.
 1969-76 Managing Editor, *Canadian Who's Who* and Trans-Canada Press Ltd.

ACADEMIC HONOURS

John Logan fellow, SUNY Buffalo 1996-97

UNIVERSITY AT BUFFALO

Positions:

Director, Poetics Program

Director, North American Center for Interdisciplinary Poetics

Executive Committee, Humanities Institute

SERVICE: 1) GRADUATE PROGRAM

Graduate Supervision

PhD. Dissertation Committee: Lori Emerson

COURSES TAUGHT

2004-05 E583 Philosophy and Poetics of 'Poetry'

E475 Poetics of the Paraliterary

2) UNDERGRADUATE PROGRAM

Independent Study: Devan Decicco

COURSES TAUGHT

2004-5 E470 Documents in Poetics I

E475 Documents in Poetics II

YORK UNIVERSITY

Awards and Recommendations

2002 Faculty of Arts Merit Award, \$3,000.00

2001 Faculty of Arts Merit Award, \$2,000.00

2000 Departmental Nomination for Canada Research Chair

SERVICE: 1) GRADUATE PROGRAMME

Committees

1998-2001 Member Graduate Study Committee

(For details of work performed see Appendix I)

Examining Boards

Examiner, Field Exams for

Suzanne Zalazo (2002), Trish Sala, Sandra Jeppesen (2001, 2000), Stephen Cain, Alvin Osmond, Alex Link (1999)

Chief Examiner, Field Exams for:
Robert Stacey (2000)

Chair and Examiner, Field Exams for:
Dunja Baus (1999)

Graduate Supervision

Supervisor, PhD Supervisory Committee

2002- Gregory Betts

Member Ph.D. Dissertation Supervisory Committee

Darren Wershler-Henry
Suzanne Zelazo

(Completed)

Supervisor M.A. Research Thesis for:
Trevor Speller (1999-2000)

Member Ph.D. Dissertation Supervisory Committee for:
Stephen Cain (1998-2002)

Other Functions

Mentor for

Jason Schaffer (1998-99)
Geoffrey Hlibchuk (1999-2000)

Suzanne Zelazo (2000-01)
Rubina Sharma (2002-03)

2) UNDERGRADUATE PROGRAMME

Committees

2002- Tenure and Promotions Committee
2001 Specialist representative Appointments, Salaries and Workload Committee
(Contemporary search)
1998-2001 Undergraduate Curriculum Committee

(For details of work done see Appendix II)

Other Memberships and Functions

2002-04 Departmental Steward, YUFA
Affirmative Action Representative
Fellow of Stong College
Member, Faculty of Arts, High-School Liaison Project

Other Activities: International Visitors

Organized special lectures, readings and classroom visits

2001 Dr. Bruce Andrews, (Dept. of Political Science, Fordham University)
2000 Aaron Williamson (UK disability artist), Kenneth Goldsmith (American writer),
Dr. Caroline Bergvall. (Anglo-Norwegian text-writing performance artist and
scholar)
1999 Dmitry Bulatov (Russian poet), Dr. Raymond Federman, (SUNY Buffalo)

II TEACHING:

1) GRADUATE PROGRAMME

New Courses Developed and Taught

1999-2001 English 6588.06: *Studies in Contemporary Philosophy and Poetics.*
1998-99 English 6593.03: *Special Topics: Disjunctive and Procedural Poetics.*

(For detailed course descriptions see Appendix II.)

2) UNDERGRADUATE PROGRAMME

New Courses Developed and Taught

(For detailed course descriptions see Appendix II.)

- 2002- English 4100K *Topics in Theory and Criticism: Imagining Language*.
English 2140 03: *Practical Poetics: A Workshop Seminar*.
1999-2001 English 2130: *Introduction to Poetics*.
1998-99 English 3160-P: *Poetics: An Analytic Survey*.

(For detailed course descriptions see Appendix II.)

Other Courses Taught

- 1998-2000 English 2690-B: *Introduction to Contemporary Literature*.

Supervision

English 4160.06: Honours Thesis Supervisor for:

- Michelle Cross (2002-03)
- Angela Rawlings (2000-01)
- Jason Christie (2000-01)
- Kyle Buckley (1999-2000)
- Geoffrey Hlibchuk (1998-99)
- Daniel Fisher (1998-99)
- Jennifer Covent (1998-99)

RESEARCH SUPPORT

- 2001 YUFA Leave Fellowship Grant
SSHRCC Conference Travel Grant.
2000 Canadian High Commission, London.
1999 SSHRCC Conference Travel Grant.
1996-7 John Logan Fellow, State University of New York, Buffalo.
1994 SSHRCC. Standard Research Grant (with Jed Rasula).

- Queen's University, School of Graduate Studies and Research, Advisory
Research Committee Grant.
- Queen's University, Office of Research Services, Discretionary Fund.
- 1992 Ontario Arts Council, Award in Arts Writing, "A" Category.
- 1991 Ontario Arts Council, Grant in Arts Writing, "A" Category.
- 1990 Canada Council, Non-fiction Award in Criticism.

WORK IN PROGRESS

1) I am currently investigating the confluence of contemporary poetics and architectural theory as these meet in the Heideggerian notions of building and dwelling. Special areas for scrutiny will be the theories for the Situationist City, Constant's New Babylon Project and the recent procedural architecture of Arakawa and Madeline Gins, as these pertain (in both apposition and opposition) to the poetical work of Jackson Mac Low and Bruce Andrews. The work will involve a reconsideration of valid critical terminology and new pertinent possibilities such as the poem conceived as a "landing site" as explicated by Arakawa-Gins.

2) The completion of a critical and annotated edition of my correspondence with the American poet and theorist Dick Higgins. This material (now housed in the Getty Museum in California) comprises almost three decades of correspondence on matters ranging from pattern poetry to the nature of intermedia, Fluxus, the work of John Cage, the American poetical reception of the theories of Derrida and newly formulated concepts such as allusive referential, creative misunderstanding, and the postcognitive.

CONTRIBUTIONS TO THE PROFESSION

Current Ongoing Positions

- 2001- Director and Coordinator, *North American Centre for Interdisciplinary Poetics*.
Member, Executive Committee, Poetry Division, *Modern Language Association*.
Contributing Editor
Open Letter
New Wilderness Newsletter, New York.
Rampike
Advisory Editor Publication Program
Centre Interuniversitaire de Poétique Comparée
Université de Liège, Belgium.

1998-99 Head, International Coordination Council (for Canada and Quebec), *Homo Sonorus World Sound Poetry Project*. National Centre for Contemporary Art, Kaliningrad, Russia

Professional Grants Reviews

- 2002 Canada Council for the Arts, Peer Assessment Committee, Spoken and Electronic Words Program, SSHRCC Standard Research Grant (Prof. Miriam Nichols, University College of the Fraser Valley).
- 2001 SSHRCC Standard Research Grant (Prof. Susan Rudy, University of Calgary).
- 1993 Canadian Federation for the Humanities, Aid to Scholarly Publications Programme. Reading and Report on Dr. Pamela Banting's *Translation Poetics: Composing the Body Canadian*.
- 1989 Canadian Federation for the Humanities, Aid to Scholarly Publications Programme. Reading and Report on Irene Niechoda's *A Sourcery for Books 1 and 2 of bpNichol's The Martyrology*.

Professional Manuscript Reviews

- 2002 Wesleyan University Press. Jerome Rothenberg, *Writing Through: Translations and Variations*.
- 2001 University of Alabama Press. Madeline Gins and Arakawa, *The Architectural Body*.
- 1999 Wesleyan University Press. John Cage, *Anarchy*.

Miscellaneous

- 2000 Chair, "Recent Research" Panel, *Language/ Poetry/ Performance* Conference, De Montfort University, Leicester, England, Dec. 9.
- 1998-99 Member, *International Coordination Council (for Canada and Quebec), Homo Sonorus World Sound Poetry Project*. National Centre for Contemporary Art, Kaliningrad, Russia.
- 1996 Secretary, (Canadian Literature Section), "Fabulation and the Carnavalesque in Canadian Poetry," *Northeast Modern Language Association*.
- 1995 Chair and Panelist, "What is a Minor Science? Applied 'Pataphysics and the Stakes of Discourse," *American Comparative Literature Association*, University of Georgia, Athens, March 18.
- Chair, (General Section), "Strategies of Anti-Narrative," *Northeast Modern*

Language Association, Boston, March 31.

Professional Memberships

Modern Language Association
Northeast Modern Language Association
International Association for Philosophy and Literature
International James Joyce Foundation
American Comparative Literature Association

Professional Listings

Canadian Who's Who
Dictionary of Literary Biography
International Authors and Writers Who's Who
International Who's Who in Poetry
Poets' Encyclopaedia
The Oxford Companion to Canadian Literature
The Writer's Directory
Who's Who in Canadian Literature

CREATIVE PUBLICATIONS

Books: Poetry

- 2002 *Bouma Shapes*, Zasterle Press, Gran Canaria, Spain, 67 pp.
Seven Pages Missing: Selected Texts Volume Two. Toronto: Coach House Press, 374 pp.
- 2001 *Seven Pages Missing: Selected Texts Volume One*. Toronto: Coach House Press, 464 pp.
- 1996 *The Cheat of Words*, Toronto: ECW Press, 112 pp.
- 1991 *Theory of Sediment*, Vancouver: Talonbooks, 215 pp.
Modern Reading: Poems 1969-1990, London, England: Writers Forum, 80 pp.
- 1989 *The Black Debt*, London, Ont. Nightwood Editions, 202 pp.
- 1987 *Evoba: The Investigations Meditations*, Toronto: Coach House Press, 102 pp.
- 1983 *Knowledge Never Knew*, Montreal: Véhicule Press, 112 pp.
The Prose Tattoo: Collected Performance Scores (with The Four Horsemen),

- Milwaukee: Membrane Press, 52 pp.
- 1980 *Legend* (with Bruce Andrews, Charles Bernstein, Ray Di Palma, Ron Silliman),
New York: Segue Foundation, 243 pp.
- 1978 *The Abstract Ruin: A Draft of Book I*, Toronto: Coach House Press, Manuscript
Editions, 23 pp.
- Intimate Distortions: A Displacement of Sappho*, Erin, Ont.: Porcupine's Quill,
97 pp.
- In England Now That Spring* (with bp Nichol), Toronto: Aya Press, 124 pp.
- 1976 *Horse d'Oeuvres* (with The Four Horsemen), Toronto: General Publishing,
152 pp.
- 1975 *'Ow's Waif*, Toronto: Coach House Press, 152 pp.
- 1974 *Dr. Sadhu's Muffins*, Victoria, BC.: Press Porcépic, 140 pp.

Books: Fiction

- 1984 *Panopticon*, Vancouver-Toronto: blewointment press, 187 pp.

Chapbooks

- 2002 *From a Middle* (with Karen Mac Cormack), House Press, Calgary, 28 pp.
- 2000 *Poetry in the Pissoir*, House Press, Calgary.
- 1990 *The Entries*, Writers Forum, London, England, 28 pp.
- 1988 *The Good the Bad & the Ugly*, English Dept., Simon Fraser University, B.C.,
12pp.
- 1981 *Summary* (three part folding text), Curvd H&Z, Toronto.
- 1980 *The Scenarios*, League of Canadian Poets, 4 pp.
- 1979 *Epithalamium*, Underwhich Editions, Toronto, 4 pp.
- 1978 *Crown's Creek* (with Steven Smith), Anonbeyond Press, Vancouver, 10 pp.
- Carnival: Panel Two*, Coach House Press, Toronto, 14 pp.
- 1976 *Shifters*, grOnk, Toronto, 20 pp.
- 1975 *Edge* (with Steven Smith), Anonbeyond Press, Toronto, 19 pp.
- 1974 *Broken Mandala*, grOnk, Toronto, 18 pp.
- 1973 *Carnival: Panel One*, Coach House Press, Toronto, 14 pp.
- 1971 *Parallel Texts* (with bp Nichol), Anonbeyond Press, Toronto, 8 pp.
- Maps: A Different Landscape*, grOnk, Toronto, 6 pp.
- Collaborations* (with bp Nichol), grOnk, Toronto, 18 pp.
- 1970 *Melons*, grOnk, Toronto, 6 pp.
- Transitions to the Beast: Post-Semiotic Poetry*, Ganglia Press, Toronto, 24 pp.
- 1969 *Six Concrete Poems*, grOnk, Toronto, 6 pp.
- Ground Plans for a Speaking City*, interleaved typographic multiple,
Anonbeyond Press.

Cap(ture), folded, mixed-media multiple, grOnk, Toronto, 1 p.

Prose and Poetry Publications in Magazines and Anthologies Summary Only

255 texts in 112 magazines, catalogues and anthologies in Canada, U.S.A., England, France, Switzerland, Sweden, Holland, Australia, Luxembourg, Spain, Yugoslavia, Portugal, Russia, China, Belgium and Italy. Poems translated into Russian, Serbian, French, Italian and Chinese. Three published silkscreen and serigraph prints; one film, five videos, two LP recordings, 5 CD anthologies, 2 CD Rom anthologies, 4 solo audio cassettes, 4 collaborative audio cassettes, 4 audio cassette anthologies.

Miscellaneous:

Choreography and conception of one dance; wrote one dance libretto; collaborated in writing and production of two operas; one text for symphonic musical setting.

Commissioned Artworks

- 2004 “Cappuccino” (text sound composition) for Charles Morrow, *The Sound Cube*.
- 2002 “Piano Conz-atina” (tropological piano) Francesco Conz Fluxus Collection, Verona, Italy.
- 2001 “From Cold Type to Hot Print: Homage to Gutenberg” (tropological refrigerator) Francesco Conz Fluxus Collection, Verona, Italy.

ARTISTIC RESIDENCES

Distinguished

- 1996 *Markin-Flanagan Distinguished Writer in Residence*, University of Calgary.
- 1995 *James H. McNulty Chair Residency in Language and Performance*, State University of New York, Buffalo.
- 1991 *First Capen Chair Writer-in-Residence*, Department of English, State University of New York, Buffalo.

Miscellaneous Residences

- 1991 University of British Columbia.
Chax Press, Tucson, Arizona.
Artist in Residence, Western Front, Vancouver.
- 1988 Writer in Residence, Simon Fraser University.
- 1987 Composer in Residence, Galerie Obscure, Quebec City.
- 1986 Writer-Artist in Residence, New Langton Arts, San Francisco.
- 1981 Musician in Residence, Music Gallery, Toronto.
- 1977 Artist in Residence, Arton's Calgary, Alberta.

Selected Readings and Performances (Summary)

International Festivals

- 2002 *Rencontre Internationale d'Art performance*, Le Lieu, Quebec City,
- 1996 *3me Festival de l'Anniversaire de l'Art*, Théâtre les Fourberies, Quebec City.
- 1995 *Assembling Alternatives: An International Poetry Conference*, University of
New Hampshire, Durham, N. H.
Symphosopia in Honour of Haroldo De Campos, Yale University.
- 1988 *Polyfonix Poetry Festival*, Centre Georges Pompidou, Paris, France.
5me Festival-Internationale de Poésie Contemporaine, Tarascon, France.
- 1985 Holland Festival, Amsterdam.
10me Festival Polyfonix, Centre Georges Pompidou, Paris, France.
International Authors' Festival, Harbourfront, Toronto.
- 1980 *Xth International Festival of Electronic Music*, Bourges, France.
- 1979 *International Festival of Sound and Visual Poetry*, Glasgow.
- 1978 *IXth International Festival of Electronic Music*, Bourges, France.
XIth International Festival of Sound Poetry, Toronto.
- 1977 *First West Coast International Sound Poetry Festival*, La Mamelie Gallery, San
Francisco.
- 1976 *First International Symposium on Postmodern Performance* (with John Cage,
Eugene Ionesco, Jean-François Lyotard, Herbert Blau & Umberto Eco),
Center for 20th Century Studies, University of Wisconsin, Milwaukee.
- 1975 *International Festival of Poetry* (with Seamus Heaney & Octavio Paz) Hart
House, University of Toronto.

Miscellaneous Readings and / or Performances

Over 142 readings or performances at universities and other venues in Canada, U.S.A., Sweden, Portugal, Canary Islands, Spain, Sweden, England, Scotland, and Holland.

Visual Poetry in Permanent Collections

Paul Getty Research Institute, Malibu, Ca.
Art Gallery of Ontario.
National Gallery of Canada, Ottawa.
Henry W. and Albert A. Berg Collection of English and American Literature,
New York Public Library, N.Y.
International Concrete Poetry Archive, Oxford, England.
Ruth and Marvin Sackner Collection, Florida.
Guy Schraenen International Small Press Archive, Antwerp, Belgium.
Archivio Francesco Conz, Verona, Italy.

Exhibitions

23 international exhibitions in the U.S.A., Canada, Great Britain, Russia, Hungary, Belgium, Italy and Holland .

Radio, Television, and Film Appearances

18 interviews on radio (including three international) and three on television.

AWARDS

- 2004 "Some Versions of Pastoral" chosen for *The Best American Poetry 2004*. New York: Scribners, 2004.
- 2001 Finalist, *Governor General's Award in Poetry* [for *Seven Pages Missing, Vol. I*].
- 1993 Recipient *Gertrude Stein Award for Innovative North American Poetry*: Sun & Moon Press.
- 1992 Finalist, *Governor General's Award in Poetry* [for *Theory of Sediment*]. Recipient *Gertrude Stein Award for Innovative North American Poetry*: Sun & Moon Press.
- 1990 Finalist, *Before Columbus Award*, University of Southern California [for *The Black Debt.*]

- 1982 Diploma of Merit, Università delle Arti, Salsomaggiore, Italy.
1985 Runner-up with Honourable Mention, *Video Culture International Competition*,
Art Video & New Media Performance Category.
1976 Canadian Representative, Cultural Programme, *XXI Olympic Games*, Montreal.

Support Awards

Toronto Arts Council 1991.

Ontario Arts Council

Writer's Awards 1984-86, 1988-1992.

"A" Category 1991, Arts Writing 1991.

Canada Council

International Travel Grant 2000; Senior Writers Award 1998, Non-fiction
Award in Criticism 1992, "A" Award for Poetry & Criticism 1988; Visiting
Writer Award to USA 1986, 1987; Music Division, Commissioned Composer
Award 1983; Short Term Grant 1983, 1982, 1980, 1977; "B" Award for Writing
1978, "B" Award for Multimedia 1977.

Canadian High Commission, London.

Travel Grant, 1978.

Department of External Affairs

Travel Awards 1986, 1983, 1982, 1980, 1977.

May 2005

APPENDICES

APPENDIX I

YORK COMMITTEE SERVICE

1. Graduate Study Committee 1998-1999

In five meetings vetted:

Eleven Directed Reading proposals

Two Revised Directed Reading proposals

Four M.A. Research Paper proposals

Three Ph.D. Thesis proposals.

2. Undergraduate Curriculum Committee 1998-1999

I. The principal business I was involved with as part of the Curriculum Committee in 1998-1999 comprised:

1. Vetting and securing departmental approval for 11 new English courses to be offered in 1999-2000 (four 2000-level, which included my own new course 2130.06, three 3000-level, four 4000-level). Advice was also provided on several other proposed courses that may be introduced in 2000-2001.

25

2. Successfully developing a framework within which two 4000-level courses will be offered as integrated undergraduate and graduate courses in 1999-2000.

3. Presenting a motion subsequently passed by the department eliminating the division in the departmental curriculum between courses in the 2000-2499 range and those in the 2500-2999 range, effective Fall/Winter 2000.

4. Producing a response on behalf of the English Department to the Ministry of Education Guidelines for a Revised Ontario Grade 11 and 12 English Curriculum.

II. The committee also considered several continuing issues regarding our curricular structure and practices:

1. Endorsing and reiterating the suggestion made by last year's Teaching Committee that English faculty review their courses to ensure that their reading lists are both manageable and affordable for undergraduate students.
2. Encouraging the development of courses in popular and twentieth-century literature with a view toward the possible introduction of a formal twentieth-century stream in our curriculum.
3. We asked members of the department to read the relevant sections of the recent Undergraduate Programme Review and send us their views about recommendations regarding our department's curriculum made by Professors Young and Herz:
 - a) recommendations from Archibald M. Young:
 - i. reduce the number of 2nd, 3rd, and 4th years courses on our curriculum
 - ii. establish general interest courses targeted to non-majors
 - iii. establish a certificate writing programme
 - iv. establish a more rigorous historical requirement in our programme
 - v. establish a second-language requirement for Specialized Honours
 - b) recommendations from Judith Herz:
 - i. re-invent our 3rd and 4th year in more rational and coherent terms
 - ii. establish a "writing" presence in the department

We solicited comments from members of the department about the relative merits of these recommendations and the priority that they should be given in the curriculum committee's work next year.

26

APPENDIX II

NEW COURSES DEVELOPED

1. GRADUATE

ENG 6593.03 SPECIAL TOPICS

DISJUNCTIVE AND PROCEDURAL POETICS

The poetry and poetics of Charles Olson are commonly held to inaugurate the shift from a closed metrical form to an open processual one. After considering Olson's major theories of poesis and the human constitution: proprioception, the poem as a high-energy construct, projective verse, and composition by field, the seminar will study the rationales behind two contestatory poetics whose core principles are rooted in textual disruption, and procedural text-generation. A significant component in the course will be the work of contemporary innovative women writers including Susan Howe, Carla Harryman, Lyn Hejinian, Joan Retallack, Harryette Mullen (US) and Paula Claire, Caroline Bergvall, Fiona Templeton, Maggie O'Sullivan, and Geraldine Monk (UK). A major preoccupation of this course is to examine disjunctive works as strategies to politicize and genderize poetic form. A further purpose is to illuminate the extraliterary implications of the works and ideas considered, especially the philosophical consequences arising from proceduralism's repudiation of authorial control, and the sociological implications to the role of the reader attendant on disjunctive textual practice. Accordingly, our readings will necessarily return to a certain interrogatory burden: what do these poems communicate? How and why do they problematize the concept of "literariness"? How does meaning relate to information? What are the social and political implications of ludic practice? The course will conclude by examining two "virtual" or conjectural poetics: the cyberpoetics implicit in the postfeminist thinking of Donna Haraway, and the poetics of becoming that can be extrapolated from Gilles Deleuze's thinking. Finally, because many of the texts inherit the reputation of *Finnegans Wake* and *Tender Buttons* as limit texts, an imperative is to investigate these texts' relationship to the shifting phenomenology, psychology and sociology of reading.

Course Requirements: A 20 minute written seminar presentation (20%) and two prepared seminar responses (10% each); class participation (10%); a final paper of 15-20 pages (50%).

Reading List: Bruce Andrews & Charles Bernstein eds., *The L=A=N=G=U=A=G=E Book*, (Southern Illinois); Adrian Clarke & Robert Sheppard eds., *Floating Capital: new poets from London* (Potes & Poets); Gilles Deleuze and Claire Parnet, *Dialogues* (Columbia); Umberto Eco, *The Open Work*; Paul Hoover ed. *Norton Anthology of Postmodern Poetry*; Jackson Mac Low, *Words and Ends from Ez* (Avenue B); Warren Motte Jr., *Oulipo: A Primer of Potential Literature* (Nebraska, Bison Books); Maggie O'Sullivan, ed., *Out of Everywhere: Linguistically Innovative Poetry by Women in North America*

& the U.K. (Reality Street); A folder will be set up in the Graduate Office containing pertinent essays by several theorists and poetics including Bernstein, Cixous, Haraway, and Roussel.

ENG 6588.06

STUDIES IN CONTEMPORARY PHILOSOPHY AND POETICS

This course examines the 20th century interrelation of a western philosophic tradition with that of a parallel tradition in poetics that focuses upon the mutating functions and constructions of “voice” and “poetry” as key concepts, metaphors, and mythologemes in both traditions. How does Heidegger’s notion of “poetry” differ from Artaud’s? Why is “poetry” variously considered the supreme communicating vessel and a sovereign non-communication? What establishes the truth of voice? Why is voice, for some philosophers and poets, the quintessential marker of authentic presence while for others marks the fundamental site of negativity? These and related questions are examined in a range of philosophic readings from Plato through to David Applebaum. Although the course has a contemporary focus, it investigates relevant key thinkers from previous centuries including Plato, Aristotle, Condillac, Herder, Kant, and Hegel. Contemporary philosophers include Derrida, Bataille, Husserl, Heidegger, and Levinas. An anchor text in the studies is Giorgio Agamben’s *Language and Death: The Place of Negativity*. These voices of philosophy within Philosophy are assessed and read against a parallel series of poetic texts and theories that similarly invest poetic voice in variant destinies and purposes. Included in discussions are Charles Olson’s, Julia Kristeva’s, and Helene Cixous’s radical fusion of the body and language; the conceptual and material liberation of voice from speech by the zaum (i.e. trans-rational) poetry of the Russian Avant-Garde; the Italian Futurist “words in freedom”; the Dada sound-poem; the anti-voice poetry of the Language Poets; and the irreducibly graphic texts of Concrete and Visual poetry. The course concludes by examining the phenomenon of disembodied and mechanical voice briefly examining the early voco-automata of Descartes’ friend Marin Mersenne and moving through to the electro-acoustic audio poetry of the present time. Key theoretical texts here are Avital Ronell’s *The Phone Book* (selections); *Sound States: Innovative Poetics and Acoustical Technologies*, ed. Adalaide Morris; and Donna Haraway’s “Cyborg Manifesto.”

2. UNDERGRADUATE

ENG 3160-P

POETICS: AN ANALYTIC SURVEY

This course offers both survey and critical analyses of historical and contemporary poetics. It is intended to supplement and culturally contextualize the students' own current creative writing endeavours, allowing s/he to trace such shifting issues as

28

imagination, representation, expression, voice, and reification; changing theories regarding the role of the poet, and historically mutating arguments regarding the line, poetic form and language. Writers and theorists to be studied will include Plato, Horace, Longinus, St. Thomas Aquinas, Sidney, Edward Young, Wordsworth, Keats, Arnold, Baudelaire, Mallarmé, Pound, Marinetti, Breton, Eichenbaum, Valéry, Kristeva, Deleuze, Cixous, Olson, and Silliman.

Course Requirements: One seminar presentation (15%); two analytic essays of 1500 (20%) and 2000 words (25%); class participation (15%) and a final examination (25%).

Reading List: Hazard Adams, ed., Critical Theory Since Plato (Harcourt Brace); The Norton Anthology of Postmodern Poetry; The Norton Anthology of Poetry. A required course kit will be available at the University Bookstore.

ENG 2130

INTRODUCTION TO POETICS

The term "Theoretical Poetics" is used to designate the aesthetic, political, and social issues that pertain to all modes of creativity. As such, much of this course will be relevant to a student's current or future study of the novel, visual arts, music, and drama. The course offers a purposefully transhistoric approach to several key conceptual issues within Theoretical Poetics as these emerge and mutate through two and a half millennia of thinking. Among issues addressed in the first term are the social function of both the poet and the poem; the changing rationale of poetic diction; theories of the image; shifting notions of the imagination; the nature of the sublime and beautiful; and the relation of language to the body. Important relations to be examined include those of part to whole, art to nature, open to closed forms, and the competing master theories of imitation and expression. Questions to be addressed will fall variously under four basic orientations: toward the poem itself as a structure (what is it?); toward the audience (how do we read? what effect does a work have on us?); toward the external world (how does this work represent a world outside itself?); and toward the poet (how does the poet express herself?) The overriding question of debate (it will arise throughout this course) is whether or not poetry comprises a genuine way of knowing distinct from other modes of knowledge.

In the second term the complexities of numerous twentieth-century poetics and anti-poetics are examined. Starting with several European avant-garde poetics including Dadaism, Russian and Italian Futurism, Surrealism, and Concrete Poetry, we move on to consider the dominant poetics of contemporary anglophone cultures including Imagism, Objectivism, Projective Verse and the poetics of the L=A=N=G=U=A=G=E group. Time will be spent on the presence and effect of cultural otherness and marginality in western poetics including the poetics of Negritude; the rise of Ethnopoetics in the 1960s; and the influence of Chinese ideograms as a medium for western poetry. Following a detailed engagement with the issue of language and gender, and the emergence of a

29

radical feminist poetics in the 1970s, the course concludes with a conjecture into those metacritical poetics that address the specific question of what is required to make an adequate poetics for our current cybotechnic age.

Course Requirements: One first-term essay of 2000 words (20%); one short-answer test in class (15%); a 3000 word paper in the Spring (25%); final exam (25%); tutorial attendance and participation (15%).

Reading List. All required texts are contained in an extensive reading kit that includes historic documents in poetics as well work by a wide range of contemporary poets and thinkers. The kit will be available through the York Bookstore and will be supplemented with the occasional class hand-out.

ENG 2140 3.0

PRACTICAL POETICS: A WORKSHOP SEMINAR

This course is designed to explore in practical workshop conditions, and in the forms of creative writing and theoretical debate, material covered in the second term of EN 2130 Introduction to Poetics. As such, it comprises an intensive and on-hand engagement with parallel material: zaum poetics, the surreal image, translation, ethnopoetics, the nature and function of the pronoun, text performance, the poem as linguistic critique, disjunction versus conjunction etc. In addition to open discussion of students' texts, a significant component of the seminar involves close engagements with various poetic texts and theories, chosen to supplement and intensify the material discussed in the Introduction to Poetics Course. It is hoped that at least two local and/or international poets will visit the seminar each year.

Course Requirements: The class will be conducted as a seminar and workshop. A 10 minute class presentation (20%); either a 1500 word essay or a 10 page portfolio of

poems (25%); a final independent portfolio of poems (with theoretical introduction) of 20 pages (40%); participation and attendance (15%).

Reading List: Required texts will be supplied in a customized Course Kit. Supplementary material will be available on-line at the North American Centre for Interdisciplinary Poetics (www.poetics.yorku.ca) and in class hand-outs.

ENG 4100K

TOPICS IN THEORY AND CRITICISM: IMAGINING LANGUAGE

Theoretical and speculative considerations of language have a much longer history in Western thought than the study of literature and for two millennia literary works have been valued for their linguistic provocations. In this course, whose primary text is *Imagining Language*, a tradition of linguistic conjecture will be outlined and discussed

30

that runs parallel to both the scientific “tradition” of linguistics and the culturally instituted labour we term literature. This other tradition, that Gregory Ulmer calls a “linguistics of the singular and the heterological” sees the materiality, corporeality and intransitivity of language as the prime stuff that literature is made of. As such, the course presents materials that collectively argue against those content-oriented literary studies whose focus is ideological, representational, and political, and investigates instead trans-historical treatments of language as excess, alien, and remainder. In so doing the course opens up numerous encounters with the literary from the “other side” of language including alien writing systems, fake languages, alphabetical conjectures, universal language schemes, sound, word creation, orthography, orality, and mania. The material covered includes an extensive ethnic and trans-historic breadth: from Arabic Mystical alphabets, Cherokee alphabets, Ester Island Scripts and Harlem Jive, to the modernist provocations of Gertrude Stein, James Joyce and Marcel Duchamp. A special part of this course will examine the historical and cultural attitudes to the deaf and the related field of prosthetic, non-vocal systems of language.

Course Requirements: The class will be conducted as a seminar. One written in-class 20 minute presentation in each term (30%); one first term essay of 2000 words (20%); a second term essay of 3000 words (35%); attendance and active participation in class discussion (15%).

Reading List: Steve McCaffery & Jed Rasula, *Imagining Language*, MIT Press, 1998; Julia Kristeva, *Language the Unknown*, Columbia UP, 1989; Roy Harris & Talbot J.

Taylor, Landmarks in Linguistic Thought, Routledge, 1989; Umberto Eco, The Search for the Perfect Language, Oxford: Blackwell's, 1995; Jonathan Rée, I See a Voice, New York: Henry Holt & Co., 1999.

Oct. 2002