

# MARY JO BANG

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## EDUCATION

Columbia University, New York, M.F.A. Poetry, 1998

Polytechnic of Central London, London, U.K., B.A. Photography, *Degree with Distinction*, 1989

Northwestern University, Evanston, Illinois, M.A. Sociology, 1975

Northwestern University, Evanston, Illinois, B.A. *Summa Cum Laude*, 1971

## TEACHING EXPERIENCE

Washington University, St. Louis, MO, Professor of English, 2007—present

Director of the Creative Writing Program, 2005—2008

Associate Professor of English, 2003—2007

Assistant Professor of English, 2000—2003

University of Iowa, Iowa Writer's Workshop, Iowa City, Iowa, Visiting Professor, Fall 2008

Columbia University, New York, NY, Visiting Associate Professor, Fall 2006

University of Montana, Missoula, MT, Visiting Writer, M.F.A. Creative Writing Program, Spring 1999

The New School for Social Research, New York, NY, Instructor, Creative Writing, Fall 1998

Yale University, New Haven, CT, Visiting Lecturer, Creative Writing, Fall 1997; Fall 1998

Columbia College, Chicago, IL, Instructor, Humanities Division, 1992—1993

Columbia College, Chicago, IL, Instructor, Department of English, 1991—1993

## BOOK PUBLICATIONS

*A Film in Which I Play Everyone: Poems*, Graywolf Press, forthcoming September 2023

*Colonies of Paradise: Poems*, by Matthias Göritz, translated by Mary Jo Bang, TriQuarterly Press, forthcoming October 15, 2022

**Purgatorio, Graywolf Press, July 13, 2021**

**Reviewed in:** *Publishers Weekly* (starred review); *New Yorker*; *New York Review of Books*

**Reviewed online in:** *Law & Liberty*: <https://lawliberty.org/book-review/>, “Reading Dante with a Bang,” by Jessica Hooten Wilson, May 6, 2022; *Stanford University: The Book Haven* (blog) <https://bookhaven.stanford.edu>, “Love makes me speak”: three new translations of Dante’s *Purgatorio*,” by Cynthia L. Haven, Dec 8, 2021; *Hyperallergic.com*, “A Freewheeling Translation of Dante’s *Purgatorio*,” by Nolan Kelly, November 4, 2021; *The Petoskey News-Review*: <https://www.petoskeynews.com/> “Summer poetry collections keep readers ready for both new and old,” by Glen Young, July 29, 2021; *Chicagoreviewofbooks.com*, “Somewhere Between Heaven and Hell in Dante Alighieri’s ‘*Purgatorio*,’ Translated by Mary Jo Bang,” by Ross Collin, July 21, 2021; *TheRumpus.net*, “What to Read When You’ve Made It Halfway Through 2021,” June 25, 2021

**A Doll for Throwing, Graywolf Press, August 15, 2017; one of the Academy of American Poets’ Notable Books for 2017**

**Reviewed in:** *Publishers Weekly* (starred/boxed review); *Washington Post*; *Minneapolis Star Tribune*

**Reviewed online in:** *The Millions*, “Must-Read Poetry: August 2017”; *Ms. Magazine*, “Six Poetry and Prose Collections Feminists Should Read This Summer”; in *Rhino Poetry, Music & Literature*; *American Poets* (Fall/Winter 2017); *Book Page*; *Poets.org*; *Eclectia.org*; *Jacket2.org*; *Washington Independent Review of Books*; *Boston Review*

**The Last Two Seconds, Graywolf Press, March 2015, One of the New York Times Book Review’s Best Poetry Books of 2015; One of Flavorwire’s Best Independent Press Books of 2015; Featured in Volta’s “Best Books of 2015” by C.D. Wright; One of Entropy’s Best Poetry Books of 2015; Featured on Studio 360 (July 23, 2015)**

**Reviewed in:** *Publishers Weekly* (starred review); *Star Tribune* (Minneapolis); *Boston Review*; *Washington Post*; *Boston Globe*; *American Poets*

**Reviewed online at** *South 85 Journal*; *New Pages*; *The Adroit Journal*; *The Missourian*; *Scout: Poetry in Review*; *Flavorwire*; *The Rumpus*; *Book Page*; *Washington Independent Review of Books*

**Inferno, Graywolf Press, Hardcover August 7, 2012; Paperback September 3, 2013**

**Reviewed in:** *Publishers Weekly* (starred review), *New York Review of Books*, *Vanity Fair*, *The New Yorker*, *New York Daily News*, *Tulsa World*, *Wichita Times*, *Dallas Morning News*, *Library Journal*, *St. Louis Post-Dispatch*, *Bookforum*, *Cleveland Plain Dealer*, *Corriere della Sere* (Milan),

**Reviewed online at:** “*Inferno: A New Translation*,” *New York Journal of Books* (<http://www.nyjournalofbooks.com/review/inferno-new-translation>); *Philadelphia Review of Books* (<http://philadelphiareviewofbooks.com/2012/10/15/a-rocked-and-rolled-inferno/>); “Poet Mary Jo Bang translates Dante’s ‘*Inferno*,’ and gives it an update”; *MinnPost* (<http://www.minnpost.com/books/2012/08/poet-mary-jo-bang-translates-dantes-inferno-and-gives-it-update>); “The Best New Books for the Week of August 6, 2012,” *Publishers Weekly* (<http://www.publishersweekly.com/pw/by-topic/book-news/tip-sheet/article/53404-pw-picks-the-best-new-books-for-the-week-of-august-6-2012.html>); *The Brooklyn Rail* (<https://brooklynrail.org/2011/11/books/translationinferno>); *Portland Book Review* (<http://www.portlandbookreview.com/tag/mary-jo-bang/>); *New Pages* (<http://newpages.com/bookreviews/archive/2012/08->

01/#No-Grave-Can-Hold-My-Body-Down-by-Aaron-McCollough); *Corduroy Books* (<http://corduroybooks.wordpress.com/tag/mary-jo-bang/>); *Washington Independent Review of Books* (<http://www.washingtonindependentreviewofbooks.com/book-blog/summer-exemplars-part-3/>); “Not Your Parents’ Poems: A 2012 Poetry Preview,” *NPR Books* (<http://www.npr.org/2012/01/13/144924564/not-your-parents-poems-a-2012-poetry-preview>); “The Thick of It,” *Oxonian Review* (<http://www.oxonianreview.org/wp/the-thick-of-it/>); “Mary Jo’s Poem or Else Dante’s,” Poetry Foundation website (<http://www.poetryfoundation.org/harriet/2011/12/mary-jos-poem-or-else-dantes/#.TvyjR8l9vI.facebook>)

***The Bride of E*, Graywolf Press, October 2009**

**Reviewed in:** *Publishers Weekly* (starred review), *Library Journal*, *New York Times*, *St. Louis Post-Dispatch*, *Booklist*, *Boston Review*, *Bookforum* (thumbnail), *American Poet* (thumbnail).

**Reviewed online at:** *Coldfront Magazine* (<http://coldfrontmag.com/reviews/the-bride-of-e>); *Cerice Press: A Journal of Literature, Arts & Culture* (<http://www.cericepress.com/02/05/an-abecedarian-marriage-mary-jo-bangs-the-bride-of-e>), “An Abecedarian Marriage: Mary Jo Bang’s *The Bride of E*,” Christina Cook, Fall/Winter<sup>[SEP]</sup> 2010-11, Vol. 2 Issue 5; *The Constant Critic* ([http://www.constantcritic.com/karla\\_kelsey/the-bride-of-e/](http://www.constantcritic.com/karla_kelsey/the-bride-of-e/)).

***Elegy*, Graywolf Press, November 2007, Winner of the 2007 National Book Critics Circle Award and the 2005 Poetry Society of America’s Alice Fay di Castagnola Award**

**Reviewed in:** *The New York Times*, *Newsweek*, *Booklist*, *Colorado Review*, *Entertainment Weekly*, *Feminist Review*, *Kenyon Review*, *Library Journal*, *Midwest Book Review*, *Philadelphia Inquirer*, *Publishers Weekly*, *St. Louis Post-Dispatch*, *Notre Dame Review*, *Harvard Review*, *New Letters*, *TLS (London)*, *Poetry Magazine*, *Rattle*

**Listed in:** *New York Times Book Review*, “100 Notable Books of 2008”; *Publishers Weekly*, “2007 Best Books of the Year”; *St. Louis Post-Dispatch*, “2007 Best Books of the Year”; National Book Critics Circle “Most Recommended,” December 2007; National Book Critics Circle, “Good Read,” January 2008

***The Eye Like a Strange Balloon*, Grove/Atlantic Press, November 2004**

**Reviewed in:** *New York Times Book Review*, *Antioch Review*, *Booklist*, *Boston Review*, *Publishers Weekly*, *St. Louis Post-Dispatch*, *Rocky Mountain News*, *Nashville Scene*, *American Book Review*

**Reviewed online in:** *Verse.org*

***Louise in Love*, Grove/Atlantic Press, January 2001, Winner of the 2000 Poetry Society of America’s Alice Fay di Castagnola Award, and an Academy of American Poets Poetry Book Club selection**

**Reviewed in:** *New York Times Book Review*, *Booklist*, *Library Journal*, *ELLE Magazine*, *Publishers Weekly*, *Kirkus*, *St. Louis Post-Dispatch*, *Rain Taxi*, *Eugene Weekly*, *American Letters & Commentary*, *Prairie Schooner*, *Sewanee Review*

**Listed in:** “Notable Books in 2001” National Book Critics Circle; “Best Books of 2001” *St. Louis Post-Dispatch*

***The Downstream Extremity of the Isle of Swans*, University of Georgia Press, April 2001, Winner of the Contemporary Poetry Series Competition, 2000**

**Reviewed in:** *Rain Taxi, PIF, American Book Review*

***Apology for Want*, University Press of New England /Middlebury College Press, 1997, Winner of the 1996 Nason Bakeless Publication Prize and the 1998 Great Lakes Colleges Association New Writers’ Award**

**Reviewed in:** *American Book Review, Chelsea, Harvard Review, St. Louis Post-Dispatch, Ploughshares, The New Yorker, Library Journal, and Publishers Weekly*

**Listed in:** “Notable Books in 1997” by the National Book Critics Circle

## BOOKS IN TRANSLATION

***Una Muñeca para Tirar*, translated by Patricio Grinberg and Anibal Cristobo, Kriller71 Ediciones, Barcelona, Spain, May 2019.**

**Reviewed in print:** *La Nueva España*, “Mary Jo Bang: múltiplos del yo,” Jaime Priede, June 27, 2019; *Quimera*, “Una muñeca para tirar de Mary Jo Bang,” Laureano Debat, Issue 427/428, July/August 2019

**Reviewed online at:** *Zenda*, “Mary Jo Bang: fotografías olvidadas,” Juan Domingo Aguilar, 3/1/2019 (<https://www.zendalibros.com/mary-jo-bang-fotografias-olvidadas/>); “Zenda recomienda: Una muñeca para tirar de Mary Jo Bang,” 5/16/2019 ([Zendalibros.com](https://www.zendalibros.com/)); “25 libros de poesía recomendados por Zenda en 2019,” 12/26/2019 (<https://www.zendalibros.com/25-libros-de-poesia-recomendados-por-zenda-en-2019/>); *El Cuaderno*, Interview “Entravista a Mary Jo Bang,” Aitor Francos, 6/10/2019 (<https://elcuadernodigital.com/2019/06/18/entrevista-a-mary-jo-bang/>); “Cómo volver a casa,” Xavi Rossell, 5/14/2019 (<https://xavirossell.com/2019/05/14/como-volver-a-casa/>); “Lo Que Dura un Momento: Entrevista,” Marcelo Diaz, 6/18/2019 (<http://naupoesia.com/2019/06/18/lo-que-dura-un-momento/>); *Culturaca*, “Poesía fotográfica: las muñecas cuadradas de Mary Jo Bang,” Ale Oseguera, 5/22/2020 (<http://www.culturaca.com/poesia-fotografica-las-munecas-cuadradas-de-mary-jo-bang/>)

***Teoria de la Catástrofe*, translated by Anibal Cristobo and Patricio Grinberg, Bueno Aires, Argentina: Zindo & Gafuri Ediciones, 2016.**

***El Claroscuro del Pingüino*, bilingual edition Spanish/English. Translation by Anibal Cristobo and Patricio Grinberg, Kriller 71 Ediciones, Barcelona, Spain, October 2013.**

**Reviewed in print:** “El año de las mujeres,” *Dario de Sevilla* 12/30/2013 (<http://www.diariodesevilla.es/article/ocio/1676523/ano/las/mujeres.html>); “El claroscuro del pingüino.” *El Cultural* 7 Jan 2014 ([http://www.elcultural.es/version\\_papel/LETRAS/33906/El\\_claroscuro\\_del\\_pinguino](http://www.elcultural.es/version_papel/LETRAS/33906/El_claroscuro_del_pinguino))

**Reviewed online at:** *Estandarte* ([http://www.estandarte.com/noticias/libros/poesia/el-claroscuro-del-pinguino-de-mary-jo-bang\\_2238.html](http://www.estandarte.com/noticias/libros/poesia/el-claroscuro-del-pinguino-de-mary-jo-bang_2238.html)); *Vísperas* (<http://www.revistavisperas.com/el-claroscuro-del-pinguino-de-mary-jo-bang/>)

***Elegía (Elegy)*, bilingual edition Spanish/English, Translation and Prologue by Jaime Priede. Madrid, Spain: Bartleby Editores, September, 2010.**

**Reviewed in print in:** “Babelia,” *El País*; “Cultura/s,” *La Vanguardia*; “ABC Cultural,” *ABC*; *Qué Leer: Andalucía Información*; “Cuadernos del Sur,” *El Periódico de Córdoba*; “Artes & Letras,” *Heraldo de Aragón*; “Culturas,” *La Nueva España*; *Diario de Menorca*

**Reviewed online at:** *La Librería de Javier* (weblog: [www.lalibreriadejavier.com](http://www.lalibreriadejavier.com)); *Encuentros de Lecturas* (weblog: [encuentrosconlasletras.blogspot.com](http://encuentrosconlasletras.blogspot.com)); *Escrito en el Viento: El Post es El Poema* (weblog: <http://thekankel.blogspot.com>); *Revista de Letras* (weblog: [www.revistadeletras.net](http://www.revistadeletras.net)); *Culturamas* (weblog: <http://www.culturamas.es/?s=Mary+Jo+Bang>); *La manera de recogerse el pelo. Generación Blogger*: (weblog: <http://lasmanerasderecojerseelpelo.blogspot.com/2010/08/mary-jo-bang-elegia.html>); *El Imparcial* (weblog: <http://www.ojosdepapel.com/Index.aspx?blog=1245>)

**Radio:** Jaime Priede, translator of *Elegía*, interviewed on *Onda Regional de Murcia*, a literary arts radio program, September 19, 2010

***Eskapaden. Ausgewählte Gedichte (Escapades: Selected Poems)*, bilingual edition, German/English, Translation by Barbara Thimm, Illustrated by Matt Kindt. Weisbaden, Germany: Luxbooks, January, 2011.**

**Reviewed in print:** Tobias Döring, “In der Todeszone: Autopsie und Klagelied: Mary Jo Bangs Lyrik,” *Frankfurter Allgemeine Zeitung*, November 23, 2011; Volker Sielaff, “Alice im Dichterland,” *Dresdner Neue Nachrichten*, March 11, 2011; Volker Sielaff, “Der Bär am Ohr,” *Der Tagesspiegel*, August 17, 2011; Book recommendation of the Month, Women’s Magazine *Brigitte Woman* 11/2011

**Reviewed online:** Kristoffer Patrick Cornils, “Wenig Angriffsflächen trotz Eskapaden - Mary Jo Bangs Gedichtwelten,” *Fixpoetry* (<http://www.fixpoetry.com/feuilleton/rezensionen/1256.html>), Sept 12, 2011

**Radio:** WDR5, in “Bücher” by Mathias Ehlers, April 2, 2011

**Recording for the German Poetry Archive / Lyrikline of the Literaturwerkstatt Berlin (poems from Eskapaden in English and German online, recorded in English):** Lyrikline (<http://lyrikline.org/index.php?id=60&L=1&author=mb09&cHash=8af090b167>)

***Elegie*, Translation by Matthias Göritz and Uda Strätling, Wallstein Verlag, 2018.**

**Reviewed online:** *Perlentaucher: Das Kulturmagazin*, “Elegie,” Nico Bleutge, 3/20/2018, (<https://www.perlentaucher.de/buch/mary-jo-bang/elegie.html>); *Signaturen Magazin*, “Eine Kapsel mit Asche: Mary Jo Bang entfaltet in “Elegie” eine Theorie der Trauer,” Michael Braun, 2018, <https://signaturen-magazin.de/mary-jo-bang--elegie.html>); *LiteratureKritik*, “Anrufung und jaktierende Sprache: Mary Jo Bangs lyrische Totenklage um ihren Sohn ist auf Deutsch erschienen,” Kai Sammet, August 8, 2018, (<https://literaturkritik.de/bang-elegie-anrufung-jaktierende-sprache-mary-jo-bangs-lyrische-totenklage-um-ihren-sohn-ist-auf-deutsch-erschiene,24755.html>).

**Reviewed in print:** *Süddeutsche Zeitung*, “So leicht lässt sich das Hirn nicht unterkriegen,” Nico Bleutge, March 19, 2018.

**Radio:** Lyrikgespräch with Insa Wilke, Michael Braun and Jan Wilms in Deutschlandfunk Büchermarkt, “Grace Paley und Mary Jo Bang: Weltpoesie aus den USA,” June 13, 2018 ([https://www.deutschlandfunk.de/grace-paley-und-mary-jo-bang-weltpoesie-aus-den-usa.700.de.html?dram:article\\_id=420226](https://www.deutschlandfunk.de/grace-paley-und-mary-jo-bang-weltpoesie-aus-den-usa.700.de.html?dram:article_id=420226))

## CHAPBOOKS

*Let’s Say Yes*, Hand Held Editions, February 2011, a hand-sewn chapbook in a limited edition of 75

*Her Head in a Rabbit Hole*, Delirium Press, October 2006, a hand-sewn chapbook in a limited edition of 75, art by Sefi Amir

## ART CATALOGUES

Ali Banisadra: *Beautiful Lies*. Paintings by Ali Banisadra, essay, “Ali Banisadra and Dante Alighieri: Painter-Poet and Poet Painter,” and poem, “I Woke in the Middle” by Mary Jo Bang. Published in conjunction with the exhibition “Beautiful Lies” shown at the Stefano Bardini Museum and the Palazzo Vecchio Museum, Florence, Italy, April 30 to August 29, 2021.

Jessica Stockholder: *Grab Grassy This Moment Your I’s*. Assemblages by Jessica Stockholder, poems by Mary Jo Bang. St. Louis: Laumeier Sculpture Park, 2011. Published in conjunction with the exhibition “Grab Grassy This Moment Your I’s” shown at the Laumeier Sculpture Park, in St. Louis, Missouri, February 12 to May 29, 2011.

## INTERVIEWS

“Create a Radical and Memorable Equivalent: Mary Jo Bang Interviewed by Sylvia Sukop,” *BOMB Magazine.org*, September 14, 2021.

“BOMB Retrospective: Revisiting the Six Questions” by Mary Jo Bang, *BOMB Magazine.org*, September 14, 2021.

“Q&A With Mary Jo Bang,” by Maya Popa, *pwpoetry.tumblr.com*, August 23, 2021

“Dante for Today,” Interview with Mary Jo Bang by Helena de Groot for *Poetry Off the Shelf*, Poetry Foundation, August 10, 2021: <https://www.poetryfoundation.org/podcasts/156277/dante-for-today>

“Mary Jo Bang: reading nonfiction and translating Dante,” By Amy Sutherland, *The Boston Globe*, August 6, 2021

“An Interview with Mary Jo Bang,” by Natalie Tombasco, *SoutheastReview.com*, July 16, 2021

“In the Empty Theatre: An Interview with Mary Jo Bang” by Nancy Naomi Carlson,” *Tupelo Quarterly*, March 14, 2020

“Poet-to-Poet: An Interview with Mary Jo Bang” Online Exclusive in the *Two Lines Press Journal*, Center for the Art of Translation, San Francisco, Issue 28, Spring 2018;

“Award-winning St. Louis poet Mary Jo Bang latest poetry collection draws influence from the Bauhaus,” St. Louis on the Air, St. Louis Public Radio/NPR, November 22, 2017;

“VIDA Reads with Writers—Mary Jo Bang,” July 26, 2016: <https://www.vidaweb.org/vida-reads-with-writers-mary-jo-bang/>;

“Time Is Almost Up” Studio 360 with Kurt Anderson, Public Radio International and New York Public Radio, July 23, 2015;

“The Lit Show: A radio Interview with Mary Jo Bang” (Moderators, Micah Bateman and Ben Mauk), Radio show and podcast broadcast on KRUI Radio in Iowa City, Iowa, April 5, 2013;

“Q&A: Mary Jo Bang’s ‘Inferno’ Offers a Fresh Taste of Hell,” by Mike Melia, *PBS NewsHour*, Art Beat, November 2, 2012: <http://www.pbs.org/newshour/art/blog/2012/11/qa-mary-jo-bangs-translation-of-inferno-brings-a-fresh-taste-of-hell.html>

“6 Poets, 6 Questions: Mary Jo Bang in Conversation,” Alex Dimitrov, Academy of American Poets Website, September 20, 2012: (<http://www.poets.org/viewmedia.php/prmMID/23127>)

“Mary Jo Bang,” by Zachary Lazar, *BOMB Magazine*, August, 2012: <http://bombsite.com/issues/999/articles/6751>

“An American in Dante’s Inferno,” by E.C. Belli, *Circumference: Poetry in Translation*, August 2, 2012: <http://circumferencemag.org/?tag=mary-jo-bang>

“Mary Jo Bang” by Astri von Arbin Ahlander, *The Days of Yore*, October 24, 2011: (<http://www.thedaysofyore.com/mary-jo-bang/>)

“Mary Jo Bang: Interview,” by Kimberly Singleton, *Superstition Review*, Arizona State University, Issue 6, Fall 2010: <http://superstitionreview.asu.edu/n6/bio.php?author=maryjobang&bio=interviews>

“Mary Jo Bang: Interviewed by Vincent Guerra,” *Southeast Review*, February 1, 2010: <http://southeastreview.org/2010/02/interview-with-mary-jo-bangby.html>

“Mary Jo Bang: The Bride of Alliteration,” by Susie DeFord, *BOMB Magazine*, October 5, 2009: <http://bombsite.com/issues/1000/articles/4556>

“The Poetry of Pain,” by Jerry Adler, *Newsweek*, June 2, 2008: <http://www.thedailybeast.com/newsweek/2008/05/23/the-poetry-of-pain.html>

“Mary Jo Bang Examines Grief’s Poetic Form, the Elegy,” PBS, *The NewsHour with Jim Lehrer*, April 10, 2008

“At Home with Mary Jo Bang,” by David Bonetti, *St. Louis Post-Dispatch*, March 2, 2008

“A Talk with Mary Jo Bang,” by Jennifer Kronovet, *Stop Smiling Magazine*, Issue 34, March 2008: [http://www.stopsmilingonline.com/story\\_detail.php?id=995](http://www.stopsmilingonline.com/story_detail.php?id=995)

“Transcript: Mary Jo Bang in Conversation,” Academy of American Poets Website, January 16, 2008: <http://www.poets.org/viewmedia.php/prmMID/19944>

“The World Anew: Mary Jo Bang and Jennifer K. Dick in Conversation,” *Verse*, Volume 22, Number 1, 2005 (reprinted on *Poetry Daily (poems.com)*, on March 21 2006): <http://www.poets.org/viewmedia.php/prmMID/19940>

## MAGAZINE & ANTHOLOGY PUBLICATIONS

### MAGAZINES

*A Public Space*: “Outnumbered at 0” and “A Equals All of a Sudden” 2009; *Agriculture Reader*: “Heretofore Having in Mind,” “Anniversary,” “Guilt,” “Heartbreaking,” and “Visiting” 2007; “B Is for Beckett,” “I in a War,” and “Z Stands for Zero Hour,” 2010; *American Letters & Commentary*: “When Meeting Beauty,” “When April Was Beginning, and End” 1999; “American Forces Launch Raids in Northern Iraq” 2005; *American Poetry Review* “The Key,” “Here We All Are with Daphne,” “Reign of Terror,” “Once Upon a Time,” and “Hotel Incognito” 2022; *The American Reader*: “The Disappearance of America: After Kafka” (forthcoming); *Ancora Imparo* (online): “The Blank of Reason Produces Blank”; *Australian Book Review*: “The Experience of Being Outside,” 2019; *The Awl* (online): “An Autopsy of an Era” and “The Numbers,” October 29, 2010 and “The Storm We Call Progress” Jan 17, 2014; *Barrow Street*: “A Place” and “We Took Our Places” 2007; *Bat City Review*: “Her in the Eye of a Hurricane” and “T Equals Time to Be Tamed” 2008; “This is me when I was busy with my needle,” “Think of Jane and the Regency Era,” “Over the absolute perfection dying achieves,” “What I’m covering over is what,” “Sometimes I come to and wonder,” and “Hanging the curtain” 2018; *The Believer*: “Wall Street” 2012; *Berlin Journal*: “One Glass Negative,” “Self-Portrait as a Photograph of a Platter,” and “Me, a Chronicle” Spring 2015; *Black Warrior Review*: “H is Here Is a Song, Now Sing” and “W Is for Whatever” 2008; *BOMB Magazine*: “Given To Believe,” “It’s Winter in the Eye, and like Ophelia,” and “Day Two of a New Bear” 2001; “The Game of Roles,” “A Ballet Based on the Number Three,” “The Expression of Emotions,” and “The Missing Negatives” Summer 2016; *Boston Review*: “Worse” and “The Essence” 2007; “E Is Everywhere” 2009; “The Nerve Fibers” 2010; *Boulevard*: “O Is in Outside” and “Just Seen, Just Said” 2009; *Brand* (U.K.): “A Equals All of a Sudden” 2009; *Brooklyn Rail*: “In Memory of My Feelings—Frank O’Hara,” “Table Turning,” and “Cursive Landscape” 2003; *The Butcher Shop*: “In the Garden,” “Table Turning,” and “Cursive Landscape”: 2003; *Call: Review*: “Anarchy,” “Beneath the Din,” “September Is,” “A Sonata for Four Hands,” “Once,” “The Watch,” and “All Along the Ground” 2005; *Chelsea*: “When the Weather Changes to Warm, the Boys Drive Shirtless,” “Caliban,” “This Supposed Alchemy,” “Packing the Heart” 1997; *Circumference: Poetry In Translation*: “Homophonic Translation” 2004; “Homophonic Translation” 2005; *Colorado Review*: “Nonesuch” 1996; “Reign of Unreason,” “In This Business of Touch and Be Touched” Winter 1997; *Columbia Magazine*: “No More,” “Let’s Go Back,” and “Gone” 2005; “November Elegy,” “January Elegy,” and “She Remembered” 2007; *Common Knowledge*: “Three Men,” “Abstract Painting, Blue,” and “Rock and Roll is Dead, The Novel Is Dead, God Is Dead, Painting Is Dead” 2004; *Conduit*: “Louise,” “Oh, Dear, What Can the Matter Be,” “Too Late, Louise Said, Means,” and “What Is a Mouth?,” “Envy and Avarice” and “Max Ernst and Dorothea Tanning” 2004; “What the Mapmaker Knew” 2011; *Conjunctions*, “Death and Disappearance” and “N Is for Nevermore” 2008; *Conjunctions*: “Four Boxes of Everything: In the background music, The camera angle is from above, Woman standing holding a fan, On the last day of a year” 2018; *Cordite* (Australia): “When the Weather Changes to Warm, the Boys Drive Shirtless” 1999; “Definitely” and “‘In Order’ Means Neat and Not Next” 2006; *Court Green*: “Masquerade” and “The Magic Lantern”; “Reminds Me Ramona” and “Departure” 2008; *Crowd*: “Physiomythological Diluvian Picture” and “Alice in Wonderland”: 2003; “February Elegy” and “Enclosure” 2006; *Cutbank*: “The Novel in Three Chapters,” “The Cracked Jar Called, Can It Be Taught?,” *Denver Quarterly*: “The Oracle” 1994; “It Says, I Did So” and “The Year Chases Its Tail” 1998; “They Were That and Then,” “Ritual Gestures” 2000; “Death and the Maiden,” “The End, and Sometime Later,” and “Origin of the Impulse to Speak” 2001; “High Art,” “Mulholland Drive,” “The Singing Sculpture,” Atrabiliarios (Melancholy),” “This Is How You Sit Correctly (after Goya),” “What Moonlight Will Do For Ruins” 2004; “G is Going,” “J is for Jammed, as in Stuck,” and “Like is Like” 2009; “The Too Bright Light Will Wash You Out,” “The Perpetual Night She Went Into,” “The Landscapist,” “Except for Being, it Was Relatively Painless,” and “As in Corona” 2013; *Electronic Poetry Review*; “F Is for Forgetting,” “Ghosts and Grays,” and “U as in Futile Pursuit” 2008; *Emily Dickinson Journal*, “E Is for Emily” 2006; *Facture*: “The What Within,” “In the Book of All That’s Befallen,” and “On This Late Stage”; *Fence*: “The Dog Bark,” “River Up, Rising” 1998; “Two Places and One Time,” “Under the



Influence of Ideals,” and “Two Frames” 2011; *Five Finger Review*: “In the Garden” 2003; *Fourteen Hills*: “Birthday” 2005; *The Germ*: “The Tropic Bride,” “How High the Moon,” “From the Mouth of Architecture,” and “Catastrophe Theory IV” 2005; *The Gettysburg Review*: “Renunciation of Dreams and Such,” “The Ana of Bliss” 1997; *Granta* (online): “A Numbered Graph That Shows How Each Part of the Body Would Fit into a Chair” 2015; *Gulf Coast*: “Z Is for Zed Which Comes at the End” and “K as in F Blank Blank K” 2007; *Harvard Review*: “That Was All, Louise Said, Except For” 2000; “Silence Always Happens Suddenly” and “Everything Good That Is” 2010; *Hazlitt* (Random House of Canada Magazine): “A Man Mentioned in an Essay” 2914; *Health & Spirituality*: “Explain The Brain” Mar/April 2012; *Hotel Amerika*: “Blue Thought Circle” and “Catastrophe Theory II” 2004; *Indiana Review*: “How To Leave A Prairie” 1995; “Advanced Tools” 2003; *Island* (Australia): “The Storm We Call Progress” 2013; *Jacket* (Australia): “Speech Is Designed to Persuade,” “The Diary of a Lost Girl,” “The Penguin Chiaroscuro,” “The Medicinal Cotton Clouds Come Down to Cover Them,” “Dark Smudged the Path Untrammled,” and “A Hurricranium, He Said” (Issue #12); “Don’t Know Why There’s No Sun Up in the Sky Stormy Weather,” and “The Question of Remains” Issue #14; “Intractable, and Irreversible,” “Where Once,” and “How Beautiful” Issue #33; *The Journal*: “Where Snow Falls,” “Real Time” 1995; *jubilat*: “To Ash” and “Goodbye Is Another Word for Not” 2007; “Scene After Scene” and “Opened and Shut” 2010; “Equidistant From The Center Of Never,” “The Earthquake In This Case Was,” And “Had There Been” 2013; “The Therapist,” “Far from Here,” “The Actual Occurrences,” and “Eyes Open, You Process the Date” 2019; *Kenyon Review*: “Travel Is Easy By Train,” “Kiss, Kiss, Said Louise, By Way of a Pay Phone,” “Does Mrs. Hunt Tear Linen Straight As Ever?” 2000; “V Is the Diver” and “The Wake Was a Line and We Watched” 2008; “There She Was,” “Calculations Based on Figures in a Scene,” “Can the Individual Experience Tragic Consequences,” and “To Write a History” 2010; *Laurel Review*: “Words,” “What If,” and A Boy at Play Is an Actor in a Tragedy” 2006; *Liber: A Feminist Review* (online): “The Announcement,” “Mother and Child,” “Unplanned Is More of Less Than Expected,” “The Red Mary, “The Assumption,” and “Our Lady of the Catacombs” (forthcoming); *LIT Magazine*: “The Little Mummy,” “Tour of the March Equinox” 1999; “U Is for United” and “Unknown and Unknowable” 2009; “Nothing Compares to Daphne in Green,” “The Face of the Landscape,” and “A Larger Story” (forthcoming); *Lo-Ball*: “Masquerade: After Beckmann” 2010; *Luna*: “A Sonata for Four Hands” and “The Game” 2007; *Mississippi Review*: “Ophelia” Summer 2000; “Green Earth” 2021 (forthcoming); *The Nation*: “Gretel” May 1995; “Waking in Antibes” May 1996; “Pilgrimage” June 1997; *Nerve*: “In a Spacious Chamber” 2000; “Phenomenon of Ecstasy” 2002; *New American Writing*: “The Desert on Hand,” “What Was Seen” Summer 1997; “A Cake of Nineteen Slices,” “Louise Sighs, Such a Long Winter, This” 1999; “Poem” and “Crossed-Over, Fiend-Snatched, X-ed Out” 2000; *The New Republic*: “Like a Fire in a Fire,” “Time Speeds, Said Louise, When a Fever Rises” Dec 1999; “D Is Dying as One Going in the Dark” 2009; “Rude Mechanicals” 2013; “An Individual Equinox Suitable for Framing” 2013; “The Marriage of Mary,” 2022; *The New Review of Literature*: “It’s Always Been Like This” and “Machine Dance”: October 2004; *New York Review of Books*, April 29, 2021: “The Problem of the Present”; *The New Yorker*: “The Star’s Whole Secret” 1 June 1998; “Landscape with Fall of Icarus” March 12, 2007; “Beast Brutality” September 8, 2008; “So, So It Begins Means It Begins” March 2009; “The Circus Watcher” July 4, 2011; “All Through the Night” Dec 2, 2013; “Having Both the Present and Future in Mind” October 5, 2015; “From Another Approach,” August 23, 2021; “The Bread, the Butter, the Orange Marmalade” July 4, 2022; *No: A Journal of the Arts*: “Utopian Longing Grows More Absurd” and “We Are Only Human” 2006; *Notre Dame Review*: “To Dance the Tarantella,” “Pandora” 1998; “Man and Woman” and “Minnie Mouse” 2005; “Curtains of Emptiness” and “The Forest That Has and the Field That Sees” 2007; “No Exit” 2008; *Oversound*: “Model of a Machine,” “News of the Day,” and “In This photograph I Am Untitled” 2017; *Paris Review*: “If Wishes Were Horses,” “Electra Dreams,” “& There He Kept Her Very Well,” “No Talking” 1997; “The Downstream Extremity of the Isle of Swans,” “Stone, Montana,” 2000; “The Still Knife, Still Suspended,” “She Couldn’t Sing At All, At All,” “So This” 2001; “Allegory” 2004; “The Cruel Wheel Turns Twice,” “Historical Landscape,” “Departure,” “What Is So Frightening,” and “Ode to History” 2005; “Q is for the Quick” and “Mystery at Manor Close” 2008; “Admission,” “An Anatomical Study,” “Self-Portrait in the Bathroom Mirror,” and “In the Garden Behind the Master’s House” Spring 2016; *Partisan Review*: “Chicago” 1996; “Night Falling Fast” 2000; *Peste* (online): “Cosmic Madonna,” “Immaculate,” “Mary, Star of the Sea, and “Mother of God” (forthcoming); *Pirogi Press*: “The Constant Bride,” “A Case of Asymmetry,” “The Mouth in Clarity” 1999; “Pear and O, an Opera” 2000; *Pleiades*: “She Remembers His Hat,” “Tragedy,” “There Is No Pretending,” “Now,” “The

Role of Elegy,” and “Talk to Me” 2007; *Ploughshares*: “Ham Paints a Little Picture to Illustrate an Early Lesson: O Trauma!” 2000; “The Beauties of Nature,” and “Begin Here” 2001; “Doll” and “The Eye Like a Strange Balloon Mounts Toward Infinity” 2003; “At the Moment of Beginning” and “Practice for Being Empty” 2012; “The School of Knowledge” 2022; *Poetry London* (U.K.): “Still as in a Still after Still” and “Cat’s Cradle, Comma This” 2009; *Poetry Magazine*: “You Were You Are Elegy” 2007; “ABC Plus E: Cosmic Aloneness Is the Bride of Existence” and “And As In Alice” 2007; “L Equals Look” 2009; “Portrait in the Form of Ephemera” and “The Human Figure in a Dress” 2016; *Poetry Review* (UK): “The Harbor” 1998; “To Savor the Sequel,” and “Etched, Tetched, Touched” 2000; *Prairie Schooner*: “Hell,” “Cell,” and “Untitled Film Still #48” 2005; *Provincetown Arts Magazine*: “Evidence” 2007; *River Styx*: “G Is for No Just One George” and “Y Is for Year’s Mind” 2007; *Runes*: “Where” 2006; *Salmagundi*: “From A New Place” 1995; *Salt*: “Don’t Know Why There’s No Sun Up In The Sky, Stormy Weather” and “The Question of Remains”; “For Freud,” “M as in Masks,” “Night after Night,” “O Means the Mouth,” “Twenty to June,” and “X Equals the Place Where We Are”; *Shenandoah*: “Reluctant Elegy” 1997; *Slate*: “After the Fact” 2010; *Slope*: “In the Quieter Aftermath,” “The End, and Sometime Later,” and “Small Hospital for the Insane”; *Southwest Review*: “Granite City, Montana” 1995; “Complications of Morning” 1998; “C Is for Cher” 2009; *The Spectacle*: “Some Identical Twin Sister, One Step Ahead” 2019; *Stand* (U.K.): “On the Subject of Conjuring”; “It’s Winter in the Eye and Like Ophelia”; *T Magazine* (*A Picture and a Poem Feature*), *The New York Times*: “Long-Exposure Photograph of a Man” 2014; *Teachers & Writers Magazine*: “The Common Green Libretto” 2001; *This Land*: “OK, Fine” May, 11, 2012; *Thumbnail Magazine*: “Lions and Tigers: The Escaped Animal Was Bent to the Trainer’s Will”; *Tin House*: “Magic Makes Everything Right,” “For the Final Report,” and “Consider This Corruption” 2008; “Sure, It’s a Game” 2010; *TriQuarterly*: “Here’s a Fine Word: Prettiplease” and “The Raven Feeds Reynard”; “Mrs. Autumn and Her Two Daughters” and “The Falling Out” Summer 2003; *Tusculum Review*: “B-z-z” and “R Equals the Royal Road to Reality” 2008; *Vallum*: “Like Someone Asleep in a Cinema” and “I Am Already Up” 2017; *Vanitas*: “Doktor Strangelove” 2010; “Compulsion in Theory and Practice: Principles and Controversies” and “Provisional Doubt as an Architectural Space” 2014 *Verse*: “Belle Vue” and “Enchained” 2000; “The Opening” 2006; *Volt*: “A Foot Hooked” and “Head-Heavy on its Snakestalk, the Tulip” 1999; *The Walrus* (Canada): “I as in Justice.” 2010; *Western Humanities Review*: “Girls Dress Well to Stave off Chaos” and “You’re Walking on Blue Stone Sidewalks and,” 1998; *Witness*: “Café Edgar” 1997; *WSQ* (*Women’s Studies Quarterly*): “This Bell Like a Bee Striking” 2009; *Yale Review*: “Night and Nail” 2000; “Don’t” 2006; “A Room in Cleopatra’s Palace” 2013.

## ANTHOLOGIES

“A Set Sketched by Light and Sound” and “A Question,” in *I Know What’s Best for You: Stories on Reproductive Freedom*, ed. Shelly Oria, McSweeney’s (forthcoming); “The material night was something to be broken into,” “Barthes seems to over-read the social aspects of photographs,” “The shorthand matter of mastering saying,” “This is what you are, the self says to the self,” “Five hundred was having a plan,” and “Today you’re the still photographer,” were included in *From The Obscure Lives of Poets*, ed. Dong Li, Berlin: Verlag Matthes & Seitz (forthcoming). “The Present Now,” in *Four Quartets: Poetry in the Pandemic*, ed. Kristina Marie Darling and Jeffrey Levine, Tupelo Press, 2020; “A Woman Overheard Speaking” was included in *The Poetry of Capital: Voices from Twenty-First-Century America*, ed. Benjamin S. Grossberg and Clare Rossini, University of Wisconsin Press, 2020; “Self-Portrait in a Bathroom Mirror,” in *More Truly and More Strange: 100 Contemporary American Self-Portrait Poems*, Lisa Russ Spaar ed. Persea Press, 2020; “One Could Say the Train is Resting,” in *The Eloquent Poem: 128 Contemporary Poems and Their Making*, ed. Elise Paschen, Persea Press, 2019; “Like Someone Asleep in a Cinema” in *The Pushcart Prize XLIII: Best of Small Presses*, The Pushcart Press, 2019; “Children Were Erasing Their Faces,” in *The Night’s Magician: Poems about the Moon*, ed. Philip Kolin and Sue Walker, Negative Capability Press, 2018; “April 23, 2017,” *Renga for Obama*, Harvard Review Monographs, 2017; “Admission” in *Best American Poetry*, Natasha Trethewey guest ed, David Lehman series ed (Scribner, 2017); “The Bracelet” in *Still Life with Poem: 100 Natures Mortes in Verse*, Jehanne Dubrow & Lindsay Lusby, eds (Literary House Press, 2016); “One Photograph of a Rooftop” in *Liberation: New Works on Freedom*: Mark Ludwig, ed (Beacon Press, 2015); “The Mirror” in *February, An Anthology*: Paul Legault, ed (2015); “The Doll Song” in *Between the Breath*

and the Abyss: Poetics about Beauty (Bilingual anthology), Keila Vall, ed (Editorial Ígneo, 2017); “LVI” in *The Sonnets: Translating and Rewriting Shakespeare*, Paul Legault and Sharmila Cohen eds (Nightboat Books, 2012); “Worse” in *The Art of Losing: Poems of Grief and Healing*, Kevin Young ed (Bloomsbury, 2010); “P Equals Pie,” “Mystery at Manor Close,” “February Elegy,” and “Alice in Wonderland” in *American Hybrid: A Norton Anthology of New Poetry*, Cole Swensen and David St. John eds (W.W. Norton, 2009); “We Are Only Human” in *Poem in Your Pocket: 200 Poems to Read and Carry*, Elaine Bleakney ed (Abrams Image, 2009); “The Opening” in *Best American Poetry*, Heather McHugh guest ed, David Lehman, series ed (Scribner, 2007); “The Eye Like a Strange Balloon Mounts Toward Infinity” in *Best American Poetry*, Lyn Hejinian guest ed, David Lehman series ed (Scribner, 2004); “Night Falling Fast” in *Poetry Daily: 366 Poems from the World’s Most Popular Poetry Website*, Don Selby, Diane Boller and Chrissy Yost eds (Sourcebooks, Inc, 2003); “Gretel” in *The Poets’ Grimm: 20<sup>th</sup> Century Poems from Grimm Fairy Tales*, Jeanne Marie Beaumont and Claudia Carlson eds (Story Line Press, 2003); “The Star’s Whole Secret” in *Poem a Day (Volume 2)* Laurie Sheck ed (Steerforth Press, 2003); “The Beauties of Nature” in *The Pushcart Prize XXVII: The Best of the Small Presses* (The Pushcart Press, 2003); “Crossed-Over, Fiend-Snatched, X-ed Out” in *Best American Poetry*, Robert Hass guest ed, David Lehman series ed (Scribner, 2001); “It Says, I Did So” in *The KGB Bar Book of Poems*, David Lehman and Star Black eds (Morrow, 2000); “The Dog Bark,” “Like a Fire in a Fire,” “The Constant Bride,” “Louise in Love,” and “The Star’s Whole Secret” in *the Bread Loaf Anthology of New American Poets*, Michael Collier ed (University Press of New England, 2000); *Orpheus and Company*, Deborah DeNicola ed (University Press of New England, 1999).

#### POETRY CALENDAR ANTHOLOGIES

Shafiq Naz ed (Alhambar Publishing): “A Necklace and a Nature Lesson” in *Poetry Calendar for Young Readers 2013*; “The Earthquake She Slept Through” in *Poetry Calendar 2013*; “Lions and Tigers: The Escaped Animal Was Bent to the Trainer’s Will” in *Poetry Calendar for Young Readers*; “The Numbers” in *Poetry Calendar 2012*; “After the Fact,” in *Poetry Calendar 2011*; “C Is for Cher” in the *Poetry Calendar 2010*; “F Is for Forgetting” in the *Poetry Calendar 2009*; “And as in Alice” in the *Poetry Calendar 2008*.

#### MISCELLANEOUS PUBLICATIONS

“Speaking of the Future, Hamlet,” 2020, was originally published with the Shelter-in Poems initiative on poets.org, an online publication of the Academy of American Poets; “How will it feel months from now,” 2020, was originally published with the Shelter-in Poems initiative on poets.org, an online publication of the Academy of American Poets; “A Miniature” was posted on March 16, 2020 (with a recording) as the Poem-a-Day, an online publication of the Academy of American Poets; “Two Nudes” was recorded for *PoetryNow*, a partnership between the Poetry Foundation and WFMT radio, and published on the Poetry Foundation Website, 2015; “The Earthquake She Slept Through,” “You Know,” and “Costumes Exchanging Glances” appeared on Poem-A-Day, an online publication of the Academy of American Poets; “Under the Influence of Ideals” was reprinted in *American Poet Fall/Winter 2013*; “As in Corona” was originally commissioned for Mel Chin’s encyclopedia collage project, *The Funk & Wag from A to Z*; “Lions and Tigers: The Escaped Animal Was Bent to the Trainer’s Will” was originally posted at 350.org on October 24, 2009, as part of an “international day of climate action.”

#### FOREIGN MAGAZINES AND ANTHOLOGIES

##### ITALY

*Hamelin* (32: 2013) Poiché mi hanno chiesto di scrivere sullo “scrivere per bambini” plus 2 poems: “Una collana e una lezione sulla natura” (A Necklace and a Nature Lesson) and “Leoni e tigrì: l’animale evaso era piegato al volere dell’ammaestratore” (Lions and Tigers: The Escaped Animal Was Bent to the Trainer’s Will) (trans. Mariagiorgia Ulbar);

*El Ghibli* (Anno 10, Numero 41: September 2013) (online) ([http://www.el-ghibli.provincia.bologna.it/id\\_1-issue\\_10\\_41-section\\_3-index\\_pos\\_2.html](http://www.el-ghibli.provincia.bologna.it/id_1-issue_10_41-section_3-index_pos_2.html)) 3 poems: “Autopsia di un’era” (Autopsy of an Era); “La spettatrice del circo” (The Circus Watcher); “Masquerade: alla Beckmann” (Masquerade: After Beckman) (trans. Mariagiorgia Ulbar);

*Nuovi Argomenti* (Online: <http://www.nuoviargomenti.net/poesie/a-technical-drawing-of-the-moment-poeti-statunitensi-contemporanei-4/>) 3 poems: “Un disegno tecnico del momento” (A Technical Drawing of the Moment), “A parte esserci, era relativamente indolore” (Except for Being, It Was Relatively Painless), and “Trappola del tempo: il momento perpetuo” (Time Trap: The Perpetual Moment) (trans. Mariagiorgia Ulbar);

*Nuova poesia americana: Chicago & the Great Plains*, volume four of a six-volume anthology of U.S. poetry, from 1961 to the present, edited by Luigi Ballerini, Gianluca Rizzo & Paul Vangelisti, for Arnoldo Mondadori Publishing, Milan (forthcoming Spring 2014): : “The Novel in Three Chapters,” “The Supposed<sup>[SEP]</sup> Alchemy,” “The Year Chases Its Tail,” “In the Book of All That’s Befallen,” “The Downstream Extremity of the Isle of Swans,” “When Meeting Beauty,” “The Constant Bride,” “A Case of Asymmetry,” “The Mouth in Clarity,” “Small Hospital for the Insane,” “On This Late Stage,” “The What Within,” and “Crossed-Over, Fiend-Snatched, Xed Out” (trans. Luigi Ballerini).

#### **POLAND**

*Red: Pismo Literackie* NR 2(3), Sierpien 2007: 12 poems with an introduction by Jacek Gutorow” (trans. Jacek Gutorow).

#### **SPAIN**

*Transtierros* (<http://www.Transtierros.com/>), September 4, 2013: Interview: “Mary Jo Bang: Una Vez Que Escribo Un Poema, Periódicamente Vuelvo A Él Y Lo Releo” plus 4 poems: “El Terremoto Mientras Ella Dormía” (The Earthquake She Slept Through) “¿Cómo Han Venido A Parar Los Monos A Mi Trabajo? (O, Cambio De Roles)” (How Did the Monkeys Get into My Work (Or, Table Turning), “Gretel” (Gretel), and “Usos De La Restricción” (Uses of Restraint) (trans. Patricio Grinberg y Aníbal Cristobo); *Revista Kokoro*: (<http://revistakokoro.blogspot.com.es/2013/10/tres-pinguinos-de-mary-jo-bang.html>) “K como en F espacio espacio K” (K as in F Blank Blank K) “M es morir, como alguien entra en la oscuridad” (D is Dying, as One Going in the Dark) “Teoría de la catastrophe II” (Catastrophe Theory II).

#### **GERMANY**

*Wiesbaden Stadtmagazin* (March 2013), “The Circus Watcher” plus introductory essay (trans. Annette Kühn);

*Lyrikline.org*, online poems published by the Literaturwerkstatt Berlin, recorded in English: “Mrs.<sup>[SEP]</sup> Autumn and Her Two Daughters,” “C is for Cher,” “E is Everywhere,” “In the Present and Probable Future,” “Girls Dress Well to Stave of Chaos,” “The Star’s Whole Secret,” “Louise in Love,” “Catastrophe Theory IV,” “The Eye Like a Strange Balloon Mounts Toward Infinity,” and “Worse.”

#### **INFERNO TRANSLATIONS**

*Alabama Literary Review*: Canto XV, XVIII, XIX, Fall 2010, Vol. 19, No. 1;  
*The Awl*: Canto XXVIII, August 2012;  
*BOMB Magazine*: Canto XXXIV, Spring 2012;  
*Catch Up*: Canto I, Winter 2011;  
*Cerise Press* (online): Canto XVII, Summer 2011, Vol. 3 Issue 7;  
*Cimarron Review*: Canto XXIX, Issue 177, Fall 2011;  
*Conduit*: Canto XIII and XIV, No. 21, Summer 2010;  
*Dublin Poetry Review* (online): Canto VI, September 2010;

*Iowa Review*: Cantos X, XI, XII, Fall 2011, Vol. 41, No. 2;  
*Laurel Review*: Canto XXXI, Fall 2011, Vol. 45, No. 2;  
*The Literary Review*: Canto XXX, Spring 2012;  
*New Letters*: Canto I – V, Fall 2008;  
Petri Press (online): Canto XXI and Canto XXII, 2012  
*Pleiades*: Canto XVI, Winter 2012;  
*poemmemoirstory*: Canto XXVI, 2011, Issue 11;  
*Sprung Formal*: Canto VIII, Issue 6.3, May, 2011;  
*Vanitas*: Canto VII, 2009.

Canto I was reprinted on *Verse Daily*, Oct 3, 2008, and in *The Best Spiritual Writing 2010*, ed Philip Zaleski, intro Pico Iyer, Vintage Books/Penguin: 2010; Canto III was reprinted on the *Best American Poetry Blog*, April 2010; Canto IV & V were reprinted in *Maggy*, Issue 1, Winter 2010.

### **PURGATORIO TRANSLATIONS**

*LIT Magazine*: Canto XXXIII, Issue 33;  
*New Yorker.com*: Cantos I, IV, VI, and IX, December 23, 2019;  
*Poets in Purgatorio: After Dante*, Cantos I, IV, and V; Nick Havely and Bernard O'Donoghue, eds, Lancashire, UK: Arc Publications, July 2021.

### **PARADISO TRANSLATIONS**

*Image Magazine*: Canto I, Issue 111, December 2021  
*Ancient Exchanges*: Canto II, III, Spring 2022 (plus "Heaven is Paradise: Translator's Note")

### **TRANSLATIONS OF MATTHIAS GÖRITZ POEMS FROM *COLONIES OF PARADISE* (GERMAN)**

*Believer* (online), October 28, 2019: "Reviewing the Résumé";  
*Bennington Review*, Issue 9, 2021: "2, 3 Revolutions" and "So Many People Are There During the Day";  
*Columbia Journal*, Issue 58, 2020: "Slowly Things Start to Stay the Same," "Outline," "8," and "Red Series 52  
*Conjunctions* (online), September 2017: "Primal Crow," "Street Map," "Night," and "Everything Has Been Captured";  
*Crazyhorse*, No. 97, Spring 2020: "Able to Imitate" and "Late Afternoon (Delight) Flight";  
*Exchanges: Journal of Literary Translation*, Fall 2019: "Father, Nicki and me," "The Room," "Flashes," "Room with an Oculus," "Oranges in the Window," "Snow," and "Lesson";  
*Gulf Coast*, Vol. 31: No. 2, 2018: "Colonies of Paradise";  
*Harvard Review* (online), April 30, 2020: "Third Crow," "I Went Out of My Mind," and "Metronome";  
*Iowa Review*, Vol. 50: Issue 1, Spring, 2020: "To Stand" and "Trolleybus No. 3";  
*jubilat*, Issue 38, 2021: "Paper Fresh from the Shredder," "During the Day," "The River Running Under the River," and "Cruiser";  
*New Republic*, September 25, 2020: "Morning";  
*Plume* (online), December 18, 2019: "Throughway";  
*Poetry Magazine*, Vol. 215, No 4, January 2020: "Second Crow" and "Fifth Crow";  
*A Public Space*, No. 29, 2020: "In the Casing of Time" and "My Head Expands";  
*Puerto del Sol*, Fall, 2021: "Displacement," "Metamorphosis," "The Suburbs," and "Osmotic Cathartic";  
*Smartish Pace*, Issue 27, April 2020: "Hallered's House," "Disconnect Switch," and "Relocating the Day";  
*TriQuarterly*, Issue 158, 2020: "Where To" and "My Iceberg";

*Tupelo Quarterly*, March 14, 2020: “Downy,” “In This Neck of the Woods,” “For Volodya in Moscow,” “Removal,” and “*Maschina Vremeni*.”  
*Yale Review* (online), May 20, 2020: “The Day After This Day”.

**TRANSLATIONS (with YUKI TANAKA) OF SHUZO TAKIGUCHI POEMS FROM *THE POETIC EXPERIMENTS 1927–1937* (JAPANESE)**

*Asymptote*: July 2014: “Salvador Dalí,” “Max Ernst,” and “Pablo Picasso”;  
*The Awl*: November 20, 2015: “Nocturne”;  
*BBC Radio 3*: December 6, 2015: “René Magritte” read by Olivia Williams on the “Words and Music” program titled, “Northern Lights: The North Pole”;  
*BOMB*: Issue 151, Spring 2020: “Textes”;  
*Boston Review*: April 2015: “Document d’Oiseaux” and “Fragments”;  
*Columbia: A Journal of Literature and Art*: Spring 2015, Issue #50: “Étamines Narratives”;  
*Denver Quarterly*: Vol. 54, No. 1, 2020: “Open Letters to Mr. Sun in the Laboratory”;  
*Eleven Eleven*: Issue 21, 2016: “from The Theory of Earth’s Creation”;  
*Georgia Review*: Summer 2020: “A Kiss for the Absolute” and “The Cactus Brothers”;  
*Kenyon Review*: July/August 2017: “One Thousand and One Nights on White” and “Fairy’s Distance”;  
*LARB Quarterly Journal*: No. 25, January, 2020: “Stars of Earth”;  
*The Literary Review*: Spring 2016, Vol 59/No. 2: “Miroir de Miroir: Mirrored Mirror”;  
*Modern Poetry in Translation*: No. 1, April, 2020: “The Royal Family of Dreams: A Manifesto or Regarding a-priori Dreams”;  
*Music & Literature*: “The Snail’s Theatrical Stage,” “amphibia,” “The Theory of Earth’s Creation,” and “Poetry and the Real” (forthcoming).  
*Oversound*: Issue 6, 2020: “The Sphinx in May” and “Texte Évangélique”;  
*Poetry Magazine*: November 2014: “Joan Miró,” “René Magritte,” and “Yves Tanguy”;  
*Paris Review*: Spring 2015, No. 212: “The Fish’s Desire”;  
*A Public Space*: Spring 2016, No. 24: “For Paul Éluard” and “Man Ray”;  
*RHINO*: 2020: “LINES” and “basse élégie”;  
*Riot of Perfume*: 2016, Issue 8: “The Rock Cracked Up,” “The Flower Basket Filled with Human Death,” and “The Misdeeds of Cleopatra’s Daughter”;  
*Subtropics*: Issue 28/29, Spring/Summer 2020: “Leda,” “Snapshotting,” “Reactions,” “Drowsiness,” “The Shadow’s Path,” and “The Conception of Wind”.

**TRANSLATION (with YUKI TANAKA) OF ISSUI YOSHIDA (JAPANESE)**

*The New Republic*: April 23, 2015: “The Parable of the Weeds.”

**PRODUCTIONS**

**DANCE:** *The Catastrophe Theory Series*—a series of three dances in dialogue with both the original concept of Catastrophe Theory, as well as the series of paintings by Sigmar Polke, and the poems, “Catastrophe Theory IV,” “Catastrophe Theory III,” and “Catastrophe Theory II.” Created by Becca Weber; performed by Becca Weber, Tia Huston, Lee Fogel and Alie Vidich; Mascher Space Co-op’s Artist In Residence Show, Philadelphia, PA; September 5, 6, and 11, 2010.

**VIDEO:** *On Obsession: Mary Jo Bang*. Videographer: Joseph Turner; Interviewer: Ann Burt, (<http://arts.columbia.edu/video-obsession-mary-jo-bang-98soa>), 2010

## REVIEWS & ESSAYS WRITTEN

### BOOK REVIEWS

UK: *PN Review*: January/February 2014: "How Much is Enough?: On Sylvia Plath's Drawings";

*Boston Review*: February/March 1996: Anne Carson's *Plainwater: Essays and Poetry*; Paul Celan's *Breathturn*, translated by Pierre Joris; Michael Collier's *The Neighbor*; Lynn Domina's *Corporal Works*; Bill Knott's *The Quicken Tree*. April/May 1996: Anselm Hollo's *Corvos*. Summer 1996: Jaime Sabines's *Pieces of Shadow: The Selected Poems*, translated by W.S. Merwin. December/January 1996-97: Medbh McGuckian's *Captain Lavender*. February/March 1997: Eliot Weinberger's *Written Reaction*. April/May 1997: Martha Rhode's *At the Gate*; Denise Duhamel's *Kinky*. June/July 1997: Marc Cohen's *Mecox Road*; Edward Nobles' *Through One Tear*. October/November 1997: Paul Hoover's *Viridian*

*Harvard Review*: Fall 1998: William Matthews' *After All: Late Poems*; Spring 1999: David Lehman's *The Last Avant-Garde*; Fall 1999: Brenda Shaughnessy's *Interior with Sudden Joy*; Spring 2000: Lynn Emanuel's *And Then, Suddenly—*; Fall/Winter 2009: Cole Swensen's *Ours*; Fall/Winter 2009: Richard Howard's *Without Saying*.

*Post Road*: 2002: A selection of recommendations

*Belles Lettres*: Spring 2003: Nancy Milford's *Savage Beauty*

### INTERVIEWS (OF OTHERS)

"An Interview with Joni Wallace by Mary Jo Bang," *Poetry Society of America*;  
[HTTPS://POETRYSOCIETY.ORG/FEATURES/INTERVIEWS/AN-INTERVIEW-WITH-JONI-WALLACE](https://poetrysociety.org/features/interviews/an-interview-with-joni-wallace), 2016

"Mary Jo Bang and Lynn Melnick: The Poetic Confession," *Guernica: A Magazine of Art & Politics*, April 11, 2013; <http://www.guernicamag.com/daily/mary-jo-bang-and-lynn-melnick-the-poetic-confession/>

"Interview with Richard Howard," *Boulevard*, Winter 2000

### CRITICISM/SHORT ESSAYS

"Mary Jo Bang Wonders," LitHub.com, July 26, 2021; "Today in the Temple of Language: Translating Dante" in *This is a Classic: Translators on Making Writers Global*, ed. Regina Galasso, Bloomsbury, Jan 12, 2023; "Every Atom (#114): Reflections on Walt Whitman at 200," *North American Review*, 2019; "Five Hundred Glass Negatives" on *Paris Review Blog/The Daily* September 7, 2017; "Portrait as Self-Portrait" in "Poetry in Action: Six contemporary poets share the process behind their poems" in the *New York Times*, Aug. 1, 2017; "Introducing Carolina Ebeid" *American Poet*, Fall/Winter 2013; "Tetris Effect + Genetics: Why We Write," *Harriet: The Poetry Foundation Blog* (<http://www.poetryfoundation.org/harriet/2013/04/tetris-effect-genetics-why-we-write/>), 2013; "How Dante's 'Inferno' Became Modern," PW Tip Sheet, *Publisher Weekly*, August 3, 2012; "The Mythic Love Poem: Where White-Hot Sexuality and White-Hot Hatred Meet," *Classic Poems*, Slate.com, September 25, 2012; "How I went from Wanting to Being," *SheWrites* Blog (<http://www.shewrites.com/profiles/blogs/how-i-went-from-wanting-to-being>); "On 'Twenty Questions with Tom Perrotta'" in *No Near Exit: Writers Select Their Favorite Work from Post Road Magazine*, eds Jaime Clarke and Mary Cotton, Dzanc Books, 2011; "On *The Corrections* by

Jonathan Franzen,” National Book Awards Fiction Blog (nbfictionblog.org), Sept 13, 2009; “Commentary on ‘So We Will Go No More A-roving’ by Lord Byron” *Verse Palace* (versepalace.wordpress.com) Nov 30, 2009; Entry in *Poet’s Bookshelf II: Contemporary Poets on Books That Shaped Their Art*, edited by Peter Davis and Tom Koontz, Barnwood Press, 2008; “Paper Cuts: The Eerie Authenticity of May Swenson’s ‘Bleeding’” featured on the Poetry Foundation’s online journal, poetryfoundation.org, 2007; “‘The Game’: Poem & Commentary” in *Structure & Surprise: Engaging Poetric Turns*, Mike Theune, ed., Teachers & Writers Press 2007; “Sylvia Plath’s ‘Mad Girl’s Love Song’” *Dark Horses: Overlooked Poems: An Anthology*, eds. Joy Katz & Kevin Prufer, U Illinois Press, 2006; “I.E., On Emily & Influence” in *The Emily Dickinson Journal*, Vol. XV, No 2: 2006; “‘Introducing Jenny Bouilly’: A Poet’s Sampler,” *Boston Review*, May/June 2006; “Commentary on “Spring” by Edna St. Vincent Millay for the American Academy of Poets “Life Lines” Project, 3 March 2006; “Commentary on ‘Remembrance’ by Emily Bronte” for *PoetryDaily* (poems.com); April 6, 2006; “On Writing a War Poem” in *American Letters & Commentary*, 2005; “Intractable Animal Violence: On Jeff Clark’s *Music and Suicide*,” *American Poet*, Spring 2005; “Emerging Poet: On Mónica de la Torre,” *American Poet*, 2002; “A Study in Precision: A Precise List of the Objects Resting on the Top of a Bookcase in My Study on October 22, 2000” in *The Yale Literary Magazine*, Fall 2000; “A Portrait of the Writer as a Reader” in *Poetry Calendar*, New York, NY, December 1997.

## TALKS GIVEN

“Conversation with American Poet Mary Jo Bang on Dante’s Purgatorio with Marjorie Perloff and Donatella D’Aguanno, moderated by Robert Pogue Harrison, Stanford University, November 9, 2021

“The Truth Is Rarely Pure: Translating Dante,” Department of Italian Center for Dante Studies in Ireland, University College Cork, Ireland, October 29, 2021

“On Translating Dante: A Conversation with Mary Jo Bang,” (Moderator, Susan Bernofsky), Columbia University, Center for Literary Translation, October 27, 2021

“Translating Dante’s Inferno,” Guest Speaker in a class taught by Karen Stone, Harvard Institute for Learning in Retirement, Harvard Division of Continuing Education, Harvard University, October 26, 2021

“Translating Dante’s Purgatorio,” Guest Speaker in a class taught by Professor Arielle Saiber, Bowdoin College, Brunswick, Maine, October 4, 2021

“Literary Conversations Series: Experiences and Perspectives Mentoring Poetry,” (with Lawrence Ypil), National Book Development Board of the Philippines, September 16, 2021

“Dante, Searcher and Discoverer,” A Conversation with Mary Jo Bang, Francesco Ciabattini and Vittorio Montemaggi, moderated by Paul Elie, Georgetown University in Rome, January 28, 2021

“The Art of the Poem,” Guest Speaker, Eastern Missouri Correctional Center, Pacific, Missouri, October 31, 2018

“When the Self is Not the Self: Lucia Moholy and the Bauhaus,” Poets House, New York City, September 30, 2017

“Carrying Dante Across,” Keynote Address, The Dante Society of America 2017 Annual Meeting and Symposium: Translation in Dante/Dante in Translation, Eugene, Oregon, May 5, 2017

“Translating Dante’s Inferno,” Boudreaux Visiting Writers Series, USC, Los Angeles, February 4, 2016

“Translating Dante’s Inferno,” Plutzik Reading Series, University of Rochester, October 29, 2015

“Dante’s *Inferno* Retold for the 21st Century” (with Henrik Drescher, *Inferno* illustrator), Washington University Olin Library Special Collections, October 23, 2014



“The Art of Translation,” Mary Lu Joynes Guest Lecture Series, University of Texas at Austin (with Wayne Rebhorn and Adria Frizzi), April 16, 2014

“Translating Dante’s *Inferno*,” Talk (Moderator, Susan Bernofsky), Columbia University, Center for Literary Translation, November 25, 2013

“Translation as Muse: Writers Who Translate,” Panel at the Walls & Bridges *Found in Translation* Conference hosted by the Villa Gillet, an arts and translation foundation supported by the French Minister of Culture and Communication, at the New York University Institute for Public Knowledge (with Frédéric Boyer and Keith Gessen, Moderator, Eric Banks), October 18, 2013

“O Me, O Life,” Commencement Address, Washington University College of Art/Graduate School of Art Recognition Ceremony, May 16, 2013

“The Anxiety of Audience,” A panel presentation for the Academy of American Poets Poets Forum, New York, NY, October 19, 2012

“Experiments at the Borders of Poetry & Translation,” Harvard University, Woodbury Library, Omniglot Seminar Series, October 17, 2012

“Two Voices: Mary Jo Bang and Graham Foust,” Center for the Art of Literary Translation, San Francisco, October 13, 2012

“‘Walter and Ilse Gropius’s Dressing Room’ by Lucia Moholy,” Frame of Reference Gallery Talk Series for the exhibition *In the Still Epiphany* curated by Gedi Sibony. Pulitzer Foundation, St. Louis, MO, September 1, 2012

“Night in Hell: The *Inferno*,” BookSmart Tulsa, Tulsa, Oklahoma, August 7, 2012

"John Berryman's Vexed Interiority," Literary Birthday Celebration: John Berryman, Library of Congress, Washington, D.C., October 25, 2011

“Poetry of Loss,” A panel presentation for the Brooklyn Book Festival, Brooklyn, NY, September 18, 2011

“Let’s Say Yes: Creating a New Version of Dante’s *Inferno*,” Columbia University School of the Arts, March 4, 2011

“Commencement Address,” Columbia University School of the Arts, May 18, 2010

“Let’s Say Yes: Creating a New Version of Dante’s *Inferno*,” Interdisciplinary Project in the Humanities Translation Series, Washington University, Oct 12, 2009

“On Reading William Gass’s *Reading Rilke*,” AWP Conference, Chicago, IL February 13, 2009

“Recalled in Chaos: Interiority in Berryman’s ‘Dream Song 20: The Secret of the Wisdom,’” Tin House Writers’ Conference, Portland, OR, July 15, 2008

“Ekphrasis: The Poetic Fascination with Looking,” American Poetry in Europe Symposium, The Adam Mickiewicz University School of English (Polish Instytut Filologii Angielskiej), Poznan, Poland, May 8, 2007

“Portrait/Homage/Embodiment,” A panel presentation sponsored by the Pulitzer Foundation, St. Louis, MO,

April 18, 2007

“Writing Poetry/ Teaching Poetry,” A panel presentation sponsored by Concordia University, Quebec, Montreal, October 12, 2006

“The Part, the Whole, & the Role of Repetition,” University of Chicago, February 24, 2005, and at the Napa Valley Writers’ Conference, St. Helena, CA, July 29, 2004

“Lego or Playdoh: The Architecture of Poems,” Napa Valley Writers’ Conference, St. Helena, CA, July 31, 2001

“Poetic Fictions,” A panel presentation sponsored by Poets House, New York, NY, March 9, 2001

“The Elliptical Poets,” A panel presentation sponsored by *American Letters & Commentary Magazine* at Makor/Steinhardt Center, New York, NY, May 3, 2000

“What’s There When Nothing’s There: The New Elliptical,” Presented at a poetry conference, “Where Lyric Tradition Meets Language Poetry: Innovation in Contemporary American Poetry by Women,” sponsored by Barnard Women’s College, New York, NY, April 10, 1999

## AWARDS & RECOGNITION

*Denver Quarterly* Cole Swensen Translation Prize (with Yuki Tanaka) for the poem “Open Letters to Mister Sun in the Laboratory” by Shuzo Takiguchi, 2020

*RHINO* Translation Prize (with Yuki Tanaka) for the poem “LINES” by Shuzo Takiguchi, 2020

*Gulf Coast* Prize in Translation for the poem “Colonies of Paradise” by Matthias Göritz, 2018

Berlin Prize, American Academy in Berlin, 2015

Washington University Faculty Research Grants: Summer 2014, Summer 2007;

Florie Gale Arons Visiting Poet, Newcomb College Institute, Tulane University, October 2013

*The Inferno* named an American Library Association Notable Book, 2013

*The Inferno* named an Academy of American Poets Notable Book, 2012

Paumanok Poetry Award, Farmingdale State University, 2010

*Elegy* listed in “100 Notable Books of 2008” *New York Times*, December 2008; “2007 Best Books of the Year” *Publishers Weekly*; “2007 Best Books of the Year” *St. Louis Post-Dispatch*; “Most Recommended” National Book Critics Circle, December 2007

National Book Critics Circle Award, 2007

Bellagio Foundation Fellowship 2007

Finalist, Anna Akhmatova Award 2006

Poetry Society of American's Alice Fay di Castagnola Award 2000 and 2005

Bogliosco Foundation Fellowship 2005

Guggenheim Fellowship 2004

Linda Hull Award, *Denver Quarterly* 2004

Pushcart Prize 2003

*Louise in Love* listed in "Notable Books in 2001" National Book Critics Circle; "Best Books of 2001" *St. Louis Post-Dispatch*

University of Georgia's Contemporary Poets Series Competition 2000 (Mark Strand, Judge)

Hodder Fellowship, Princeton University 1999-2000

Chateau Lavigny Fellowship 1999

Great Lakes Colleges Association New Writer's Award 1998

Yaddo Fellowship 1998

*Apology for Want* listed in "Notable Books in 1997" by the National Book Critics Circle

Bread Loaf Writers' Conference Fellowship, 1997

Katharine Bakeless Nason Publication Prize 1996 (Edward Hirsh, Judge)

MacDowell Colony Fellowship, 1996

"Discovery"/ *The Nation* Poetry Award 1995

Honorable Mention, The Academy of American Poets Poetry Competition, 1995 (Robert Pinsky, Judge)

Columbia University School of the Arts Dean's Award, 1994

## CONSULTATIONS

Judge, *Oversound* Chapbook Prize, 2019

Judge, Dorset Prize, *Tupelo Press*, 2019

Judge, National Book Award in Poetry, National Book Foundation, Committee Chair, 2018

Judge, *Boston Review* Annual Poetry Contest, 2018

Judge, National Poetry Series, 2014

Judge, *Iowa Review* Prize (Poetry), 2013

Judge, Oregon Book Award (Poetry), 2012

Judge, *New Letters* Literary Award for Poetry, 2012

Judge, Shelley Memorial Award, Poetry Society of America, 2010

Judge, Summer Literary Seminars Poetry Contest, 2010  
Judge, Academy of American Poets College Prize (University of Maryland), 2010  
Judge, Four Way Books Levis Poetry Prize, 2009  
Judge, Academy of American Poets College Prize (Columbia University), 2009  
Judge, "Discovery"/*Boston Review* Poetry Contest, 2009  
Judge, National Book Award in Poetry, 2008  
Judge, Poetry Society of America Chapbook Contest, 2008  
Judge, Academy of American Poets College Prize (Iowa University), 2008  
Judge, Tusculum Review Poetry Contest, 2008  
Judge, Noemi Press Chapbook Contest, 2008  
Judge, Web del Sol Poetry Book Contest, 2006  
Judge, The New School, MFA Program Poetry Chapbook Contest, 2003 & 2004  
Judge, Roxana Rivera Memorial Poetry Contest, Southern Illinois University, Carbondale, IL, 2004  
Judge, The James Laughlin Prize, Academy of American Poets, 2002, 2003, & 2004  
Judge, *Western Humanities Review*, Utah Writers' Competition, 2003  
Screening Judge, 1<sup>st</sup> – 6<sup>th</sup> Annual *Boston Review* Poetry Contest (finalist judges: 1998, Jane Miller; 1999, Heather McHugh; 2000, John Ashbery; 2001, Carl Phillips; 2002, James Tate; 2003, Richard Howard)  
Judge, Neureuther Competition, Olin Library, Washington University, 2001  
Judge, Logan Prize, Program in Creative Writing, University of Iowa, 2001

## **MAGAZINE EDITOR**

*Boston Review Magazine*, Boston, MA, Poetry Editor, 1995–2005; Contributing Editor, 2005–2012;  
Poetry Editor, 2012–2013  
*Columbia Magazine*, Columbia University, NY, NY, Poetry Editor, 1994–1995; Editorial Board, 1993–1994  
*Columbia Poetry Review*, Columbia College, Chicago, IL, Poetry Editor, 1992–1993

## **ADVISORY BOARDS**

Contributing Editor, *Fence Magazine*, 2010–Present  
Contributing Editor, *Harvard Review*, 2009–2019  
Referee, *College Literature*, West Chester University, West Chester, PA 2009–Present  
Advisory Board, Noemi Press, Las Cruces, New Mexico 2005–Present  
External Review Committee, University of San Francisco, MFA Creative Writing Program, 2007  
Panelist, Maryland State Arts Grants Program, Baltimore, MD, 2004  
Poetry Reader, Massachusetts State Arts Grants Program, Boston, MA 1998 & 2001

## **MEMBERSHIPS**

Dante Society of America, American Literary Translators Association, PEN, National Book Critics Circle, Poetry Society of America, The Academy of American Poets, The Associated Writing Programs, Poets House, The Poetry Project

## **SERVICE (Washington University)**

Hurst Committee, English Department, 2002–2005, Spring 2017

International Humanities Medal Selection Committee, 2013–2014  
Director, Faculty Colloquium Series, English Department 2010–2013  
Academic Freedom & Tenure Hearing Committee, 2011–2012  
Director of the Creative Writing Program, 2005–2008  
Olin Library Modernist Collection Committee 2004–2006  
English Department Mentoring Committee, 2004–2005  
English Department Search Committee, Sr. Fiction Writer, 2003–2004  
College of Arts & Sciences Affirmative Action Monitoring Committee, 2002–2003