

## SELECTED EXHIBITIONS / SCREENINGS / PERFORMANCE

- 2010     **forthcoming:** Musée des Moulages, Lyon, France. “Waterland” (video installation)
- Karoline and George and the Cap Arcona.* Schloss Plüschow Gallery, Rostock, Germany.  
(text + image sequence / works on paper from *The Blue at the Base of the Flame* project)
- Fossoyeur / Gravedigger.* Kebbel Villa at the Oberpfälzer Künstlerhaus, Schwandorf, Germany.  
(image sequence / works on paper from *The Blue at the Base of the Flame* project)
- Waterland.* Boston Court Performing Arts Center, Pasadena, CA.  
(video installation with live chamber performance, voice, actor, and text.  
From *The Blue at the Base of the Flame* project)
- 2009     *Cementerio de Recoleta: Crypts of Buenos Aires.* Phyllis Stein Gallery, Los Angeles, CA.  
(image sequence / works on paper)
- Our Armistice, Yellow as Lemons, as Birds.* Museum of Jurassic Technology, Los Angeles, CA.  
(text sequence / video installation from *The Blue at the Base of the Flame* project)
- Swifts Swallows Bats.* Los Angeles Composer’s Project at the University of Southern California,  
Alfred Newman Concert Hall. Los Angeles, CA.  
(text sequence / video installation with live chamber performance)
- Four Ways To Get Lost in the Wilderness.* Phyllis Stein Gallery, Los Angeles, CA.  
(text + object sequence / installation from *A Long Curving Scar Where the Heart Should Be Project*)
- Kryzniu Kalnas.* Deborah Martin Gallery, Los Angeles, CA.  
(image sequence / works on paper from *The Blue at the Base of the Flame* project)
- We Have a Report of the Birth of Your Child.* Lynchburg Old City Cemetery, Lynchburg, VA.  
(16 performances of 3-person site-specific text sequences from *A Long Curving Scar Where the Heart  
Should Be Project*)
- On Noah Purifoy’s Land and Convento Vedanta.* The Annex LA, Los Angeles, CA.  
(image sequence / works on paper)
- Day Labor Diptychs.* Downtown Art Center Gallery, Los Angeles, CA.  
(image sequence / works on paper)
- 2008     *Swamp, River, Forest, Ravine.* Gallery of Pasadena Art Center College of Design, Pasadena, CA.  
(text + object sequence / installation from *A Long Curving Scar Where the Heart Should Be Project*)
- 2007     *Carnton.* 610 Isis Gallery, Los Angeles, CA.  
(image sequence / works on paper from *A Long Curving Scar Where the Heart Should Be Project*)

## SELECTED PUBLICATIONS: hybrid text + poetry + prose

2010      **forthcoming:**

- *Schwarzer Tod and the Useless Eaters*. Denver Quarterly.  
(text sequence from *The Blue at the Base of the Flame* Project)
- *What Broken Water Brings to Boiling*. Alaska Quarterly Review.  
(text sequence from *A Long Curving Scar Where the Heart Should Be* Project)
- *Oh Appomattox, This Antidote Is Your Undoing*. Drunken Boat.  
(text + image sequence from *A Long Curving Scar Where the Heart Should Be* Project)
- *Holdfast Crowbiter*. New American Writing.  
(text sequence from *The Blue at the Base of the Flame* Project)
- *In Room 114 of the Hotel Jatkosota, Helsinki, Finland*. Trickhouse.  
(web-based multi-media installation from *The Blue at the Base of the Flame* Project)
- *Six Ransom Notes on the Decapitated Heads of the Mexican Revolutionaries*. Diagram.  
(text + image sequence from the *Mother Tumulus* Project)

2010      *The Delicate Architecture of our Galaxy*. Conjunctions.  
(text + image sequence from *The Blue at the Base of the Flame* Project)

*On the Sofa of a Synagogue in Vilnius, 1923*. The Kenyon Review.  
(text sequence from *The Blue at the Base of the Flame* Project)

*Catastrophe Apostrophe: Three Curio Films by Quintan Ana Wikswo*. CATALYSIS PROJECTS DVDs.  
(video installation with composer Veronika Krausas, poet Andre Alexis, actor John Payne)

*Sarah Buried Beneath Calawpa Beans*. Memorious.  
(image sequence from *A Long Curving Scar Where the Heart Should Be* Project)

*We Have a Report of the Birth of Your Child*. Lynchburg Old City Cemetery DVD Collection. (site-specific performance from *A Long Curving Scar Where the Heart Should Be* Project.)

2006      *When I Watched Him Hang The Horse*. Tin House.  
(text + image sequence from *A Long Curving Scar Where the Heart Should Be* Project)

Warner Brothers Pictures. Installations featured in “Mama’s Boy” feature film starring Diane Keaton, with music by Mark Mothersbaugh.  
(text + image mural sequence from *A Long Curving Scar Where the Heart Should Be* Project)

2005      *All Winter Long the Girls Smoked Tobacco Leaves*. Denver Quarterly V. 39, N.3.  
(text sequence from *A Long Curving Scar Where the Heart Should Be* Project)

2004      *How the Lock Feels When the Key Goes In*. Conjunctions.  
(text sequence from *A Long Curving Scar Where the Heart Should Be* Project)

*A Long Curving Scar Where The Heart Should Be*. Denver Quarterly. V.38, N.4.  
(text sequence from *A Long Curving Scar Where the Heart Should Be* Project)

- 2003 *Love's Baby Soft. One Blood: The Narrative Impulse: An Anthology. Alaska Quarterly Review.  
(text sequence)*
- 2002 *Strand. Confrontation. No. 78-79.  
(text sequence)*
- Quicksilver Come to Cure Me. Folio.  
(text sequence from A Long Curving Scar Where the Heart Should Be Project)*
- Nashville Skyline: 1983. Transfer. V. 83, N.2  
(text sequence)*
- 2001 *Xanadu: Nashville 1980. Transfer. V.82, N.1  
(text sequence)*
- 2000 *Mama Has Too Much. Denver Quarterly. V.35, N.2  
(text sequence from A Long Curving Scar Where the Heart Should Be Project)*
- 36 Exposures. Mississippi Review.  
(text sequence)*

## **AWARDS, FELLOWSHIPS & RESIDENCIES**

- 2010-12 *Artist-in-Residence, Lynchburg Old City Cemetery. Lynchburg, Virginia  
(for A Long Curving Scar Where the Heart Should Be Project)*
- 2010 *Fellow, Oberpfälzer Künstlerhaus. Germany  
(for The Blue at the Base of the Flame Project)*
- Full Member, PEN USA
- 2009 *National Endowment for the Arts Fellowship for VCCA Residency.  
(for A Long Curving Scar Where the Heart Should Be Project)*
- Fellowship, Virginia Center for the Creative Arts, Amherst, VA  
(for A Long Curving Scar Where the Heart Should Be Project)*
- Artist-in-Residence, Ucross Foundation, Wyoming  
(for The Blue at the Base of the Flame Project)*
- Fellowship, Haut de Fee Centre at Serecourt, France  
(for The Blue at the Base of the Flame Project)*
- Artist-in-Residence, Ragdale Foundation, Oak Park, Illinois  
(for The Blue at the Base of the Flame Project)*
- 2005 *Artist-in-Residence, Caldera Center for the Arts, Portland, OR  
(for A Long Curving Scar Where the Heart Should Be Project)*

- 2002 Artist-in-Residence, Dorland Mountain Artists' Colony, Temecula, CA  
(for *A Long Curving Scar Where the Heart Should Be* Project)
- 1996 University of Sydney, Australia, International Fellowship in Gender Studies
- 1995 National Endowment for the Humanities, Fellowship in Writing and Human Rights

## ARTIST TALKS / PUBLIC LECTURES / PRESENTATIONS

- 2010 **forthcoming:** Reading from “Oh Appomattox, this Antidote is our Undoing” for *Drunken Boat*, Irish American Historical Society, New York City
- 2010 Oberfalzer Kunsterhaus, Germany. Reading and artist talk
- 2009 Sweet Briar College. Amherst VA. Guest lecturer, reading, and artist talk.  
  
Director/Convener, SeeSay Text and Image Lab.  
Beyond Baroque Arts Center, Los Angeles CA
- 2000-2002 Lecturer, Creative Writing, San Francisco State University
- 1999-2004 Lecturer, The Cabaret, San Francisco

## BIBLIOGRAPY / MEDIA / INTERVIEWS

- 2010 Anastasia Poscharsky-Ziegler, “Wasserfarbbilder, Fotocollagen und eine lange krumme Narbe,” *Der Neue Tag*.  
  
Jasim Beer, “Menschentechte, abstrackte Farbflächen und Aschenputtel.” *Mittelbayerische Zeitung*.  
  
Catherine Wagley, “The Bootstrap Model: How the Downtown Los Angeles Art Scene Went From Derelict to Daring in One Short Decade.” *Bunker Hill Magazine*.
- 2009 Shana Nys Dambrot, “Documenting a Discarded World,” *THE Magazine*.

## EDUCATION

- 2002 M.F.A. in Creative Writing, San Francisco State University  
Presidential Honors  
University Distinguished Service Award
- 1998 B.A., University of Texas at Austin  
Honors in History  
Minors in interdisciplinary Critical Theory/Gender Studies programs
- 1996 University of Sydney, Australia, International Fellowship in Gender Studies