

Heather C. Green
Assistant Professor, InterArts
George Mason University, School of Art
4400 University Drive, Art & Design Building 2027, Fairfax VA 22030
703-899-8273 | hstreckf@gmu.edu | heather-green.com

CURRICULUM VITAE

ACADEMIC APPOINTMENTS

2019-Present. Assistant Professor, InterArts, School of Art, George Mason University. Fairfax, VA.
2015-2019. Term Assistant Professor, English, George Mason University. Fairfax, VA.
2012-2013. Lecturer, English, University of Alabama. Tuscaloosa, AL.

EDUCATION

Master of Fine Arts in Creative Writing, poetry. Boston University. 2009.
Master of Arts in English literature. University of Nebraska–Lincoln, Lincoln, Nebraska. 2006.
Bachelor of Arts in English literature. Northern Arizona University, Flagstaff, Arizona. 1996.

POETRY PUBLICATIONS

Book: *No Other Rome*. University of Akron Press, Akron Poetry Series, March 2021. Akron Poetry Prize
Editor's Selection.

Chapbooks:

No Omen. Love Among the Ruins Press, Winter 2010.
The Match Array. Dancing Girl Press, Winter 2009.

Poems in Journals:

"Tidal Wave." *Plume*. Forthcoming in 2022. Print.
"Provincial Time." *Sixth Finch*. Spring 2020. Web.
"Fable for a Genome." *Bennington Review*. Issue 7, December 2019. Print.
—Reprint. *Poetry Daily*. September 28, 2020. Web.
"How the Little Bear Reflected Light." *Blackbox Manifesto*. June 2015. Web.
"I Was Reading Up on My Hellenic Math." *The New Yorker*. October 2014. Print.
"The Half God Appears." *Everyday Genius*. August 2012. Web.
"I Can See Through Walls," "Kassandra," and "I Make the Living Water Wet." *Barrelhouse*.
November 2011. Web.
"What's Water," "The Problem with Samy Rosenstock," and "Self Help." *Ekleksographia* 2. July
2009. Web.
"Feathers, Quiet, Light." *Boog City* 55 (Spring 2009): Cover. Print.
"Sallyyong Tay" and "Jane Works at the Butterfly Pavilion." *The Hat* 8 (Spring 2009): 16–17. Print.
"A Simpler Model," "Many Mornings He Told Me," and "The First Person." *Denver Quarterly* 43.2
(Winter 2008): 28–30. Print.
"The Come Back." *Tarpaulin Sky* 15, Print Issue 2 (Winter 2008–9): 112. Print.
"A Stranger Forest than You" and "I Have Seen the Future." *Sixth Finch* 1. Summer 2008. Web.

- “Lessons in Translation Techniques,” “The Bridge,” “Translating the Book of His Zeal,” “A Tree Structure Splits into Two Others,” “Once, a Devotee Ran out from the Fuselage, the Wings Affixed with Small Pieces of Wire.” *Octopus* 10. February 2008. Web.
- “Surely Visible from the Sky.” *Phoebe* 37.1 (Spring 2008): 37–38. Print
- “The Monocle Is a Circle the Eye Is a Circle.” *AGNI* online. March 2008. Web.
- “To Be Perfect” and “Foreign Cinema.” *Crab Orchard Review* 13.1 (Winter/Spring 2008): 74–75. Print.
- “Archer, Midway.” *Pebble Lake Review* (Fall/Winter 2007): 17-18. Print.
- “It’s Not an Omen, It’s a Bird.” *Barrow Street* (Winter 2007): 43. Print.
- “The Angel Is an Amalgam,” “Let us try for once not to be right,” and “Song for Shoveling Under the Moon.” *LUNGFULL!* 16 (December 2007): 52–57. Print.
- “Shinto Fantasy 2.” *DLAGRAM* 7.5. November 2007. Web.
- “Let Us Try for Once Not to Be Right.” *RealPoetik*. 3 August 2007. Web.
- “Mouthing the Fable of Honey.” *Pilot* 2. June 2007. Web.
- “Valentine’s Day at the SF MOMA, Again.” *Boxcar Poetry Review* 8. May 2007. Web.

TRANSLATION PUBLICATIONS

Book: *Noontimes Won*. Book-length collection of poems written by Tristan Tzara. Octopus Books. March 2018.

Review of *Noontimes Won*:

Lott, Olivia. *Kenyon Review Online*. Microreviews (September 2018). Web.

Chapbook:

Guide to the Heart Rail. Collection of poems written by Tristan Tzara. Goodmorning Menagerie: Denver. March 2017.

Contributions to Anthologies:

“Bare Feet” by Tristan Tzara. *In the Shape of a Human Body I am Visiting the Earth*. Eds. Kaminsky, Ilya, Dominic Luxford, and Jesse Nathan. McSweeney’s Press: San Francisco, 2017.

“XIII” and “X” from “The Cast Iron of the Years” by Tristan Tzara. *Open Letters Monthly: Anthology 2007–2010*. Ed. John Cotter. Boston, 2010: 191–192.

Poems in Journals:

“Speaking Alone,” by Tristan Tzara. *Guernica*. Forthcoming in 2022. Web.

“VI” from “Lost,” by Tristan Tzara. *Ploughshares*. Forthcoming in 2022. Print.

“The Words of the Old and the Young,” by Tristan Tzara. *AGNI*. Forthcoming in 2022. Print.

“On the Spot,” “To the Birth of the Shadow,” “Walking Horizon,” and “Research” by Tristan Tzara. *Almost Island*. 16 (Winter 2017). Web.

—Reprint. “Search,” [originally “Research”] republished in *Poetry Daily*, August 18, 2018.

“Snatched from the River,” “Civil War Song,” “Cash on the Nail,” and “On the Threshold” by Tristan Tzara. *Asymptote*. April 2017. Web.

—Reprint. “Civil War Song” republished in *Verse Daily*, October 2018.

“The Other Side of Morning,” “The Final Count,” and “Long View” by Tristan Tzara. *Public Pool*. September 2016. Web.

“Villains” by Tristan Tzara. *Blackbox Manifold*. June 2015. Web.

—Reprint. Republished in *Poetry Daily*, February 22, 2021.

“Bare Feet” by Tristan Tzara. *Poetry International*. 20-21 (2015) 352-3. Print.

“Signal,” “Evasion,” “Slope,” and “Tonic” by Tristan Tzara. *Denver Quarterly*. 46.2 (Winter 2011): 113-118. Print.

“Bifurcation” and “Push Off” by Tristan Tzara. *Barrelhouse*. November 2011. Web.

“II,” “III,” “VI,” “XII,” and “XV” from “The Cast Iron of the Years” by Tristan Tzara. *Saltgrass* 5 (May 2010): 23–27. Print.

“VIII” and “X” from “The Cast Iron of the Years” by Tristan Tzara. *Open Letters Monthly*. July 2009. Web.

CRITICISM, ESSAYS, AND INTERVIEWS

Review of Dana Levin’s *Now Do You Know Where You Are*. April 2022. *Poetry Foundation*. Web.

Review of Boris Dralyuk’s *My Hollywood*. April 2022. *Poetry Foundation*. Web.

Review of Madhur Anand’s *Parasitic Oscillations*. March 2022. *Poetry Foundation*. Web.

Review of Hannah Emerson’s *The Kissing of Kissing*. March 2022. *Poetry Foundation*. Web.

Review of Roger Reeves’ *Best Barbarian*. March 2022. *Poetry Foundation*. Web.

Review of Iman Mohammed’s *Behind the Tree Backs*, translated by Jennifer Hayashida. February 2022. *Poetry Foundation*. Web.

Review of Phoebe Giannisi’s *Cicada*, translated by Brian Sneed. February 2022. *Poetry Foundation*. Web.

Review of Maja Haderlap’s *Distant Transit*, translated by Tess Lewis. February 2022. *Poetry Foundation*. Web.

Review of Joshua Edwards’ *Double Lamp of Solitude*. February 2022. *Poetry Foundation*. Web.

“Walking Backward Into Myth: Anne Carson’s Euripides” *Hopscotch Translation*. November 7, 2021. Web.

Short essay on Dan Beachy-Quick’s *Stone Garland*. *Poetry Daily*. August 16, 2021. Web.

Short essay Camille Dungy’s *Trophic Cascade*. *Poetry Daily*. February 22, 2021. Web.

“What Translation Sparks: Speaking Truth and Nonsense.” *Poetry Daily*. February 22, 2021 Web.

“Object Lessons: Fable for a Genome.” *Poetry Daily*. September 28, 2020. Web.

Short essay on Brenda Hillman’s “On Standing Outside.” *Poetry Daily*. November 4, 2019. Web.

Short essay on Marilyn Chin: “What Sparks Poetry: Horse Horse Hyphen Hyphen.” *Poetry Daily*. July 22, 2019. Web.

Interviewed by Holly Mason, *University of Arizona Poetry Center* blog. October 25, 2018. Web.

Review of *The Lake* by Banana Yoshimoto. *KGB Lit Mag*. October 2011. Web.

Review of *Habeas Corpus* by Jill McDonough. *Octopus* 10. March 2009. Web.

“Water Lily Mud.” Review of *Radical Vernacular: Lorine Niedecker and the Poetics of Place*, Edited by Elizabeth Willis. *Open Letters Monthly*. January 2009. Web.

EDITORIAL AND REVIEW WORK

Reviewer, Harriet Books, Poetry Foundation, (January 2022 to present).

Editorial Board Member, *Poetry Daily*, George Mason University, (September 2018 to present).

WORKS IN PROGRESS

“Ecco Echo.” A collection of lyric meditations on the practice of translation as an iterative process in conversation with other iterative processes like genetic replication and mutation.

“(Never) Post-DADA: A Tristan Tzara Reader. (1923-1963)” A collection of Tzara’s poetry and prose, including art writing, literary criticism, reportage, and essays on poetics, from his prolific decades between the “Dada funeral” and his death in 1963.

“Speaking Alone.” Translation of a collection of poems, *Parler seul*, written by Tristan Tzara, originally published in 1948 with lithography by Joan Miró. Currently under consideration at several presses.

“The Rose and the Dog.” A volvelle (circular artist book) originally made by Picasso, containing a “perpetual poem” by Tristan Tzara, which Christopher Kardambikis and I are planning to “translate,” both linguistically and artistically, into a new book art object.

“Leaving Madrid.” Translation of a 2020 novella, *Quitter Madrid*, written by Sarah Manigne. Represented by the French Publisher’s Agency, and currently under consideration at several presses.

“The Woman and the Falcon.” Translation of a 2021 novel, *La femme et l’oiseau*, written by Isabelle Sorente. Represented by the French Publisher’s Agency, and currently under consideration at several presses.

FELLOWSHIPS, HONORS, RESIDENCIES

2020. “Provincial Time” won Honorable Mention for the Nazim Hikmet Poetry Prize

2019. Winner, Robert Purks Travel Grant, George Mason University

2017. Winner, Term Faculty Development Grant—for the development of a series of interdisciplinary literary translation courses in the College of Arts and Sciences

2016. Patriot Success Survey: “Person on campus who has helped students most with college success”

2015. *Noontimes Won*, Winner, Hemingway Grant from the French Ministry of Culture

2013-2014. American Academy in Rome, Visiting Artist

CONFERENCES, INVITED LECTURES, AND PANEL TALKS

The Writer’s Center, Virtual Craft Chat, with Emily Holland, editor of *Poet Lore*. May 13, 2021.

Duke University, Franklin Humanities Institute. December 10, 2018. Invited Lecture, “Tristan Tzara, Surreptitious Theory, and the Spanish Civil War.”

ALTA (American Literary Translators Association) Conference. November 2, 2018. Panel Presentation “Speaking Truth and Nonsense: Translating Tristan Tzara” and Bilingual Reading Series Reading.

George Mason’s “Day of Translation,” Panel Presenter, “Paths into Translation.” September 27, 2018.

Chesapeake Writer’s Conference. St. Mary’s College of Maryland. June 24-30, 2018. Led Five-Day Intensive Poetry Workshop; Lecture: “Prepositional Approaches to a Cloud”; Craft Talk: “The Joy of Literary

Translation”; Poetry Reading.
Fall for the Book, Translation Panel, September 29, 2015.

SELECTED READINGS

Celebration of Sue Wrbcian’s *Buoyant Force*, with Gin Dance, Reston Town Center. November 3, 2021.
Black Box Reading Series, Boston University. November 1, 2021.
Alexis Levitan Bilingual Reading Series, ALTA Conference. October 16, 2021.
Celebration of Sue Wrbcian’s *Buoyant Force*, Reston Town Center. September 10, 2021.
“Celebration of Indie Presses,” Sundance Books. May 26, 2021.
Poetry Daily, A Celebration of Editors, with Phillip B Williams and Amaud Johnson. April 9, 2021.
Boston University, Alumni Reader for Lowell Memorial Lecture, with Mark Halliday. April 11, 2019.
Human Noontimes Dreams, Berl’s Bookstore. July 15, 2018.
Boston University, Alumni Reader for Lowell Memorial Lecture and C. D. Wright Tribute. April 13, 2016.
New Leaves Festival, Faculty Reading. March 24, 2016.
John Cabot University Institute for Creative Writing and Literary Translation. Rome, Italy. June 2014.
Bad Shadow Affair. Denver, CO. January 2012.
Auburn Writers Conference. Auburn, AL. October 2010.
Pure Products Reading Series, Tuscaloosa, AL. September 2010.
Slash Pine Poetry Festival, Tuscaloosa, AL. April 2010.
Chapter & Verse Reading Series, Philadelphia, PA. January 2010.

TEACHING EXPERIENCE

George Mason University, Assistant Professor, InterArts.

Poetry for Artists, Fall 2021. AVT 496/599, Fall 2021. An exploration of the places poetry and art—book arts, performance, comics, conceptual art, design, and film—intersect. The course begins with some poetry fundamentals, each week students read or view model works, discuss in class, and make work in response. Students work both individually and collaboratively, and the class culminates in an exhibition of poetry-infused work.

Art Writing. AVT 621, Fall 2020. Graduate students work on critical writing, grant writing, poetry, including ekphrasis, and various forms of creative writing they might connect to their own art practice. Texts include Thi Bui’s graphic memoir *The Best We Could Do*, Claudia Rankine’s *Citizen*, and Natalie Diaz’ *Postcolonial Love Poem*.

Advanced Aesthetics. AVT 407/507. Spring 2020. Dean Young says poets should make “Birds, not birdcages.” We’ll extrapolate this proposition to various art forms and ask question: what makes art feel “alive,” “wild,” or “winged,” and why we might we find that desirable. We read foundational texts in the Western philosophy of art alongside works by Maggie Nelson and Fred Moten. Students also conduct aesthetic experiments, inspired by CA Conrad, write essays and, finally, make works of art responding to our theoretical texts.

Writing for Artists. AVT 395: Fall 2019-2021. In this writing-intensive course for studio art majors, we explore the connection between visual art and the written word. Students write critical work, create materials for a grant or fellowship application, hone their artist statement, write ekphrastic poetry, and make creative work using language and text.

Critical Theory. AVT 472: Fall 2019, Spring 2021. Students read and discuss a wide variety of texts representing Marxist, decolonial, gender, and critical race theory, each one presented alongside a work of contemporary art that was inspired by or resonates with the text. Ultimately, we explore what “critical theory” is, how theory influences the reading and production of contemporary art, and whether a total “theory of society” is possible, useful, or desirable.

George Mason University, Term Assistant Professor, English and Creative Writing.

Introduction to Literary Translation. ENGH 608: Fall 2018, one section. ENGH 497: Spring 2019, one section. Reading essays in translation theory from St. Jerome to George Steiner, Gayatri Chakravorty Spivak to Anne Carson, and many others, we hear from a series of working translators discussing the practice of their art and craft. Students create translations from sample texts, explore intersemiotic and English-to-English translation, and create a final translated text, with commentary, as a final project.

Poetry Writing. ENGH 397: Spring 2019, Fall 2015-Fall 2016, one section each semester. In this comprehensive poetry writing course, students study elements of craft, read one or two volumes of poetry, often by writers visiting campus, write prompts for each other in response to the reading material, and write weekly poems (up to week 13), working on revision throughout the semester. Recent books included Ocean Vuong’s *Night Sky with Exit Wounds*, Claudia Rankine’s *Citizen*, Amy Gerstler’s *Scattered at Sea*.

Reading and Writing About Texts. ENGH 201: Spring 2019, one section. In this general education course, students explore drawing, acting, puppetry, mythmaking, and poetry writing in response to texts: a graphic memoir from Thi Bui, *Hamlet*, poetry by Ilya Kaminsky and Claudia Rankine, and one novel by Idra Novey. Students write several formal papers synthesizing what they’ve learned with close inquiry into the text. All semester, our texts ask, as we do: what is the responsibility of the individual in and to society.

Forms of Poetry. ENGH 391. Fall 2017 & 2018, one section per semester. Using Robert Hass’ *A Little Book on Form* with Finch and Varnes’ *An Exaltation of Forms*, we begin with a consideration of whether Hass’ definition of poetic form— “the way the poem embodies the energy of the gesture of its making”—will suffice. Throughout the semester, we return to work by A. E. Stallings and Patricia Smith.

Advanced Poetry. ENGH 494, Spring 2017, one section. This seminar is framed by the short collections in Anne Carson’s *Float*. We also read Robin Coste Lewis’ *Voyage of the Sable Venus*, Morgan Parker’s *There Are Things More Beautiful Than Beyoncé* (chosen by the students), Suji Kwock Kim’s *Notes from the Divided Country*, and Spencer Reece’s *The Road to Emmans* as we work in a close-knit workshop environment. Students give talks on elements of craft in the sample work, explore poetry and “performance,” and write poems weekly.

Introduction to Creative Writing. ENGH 396. Spring 2015-Spring 2017, one to two sections per semester, Interpolating craft essays with model creative works by the same author, where possible, we study Natalie Diaz’ “Building the Emotional Image” craft talk alongside her poems, essays by Ta-Nehisi Coates and Leslie Jamison, and stories and craft essays by Haruki Murakami, Zadie Smith, Ben Lerner, and others, as students write a selection of poems, piece of creative nonfiction, and a short story.

Research Methods. Fall 2015, two sections. In this research and writing course, required course for Honors College first-years, students write a textual analysis of the Martin Luther King, Jr. Memorial, after visiting the site on the National Mall and reading several related critical articles. For the rest of the semester, students use *The Craft of Research* (Wayne Booth et al) to develop individual research projects, which culminate in a short literature review, an in-depth paper, and a poster presentation.

Advanced Composition. Spring 2015, two sections. In this junior-level writing-intensive undergraduate research class, students study their own discipline, its publications, organizations, and writing conventions. Each student develops a line of inquiry in their own field and explores a variety of writing forms, finally producing a substantial “review of the literature” related to their research question.

University of Alabama, Instructor, English.

Early American Literature. Spring 2013, one section. "God, Government, and the Stories We Tell." Using Jill Lepore's *The Story of America* and Sarah Vowell's *The Wordy Shipmates* in conjunction with the *Norton Anthology of American Literature*, we read Native American creation myths, John Winthrop's "city on the hill" sermon, slave narratives by Harriet Jacobs and others, abolitionist and anti-abolitionist tracts, fiction by Melville and Hawthorne, and the poetry of Wheatley, Bradstreet, Dickinson, and Whitman.

Introduction to Composition II. Spring 2013, three sections. Fall 2012, one section. "Writing as Memory." Using Joshua Foer's non-fiction tome on memory, *Moonwalking with Einstein*, throughout the semester, students read and discuss rhetorical strategies in diverse genres: editorials, creative nonfiction, pop-science writing, and works of ancient orators who recited their arguments from memory, then respond with their own works of food memoir, literary analysis, and synthetic argument.

Creativity. Fall 2012, one section. Activities for this interdisciplinary course include bookmaking, printmaking (at a local letterpress shop), found object sculpture, the creation of musical instruments and corresponding musical notations, and "English-to-English translation" of poetry. To contextualize the experience of "making," we discuss a variety of texts, such as Daniel Pink's *A Whole New Mind*, Benjamin's "Work of Art in the Age of Mechanical Reproduction," and David Lynch's *Catching the Big Fish: Meditation and Creativity*.

Shapeshifting Across the Arts: Seminar in Ekphrasis. Spring 2012, one section. Texts include poetry by W.H. Auden, Mei Mei Berssenbrugge, Kevin Young, and John Yau. In conjunction with these texts, we consider, respectively, paintings and other works of art by Pieter Brueghel, Kiki Smith, Jean-Michel Basquiat, and Yves Klein. Students write one critical paper in the critical mode, make work in response to ekphrastic prompts, visits to local museums and galleries, and produce a final project of revised creative work, accompanied by an artist's statement.

Thesis Committee Service

2021-22, MFA Fine Arts Committee Member: Danielle Dravenstadt

2021-22, MFA Fine Arts Committee Member: Sam Federov

2021-22, MFA Fine Arts Committee Member: Kerry Hentges

2021-22, George Mason University, Second Reader, Christian Stanzione, MFA Poetry Thesis

2021-22, George Mason University, Second Reader, Ian Capelli, MFA Poetry Thesis

2020-21, MFA Fine Arts Committee Member: Jorge Bañales

2019-21, MFA Fine Arts Committee Member: Andi Bengé

2019-20, MFA Fine Arts Committee Member: Kevin Wallace

2019-21, George Mason University, Second Reader, Danielle Williams, MFA Poetry Thesis

2019-20, George Mason University, Second Reader, Caroline Weinroth, MFA Poetry Thesis

2018-9, George Mason University, Second Reader, Alyssa Devlin, MFA Poetry Thesis

2018-9, George Mason University, Director: Emma Beitzel, Honors College / English Honors Senior Thesis

2017-8, George Mason University, Director: Laurel Ferretti, Honors College / English Honors Senior Thesis

CURATORIAL WORK

Co-curated show drawn from my "Poetry for Artists" class, "Generation Lines," at Fenwick Gallery 2022.

Co-curated Loop Collaboratory show, "Conjuring Presence," at Fenwick Gallery 2021.

Co-curated Call & Response collaborative show, "Structures," at Fenwick Gallery 2020.

Co-curated Call & Response collaborative show, "Transmogrify," at Fenwick Gallery 2019.

MUSICAL COLLABORATIONS & AUDIO PROJECTS

My poem "I Make the Living Water Wet" is included, with my reading of several other poems, on the audio archive *One Pause Poetry Project*. December 2011.

Knox Writers' House features a selection of recordings of my poems, as well as my reading of several poems by others. *Knox Writer's House*. January 2012.

I wrote lyrics, in collaboration with composer Mark Popeney, for a choral piece entitled "I Arise Today," commissioned by the San Francisco Unitarian Church. Debuted in 2010. Mark Popeney also adapted several of my poems into a suite for classical guitar & voice, which debuted in Spring 2007.

AFFILIATIONS

Associated Writing Programs

American Literary Translators Association

Poetry Society of America

National Book Critics Circle