

Keegan Cook Finberg

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ACADEMIC APPOINTMENTS

Assistant Professor of English in Modern and Contemporary American Literature and
Affiliate Faculty in the Departments of Gender, Women's + Sexuality Studies and
Language, Literacy & Culture, University of Maryland, Baltimore County, August
2018-present

Adjunct Professor of English and Gender Studies, University of Southern Indiana,
August 2017-May 2018

Lecturer in English and Women's and Gender Studies, Vanderbilt University, August
2015-August 2017

DEGREES

Ph.D., University of California, Santa Cruz, Department of Literature, June 2015
Dissertation: *From 'Avant-Garde' to 'Experimental': Reading Poetry After the 1960s*

M.A., University of California, Santa Cruz, Department of Literature, June 2012

B.A., Sarah Lawrence College, Literature and Creative Writing, May 2006
Study Abroad: University of Oxford, Wadham College, 2004-2005

PUBLICATIONS

Peer-Reviewed Articles

“‘What Welfare Does to You’: *Chicory* and the Baltimore Black Arts Lyric Scene.” In
“Lyric Beyond Containment.” Special issue, *differences: A Journal of Feminist Cultural Studies*
(invited manuscript in preparation).

“‘Assimilating the Arts’: On Poetry and Difference in Yoko Ono’s *Grapefruit*.” In “Body
and/as Procedure.” Special issue, *Amodern* (forthcoming; accepted for publication
September 2022).

“‘What activism can learn from poetry’: Lyric Opacity and Drone Warfare in Solmaz
Sharif’s *LOOK*.” In “Gender and Surveillance.” Special issue, *Review of International
American Studies*, vol. 15, no. 1, Spring-Summer 2022, pp. 69-87.

“American Lyric, American Surveillance, and Claudia Rankine’s *Citizen*.” *Contemporary
Women’s Writing*, vol. 15, no. 3, Nov. 2021, pp. 326–44.

“Frank O’Hara Rebuilds the Seagram Building: A Radical Poetry of Event.” *Textual
Practice*, vol. 30, no. 1, 2016, pp. 113-142.

“Figuring an Ethical Reading Practice: Anne Carson’s ‘Whaching.’” In
 “Alliances/Transgressions/Betrayals: Women’s Writing in Canada & Québec Today.”
 Special issue, *Canada and Beyond: A Journal of Canadian Literary and Cultural Studies*, vol. 3, no.
 1-2, 2013.

Book Chapters

“Utopian Resistance and Imperial Steinian Form in Harryette Mullen’s *Trimnings* and *S*PeRM**K*T*.” *Edinburgh Companion to Women’s Experimental Literature (1900-present)*, edited by Kaye Mitchell and Melissa Tanti, Edinburgh University Press (invited manuscript in preparation).

Book Reviews

“What Has Literature Ever Done for You?” Review of *Du Bois’s Telegram: Literary Resistance and State Containment* by Juliana Spahr, *Los Angeles Review of Books*, September 16, 2019.

“Fragments and Thresholds in Sahar Muradi’s [*G A T E S*].” “Myself and Strangers” in *Southern Indiana Review* online, February 1, 2018.

“Surviving 2017 with Poetry.” Review of *Ordinary Beast* by Nicole Sealey, *daughterrarium* by Sheila McMullin, and *WHEREAS* by Layli Long Soldier. “Myself and Strangers” in *Southern Indiana Review* online, October 10, 2017.

Review of *Do Not Rise* by Beth Bachmann, *The Rumpus*, February 12, 2016.

“Toward an Embodied Critique: A review of Louis Bury’s *Exercises in Criticism*.” *Jacket2*, October 20, 2015.

Occasional Pieces

“Let Her Speak” in “Symposium: Repetition.’ A discussion about (mostly) books as they relate to a theme of contemporary interest.” *The Believer*, no. 115, October/November, 2017, pp. 74-75.

“Reading Josef Albers’s *Homage to the Square*, 1968.” Close Readings: American Abstract Art, an exhibition from the Vanderbilt University Fine Arts Gallery Collection, Vanderbilt University, 15 March-26 May 2016.

POETRY PUBLICATIONS

Chapbooks

The Thought of Preservation, Ursus Americanus Press, 2019.

Poems in Journals

“Mother Siege.” *The Offing*, September 2019.

Excerpts from *The Thought of Preservation, X-Peri*, July 2019.

“Dancing in September.” *Sixth Finch*, Summer 2018.

“Drone Poem” and “Blood Mittens.” *Prelude Magazine*, vol. 3, 2017.

“Tiny Pound.” *Rove*, Fall Issue, 2015.

“Men Around the Cake” and “Advice for Good Vengeance.” *Two Serious Ladies*, 2014.

“Narrative, Tail and Paws.” *Bone Bouquet*, vol. 3, no. 2, 2012.

“Swans Reflecting Elephants: A Manifesto” and “Friend.” *The Little Jackie Paper*, vol. 2, 2006.

“Poem,” “Zephyr’s Own: A Museum of Night,” and “On Delicacy.” *The Little Jackie Paper*, vol. 1, 2005.

FELLOWSHIPS & AWARDS

Inclusion Imperative Humanities Teaching Lab Course Transformation Grant for “Baltimore Poetry and Politics,” University of Maryland, Baltimore County, Fall 2021 and Spring 2022.

Dresher Center Residential Faculty Research Fellowship, University of Maryland, Baltimore County, three course releases and research support, Fall 2022.

College of Arts, Humanities, and Social Sciences Research Support during COVID-19, University of Maryland, Baltimore County, one course release, Spring 2022.

Baltimore Field School Fellowship, University of Maryland, Baltimore County, Summer 2021.

Summer Research Faculty Fellowship, Office of the Vice President for Research, University of Maryland, Baltimore County, 2019.

Shortlist for *The Thought of Preservation*, Mineral Point Poetry Series Chapbook Contest at Brain Mill Press, judged by Kiki Petrosino, 2018.

Finalist for *The Thought of Preservation*, *Burnside Review* Chapbook Contest, judged by Diane Seuss, 2017.

Leslie Scalapino Scholarship, The Ashbery Home School in Hudson, tuition and stipend, 2015.

Chancellor's Dissertation-Year Fellowship, University of California, Santa Cruz, Graduate Council, tuition and stipend, 2013-2014.

Summer Fellowship to visit the Lila and Gilbert Silverman Fluxus Collection at the Museum of Modern Art, New York City, Department of Literature, University of California, Santa Cruz, 2013.

Summer Fellowship to attend the Fluxus Archives at the Tate Collection Archive, London, Department of Literature, University of California, Santa Cruz, 2012.

Sponsored Participant to the School of Criticism and Theory at Cornell, Institute for Humanities Research and the Department of Literature, University of California, Santa Cruz, 2011.

Summer Fellowship to visit the William Carlos Williams Papers at the Beinecke Rare Book and Manuscript Library at Yale University, Department of Literature, University of California, Santa Cruz, 2010.

INVITED TALKS

LECTURES AND WORKSHOPS

“Poetry in General” in CURRENTS: Humanities Work Now, Dresher Center for the Humanities, University of Maryland, Baltimore County, November 2022.

HT Lab Roundtable, Course Transformation Grants and the Inclusion Imperative, University of Maryland, Baltimore County (Virtual), March 2022.

In conversation with DaMaris Hill, “A Bound Woman?” Dresher Center Humanities Forum, University of Maryland, Baltimore County (Virtual), April 2021.

“You Will Decide to Read or not to Read?: The Poetry of Event Scores,” Works in Progress, University of California, Irvine (Virtual), April 2021.

“Assimilating the Arts?: On Poetry and Difference in Yoko Ono’s *Grapefruit*” in Poetics | History | Theory @uci, University of California, Irvine (Virtual), April 2021.

“Reading the Poetry of *Grapefruit*: Yoko Ono’s Scores Revisited,” Invited Works In Progress, Poetry and Poetics Working Group, University of Pennsylvania, February 2019.

“Creative and Critical Labor” in “Professional Survival for Writers,” Visiting Poet-Critic (Stephanie Young, Instructor), Mills College, October 2014.

SELECTED CONFERENCE

PRESENTATIONS

“‘& we are not in power’: Reproduction and Welfare in Feminist Liberation Art in the Hour Before *Roe v. Wade*” in “Theorizing Geographies of Dispossession,” American Studies Association Conference, New Orleans, November 2022.

“Reproduction and Hunger: Abortion Access in 70s Poetry and Today” in “Mid-20th-century Experimental Movements in the 21st-century Context,” Northeast Modern Language Association Conference, Baltimore, March 2022.

“Material Forms of Constraint: Gender and Procedure in 1970s Poetry” in “Historical Poetics Approaches to the Twentieth Century,” Modern Language Association Conference, Virtual, January 2022.

“Mapping Constraint as Feminist Practice in 70s Poetry and Performance” in “Mapping Reciprocity against Capital in Late-Twentieth-Century Poetics and Sound,” Association for the Study of Arts of the Present, Virtual, October 2021.

“Material Forms of Constraint: Gender and Procedure in 1970s Poetry” in “Modernist Geographies of Dispossession,” Modernist Studies Association Conference, Chicago, October 2021 [Canceled due to COVID-19].

“The Transmedia Modernism of Yoko Ono's *Grapefruit*,” in “Carceral Modernisms: Transnationalism, Transmedia, and U.S. Empire,” Modernist Studies Association, Brooklyn, October 2020 [Canceled due to COVID-19].

“American Lyric and Surveillance” in “Seeing gendered surveillance through genre: gothic, lyric, pastoral” at the Surveillance & Society conference of the Surveillance Studies Network, Rotterdam, June 2020 [Canceled due to COVID-19].

“Yoko Ono: Philosopher of Modernism” in “Strong Institutions: Weak Modernism?,” British Association for Modernist Studies, London, June 2019.

“Lyric Technology and Surveillance Technology in Solmaz Sharif's *LOOK*” in “Literature and Surveillance,” American Comparative Literature Association, Washington D.C., March 2019.

“Reading the Poetry of *Grapefruit*: Yoko Ono's Scores Revisited,” Invited Works In Progress, Poetry and Poetics Working Group at University of Pennsylvania, February 2019.

“The Poetry of State Sanctioned Violence” in “Poetic Resistance Lab,” &Now: A Festival of New Writing, South Bend, October 2018.

“Devices for Coping: Claudia Rankine's *Citizen: An American Lyric*” in “Poetry and Public Feeling,” American Comparative Literature Association, Los Angeles, April 2018.

“The Geopolitics of *Locus Solus*” in “Affect and Geopolitics in New York School Journals and Poems,” Organized by the New York School Society, American Literature Association Conference, San Francisco, May 2016.

“Conceptual Writing's Theory of Reading” in “Conceptualism/Post-Conceptualism,” a seminar, Poetics: The Next 25 Years Conference, Buffalo, April 2016.

“Technological Extensions: Global Communities of the Selfie Stick” in “Objects of Global Media,” Modern Language Association Conference, Austin, January 2016.

“Cold War Modernism and the Geopolitics of the New York School of Poets,” in “The Politics of Cold War Modernism,” Modernist Studies Association Conference, Boston, November 2015.

“Fluxus Scores and the Ethics of Encounter: Yoko Ono’s *Grapefruit*,” Panel Organizer for “Confluence and Division Between the Arts at the Mid-Century,” Modernist Studies Association Conference, Pittsburgh, November 2014.

“Literature in a Post-Material Epoch: Three Conceptual Writing Projects” in “Digital Capital: Gift, Affect, Profit,” American Comparative Literature Association, New York, March 2014.

“Opening Remarks,” Radical Reading Practices: A Symposium, University of California, Santa Cruz, April 2013.

“Figuring an Ethical Reading Practice: Anne Carson’s ‘Whaching,’” in “New Affects, New Epistemologies, New Poetics,” Women's Writing in Canada & Québec Today: Alliances/Transgressions/Betrayals, Banff, October 2012.

“Frank O’Hara Rebuilds the Seagram Building: A Radical Poetics of Event” in “Architecture and Modernism,” seminar, Modernist Studies Association Conference, Las Vegas, October 2012.

“A Future Critique: Crossing Time,” panel performance, &Now Festival of New Writing 2011: Tomorrowland Forever! University of California, San Diego, October 2011.

“Reading the Collective through the Textual Assemblage of William Carlos Williams’ ‘Spring and All’” in “Textual Intervention and the Literary Subject,” American Comparative Literature Association, Vancouver, April 2011.

“Paradoxical Event, Eventful Paradox: ‘WORD EVENT’ and Conceptual Writing” in “Poetic Conceptualisms and Poetic Productions,” Re-Imagining the Poet-Critic, University of California, Santa Cruz, March 2010.

MEDIA ACTIVITIES

Interview with *The Baltimore Sun* for “Universities Expand Liberal Arts Studies,” Education Supplement, July 2022.

SELECTED POETRY READINGS

“GET LIT Featuring Laura Billarea, Mikko Harvey, Kameryn Alexa Carter, Keegan Cook Finberg, A.A Vincent, Ty B., Chester Wilson III with Emcee Dior J. Stephens,” Presented by Nomadic Press, Virtual, May 2022.

Poetry Reading and Book Release Party with Tanya Olson and Keegan Cook Finberg, Loyalty Books, Washington D.C., June 2019.

Patricia Smith & A Bunch of Incendiary Poets Poeting, CityLit Stage at the Baltimore Book Festival, Baltimore, September 2018.

“Poetry Reading with Keegan Cook Finberg and Freya Sachs,” Poet’s Corner, Scarritt Bennett Center, Nashville, October 2017.

“An Evening of Poetry with Keegan Cook Finberg, Freya Sachs, and Meg Wade,” Lyrical Brew Reading Series, Barnes and Noble, Nashville, January 2017.

“Keegan Cook Finberg; Dylan Morison; Jonathan Tigabu; Jaclyn Emmons,” Life Is Boring: A Reading Series, Drkmttr Venue, Nashville, July 2016.

“Poetry Reading with Chris Hosea, Douglas Piccinnini, and Keegan Cook Finberg,” Et Al. Reading Series, Sauvage Gallery, Nashville, May 2016.

“Poetry Reading with Margaret Ronda, Keegan Cook Finberg, and Whitney De Vos,” Poetry and Politics Research Collective, the Felix Kulpa Gallery, Santa Cruz, October 2014.

“Poetry Reading with Lyn Hejinian, Keegan Finberg, and Michael Dhyne,” Poetry and Politics Research Cluster, the Felix Kulpa Gallery, Santa Cruz, February 2013.

“Sarah Lawrence Senior Poets’ Reading,” Sarah Lawrence College, May 2006.

6x6 Reading Series, Sarah Lawrence College, November 2005.

**UNIVERSITY
TEACHING**

University of Maryland, Baltimore County

“Experimental Writing by Women: Gender, Race, and the Avant-Garde”
Perspectives on Women in Literature, Upper Division, Departments of English and Gender, Women’s + Sexuality Studies, Spring 2020; Spring 2023.

“Literary Methodologies and Research”
Required Research and Theory Course for the Major, Department of English, Spring 2022; Fall 2023

“Poetry and Capitalism”
Seminar in Literature and Culture, Senior and Graduate Seminar, Department of English, Spring 2019; Spring 2021; Spring 2022.

“Baltimore Poetry and Politics”

Currents in American Literature, Lower Division, Department of English, Fall 2021.

“Race, Capitalism, and the Environment”

Required Introduction to Literary Study for the Major, Department of English, Spring 2021; Fall 2021

“U.S. Modernism: Revolution in Form”

American Literature, Civil War to Present, Upper Division Department, of English, Fall 2018; Spring 2019; Fall 2021; Spring 2021; Fall 2021.

“Confession and Protest Today”

Currents in American Literature, Lower Division Department of English, Fall 2018.

University of Southern Indiana

“Feminist Theory and Popular Culture”

Perspectives on Gender, Upper Division, Gender Studies, Spring 2018.

“Gender and Society”

Introduction to Gender Studies, Gender Studies, Spring 2018.

“The Politics of Education”

Rhetoric and Composition II: Literacy and the World, Department of English, Fall 2017.

Vanderbilt University

“Contemporary Poetry: Confession and Protest Today”

Introduction to Poetry, Department of English, Spring 2017 (three sections).

“Intersectional Feminism and Pop Culture”

Women in Popular Culture, Upper Division, Women’s and Gender Studies, Fall 2016.

“Modern and Contemporary Poetry of the United States”

Introduction to Poetry, Department of English, Spring 2016 (two sections); Fall 2016.

“Postwar Experimental Literature and the Arts”

Introduction to Literary and Cultural Analysis, Department of English, Fall 2015 (two sections); Spring 2016.

“Reading Poetry, 1540-2015”

Introduction to Poetry, Department of English, Fall 2015.

University of California, Santa Cruz (primary instructor)

“Modernism and Its Afterlives”

Upper Division Modern Fiction and Poetry, Department of Literature, Spring 2015.

“Introduction to Creative Writing: Poetry and Fiction”
Creative Writing Program, Department of Literature, Fall 2012; Winter 2014.

“Pedagogy of Literature”
Graduate Level, Department of Literature, Fall 2014.

“Getting Lost: Collecting Pieces, Exploring Cityscapes and Straying Afield”
Rhetoric and Inquiry, Writing Program, Winter 2013.

STUDENT THESES ADVISED

Megan McIntosh, Advisor, English Department Honors Thesis, University of Maryland, Baltimore County, Spring 2022-present.

Grace Reeb, Committee Member on English Department Honors Thesis, University of Maryland, Baltimore County, Fall 2022.

Ari Page, Committee Member on MA Thesis, English Department, University of Maryland, Baltimore County, Spring 2022.

Gabrielle Caggiano, Committee Member on English Department Honors Thesis, University of Maryland, Baltimore County, Spring 2021.

Emma Jett, Committee Member on English Department Honors Thesis, University of Maryland, Baltimore County Spring 2020.

UNIVERSITY SERVICE

University of Maryland, Baltimore County

Member, Public Humanities Minor Advisory Committee, College of Arts Humanities and Social Sciences, 2021-present.

Member, Drescher Center’s Humanities Forum Committee, 2021-present.

Member, Curriculum Committee, Department of English, Fall 2019-present.

Member, Gender, Women’s, + Sexuality Studies Coordinating Committee, Spring 2019-present.

Judge, Malcolm Braly Award in Poetry, February, 2019, 2020, 2021, 2022.

Preliminary Judge, Homecoming Slam Poetry Competition, October 2018.

University of Southern Indiana

Member, Southern Indiana Visiting Writers Committee, August 2017-May 2018.

Vanderbilt University

Breakout Session Leader, Underrepresented Narratives of Sexual Violence Conference, Vanderbilt Sexual Assault Prevention Committee (a student-run group), April 1, 2017.

Introducer of new faculty book, *Do Not Rise* by Beth Bachmann, Annual Faculty Honors Meeting for the Department of English, October 21, 2016.

University of California, Santa Cruz

Co-director, Poetry and Politics Research Collective and Cluster (biweekly graduate and faculty reading group and visiting poet-critic reading series), Department of Literature and Institute for Humanities Research, October 2011-June 2014.

Conference Organizer and Grant Writer, Politics of the Digital: Poetry, Technology, and the University, Department of Literature, January 31-February 1, 2014.

Conference Organizer and Grant Writer, Radical Reading Practices: A Symposium, Institute for Humanities Research, April 18-19, 2013.

Conference Committee Member, Emergent Communities in Contemporary Experimental Writing, Institute for Humanities Research, May 4-5, 2012.

Panelist, "Preparation Strategies," Literature Department's Annual Qualifying Exam Forum, December 10, 2012.

SERVICE TO THE PROFESSION

Peer Reviewer, *Genre: Forms of Discourse and Culture*, August-September 2022.

Panel Organizer of "Mid-20th-century Experimental Movements in the 21st-century Context," Northeast Modern Language Association Conference, Baltimore, March 10-13, 2022,

Seminar Organizer of "Literature and Surveillance," American Comparative Literature Conference, Washington, D.C., March 7-10, 2019.

Reviews Editor, *Southern Indiana Review*, University of Southern Indiana, 2017-2018.

Panel Organizer of "Confluence and Division Between the Arts at the Mid-Century," Modernist Studies Association Conference, Pittsburgh, November 6-9, 2014.

Conference Organizer and Grant Writer, "Politics of the Digital: Poetry, Technology, and the University," Department of Literature, University of California, Santa Cruz, January 31-February 1, 2014.

Conference Organizer and Grant Writer, “Radical Reading Practices: A Symposium,” Institute for Humanities Research, University of California, Santa Cruz, April 18-19, 2013.

PROFESSIONAL DEVELOPMENT

Teaching and Course Development Professional Development

Participant, HT Lab Workshops, Dresher Center (Virtual), UMBC, 2020-present.

Participant, PIVOT+ for CAHSS (Virtual), UMBC, July 2020.

Participant, “Online Teaching Discussion on Designing a Coherent Course,” Faculty Development Center (Virtual), UMBC, May 2020.

Research, Reading, and Writing Professional Development

Member, Anti-Racism and Action Faculty Working Group, Dresher Center, UMBC, 2021-present.

Co-organizer and Member, Faculty Writing Group, Dresher Center, UMBC. 2019-present.

Member, Disability Studies Faculty Working Group, Dresher Center, UMBC, 2020-present.

Fellow, Baltimore Field School, UMBC, Summer 2021.

Member, Reading Sara Ahmed Faculty Working Group, Dresher Center, UMBC, 2018-2019.

Member, Affect Working Group, Institute for Humanities Research, UCSC, September 2011-June 2015.

Member, Poetry and Politics Research Collective and Cluster, Department of Literature and Institute for Humanities Research, UCSC, September 2009-June 2015.

LANGUAGES

French: fluent reading and writing; intermediate speaking