

## CURRICULUM VITAE — January 2018

### **John Cayley**

Professor

Department of Literary Arts

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### **Home address:**

53 Messer Street

Providence, RI 02909-2018, USA

### **Education:**

MA *ad eundem*, Brown University, 2012

BA Hons, Oriental Studies (Chinese Language and Civilisation), 1978, Durham University, Durham, UK.

### **Professional appointments / employment:**

- 2011-date Professor of Literary Arts, Brown University (as of Jan 1, 2011; received tenure April, 2016).
- 2007-2010 Visiting Professor of Literary Arts, Brown University.
- 2000-date Director/Co-Owner, Hanshan Tang Books Ltd., London.
- 1992-2000 Self-employed as Publisher, Bookseller and Consultant.
- 1988-date Founder/Publisher of the Wellsweep Press (literary translation from Chinese).
- 1990-1992 Managing Editor, Bamboo Publishing Ltd., London.
- 1988-2000 Hanshan Tang Books (specialist booksellers, East Asian art).
- 1986-1988 Curator, British Library, Oriental Collections, Chinese Section.
- 1984-1986 Research Associate, University of Newcastle, UK, Dept. of Politics (research database of Chinese Provincial Leaders).
- 1982-1984 Computing Instructor & Training Manager, ICP Youth Training Scheme, Durham, UK.

### **Completed publications and public manifestations:**

#### **a. print books/monographs (single authored/edited):**

*Image Generation: a reader*. London: Veer Books, 2015.

*Ink Bamboo: poems, translations, adaptations*. London: Agenda Editions & Bellew Publishing, 1996.

#### **a.1 works of writing in digital media**

(Please note: a number of these titles also appear in this CV as installations, performances or noted as significant inclusions in electronic collections, as befits the nature of the work)

*The Listeners* (2015- ) a project of digital language art as aurature in transactive synthetic language deployed using Amazon's Alexa Voice Services.

*The Readers Project* (2009- ) with Daniel Howe, a collaboration for the development of quasi-autonomous software readers for a multi-faceted literary installation and performance work.

*interliteral* (2008- ) a further project based on *imposition*, engaging Chinese.

*imposition* (2007- ) networked, collaborative work based on *translation*.

*lens* and *torus* (2004- ). two Cave-based pieces initiated at Brown.

*translation* (2004- ). interlingual development of ambient poetics in digital (multi)media.

*overboard* (2003- ) an example of ambient poetics in digital (multi)media.

*what we will have of what we are: something past*, (2000- ) with Giles Perring, Douglas Cape and James Waite. Collaborative web-based broadband interactive drama, launched in its first version October 2001 available at <http://www.z360.com/what>.

*riverIsland* (1999- ) a navigable text movie. A new, QuickTime versions of *riverIsland* was published 2008: *riverIsland*. in *The Iowa Review Web* 9.2 (2008): <http://research-intermedia.art.uiowa.edu/tirw/vol9n2/johncayley.php>.

*windsound* (1999-2000) a text movie with transliteral morphs and speech synthesis.

*noth's* (1999) with grafts by Caroline Bergvall. A navigable constellation of nodal texts in French and English..

*Oisleánd. Indra's Net IX* (1996) mesostic translation and transformation of one written language into another. (Published on disk, London: Wellsweep, 1996.)

*Pressing the <Reveal Code> Key. Indra's Net VIII* (1996) generated collocational blends. (Published on disk, London: Wellsweep, 1996.)

*The Speaking Clock. Indra's Net VII* (1995- ) a poetic generator that spells the time and names moments. (Published on disk, London: Wellsweep, 1995.)

*Book Unbound. Indra's Net VI* (1995- ) a textual work which changes as it is read.

*Leaving the City. Indra's Net V* (1995) collocational blends of three prose works based on responses to Gu Cheng (1956-1993). (Published on disk, London: Wellsweep, Feb. 1995.)

*An Essay on the Golden Lion: Han-Shan in Indra's Net. Indra's Net IV* (1994) a mesostic demonstration of 'interpenetration and mutual identification' based on an original poem by the author and Fazang's (643-712) 'Essay on the Golden Lion'. (Published in chapbook and on disk, London: Wellsweep, Nov. 1994.)

*Moods & Conjunctions. Indra's Net III* (1997) collocational procedures applied to three related texts. (Published on disk, London: Wellsweep, 1993-94.)

*bird song stream* (1994) Chinese lyric verse both classical and contemporary, translated and displayed in animated readings. (Published on disk, London: Wellsweep, 1994.)

*Collocations. Indra's Net II.* (1993) collocation hologram applied to a prose work by the author and concerning the paintings of Zürich-based British artist, Christopher Bledowski. (Published on disk, London: Wellsweep, 1993.)

*Indra's Net I.2.* (1991-1993) revision of the original Indra's Net essays with the first version of 'Under it All' as centerpiece. Predominantly mesostic (internal-acrostic) pieces, with much explanatory material. (Published on disk, London: Wellsweep, May 1991-93. )

*wine flying.* (1989-1990) explores poetic structures underlying a single, classical Chinese quatrain by Qian Qi, translated, adapted, and arranged. (Published on disk, London: Wellsweep, 1989-90.)

### **a.2 book-length print collaborations/translations**

*Tianshu: Passages in the Making of a Book* by John Cayley with Xu Bing and others, ed. Katherine Spears. London: Bernard Quaritch, 2009.

Bing Xin = 冰心. *A Maze of Stars and Spring Water* = 繁星 · 春水 = *Fanxing, Chunshui*. Trans. John Cayley and Grace M. Boyton. Nanjing: Yilin Chubanshe, 2009.

*Mirror and Pool: translation from the Chinese* by David Burnett & John Cayley, with original illustrations by Bronwyn Borrow, and Afterword and Notes by John Cayley. London: Wellsweep Press, 1991.

[Revised and enlarged edition of the next item published as:] *Duoduo, Looking Out From Death: From the Cultural Revolution to Tiananmen Square*, translated by Gregory Lee and John Cayley, London: Bloomsbury, 1989.

*Duoduo, Statements: the new Chinese poetry of Duoduo*, translated by Gregory Lee and John Cayley, London: Wellsweep Press, 1989.

### **a.3 jointly edited print books**

ed. with Loss Pequeño Glazier. *Ergodic Poetry: A Special Section of the Cybertext Yearbook 2002-2003*. Jyväskylä: University of Jyväskylä, 2003. (This is a book-length section of a specialist yearbook.)

*Abandoned Wine: Chinese Writing Today, No. 2*, edited by Henry Y H Zhao and John Cayley, London: Wellsweep, 1996.

*Europe Studies China*. edited by Ming Wilson and John Cayley. London: Han-Shan Tang Books, 1995.

*Under-Sky Underground: Chinese Writing Today, No. 1*, edited by Henry Y H Zhao and John Cayley, London: Wellsweep, 1994.

### **a.4 booklets/chapbooks/artist's books**

with Daniel C. Howe. *How It Is in Common Tongues*. Providence: NLLF Press, 2012. (Limited edition conceptual literary artist's book.)

with Daniel C. Howe. *The Image*. Providence: NLLF Press, 2012. (Limited edition conceptual literary artist's book produced for installation.)

*An Essay on THE GOLDEN LION: Han-Shan in Indra's Net*. Edinburgh: Morning Star Publications, Feb. 1995. (Limited edition artist's book.)

*Under it All: texts, holography, afterword*. London: Many Press, 1993.

Wang Jiaxin, *Stairway: Selected Poems*, translated by John Cayley, London: Wellsweep, 1993. (Published as a digitally mediated 'Expanded Book'.)

Qian Qi, *wine flying: a Chinese Quatrain*, translated, adapted and arranged by John Cayley, London: Wellsweep, 1989.

**b. chapters in print books/significant, reviewed inclusion of electronic works in collections (any media):**

'The Advent of Aurature and the End of (Electronic) Literature.' In *The Bloomsbury Handbook of Electronic Literature*, edited by Joseph Tabbi, 73-94. New York and London: Bloomsbury Academic, 2018.

*The Readers Project 2016* is included in the *Electronic Literature Collection 3*, Ed. Stephanie Boluk et al., 2016. For the collection: <http://collection.eliterature.org/3/>; for the deliverable associated with the collection: <http://thereadersproject.org/elc3.html>.

'Of Capta, Vectoralists, Reading and the Googlization of Universities.' *Digital Humanities and Digital Media: conversations on politics, culture, aesthetics, and literacy*. Ed. Roberto Simanowski. London: Open Humanities Press, 2016. 69-92.

'The Listeners,' in Kraemer, Harald, Daniel C. Howe, and Kyle Chung. *ISEA 2016 Hong Kong: Cultural R>Evolution*. Hong Kong: School of Creative Media, City University of Hong Kong, 2016. 58-59.

'Breathless.' *Evolution*. Eds. Johannes Heldén and Håkan Jonson. Stockholm: OEI editör, 2014, appendix 2.

'Cave.' *The John Hopkins Guide to Digital Media*. Eds. Marie-Laure Ryan, Lori Emerson and Benjamin J. Robertson. Baltimore: Johns Hopkins University Press, 2014. 49-52.

'N-gram.' *The John Hopkins Guide to Digital Media*. Eds. Marie-Laure Ryan, Lori Emerson and Benjamin J. Robertson. Baltimore: Johns Hopkins University Press, 2014. 358-59.

'The Gravity of the Leaf: Phenomenologies of Literary Inscription in Media-Constituted Diegetic Worlds.' *Beyond the Screen: Transformations of Literary Structures, Interfaces and Genres*. Eds. Peter Gendolla and Jörgen Schäfer. Media Upheavals. Bielefeld: Transcript, 2010. 199-226.

'Screen Writing: A Practice-based, EuroRelative Introduction to Digital Literature and Poetics.' *Literary Art in Digital Performance: Case Studies in New Media Art and Criticism*. Ed. Francisco J. Ricardo. New York: Continuum, 2009. 178-90 (including 4 pp. post-chapter dialogue with the editor).

'Beyond Codexspace: Potentialities of Literary Cybertext.' *Media Poetry: An International Anthology*. Ed. Eduardo Kac. Bristol: Intellect Books, 2007. 105-25.

'Time Code Language: New Media Poetics and Programmed Signification.' *New Media Poetics: Contexts, Technotexts, and Theories*. Eds. Adalaide Morris and Thomas Swiss. Cambridge: MIT Press, 2006. 307-33.

'The Code Is Not the Text (Unless It Is the Text) = Der Code Is Nicht Der Text (Es Sei Denn, Er Ist Der Text).' *p0es1s: Ästhetik Digitaler Poesie = the Aesthetics*

of *Digital Poetry*. Eds. Friedrich W. Block, Christiane Heibach and Karin Wenz. Ostfildern-Ruit: Hatje Cantz Verlag, 2004. 287-306.

'Literal Art: Neither Lines nor Pixels but Letters.' *First Person: New Media as Story, Performance, and Game*. Eds. Noah Wardrip-Fruin and Pat Harrigan. Cambridge: MIT Press, 2004. 208-17.

*windsound*, in *State of the Arts: The Proceedings of the Electronic Literature Organization's 2002 State of the Arts Symposium & 2001 Electronic Literature Awards*. Ed. Scott Rettberg. Los Angeles: Electronic Literature Organization, 2003. [CD ROM].

*Indra's Net; Book Unbound; The Speaking Clock; 'Pressing The "Reveal Code" Key;* all included in *The New Media Reader*. Eds. Noah Wardrip-Fruin and Nick Montfort. Cambridge: MIT Press, 2003. [Book and CD ROM].

'Digital Wen: On the Digitization of Letter- and Character-Based Systems of Inscription.' *Reading East Asian Writing: The Limits of Literary Theory*. Eds. Michel Hockx and Ivo Smits. RoutledgeCurzon-IIIAS Asian Studies Series. London: RoutledgeCurzon, 2003. 277-94.

'Hypertext/Cybertext/Poetext.' *Assembling Alternatives: Reading Postmodern Poetries Transnationally*. Ed. Romana Huk. Middletown, CT: Wesleyan University Press, 2003. 310-26.

'Writing (under-)Sky: On Xu Bing's 'Tianshu'.' *A Book of the Book: Some Work and Projections About the Book and Writing*. Eds. Jerome Rothenberg and Stephen Clay. New York: Granary Books, 2000. 497-503.

*noth's*, with grafts by Caroline Bergvall. Commissioned for the CD ROM which accompanies *Performance Research: On Line*, 4.2 (Summer 1999): [CD ROM]. Ed. by Ric Allsopp & Scott deLahunta.

'Classical Chinese Poetry' in Chan Sin-wai and David E Pollard eds. *An Encyclopaedia of Translation: Chinese-English, English-Chinese*, Hong Kong: The Chinese University Press, 1995, pp. 758-72.

### **b.1 other contributions to books/anthologies**

'Primary Source.' *Primary Source*. Ed. Francesca Capone. Providence, 2015. [no page numbers]. (Brief notice in a privately printed publication to accompany a work of the same name in an exhibition.)

'Monoclonal Microphone' in Piringer, Jörg, and Günter Vallaster, eds. *A Global Visuage*. Vienna: Edition Ch, 2012, p. 20.

'artist pages' documenting *Common Tongues* (see g) in *Remediating the Social* ed. Simon Biggs. Bergen: ELMCIP, 2012, p. 46-47.

translations of Gu Cheng, 'We Write Things'; Xi Chuan, 'Premonition'; Bai Hua, 'Things Past' in *Jade Ladder: Contemporary Chinese Poetry* edited by W. N. Herbert and Yang Lian with Brian Holton. Newcastle upon Tyne: Bloodaxe Books, 2012.

translations of Gu Cheng, "Excerpts from 'Eulogy World'" in *Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond* edited by Tina Chang, Nathalie Handal and Ravi Shankar. New York: W. W. Norton & Co., 2008. 333-34.

translations from riverIsland in *l'inventaire des choses* edited by Jean-Pierre Balpe. Ivry-sur-Seine: Édition Action Poétique, 2007, pp. 65-71.

'Book Unbound,' in *The New Media Reader* edited by Noah Wardrip-Fruin and Nick Montfort. Cambridge: MIT Press, 2003.

from: 'Oisleand,' 'Songs of my Heart VII' (after Ruan Ji) and 'Of Time' (after Fu Xuan) in *Foil: Defining poetry 1985-2000* edited by Nicholas Johnson. Buckfastleigh: Etruscan, 2000, pp. 216-219.

'To make flesh' in S. Lawson ed. *Resolute*, London: Platform Gallery, 2000.

'Book Unbound,' in *Dietsche Warande & Beaufort* [DWB] 4 (August 1999) mini-anthology plus CD ROM on "electronic (visual) literature" (screenshot, p. 458; 'Book Unbound' on CD ROM).

'Contemporary Emigré Writing,' in *The Encyclopaedia of the Chinese Overseas*, edited by Lynn Pan. Singapore: Chinese Heritage Centre, 1998, pp. 134-35.

'Transliterated Registrations,' in Bob Cobbing and Lawrence Upton eds. *word score utterance choreography*, London: writers forum, 1998, pp. [20-23].

from: 'Pressing the <Reveal> Code Key,' Jerome Rothenberg & Pierre Joris eds. *Poems for the Millennium: Volume 2: From Postwar to Millennium*, Berkeley: University of California Press, 1998, pp. 827-28.

'Elsewhere' and 'Against Nature' (poems) in *Agenda: an anthology: the first four decades 1959-1993*, edited by William Cookson. Manchester: Carcanet, 1994.

Glosses on Chinese materials in Ezra Pound's *Cantos*, - included in a *Guide to the Cantos of Ezra Pound* by William Cookson, London & Sydney: Croom Helm, 1985 (new edition, London: Anvil Press, 2000).

### **c. refereed/peer-reviewed journal articles:**

..'Toward a Distributed Gallery in the Scholarly Network.' *Humanist Studies and the Digital Age* 5.1 (December 2017): <http://journals.oregondigital.org/index.php/hsda/article/view/4006> (accessed December 23, 2017).

'电脑生成的诗意文本与针对该文本的过程性中文翻译—源于萨缪尔·贝克特的文章《是如何》 = a Poetic Text Generated Using Computation, and a Procedural Translation Derived from This Text—Based on an Extract from Samuel Beckett's *How It Is*.' [In Chinese]. *上海文学* = Shanghai Literature, no. 480 (2017): 34-38.

...'Reconfiguration: Symbolic Image and Language Art.' *Humanities* 6, no. 1, Special Issue: The Poetics of Computation (2017) <http://www.mdpi.com/2076-0787/6/1/8/> (accessed August 13, 2017).

..'Aurature at the End(s) of Electronic Literature.' *Electronic Book Review* (2017) <http://electronicbookreview.com/thread/electropoetics/aurature> (accessed August 13, 2017).

'The Listeners: An Instance of Aurature.' *Cream City Review* 40.2 (2016): 172-87.

'Untranslatability and Readability.' *Critical Multilingualism Studies* 3.1 (2015): 70-89. Available online: <http://cms.arizona.edu/index.php/multilingual/article/view/64> (Accessed Sept 23, 2015).

'Beginning with 'The Image' in How It Is when translating certain processes of digital language art' *Electronic Book Review* (2015-03-01): Available online: <http://www.electronicbookreview.com/thread/electropoetics/howitis> (Accessed Sept 23, 2015; also published online for *Colloques de l'Université Paris 8: Translating E-Literature = Traduire la littérature numérique*. Eds. Arnaud Regnauld and Yves Abrioux. Paris: Université Paris 8, 2015.).

'Poetry and Stuff: a review of #!' *Electronic Book Review*, (2015-01-31): Available online: <http://www.electronicbookreview.com/thread/electropoetics/shebang> (Accessed Sept 23, 2015; review of/article on Montfort, Nick. #! [Shebang]. Denver: Counterpath, 2014).

'Reading and Giving—Voice and Language.' *Performance Research* 18.5 (Oct 2013) 'On Writing & Digital Media' 10-19 (was only made available Spring 2014).

Howe, Daniel C. and John Cayley, 'Reading, Writing, and Resisting: Literary Appropriation in *The Readers Project*.' *International Symposium of Electronic Art (ISEA)*. Eds. Kathy Cleland, Laura Fisher and Ross Harley. Sydney: ISEA International, the Australian Network for Art & Technology and the University of Sydney, 2013. <http://hdl.handle.net/2123/9708>.

'Terms of Reference & Vectoralist Transgressions: situating certain literary transactions over networked services' *Amodern 2* (2013) online: <http://amodern.net> (<http://amodern.net/article/terms-of-reference-vectoralist-transgressions/>), together with separate publication of the expository poem 'Parameters toward the dissolution of certain vectoralist relations' (listed under poetry below).

'Weapons of the Deconstructive Masses (WDM): whatever Electronic Literature may or may not mean,' *Revista de Estudos Literários*, 1.2 (*Literatura no século XXI*) (2012): 25-56.

Howe, Daniel C., and John Cayley. 'The Readers Project: Procedural Agents and Literary Vectors.' *Leonardo* 44.4 (August 2011): 317-24.

'Writing to Be Found and Writing Readers.' *Digital Humanities Quarterly* 5.3 (August 2011): <http://www.digitalhumanities.org/dhq/vol/5/3/000104/000104.html>.

'Weapons of the Deconstructive Masses: Whatever Electronic Literature May or May Not Mean.' *Hyperrhiz* 6 (Sept 2009) <http://www.hyperrhiz.net/hyperrhiz06/essays/weapons-of-the-deconstructive-masses.html> (abbreviated version of 2012 paper).

'Screen Writing: A Practice-Based, Eurorelative Introduction to Electronic Literature and Poetics.' *Third Text: Writing Europe Special Issue* 21.5 (88) (2007): 603-09.

'Lens: The Practice and Poetics of Writing in Immersive VR: A Case Study with Maquette.' *Leonardo Electronic Almanac* 14.5-6 (2006): [http://leoalmanac.org/journal/vol\\_14/lea\\_v14\\_n05-06/jcayley.asp](http://leoalmanac.org/journal/vol_14/lea_v14_n05-06/jcayley.asp).

'Hallucination and Coherence.' *Positions* 10.3 (2002): 773-84.

'A Stranger to Yourself: Ways of Becoming an Other. An Interview/Discussion with Yang Lian.' *New Formations* 40 (2000): 15-29.

'Beyond Codexspace: Potentialities of Literary Cybertext.' *Visible Language* 30.2 (1996): 164-83.

'Pressing The "Reveal Code" Key.' *EJournal* 6.1 (1996): <http://www.ucalgary.ca/ejournal/archive/ej-6-1.txt>.

'Birds and Stars: Tagore's influence on Bing Xin's early poetry', *Renditions*, 32 (Autumn 1989) pp. 118-123

*Book Unbound. Indra's Net VI in Postmodern Culture* 7.3 (1997): <http://muse.jhu.edu/journals/pmc/v007/>.

"To keep them from falling" - on some of the Translator's Responsibilities' *Renditions* (Hong Kong, Chinese Univ., Research Centre for Translation) 21 & 22 (Spring and Autumn 1984) 331-348.

'The Literal Image: "Illustrations" in the Cantos,' *Paideuma*, 14.2&3 (Fall & Winter 1985) 227-251 (also to be included in a volume from the National Poetry Foundation's 'Man and Poet' series devoted to Pound, still NYP).

'CH'ENG, or Sincerity', *Paideuma* (a journal devoted to Ezra Pound scholarship, University of Maine at Orono), 13.2 (Fall 1984) 201-209.

#### **d: non-refereed journal articles, interviews, etc.:**

Cayley, John, and Daniel C. Howe. 'A Statement by The Readers Project.' *Whose Book Is It Anyway? IP, collaborative business models, and questions of ethics and creativity in digital publishing : Copyright Framework – Position Papers*. (2016). <<http://www.create.ac.uk/research-programme/theme-4/wp4d-whose-book-is-it-anyway-ip-collaborative-business-models-and-questions-of-ethics-and-creativity-in-digital-publishing/copyright-framework-position-papers/a-statement-by-the-readers-project/>>.

Cayley, John, and Roberto Simanowski. "'If reading has changed then the human has changed" Interview with John Cayley.' *dichtung-digital* 44 (2013-14): <http://www.dichtung-digital.de/en/journal/nachste-nummer/>.

'Definition of Basics' contribution to a panel on Poetry & Science, convened and edited by Gilbert Adair for *Jacket 2* (13 March 2012) <https://jacket2.org/interviews/definition-basics>. Includes online publication of selected output from 'Zero-count Stitcher.'

'Period Bob,' *Review of Contemporary Fiction: Robert Coover Festschrift* ed. by Stéphane Vanderhaeghe(Spring 2012) 156-60.

'Writing on Complex Surfaces.' *dichtung-digital* 35.2 (2005): <http://www.dichtung-digital.de/2005/2/Cayley/index.htm>.

'The Art of the Book in China,' in *Antiquarian Booksellers' Association Newsletter*, 332 (June/July 2005), pp. 1-3.

*riverIsland. alire* 12 (2005) [CD ROM].

'Bass Resonance.' *Electronic Book Review* electropoetics (2005): <http://www.electronicbookreview.com/thread/electropoetics/dynamic>.

'Bass Resonance.' *Mute* January 2005: 22-24.



'Overboard: An Example of Ambient Time-Based Poetics in Digital Art.' *dichtung-digital* 32 (2004): <http://www.dichtung-digital.de/2004/2/Cayley/index.htm>.

'Literal Art: Neither Lines nor Pixels but Letters.' *Electronic Book Review* electropoetics (2004): <http://www.electronicbookreview.com/thread/firstperson/programmatology>.

'From Byte to Inscription: An Interview with John Cayley by Brian Kim Stefans.' *Iowa Review Web* 5.1 (2003): <http://www.uiowa.edu/~iareview/tirweb/feature/cayley/index.html>.

'Inner Workings: Code and Representations of Interiority in New Media Poetics.' *dichtung-digital* 29 (2003): <http://www.dichtung-digital.de/2003/issue/3/Cayley.htm> (based on a presentation at the Language and Encoding Conference, Buffalo, Nov. 02, proceedings edited by Loss Pequeño Glazier).

'The Code Is Not the Text (Unless It Is the Text).' *Electronic Book Review* (2002): <http://www.electronicbookreview.com/thread/electropoetics/literal>.

'In the Event of Text: Interview with John Cayley.' *Cybertext Yearbook 2000*. Eds. Markku Eskelinen and Raine Koskimaa. Publications of the Research Centre for Contemporary Culture, 68. Jyväskylä: University of Jyväskylä, 2001. 86-99.

'Of Programmatology: Interview with John Cayley by John Welch.' *Fourth Door Review* 2001: 13-17.

'Koodeksiavaruuden tuolla puolen: kirjallisen kybertekstin mahdollisuudet' (Finnish translation of 'Beyond Codexspace,' below) in *Parnasso*, guest edited by Markku Eskelinen and Raine Koskimaa, No. 3 (1999) pp. 290-302.

'Subject: Inscription in Complex Media.' *Poetics@*. Ed. Joel Kuszai. New York: Roof Books, 1999. 174-76.

'Subject: Experiments.' *Poetics@*. Ed. Joel Kuszai. New York: Roof Books, 1999. 88-89.

*noth'rs. Riding the Meridian*. (1999): [website, <http://www.heelstone.com/meridian/cayley.html>].

'Scrittura (Sotto Il) Cielo: Il Libro Dal Cielo De Xu Bing.' *In Forma de Parole: Un'altra Cina: Poeti e narratori degli anni Novanta* (1999): 145-53.

'Between Here and Nowhere' in *Gravitational Intrigue, The Little Magazine*, Volume 22cd (Spring 1999): [CD ROM, and also website, <http://www.shadoof.net/in/translit/transl.html>].

'Of Programmatology.' *Mute* Fall 1998: 72-75.

'Three words and non-words on the art of Xu Bing: A Dialogue between Yang Lian and John Cayley,' written for the catalogue of an exhibition at the Miro Foundation, Majorca, Fall 1997.

*Moods & Conjunctions. Indra's Net III. alire* 10 / *DOC(K)S* Series 3, no. 13/14/15/16 (Fall 1997) [Book and CD ROM collecting this work].

'Why Did People Make Things Like This?' *Electronic Book Review* Spring (1997): <http://www.electronicbookreview.com/thread/electropoetics/speculative>.

'The King is Dead: Long Live the King': a review of "Hypertext '97", *The Electronic Book Review* 5 (1997): <http://www.electronicbookreview.com/thread/>

criticalecologies/transclusion; and also as 'Reservoir Texts' in *Mute* 8 (London, Fall 1997) 74–75.

*Book Unbound. Indra's Net VI. Engaged* 3 (London, 1995) [CD ROM].

'MaMoPo by PoLiOu: Machine Modulated Poetry by Potential Literary Outlaws.' *The Writing and Computers Newsletter*, No. 12, Nov. 1995.

'Language automation in the People's Republic of China: report of a visit, May to June 1987', *SESAME Bulletin: Language automation worldwide*, 3.1 (Spring 1990) pp. 13-23

'Chinese characters', in: A. Gaur & S. Ashton (ed.) *British Library Oriental Collections: A brief guide for teachers*, London, 1989, pp. 38-41

'Automation and Chinese Studies', in *Chinese studies: Papers presented at a colloquium at the School of Oriental and African Studies, University of London 24-26 August 1987*, (British Library Occasional Papers 10), London: The British Library, 1988, pp 186-197.

'Chinese character automation in the People's Republic of China', *Bulletin of the European Association of Sinological Librarians*, 3 (Jan 1988) 18-26.

'Difficult Characters: Automating the Chinese Script', *Britain-China: Newsletter of the Great Britain-China Centre*, 35 (Spring 1987)

'New(ish) gods: Computers and Chinese' *Bulletin of the British Association of Chinese Studies*, 1986.

'The Gold Thread in the Pattern' (critical article). *Agenda*, 22.3-4, (Autumn-Winter 1984-85) 126-133.

"'One half research and one half techne" — Prospects for Translation from Chinese Poetry,' *Agenda* (London), 20.3-4 (Autumn/Winter 1982/83) 33-47.

'New Mountains: Some Light on the Chinese in Pound's Cantos,' *Agenda* (London), 20.3-4 (Autumn/Winter 1982/83) 122-158.

#### **e: book reviews (some early reviews, including in the TLS not listed):**

'Humus ... Human ... Humus,' a review of Mark C. Taylor, *Rewiring the Real for Novel* 48.3 (2015) pp. 465-68.

'Editor's choice' review of Samantha Gorman & Danny Cannizzaro, *Pry in Bomb* 132 (Summer 2015) p. 14.

'Disliterate' in *Casablanca*, London, 10 (Summer 1994) p. 23 (on reading, the Parents' Charter and Pennac's Reads Like a Novel).

'Wild Swan Chase' in *Casablanca*, London, 9 (Spring 1994) pp. 22–24 (on the publishing phenomenon of Jung Chang's Wild Swans: three daughters of China).

#### **f. invited/juried lectures/readings/performances/installations/residencies:**

5 Dec 2017 'Reading,' for the conference 'Political Concepts: the Trump edition,' Brown University, Cogut Institute.

14 Sept-Oct 15 2017 *How It Is in Common Tongues* (with Daniel C. Howe) curated by Friedrich W. Block into 'p0es1s – postdigital' a group exhibition gallery show, Kunsttempel Gallery, Kassel, Germany.

7-11 Oct 2017 Shanghai International Poetry Festival, various locations in and around Shanghai, China. Took part in roundtables, discussions, and

workshops; and gave two performances of my computationally modulated literary translation of poetry from Chinese.

10 Sept 2017 Performance of a 'Listeners'-related piece for a reading event curated by Christopher Funkhouser, the Subterranean Poetry Festival, Widow Jane Mine, Rosendale, NY.

19-22 Jul 2017 'Translation' (2004, with sound design by Giles Perring) juried into the public exhibition "Communities" and "Translations," coinciding with the Electronic Literature Organization Conference, Mosteiro de São Bento da Vitória, Porto, Portugal

21 Jul 2017 'Language made art' with Penny Florence, Electronic Literature Conference, 'Electronic Literature: Affiliations, Communities, Translations', Porto, Portugal

21 Jul 2017 'Language made art' with Daniel C. Howe, as above.

13-14 July 2017 'Writing3D in the University: for more than a decade,' University of Bergen, Norway, 'Poetry and Politics of Virtual Reality' symposium.

21-22 May 2017 Invited contribution and performance of *The Listeners* for both parts of the symposium on *Critical Digital Humanities* at University of Westminster, London and ...

21-22 April 2017 at Dartmouth College, NH, organized by those institutions with the support of the British Academy.

6 Apr 2017 'Composing with an Echo: The Listeners, an art of synthetic language,' Rochester Institute of Technology, NY.

3-6 Nov 2016 *The Listeners*, voice-transactive and performative installation, included in the juried exhibition of SLSA 2016 Conference, Atlanta, GA.

10 Sept 2016 *The Listeners* a performance at The Kitchen, NYC as part of a show curated by Illya Szilak, *We have always been digital*, sponsored by the ELO.

10-12 June 2016 'Read for us — and show us the pictures' a *Readers Project* installation, with Daniel C. Howe, for the juried 'New Text' exhibition at the ELO Next Horizons conference, University of Victoria BC, Canada.

16-22 May 2016 *The Listeners*, voice-transactive and performative installation, included in *Cultural R>Evolution*, the juried exhibition of ISEA 2016 Hong Kong at the School of Creative Media, City University of Hong Kong.

6 Nov-21 Dec 2015 *The Listeners*, voice-transactive and performative installation, Brown University Faculty Show, Bell Gallery, List Arts Building, Providence, RI.

2 Oct 2015 invited keynote 'Mirroring Events at the Sense Horizon: translation over time,' for the conference 'Prismatic Translation' organized by TORCH (The Oxford Research Centre in the Humanities), University of Oxford, St Anne's College, Oct 1-3.

14-19 Aug 2015 'Read for us — and show us the pictures' a *Readers Project* installation, with Daniel C. Howe, for the juried 'New Text' exhibition held at the Goldcorp Centre for the Arts, Simon Fraser University, Vancouver, Canada, curated by Dene Grigar for ISEA (International Symposium on Electronic Art) 2015.

6 Aug 2015 juried screening 'Monoclonal Microphone: the movie,' for the Arts Program at the Electronic Literature Organization's 2015 conference The End(s) of Electronic Literature, University of Bergen Norway, Aug 5-8.

6 Aug 2015 juried performance 'To be with you,' for the Arts Program at the Electronic Literature Organization's 2015 conference The End(s) of Electronic Literature, University of Bergen Norway, Aug 5-8.

6 Aug 2015 juried paper 'Aurature and the End(s) of Electronic Literature,' at the Electronic Literature Organization's 2015 conference The End(s) of Electronic Literature, University of Bergen Norway, Aug 5-8.

1-2 May 2015 'The Translation of Process,' invited lecture presentation at 'Translation in transition,' the fifth annual conference at Barnard College Center for Translation Studies.

13-15 May 2015 'Wotclock' was shown at the invited exhibition for "Language and the Interface," International Conference on Digital Literary Studies, University of Coimbra, Portugal.

24-25 Apr 2015 invited keynote 'Non-Correspondent Readings: remarks on the translation of compositional procedure in language art,' for an interdisciplinary conference on 'Translation' at the Center for International Education, University of Wisconsin-Milwaukee.

2014-15 [details still to be gathered: the Russian translation of 'Epigraphic Clock' by Natalia Fedorova and Taras Mashtalir was installed and shown at various prominent venues in Russia.]

9-22 Oct 2014 'The Real Story of Ah-Q' a *Readers Project* installation, with Daniel C. Howe, for 'Tracing Data: What you Read is not What we Write' Connecting Space-HK, Hong Kong, selected for The Writing Machine Collective, 5th edition (WMC\_e5).

25-28 Mar 2014 invited by the Run Run Shaw Creative Media Center, City University of Hong Kong, to lecture to faculty on 'Reading Robots Writing Readers,' to visit classes, and to collaborate on *The Readers Project* and others with Daniel C. Howe.

28 Jan-12 Feb 2014 'Monoclonal Microphone' print included in group exhibition 'Räume für Notizen' 'Rooms for Notes' at Alte Schmiede and Galerie Wechselstrom, Vienna, Austria.

15 Nov-8 Dec 2013 'Monoclonal' invited exhibition for the gallery space of Counterpath publishers, Denver. (installation showing of: From The Readers Project and "How It Is in Common Tongues", "Orthographics", and "Monoclonal Microphone").

2-20 Nov 2013 digital video version of *windsound* included in the group show 'Repurposing in Electronic Literature' at the DigGallery, Kosice, Slovakia, curated by Maria Mencia and Zuzana Husárová.

26 Sept 2013 presentation and performance of 'How It Is in Common Tongues' at the Electronic Literature Organization Conference 'Chercher le Texte', Université Paris 8, Sept 24-27.

24 Sept 2013 continuing inclusion of 'How It Is in Common Tongues' in the 'Virtual Gallery' associated with 'Chercher le Texte' (above) <http://chercherletexte.org/en/> or [/fr/](http://chercherletexte.org/fr/) and <http://gallery.dddl.eu/fr/accueil/>

24 & 25 July 2013 invited keynote, based on 'Reading and Giving—Voice and Language,' and masterclass, on *The Readers Project*, for 'Transformations of the Image and Text' symposium, University of Western Sydney, Sydney, July 24-26.

20 June 2013 presentation and performance of 'How It Is in Common Tongues' at the E-Poetry Conference and Festival, Kingston University, London, June 17-20.

19 June 2013 'Flights Unflown: Turner and digital writing: performance, installation, discussion' led by Penny Florence and John Cayley, with Erwin van Wanrooij and Timothy Mathews: affiliated with Tate Learning and the E-Poetry Conference and Festival, at Tate Britain, London.

26 June 2013 presentation and performance of 'How It Is in Common Tongues' at the tenth HASTAC Conference, York University, Toronto, June 25-28.

21-23 Mar 2013 installation from *The Readers Project* for 'The Social Life of Forms' at the Creative Media Center, Kowloon Tong, Hong Kong.

1-17 Nov 2012 *Common Tongues* multimedia installation custom software, in collaboration with Daniel C. Howe, commissioned for the juried exhibition *Remediating the Social* held at the Inspace Gallery Edinburgh.

11-21 Oct 2012 *Orthographics* mixed media, custom software, installation for Pixilerations v.9, Sol Kofler Gallery, RISD, Providence, RI.

4 Oct 2012 'Writing with and against the network' invited, plenary presentation for ELVA (Electronic Literature and Virtual Art Conferences) at Alcalá University, Alcalá de Henares, Spain, 4-6 Oct, 2012.

28 March 2012 opening talk for installation of *Overboard* (mixed media, custom software) and associated material in the Universitätsbibliothek of the University of Basel, Mar 28-Apr 25.

5 Jan 2012 remote invited performance for Electronic Literary Organization MLA off-site celebration of e-Literature, Richard Hugo House, Seattle.

Downloadable from 1 Jan 2012: *Hapax Phaenomena* a collaboration with Clement Valla, commissioned by Rhizome in the Download series at <http://rhizome.org/the-download/>. The *Phaenomena* were also included in 'sys(x)tem' a group exhibition curated by Tal Sznicer at Splatterpool Artspace, Brooklyn, 13 Jan-5 Feb 2012.

17 Nov 2011-18 Feb 2012 three prints ('Under it all' and 'Oisléand' 1 and 2) and a self-documenting video installation 'This Clock' based on custom software, all included in the exhibition 'Language to Cover a Wall: Visual Poetry through its changing media,' SUNY Buffalo Art Gallery, Center for the Arts.

12 Nov-18 Dec 2011 'Poetic Caption' (from *The Readers Project* with Daniel C. Howe) included in the 'Poetry Beyond Text: Vision, Text and Cognition' exhibition at the Royal Scottish Academy in association with Duncan of Jordanstone College of Art, Edinburgh, Scotland.

23 Sep 2011 'Is there a Message in this Medium? The Materiality of Language in the (Sound and) Light of New Media,' paper presentation and separate performance for conference on 'E-Literature & New Media Art' organized by ELMCIP with HERA funding, Ljubljana, Slovenia, Sept 22-23.

22 Sep-2 Oct 2011 'The Reading Room,' multimedia installation, custom software, generated text for the First Works *pixilerations* Festival [v. 8], Providence RI.

25 Aug 2011 performance from 'Writing to be Found' for bleuOrange special evening, Galerie de l'UQAM <http://www.galerie.uqam.ca/>.

22 Aug 2011 paper presentation: 'Translation: Mirroring Tears, Visages' in the Esthétiques numériques / Digital Aesthetics session, with Penny Florence for the IWAS International Association of Word and Image Studies, 'Université de Québec, Montreal, 22-26 Aug.

22 June 2011 panel (with R. Raley, S. Baldwin, N. Montfort, N. Wardrip-Fruin), 'Data as/and Poetry' at Digital Humanities Conference 2011, Stanford, 19-22 June.

20 May 2011 featured presentation 'Revolution and Literal Poetics' for E-Poetry 2011, SUNY, Buffalo, 18-21 May.

19 May 2011 presentation with Penny Florence on 'Mirroring Tears: Visages' for E-Poetry 2011, SUNY, Buffalo, 18-21 May.

18-21 May 2011 prints from *Oisland* and installation from *The Readers Project* for the gallery show of E-Poetry 2011, SUNY, Buffalo.

8 Mar 2011 part of panel session (with John Maeda, George Fifiield, Mark Wilson) for the 'Drawing with Code' exhibition at the deCordova Sculpture Park and Museum, held at MIT in associated the Purple Blurb series.

4 Mar-1 Apr 2011 installation from *The Readers Project* in the 'Poetry Beyond Text Project' gallery show, Dundee Contemporary Arts (DCA), Dundee, Scotland.

5 Mar 2011 lecture presentation for the Final Workshop of the AHRC-funded 'Poetry Beyond Text Project,' University of Dundee, Scotland, Mar 4-5.

25 Feb-20 Mar 2011 'Poetic Caption' from *The Readers Project*, with Daniel C. Howe, included in the RISD Faculty Show, Providence, RI.

21 Jan 2011 'The Readers Project' for the OLE (Officina di Letteratura Elettronica) Workshop of Electronic Literature, PAN Museum (Palazzo delle Arti Napoli), Naples, Jan 20-21, 2011.

4 Dec 2010 - 12 Feb 2011: with Daniel C. Howe, installation of 'Read for us' from *The Readers Project* at the Faculty Triennial Exhibition, David Winton Bell Gallery, Brown University.

30 Sep-10 Oct 2010: another instantiation of *The Readers Project*, with Daniel C. Howe, for the First Works Pixilerations Festival, Providence RI.

3-6 June 2010: an instantiation of *The Readers Project*, created with Daniel C. Howe, was shown in the Arts Program of 'ELO\_AI: Archive and Innovate' the 4th international conference of the Electronic Literature Organization, Brown University, Providence, June 3-6.

8 May 2010: 'Misspelt Landings' from *The Readers Project* was included in an exhibition associated with 'PW10 Performance Writing 2010' at the Arnolfini Gallery, Bristol, UK, (curated by J.R. Carpenter).

27 Feb 2010: 'Writing to be Found and Writing Readers' keynote presentation for 'The Future of Digital Studies' conference 2010, University of Florida, Gainesville, Feb 25-27.

25-27 Feb 2010: for the same event above, there was a juried gallery exhibition in which *imposition* was shown and performed, and an instantiation of *The Readers Project*, created with Daniel C. Howe, was also shown and performed.

19 Feb 2010: 'Writing Breaking Media' presentation for 'In(ter)ventions: Literary Practice at the Edge: A Gathering' The Banff Centre, Alberta, Feb 18-21, 2010.

14 Dec 2009: performance from 'The Readers Project' (with Daniel Howe) at the Literary Extravaganza of the Digital Arts and Culture conference, UC Irvine Dec 13-16, 2009.

11 Dec 2009: 'Edges of Chaos: Writing to be Found,' presentation to The Literature, Culture, Media Center of University of California, Santa Barbara, organized by the English Dept.

5-6 Dec 2009: online gallery and live writing performance (Dec 6) for 'Streamflow Conditions' and 'Timestamp' curated by Judd Morrissey for Subito Press, <http://streamflowconditions.subitopress.org>.

Nov 8-10, 2009: performance "'Where you will have been, I am ..." [not yet found]' and presentation 'Edges of Chaos: writing to be found' for the workshop The Network as a Space and Medium for Collaborative Interdisciplinary Art Practice, University of Bergen, Norway.

25 Sep 2009: 'Literary Art in Immersive 3D, in the Cave' for European Science Foundation (ESF) workshop: Neuroesthetics: When art and the brain collide, Sept 24-25, IULM, Milan, Italy.

25 May, 2009: performance of 'Top Chef Affect Meeting' for e-Poetry 2009 conference and festival Barcelona, May 24-27.

20 May 2009: talk with Robert Coover and Massimo Riva on 'Altre Lingue Altre Poetiche Nel Contemporaneo' for the literary festival Incroci di Civiltà, Venice, Italy, May 20-23.

9 May 2009: 'The Gravity of the Leaf' for the Adviser's Workshop, AHRC project, 'Poetry Beyond Text: Vision, Text and Cognition' University of Kent, UK.

5 Mar 2009: talk and performance for University of Minnesota, Institute for Advanced Study, Thursday at Four series.

28 Dec 2008: respondent for a panel at the MLA on 'Digital poetics: the need for a critical response to electronic literature,' MLA conference, San Francisco, Dec 27-30.

20 Nov 2008: 'Surface Text: Text as Surface in Immersive 3D Environments,' paper for international conference, 'Beyond the Screen: Transformations of Literary Structures, Interfaces and Genres,' University of Siegen, Germany, Nov 19-21.

....30-31 Oct 2008: presentation of *interliteral* and other work Oct 30 and talk, 'Essays towards a Real Character,' for the symposium on the 'Geopolitics of Writing and Technology,' Columbia University (organized by Lydia Liu, East Asian Language and Culture)

28 Oct 2008: *imposition* accepted and installed for juried Art Program Exhibition of the ACM Multimedia Conference in Vancouver, BC, Oct 27-Nov 1.

31 May 2008: featured speaker talk, 'Weapons of the Deconstructive Masses: Whatever Electronic Literature may or may not mean,' for Visionary Landscapes, Electronic Literature Organization conference, Washington State University, Vancouver, WA.

21 Apr 2008: 'Writing on Complex Surfaces,' talk as part of 'Writing Digital Media: the Poetic,' Tate Modern Gallery, London.

...17-18 Apr 2008: installation of *imposition* in the Rockefeller library 17 Apr, with a related talk, 'Whatever Electronic Literature may or may not mean for digital scholarship,' as part of the CLIR symposium 'Transforming the Student's Experience as Scholar,' 18 Apr.

15 Apr 2008: 'Poetics in Networked and Programmable Media,' talk for Yale University, Whitney Humanities Center, Seminar in Contemporary Poetics.

...4 Apr 2008: 'Coding as Practice' presentation to the Codework Workshop, West Virginia University, 3-6 Apr, 2008.

...13 Mar 2008: 'Screen Writing' talk at John Hay Library for library staff, Providence.

...7 Mar 2008: 'Writing on Complex Surfaces' lecture for graduate seminar of computer scientists at University of Rhode Island, organized by Lutz Hamel.

6 Dec 2007: 'On Programmatology' MIT, Comparative Media Studies Colloquia, Boston.

10 Oct 2007: reading/performance for Literary Arts Program, Brown University

9 Oct 2007: 'Writing Digital Media' RISD Digital+Media Lecture Series.

23 May-2 June 2007: three performances for the Biennale Internationale des Poètes en Val-de-Marne, Paris. 23 May at MACVAL, Ivry-sur-Seine; 1 June Medathèque, St Maurice; 2 June Espace Roland Roche, Valenton.

17 May 2007: Presentation for Salon and UK launch of the Electronic Literature Organization's Collection, Volume 1, Institute of Creative Technologies, De Montfort University, Leicester, UK.

3 May 2007: 'Writing on Complex Surfaces' lecture for Birkbeck College, University of London, Contemporary Poetics Research Centre.

23-24 Feb 2007: one plenary talk (see next item) and two performances of *imposition* for Openport, Chicago (performances in Links Hall).

23 Feb 2007: invited panel for 'The Disappearance of Latitude: Live Presence and Realtime in Contemporary Practices, School of the Art Institute of Chicago. (part of Openport, above).

22 Feb 2007: 'From Afternoon to Imposition: the future of digital literature' a symposium sponsored by Brown University, Literary Arts Program (with Daniel Howe, Michael Joyce, Bill Seaman).

29 Dec 2006: presentation, 'Code ? ...' for invited panel on 'Reading Code,' MLA Annual Conference, Philadelphia, PA, 27-31 Dec.

16, 23, 30 Oct, & 13 Nov 2006: 'e and eye' series of performances and gallery talks, organized by Slade School of Art, UCL and the Tate Modern, held in the Tate Modern galleries. (I co-organized, hosted, and gave a talk/presentation. website, <http://web.mac.com/shadoof/iWeb/eandeye/>)



26-27 April 2006: performance and workshops for Performance Writing, Dartington College of Arts, Devon, UK.

2 Nov 2005: lecture for performance postgraduates, Brunel University, London.

30 June 2005: 'A Eurorelative Introduction to Electronic Literature' for the EU-funded Writing Europe symposium, Kiev, Ukraine, 29 June-2 July.

10 June 2005: lecture on 'New Media' for Re-Visualizing Writing conference, University of Southampton, Dept of English.

26 April 2005: performance for Boston CyberArts Festival, sponsored by Turbulence, Boston Public Library, with Noah Wardrip-Fruin and Thalia Field.

25 April 2005: performance for Boston CyberArts Festival, Brown University, Providence, RI

17 April-1 May 2005: Visiting Electronic Writer, Brown University, Literary Arts Program.

10-18 Nov 2004: installation of overboard and translation for 'Writing Space' at Fine Arts Gallery, George Mason University, Washington DC.

23 Sept-3 Oct 2004: installation of translation for 'Experiments in Programmatic Literature' Gallery 1926: Exhibition Studies Space, School of the Art Institute of Chicago.

7 May 2004: invited panel for the conference organized by Contemporary Poetics Research Centre, Birkbeck College, University of London, 7-8 May.

19-21 Mar 2004: invited participation in 'Baltic Ring' (EU funded, for writers, translators, and other literary artists), Jyväskylä, Finland.

5 Mar 2004: invited colloquium at University of Baltimore, School of Information Arts and Technologies.

17 Feb 2004: performance for E-Fest 2004, 17-19 Feb, Brown University, Literary Arts Program.

5 Feb 2004: performance for Contemporary Poetry series, Bard College, NY.

3 Feb-10 Mar 2004: Invited to teach and direct Cave Writing research, Brown University, Literary Arts Program.

27 Aug 2003: invited reading for ACM Hypertext conference, 26-30 Aug, 2003, Nottingham, UK.

15-22 April 2003: Visiting Electronic Writer, Brown University, Literary Arts Program.

26 Apr 2003: Invited panel on 'Radical e-poetics,' E-Poetry Festival and Conference 23-26 Apr 2003, West Virginia University, Morgantown, WV.

6 Apr 2002: performance of 'riverIsland' at the Hammer Art Museum, Los Angeles, as part of the Electronic Literature Organization's 'State of the Arts' conference.

5 Apr 2002: 'Writers looking ahead' panel at the Electronic Literature Organization's 'State of the Arts Conference' 4-7 Apr 2002, UCLA, Los Angeles, CA.

1-2 Apr 2002: Installation of 'riverIsland' and 'Three Speaking Clocks', and presentation of 'riverIsland' and 'what we will' for the TechnoPoetry Festival, Georgia Institute of Technology, Atlanta, Georgia.

18 May 2001: presentation of 'windsound' at the awards ceremony for the Electronic Literature Organization's 2001 awards, New York, NY.

23 May 2000: performance, with Loss Pequeño Glazier for VoiceBox, Royal Festival Hall, Southbank Centre, London.

2 Apr 2001: presentation 'Instrumental: performances of literal art' (including preview of 'riverIsland') for 'The Politics of Presence: Re-reading the writing subject in "live" and electronic performance, theatre and film poetry,' Colloquium 2-3 Apr, Oxford Brookes University.

4 Sept 1999: (Installation and) performance of cybertextual version of 'Where the Sea Stands Still' with Yang Lian, Haus der Kulturen der Welt, Berlin (10 year anniversary festival).

28 Apr - 2 May 1999: Writer in residence for 'In the Event of Text: Ephemerality of Writing' (a 2nd international symposium on contemporary strategies in writing and performance), Utrecht, The Netherlands. Included: a paper, installation of 'The Speaking Clock' and the establishment of pURL MOO and the 'myour darkness' project.

27 May 1997: joint performance of a cybertextually enhanced version of 'Where the Sea Stands Still' with and by Yang Lian, Institute of Contemporary Arts, London.

3 Nov 1996: at the ICA, London, as part of 'Chinese Online,' presentation for 'The Potential of the Internet for New Writing — a Seminar'.

11 May - 23 June 1996 (and touring): Midlands Arts Centre (and touring) *Oisleánd*: commission for a machine modulated work as part of a touring exhibition (various arts centres throughout the UK and Ireland) of visual representations of poetry entitled 'Words Revealed'.

29 Aug - 2 Sept 1996: performance and paper for 'Assembling Alternatives: An International Poetry Conference/Festival' at the New England Center, University of New Hampshire, Durham, NH, USA.

12 - 14 April 1996: 'Cybertext and the Performance of (Plastic) Literary Objects,' presentation / performance for 'Performance Writing,' an interdisciplinary symposium held at Dartington College of Arts, UK.

12 May–25 June 1995: major installation at Midlands Arts Centre to coincide with The Birmingham Readers & Writers Festival (12–20 May).

28 Nov 1994–15 Jan 1995: Installation for the exhibition 'Mapping Knowledge: Exploring Book Art' at The Minories Gallery, Colchester. Curated for CADVAT by Les Bicknell.

### **f.1 other lectures/readings/performances/installations (selected: many poetry readings not listed):**

2 Feb 2017 *The Listeners*, performance for WordHack at Babycastles, NYC (with Jhave, Sarah Rothberg, and Theadora Walsh).

30 June 2016 CD-published audio contribution to the *Forms of Criticism* conference organized by The Institute for Modern and Contemporary Culture, University of Westminster at Parasol Unit, London, UK.

11 June 2016 artist's talk on *The Listeners* at the ELO Next Horizons conference, University of Victoria BC, Canada, June 10-12.

20 May 2016 *The Listeners*, artist's talk for *Cultural R>Evolution*, ISEA 2016 Hong Kong at the School of Creative Media, City University of Hong Kong, 16-22 May.

14 July 2015 launch reading for *Image Generation*, with Philip Terry and Daniel O'Donnell-Smith, Birkbeck College, University of London.

18 Apr 2015 talk 'Towards a Distributed Gallery' at the colloquium 'Scholarly Networks and the Emerging Platforms for Humanities Research & Publication' organized by The Virtual Humanities Lab, Department of Italian Studies in collaboration with the Brown Library's Center for Digital Scholarship, Rockefeller Library, April 16-18.

18 Dec 2014 Performance of new aural work for WordHack VI at Babycastles Gallery, NYC (with Special America, Dominic Pettman and Merritt Symes).

6 Dec 2014 Reading at Ada books with Evelyn Hampton and others.

5 Nov 2014 Presentation on the translation of digital literature for the 'Renderings' research group of the Trope Tank, MIT, Comparative Media Studies/Writing.

14 Oct 2014 'The Future of Writing is the Future of Reading,' presentation for Mairéad Byrne's Writing+ series and course, at RISD

2 Mar 2014 invited participation in the 'Supposium' organized by Joan Retallack and Adam Pendleton, MoMA, NYC.

15 Nov 2013 reading, with Joanna Howard, at Counterpath, Denver (in association with exhibition listed above).

11 Apr 2013 presentation 'Shifting Moods, Revealing Code,' for Brown University, Digital Scholarship Lab showcasing series, Spring 2013.

22 Mar 2013 'unconference' workshop on 'Computational Poetics' with Nick Montfort for the Habits of Living Conference, Brown University, March 21-23.

9 Mar 2013 panel presentation/performance of 'How It Is in Common Tongues' for a panel 'Digital Writing' with Nick Montfort and Dene Grigar at the AWP Conference, Boston, Mar 6-9.

29 Jan 2013 reading for Couscous series, curated Mairead Byrne, Providence, RI.

3 Nov 2012 panel presentation 'Invisible Participation: Language and the Internet' with M. Cabell, D. Howe, J. Huff & C. Valla at the ELMCIP conference Remediating the Social, University of Edinburgh, 1-3 Nov 2012 (documented in the conference publication, Bergen: ELMCIP, 2012, pp. 134-137).

12 Oct 2012 Digital Literary event at URI for 'Digital Revolutions: Interpreting and Historicizing American Culture' annual conference of the New England American Studies Association, Providence.

21 June 2012 remote virtual performance of 'Pentameters towards the dissolution ...' and 'iii ii i' for the Electronic Literature Organization conference, West Virginia University, June 20-23.

3 May 2012 performance of two 'Four-gram Loose Links' for Unspeakable Practices festival, Brown, Providence, May 1-3.

5 Feb 2012 took part in reading of digital language art at Bowery Poetry Club, NYC (for launch of C. Funkhouser's *New Directions in Digital Poetry*).

Interview in the Bat of Minerva series (from 2009), put online after site refurbishment <http://ias.umn.edu/2009/03/05/cayley-john/>

27 Apr 2011 participation in a Pecha Kucha on 'The Book in My Life' for the John Carter Brown Library, Watts Program on the History and Culture of the Book, Providence.

10 Mar 2011 lecture: 'The Institution of the Book: Why Shelley Jackson doesn't write hypertext' for the John Carter Brown Library, Watts Program on the History and Culture of the Book, Providence.

29-30 Apr 2010 installation of *Epigraphic Clock* for the Student Creative Arts Council, Spring Festival, Brown University, Providence.

20 Oct 2010: presentation of 'Translation: Mirroring Tears, Visages: ' with Penny Florence for the 'Making Sense' Colloquium, IRI-Centre Pompidou & Institut Télécom, NYU, Paris, Oct 19-20.

3 June 2010: workshop with Daniel C. Howe on '(un)Natural Language Processing' for 'ELO\_AI: Archive and Innovate' the 4th international conference of the Electronic Literature Organization, Brown University, Providence, June 3-6.

28 Apr 2010: talk and demonstration on *The Readers Project*, with Daniel C. Howe for the Purple Blurb series, MIT, Program in Writing and Humanistic Studies.

4 Dec 2009: moderator for panel on 'Visualizing Visual Culture' for the Animating Archives conference, Brown University, Dec 3-4, 2009.

16 Feb & 25 March: readings for *couscous at Tazza*, Providence

1-4 Nov 2007: installation of *imposition* for SLSA Conference on Code, Portland, Maine.

4-7 Oct 2007: installation of *imposition* for the small exhibition 'Before Letters: After Words' (associated with 'Reading Digital Literature' conference), List Arts, Brown University, Providence.

22 May 2007: installation of *imposition* for the e-poetry 2007, Université Paris8, AmphiX. The conference and festival ran from 20-23 May.

2 May 2007: performance of *imposition* for Openned, The Foundry, London.

4-5 June 2005: Partly Writing symposium, Manchester.

24 Sept 2004: performance reading of translation for 'Experiments in Programmatic Literature' 1926 Exhibition Studies Space, School of the Art Institute of Chicago.

11 July 2004: performance for London Under Construction at the Horse Hospital, London.

11 Sept 2003: performance for SubVoicive Poetry with Wilton Azevedo, London.

25 Apr 2003: performance of 'riverIsland' and new work for the E-Poetry Festival and Conference, West Virginia University, Morgantown, WV.

21 Apr 2003: performance at Brown University, Providence, RI for the Creative Writing Program.

12 Apr 2003: Installation of 'riverIsland' at the Baltic Arts Centre, Gateshead.

26 Mar 2002: performance of 'riverIsland' and 'what we will' at the Harn Museum of Art, University of Florida, Gainesville, FL.

11 Nov 2001: performances from 'riverIsland' and 'what we will' for the Chicago Humanities Festival, Chicago, IL.

10-13 Oct 2001: Installation (and launch) of 'what we will have of what we are: something past' (see above under 'Issued in Electronic Media') Platform Gallery, London.

26 Apr 2001: performance of 'what we will' as part of the Digital Arts and Culture 2001 conference, Brown University, Providence, RI.

21 Apr 2001: first performance of 'riverIsland' as part of the Digital Poetry Conference and Festival, SUNY Buffalo, NY, 18-21 Apr 2001.

13 Nov 2000: performance for Cybersalon at the Institute of Contemporary Arts, London.

3 Aug 2000: performance of 'windsound' as part of the conference Digital Arts and Culture 2000, University of Bergen, 2-5 Aug 2000.

24 May 2000: performance of 'windsound/riverisland/noth'rs' with 'Nekyia' by Alaric Sumner and Joe Hyde at The Nunnery gallery, Bow Arts Trust, London.

23 Feb 2000: performance for 'Wednesday at 4' series, SUNY, Buffalo, NY.

17 Feb 2000: performance for Vertical Images, London.

28-31 Oct 1999: installation of 'Windsound' and initial performance version of noth'rs shown 29 Oct at Digital Arts and Culture 1999, Atlanta Georgia.

21 May 1999: performance, with Joan Retallack, for 'One in the Other' at the Platform Gallery, London. First full presentation of the 'Windsound' text film.

26 Nov 1998: performance at Digital Arts & Culture '98, Bergen, Norway.

22 May 1998: performance with Yang Lian, Visual Arts Performance Space, University of California, San Diego.

8 May 1998: salon performance at Joris/Peyrafitte household, Albany, NY.

6 May 1998: performance for Just Buffalo Literary Center, Buffalo, NY.

18 Mar 1997: at 'Night of the Living Tongues, 2.' Installation of 'The Speaking Clock' and 'Soliloclock' (a collaboration with Kenneth Goldsmith) for this multimedia text-based art event at The Junction, Cambridge, UK.

13 Feb 1997: at the Slade School of Art, UC London. Performance and presentation for a two day event on text-based art jointly organized by the Slade, Dartington College of Art and Central St Martin's School of Art.

29 Aug - 2 Sept 1996: performance for 'Assembling Alternatives: An International Poetry Conference/Festival' at the New England Center, University of New Hampshire, Durham, NH, USA.

12 - 14 April 1996: 'Cybertext and the Performance of (Plastic) Literary Objects,' presentation / performance for 'Performance Writing,' an interdisciplinary symposium held at Dartington College of Arts, UK.

7-9 Sept 1995: Installation and Position Paper, 'Machine Modulated Poetry: Beyond Hypertext', at the Eighth Annual Conference on Writing and Computers, London.

25 Aug-23 Sept 1995: Visual Poetry from Indra's Net included in the 'CORTEXT' exhibition at the Hermetic Gallery, Milwaukee, USA. (Catalogue: *CORTEXT: a survey of recent visual poetry.*)

19-20 June 1995: Installation at Goldsmiths College, University of London during the 'Embodied Knowledge Virtual Space' conference.

24 Apr 1995: Performance/ talk with Lisa Raphals at the East West Gallery, London.

6–9 Apr 1995: Indra's Net pieces demonstrated at the 3rd Austin International Poetry Festival, Texas.

15 Mar 1994: Reading/Performance with John James at SubVoicive, London. 'Collocations' and 'Sex & Language' shown from the Indra's Net project.

18 Nov 1993: Presentation of 'Collocations' for the 'Digital Dreams' conference sponsored by Artec, Northern Arts and the hosts, Newcastle College, School of Art & Design, Newcastle-upon-Tyne.

5 Sep–24 Oct 1993: Installation of 'Coverless Books' at the Museum of Modern Art, Oxford in conjunction with part 2 of an exhibition of contemporary Chinese art, 'China Avant-Garde'.

29 Apr 1993: 'Indra's Net'. Presentation/ performance of the Indra's Net project at the Voice Box, Royal Festival Hall, South Bank Centre.

Sep 1992: Installation of 'Indra's Net or Coverless Books' in the Poetry Library, South Bank Centre, London.

8 May 1991: First computer-assisted performance of 'Indra's Net or Holography', 'Poets in Action', Museum of Modern Art, Oxford.

May 1990: Installation of 'wine flying' at the Institute of Contemporary Arts (ICA), London.

#### **g. papers read:**

19 Oct 2013 'Beginning with 'The Image' in *How It Is* when translating certain processes of digital language art' for the 'Translation Outside the Text' panel of the ALTA conference, Bloomington, Oct 16-19.

13 June 2012 'Ceux l' [image] encore / une image langue: beginning with *How It Is* when translating certain processes of electronic literature' talk for Translating E-literature conference, Université Paris 8, June 12-14.

11 June 2012 presentation of 'Writing with and against the network' to the Brown International Advanced Research Institute (BIARI), 'Theater and Civil Society' (at invitation of Erik Ehn and other organisers.)

21 Apr 2012 'Terms of Reference: situating certain literary transactions over networked services' presentation for Network Archaeology conference, Miami University, Oxford OH, April 12-21.

16 Oct 2009: 'The Gravity of the Leaf' for &Now Conference, University of Buffalo, Oct 15-17.

22 Mar 2009: 'Reading Unreadable Chinese: A Brief Introduction to Xu Bing's *Book from the Sky*' for the Language Creation Society conference, Brown University, Hillel, Mar 21-22.

12 Feb 2009: 'Drawn to Flatland: writing on complex surfaces' for panel on 'The New-Media Novel' AWP conference, Chicago, Feb 11-14.

2 Nov 2007: 'code ? ...' SLSA Conference on Code, Portland, Maine, 1-4 Nov.

2 Dec 2005: 'Writing on Complex Surfaces,' for DAC Digital Arts and Culture Conference 1-3 Dec 2005, IT University, Copenhagen, Denmark.

8-9 Nov 2002: 'Inner workings,' paper for Language and Encoding, a symposium at the University of Buffalo.

11-12 Oct 2002: 'Time code language,' paper for New Media Poetics conference, University of Iowa.

11-13 Sept 2002: lectures and seminars at the University of Aarhus and the IT University, Copenhagen, Denmark.

15-17 July 2002: panel for 'Incubation' conference on writing and the internet, 'Trace' and Nottingham Trent University.

1 May 2002: seminar on digital poetics for Dept of English, University of Westminster, London.

27 Mar 2002: seminar on 'Writing for programmable media and internet 'film'-making' for Department of English, University of Florida, Gainesville, FL.

19-20 Jan 2002: presentations on 'writing and address' for the 'Partly Writing' colloquium, Dartington College of Arts (jointly organized with Oxford Brookes University).

26 Apr 2001: full paper 'Literal art: neither pixels nor lines but letters' for Digital Arts and Culture 2001 conference, Brown University, Providence, RI 25-28 Apr 2001.

9 Sept 2000: paper 'The dream of writing' (on Huaren's compilation of Wang Xizhi's characters for the 'Preface to the Sacred Scriptures'), British Association of Chinese Studies annual conference, LSE, London.

5 July 2000: paper/demonstration with Chris Funkhouser for the Kings Talk series, Kings College, University of London.

20 May 2000: paper, 'Transl(ite)ration: programmed, iterative spanning of literal disjuncture', for the SubVoicive Colloquium, Senate House, University of London.

14 April 2000: paper, 'The Writing of Programming in the Age of Digital Transliteration', for Cybertext symposium, University of , Finland.

23 Feb 2000: lecture (both public and for postgraduate seminar) 'The Writing of Programming in the Age of Digital Transliteration', University of Buffalo, SUNY; retrospective of writing in networked and programmable media also given to same seminar on 25 Feb.

30 Oct 1999: 'Priorities of Writing in the Age of Digital Transliteration', paper Digital Arts and Culture 1999, Atlanta Georgia, 28-31 Oct, 1999.

19 July 1999: 'Hallucination and Coherence' paper for the 18th International Ezra Pound Conference, Beijing, China (read by Yang Lian in my absence).

25 June 1999: 'Digital Wen: on the digitization of letter- and character-based systems of inscription', paper for symposium: 'Literary Theory China Japan', School of Oriental and African Studies, University of London.

27 Nov 1998: 'Performances of Writing in the Age of Digital Transliteration,' paper for the Conference on Digital Arts and Culture, 26-29 Nov 1998, University of Bergen, Norway.

16 Jan. 1998: 'Between Here and Nowhere' (a lecture on 'Writing Identities and Interfaces — place, belonging and translation' for stage 3 students of the Performance Writing Degree) Dartington College of Arts.

2 & 22 July 1997: presentations to the Hypertext Poetry Workshop, London.

27 June 1997: Lecture on Indra's Net, Cybertext, Hologography at the University of Middlesex, London, UK.

14 May 1997 'Publishing Literary Translation of Chinese in the UK and Europe' briefing paper for 'Dialogues in Umbria' jointly organized by the Civitella Ranieri Foundation and the Council for Cultural Affairs, Taiwan.

10 Apr 1997: presentation for a panel on 'Hypertext and the Future of Authorship' at the ACM Hypertext 1997 conference, University of Southampton, 9-11 Apr 1997.

7 Feb 1996: Lecture on the future of the book at Camberwell College of Art and Design, London UK.

26 Jan 1996: Lecture on Indra's Net, Cybertext, Hologography at the University of Middlesex, London, UK.

#### **h. work in review/progress:**

*Grammalepsy*, a book, under-contract, of my selected essays on digital language art is in production with Bloomsbury Academic and will be published in 2018.

'The Translation of Process.' is due to be published in *Amodern* 8 (Jan 25, 2018).

'Mirroring Events at the Sense Horizon: Translation over Time.' is in preparation and due to be edited into a volume on *Prismatic Translation*, edited by Matthew Reynolds of Oxford University.

'Reading language art in digital media: reconfigurations of experimental practices' is under contract and to be edited into a book, *Reading Experimental Writing* edited by Georgina Colby and to be published by Edinburgh University Press.

*The Readers Project*, a large-scale collaboration with Daniel C. Howe and various projects of writing in digital media—continuing.

#### **i. for supplementary list of poetry and translations (including some critical articles, see 9. Supplementary, below.**

#### **8. Academic honors, fellowships, honorary societies:**

2017 The Marjorie C. Luesebrink Career Achievement Award, Electronic Literature Organization, (<http://dte-wsuv.org/elo-prize/past-winners/>).

2015 *The Readers Project*, 'How It Is in Common Tongues' wins Honorable Mention in the Electronic Literature Organization's 'Robert Coover Award for a Work of Electronic Literature'

2013- Howard Foundation Board of Administration.

2012- Advisory Board for *Dichtung Digital*: a journal of art and culture in digital media.

2011- Advisory board of the *Drunken Boat* literary magazine and outlet for digitally mediated writing



- 2010- Editorial board of formerly Continuum, now Bloomsbury Academic, series 'International Texts in Critical Media Aesthetics.'
- 2007- Literary advisory board of the Electronic Literature Organization.
- 2002- editorial advisory board of *Inflex*, Canberra, Australia.
- 2002-2004 editorial advisory board of *trAce*, UK.
- 2001 *windsound* winner of the Electronic Literature Organization's Award for Poetry.
- 2000- Honorary Research Associate of Royal Holloway College, University of London
- 2000 awarded Honorary Fellowship of Dartington College of Arts
- 1998-2000 Research Associate of the Center for Research in Computing and the Arts (CRCA), University of California, San Diego.

## 9. Supplementary:

### a. poems / misc writing in magazines/periodicals:

[Recorded reading of 'A Marriage of True Minds' by Samantha Memi for *Birkensnake* 7, available online <http://birkensnake.com/birkensnake7voicegallery.php>.

'Literary mind / carving dragons' for *Veer Vier: for Will Rowe*, *Veer Journal* 4, London, Oct 2014.

'Uncut,' and 'One may not, I believe, glean from this analysis of the writing subject that such a subject is to be distinguished *from the writing machine*,' and online commentary, *ti-TCR* 7 (a web folio of the *Capilano Review* Fall 2013): <http://www.thecapilanoreview.ca/webfolio/7/>.

'Parameters toward the dissolution of certain *vectoralist* relations' *Amodern* 2 (2013): <http://amodern.net> (<http://amodern.net/article/pentameters-toward-the-dissolution-of-certain-vectoralist-relations/>).

'from *Writing to Be Found*' in *adj noun magazine* (Spring 2011) 1.2 'Digital Hamper' 69-84.

translations of poems by Meng Jiao, Lu Guimeng, Wang Bo, Wang Wei, and Li Bai in *Aldus, a journal of translation* (Spring 2011) 180-89.

'Zero-Count Stitcher 1 • 3 • 4 • 5 • 7 • 8' *Veer About* 3 (Feb 2011) [no page numbers, pdf and web]

extracts from 'Memory,' in *Invisibly Tight Institutional Outer Flanks Dub [Verb] Glorious National Hi-Violence Response Dream*, NYC & Providence: lifepressdocuments, March 2008.

audio from *riverIsland* and *imposition* incorporated into 'Archive of the Now' electronic and print collection of poetry and text-based work, Queen Mary College, University of London <http://www.archiveofthenow.org>, 2008.

'from: Windsound', in *Language Alive* (forthcoming).

'Five Transliterated Registers', in *SubVoicive Poetry*, 1998, no. 4.

'T/craw/ll,' in *May Day Mass Observation*, Lowestoft: Sound & Language, 2001.

'from: The Speaking Clock', in *Chain*, 4 (Fall 1997) 25-27.

'People's Dictatorial Clocks', in *Casablanca*, Winter 1995.

'Under it all' (visual poem version), in *CORTEXt: a survey of recent visual poetry*, Bob Harrison and Nicholas Frank ed. Millwaukee: Hermetic Gallery, 1995.

'actual possession of the world', in *Smallest Poetry Festival in the World* 3/12/94 (an assemblage published by) Ship of Fools, London, 1994

'from Clear Threats' (4 haiku), *The Haiku Quarterly* 3 (Swindon: The Day Dream Press, 1991) 16

'Shadow' & 'Image' (after Wang Wei & Pei Di), *The Patched Fool*, A Morning Star Folio, Edinburgh, 1991

'Nightmare in the Ivory Tower', *Agenda* 28.3 (Autumn-Winter 1990/91)

'Against nature', *Agenda* 26.3 (Autumn-Winter 1988/89) 3-9

'Elsewhere', *Agenda* 26.1 (Spring 1988) 18

'Twilight ramble', *Agenda* 25.2 (Summer 1987) 3-4

'They have sent another man', *Agenda* 23.3-4 (Autumn-Winter 1985/6) 35-37

Spelling (10 poems & translations) in a separate issue of *Staple Diet* 3 (Jan 1985)

'From the trenches, 1917', *Agenda* 21.2

## **b. translations in magazines/periodicals**

'Vase' by Yang Lian, extracted from the following and used, 2008 in the *London Poems on the Underground* series, 2008.

'Twenty-four short poems' by Yang Lian, in *Modern Poetry in Translation* 17 (2001) 280-283. Special issue guest edited by Stephen Watts, entitled *Mother Tongues: Non English-Language Poetry in England*.

'Preparing his biography' by Hong Ying, p. 57; 'The hardworking glazier' by Lu De'an, p.105, in *Fissures: Chinese writing today*, selected and edited by Henry Y. H. Zhao, Yanbing Chen and John Rosenwald, Brookline: Zephyr Press, 2000 (the third translation anthology from *Today* magazine).

'Moonrise' translated from the *Shijing*, in *Classical Chinese Literature: An anthology of translations*, John Minford and Joseph S. M. Lau ed. New York: Columbia University Press, 2000, p. 133.

'A Complaint from Inner Chambers' by Jiang Zong in *The Independent* (3 Feb. 1997) 6.

'Premonition' by Xi Chuan in *TLS*, 4882 (25 Oct 1996) 4.

Translation in *Abandoned Wine Chinese Writing Today*, No. 2, edited by Henry Y H Zhao and John Cayley. London: Wellsweep, 1996: Poems by Xi Chuan and Dean Lü.

Dai Wangshu 'A Severed Finger' and Gu Cheng 'An Ending' (translations) in *Voices of Conscience*, edited by H. Cronyn, R. McKane and S. Watts. North Shields: Iron Press, 1995, pp. 238 & 239.

Wang Jiaxin 'Kafka' and 'Diary Entry' in *Another Province: new Chinese writing from London*, edited by Jessie Lim and Li Yan. London: Lambeth CCA and Siyu Chinese Times, 1994.

Translation in *Under-Sky Underground: Chinese Writing Today*, No. 1, edited by Henry Y H Zhao and John Cayley. London: Wellsweep, 1994: Prose: Duo

Duo 'Underground Poetry in Beijing 1970–1978' and 'Tattoo' (with Harriet Evans); Zhong Ming 'Intermediate Zone' (with Steve Balogh); Song Lin 'Prison Letter' (with Beth McKillop); Poems by Gu Cheng, Zhang Zhen, Meng Lang, Zhang Zao, Bai Hua, Daxian, Li Li, Dean Lü, Hong Ying, Daozi and Zi An.

Duo Duo 'There could be', 'October Skies' and 'Bell Sound' in *Out of the Howling Storm*, edited by Tony Barnstone. Hanover and London: Wesleyan University Press, 1993, 83 & 87–88.

'Iron' & 'Railway Station' by Wang Jiixin in *Pen International* Vol. XLIII, No. 1 (1993) pp. 71–2

'Quicksilver' nos. 15, 22, 23 and 38 by Gu Cheng, in *Eonta*, London, 2.1 (1993/4) pp. 19-20.

'Scorpion', 'Change', 'Empty Valley', 'Stairway', and 'Homeland' by Wang Jiixin, in *Sunk Island Review: 'Surviving'*, Lincoln, No. 7 (1993) pp. 41-46.

'Tang Dynasty Quatrains' (viz. by Zhang Xun, Wang Wei 'In the Hills' & 'Bird Song Stream', Du Fu 'Passing Thought', see above for 'Shadow' & 'Image'), *The Patched Fool*, A Morning Star Folio, Edinburgh, 1991.

Gu Cheng, *Selected Poems: An authorized translation*, edited by Seán Golden and Chu Chiyu, Hong Kong: Renditions Paperbacks, 1990. [Includes the following translations: An Ending, Ancient Site, Antiphony of Ghostly Voices, Arc. At Parting, Developing, Dream Garden, Evasion, Flowers of Morning, Images in Black and White, In the Calm Before the Storm, Nameless Flowers, Near and Far, Nostos I, Rite, See You Again, Shadow of Mountain, The Origin of Moon and Stars/Chimney, Truly This is the World, White Nights, Quicksilver: 29, 47 & 48.]

'Revolution' and 'Bell Sound' by Duoduo. *Pen International*, Vol. 40, No. 2 (1990) p. 81.

'How I wrote "A Maze of Stars" and "Spring Water"', by Bingxin. *Renditions*, 32 (Autumn 1989) pp. 88-91 (From a 'Special Section on Bing Xin')

'Autobiographical notes', by Bingxin. *Renditions*, 32 (Autumn 1989) pp. 84-87 (From a 'Special Section on Bing Xin')

'Selections from "A Maze of Stars"', 29 poems and the preface from Bingxin's collection of mini-poems, Fan xing. *Renditions*, 32 (Autumn 1989) pp. 108-117 (From a 'Special Section on Bing Xin')

Two poems by Liu Hongbin, 'Spirit of the Sea' and 'Sparrow', *IPI Report*, Vol. 39 No. 3 (March 1990) p. 7

'An Ending' by Gu Cheng, *New Statesman*, (4 March 1988)

'Evening' by Bei Dao, 'We write things' by Gu Cheng, and 'For the 1987 meeting of the British Association for Chinese Studies' Bulletin of the British Association of Chinese Studies, 1987 (published spring 1988); 'Evening' also published in *Poetry Durham* 17 (Winter 1987/8)

'Pure land' by Gu Cheng, *New Statesman*, 115.2966 (29 Jan 1988) 29.

'Complaint', 'Song in midstream' & 'Picking lotus' by Cui Guofu, *Outposts Poetry Quarterly*, 154 (Autumn 1987) 68

'Four poems after Ruan Ji's "Songs of my heart"' (Nos. 18, 24, 47 & 65), 'Three poems by Wang Wei' (Man, mountain and river), 'Two poems by Du

Fu' ('Evening', 'Returning rays'), all with a prose introduction. *Numbers*, 2 (May 1987).

'Three poems from the Chinese' (two after Shangguan Yi & one by Tao Qian), *Agenda*, 24.4-25.1 (Winter/Spring 1987) 18-20.

'Once you had left' by Zhang Jiuling and 'In the palace of Wei' by Cui Guofu, *Poetry Durham*, 14 (Winter '86).

'The Ruined City' by Bao Zhao, *Agenda* 24.2 (Summer 1986) 19-22.

'A Severed Finger' by Dai Wangshu *Poetry Durham* 10 (Summer 1985) 31.

'A night under the hill' by Li Bo, 'Crossing back' by Li Pin, *Poetry Durham* 5 (Winter 1983) 5.

'The Succession', *Agenda* (London), 20.3-4 (Autumn/Winter 1982/83) 48-51.

'Sixteen Translations from the Chinese' ('Haresilk', Fu Xuan 'Of time', Bao Zhao 'Sitting up at night', Jiang Zong 'Complaint...', from Dunhuang to the tune: 'Gazing south', Chang Jian '...in the rear meditation hall...', Ouyang Xiu 'Lyric', Li Qingzhao 'Like a dream', Yang Wanli 'After drinking', Ma Zhiyuan 'Returning sails...', Huang Jingren 'Unsettling impressions', Li Jinfa 'Abandoned women' 'On the Lyons bus' & 'A case', Bingxin from 'Stars', Tian Jian 'Five...') *Agenda* (London), 20.3-4 (Autumn/Winter 1982/83) 67-80.

### **c. translation of articles**

Translations of Yang Lian, in 'What we think of America.' *Granta* 77 (Spring 2002) pp. 56-57.

Translation of Yu Jian, 'A Letter from Europe,' *Performance Research* 2.1 (Spring 1997) pp. 114-115.

Translation of Yang Lian, 'Market Lines : Entering the Market or Joining the New Officials : literature and art of the 1990s in the People's Republic of China,' *Index on Censorship* (Jan 1997) 1, pp. 74-79.

Translation of Yang Lian, 'Living in the Now and Forever: a way forward for Chinese literature,' in *TLS*, 4882 (25 Oct 1996) 14.

Translation of Yang Lian, 'Condemned Ideas (for Wei Jingsheng),' *Index on Censorship*, 2/1996, p. 84-85.