

Joshua Poteat

521 N. 24th ST. RICHMOND, VA 23223
HOME PHONE: 804.649.0436
EMAIL: JOSHUAPOTEAT@HOTMAIL.COM

EDUCATION

Master of Fine Arts—Writing. Virginia Commonwealth University, May 1997 (Received Full Scholarship/Teaching Assistantship).

Bachelor of Arts—English with Concentration in Professional Writing. University of North Carolina at Wilmington, December 1993. (Dean's List: Fall 1991, Spring 1992, Fall 1992, and Spring 1993).

AWARDS / PUBLICATIONS

- **Forthcoming—Book:** *Illustrating the machine that makes the world: From J.G. Heck's 1851 Pictorial Archive of Nature and Science*, University of Georgia Press/Virginia Quarterly Review Contemporary Poets Series, (publication date TBA).
- **Book:** *Ornithologies*—Winner of the Anhinga Press 2004 Poetry Prize (judged by Campbell McGrath), published January 2006, 116 pages (\$2,000, publication, and book tour)
- **Chapbook:** *Meditations*—Winner of the Poetry Society of America's National Chapbook Award (judged by Mary Oliver), published December 2004, 38 pages (\$1,000, publication, and awards reading at New York University)
- *Quarterly West*, Spring 2008. Poems: 2 selections from the series "From J.G. Heck's 1851 Pictorial Archive of Nature and Science: Appendices"
- *Backwards City Review*, Spring 2008. Poems: 2 selections from the series "From J.G. Heck's 1851 Pictorial Archive of Nature and Science: Appendices"
- *42opus*, Winter 2007. Poems: 2 selections from the Appendices section of the new manuscript "The Scenery of Farewell (and Hello Again)"
- *Handsome*, Winter 2007. Poems: 2 selections from the series "From J.G. Heck's 1851 Pictorial Archive of Nature and Science"
- *Typo*, Fall 2007. Poems: 2 selections from the series "From J.G. Heck's 1851 Pictorial Archive of Nature and Science: Appendices"
- Finalist for the 2006-2007 Library of Virginia Book Award in Poetry for *Ornithologies*
- Virginia Center for Creative Arts Weinstein Fellowship/Residency, July 2007 (\$3,200)
- Nominated for a 2007 Pushcart Prize by *Hunger Mountain*
- *Indiana Review*, Spring 2007. Poem: 1 selection from the series "From J.G. Heck's 1851 Pictorial Archive of Nature and Science"
- *Copper Nickel*, Spring 2007. Poems: 8 selections from the series "From J.G. Heck's 1851 Pictorial Archive..." and received reading at University of Colorado at Denver
- *Bat City Review*, Spring 2007. Poems: 4 selections from the series "From J.G. Heck's 1851 Pictorial Archive of Nature and Science"
- New manuscript *Illustrating the machine that makes the world: From J.G. Heck's 1851 Pictorial Archive...*: Finalist in University of Wisconsin's Brittingham Prize, 2007; Four Way Books Larry Levis Prize, 2007; New Issues Press Green Rose Prize, 2007; Sarabande Press Kathryn A. Morton poetry prize, 2006
- *Hunger Mountain*, Ruth Stone Prize in Poetry, Spring 2006 (judged by Nancy Eimers). Poems: 7 selections from the series "From J.G. Heck's 1851 Pictorial Archive of Nature and Science"

AWARDS / PUBLICATIONS CONTINUED

- *Virginia Quarterly Review*, Spring 2006. Poems: “Illustrating how to catch and manufacture ghosts,” “Illustrating the theory of ebb and flow,” and “Illustrating the machine...”
- Julia Peterkin Award, 2006, Converse College, Spartanburg, SC, 2nd place, received reading in April 2007 (\$1,200)
- *American Letters & Commentary*, Fall 2006. Poems: 2 selections from the series “From J.G. Heck’s 1851 Pictorial Archive of Nature and Science”
- *Ninth Letter*, Fall 2006. Poems: 4 selections from the series “From J.G. Heck’s 1851 Pictorial Archive of Nature and Science”
- *Diagram Print Anthology*, New Michigan Press, 2006. Poem: “Meditation for the Dead Swiss”
- *LIT*, Winter 2005, New American Poets issue. Poem: “Letter to Allison with Musical Notation...”
- The Millay Colony Full Fellowship/Residency, June 2005
- Manuscript *Ornithologies*—Finalist in National Poetry Series book prize, 2004
- Manuscript *Ornithologies*—Finalist in New England Press/Breadloaf Prize first book award, 2004
- Manuscript *Ornithologies*—Finalist in Ohio University Press book award, 2004
- *Washington Square*, New York University, Winter 2004. Poem: selection from the series “Meditations in the Margins of the Book of Irish Curses”
- *Diagram*, Winter 2004. Poem: “Meditation for the Dead Swiss”
- *Gulfcoast*, Fall 2004, finalist for poetry prize. Poems: “The Angel Continues Turning...” and “Grass Meditation”
- *Crazyhorse*, Fall 2004, finalist for poetry prize. Poem: “From the 1941 Catalogue of Dover Books”
- Catskill Writing Workshop Full Fellowship, Summer 2004
- Visiting Poet for the Gilman School Reading Series, Baltimore, MD, January 2004 (\$200)
- Featured poet in *42opus*. Poems: “Meditations in Desert Snow,” “Meditations in the Garden of the Blind,” “Meditation as the Sorting that Evens Things Out.” Editors Prize: “Meditation for Everything We Have Loved,” “Inheriting Stock in Eskimo Pie”
- Vermont Studio Center Full Fellowship/Residency, November 2003 (\$3,500)
- San Francisco State University/American Poetry Archives Rella Lossy Poetry Prize (chapbook), 2003. Poem: “Meditations in the Margins of the Book of Irish Curses” (\$500)
- *Nebraska Review* Poetry Prize, 2003. Poems: “Nocturne: For the Night Workers of the South,” “Nocturne: For the River” (\$500)
- Nominated for a 2003 Pushcart Prize by *Nebraska Review* for “Nocturne: For the River”
- Nominated for a 2003 Pushcart Prize by *Blackbird* for “The Scenery of Farewell...”
- *River City* Poetry Prize, 2003 (judged by Nicole Cooley). Poems: selections from the series “Meditations in the Margins of the Book of Irish Curses” (\$1,000)
- *American Literary Review* Poetry Prize, 2003 (judged by Pimone Triplet). Poem: “Elegy for an Elegy Under the Broken Oaks of Maysville” (\$1,000)
- *Universities’ West Press* Emily Dickinson Award, 2003 (judged by Barbara Hamby). Poem: “Traveling Among the Ruins” (\$750)
- Part of an international traveling exhibition of painting and poetry, *Pivot Points: 2003-2006*, which features three generations of painters and poets, including Larry Levis, Dave Smith, Gregory Donovan and others. Poems included in book: “Nocturne: For the Aviaries,” “People Who’d Kill Me (Spain, 1939)”
- Featured poet in *Blackbird: a journal of literature and the arts*, 2003, www.blackbird.vcu.edu. Poems: “Nocturne: For a Mourning Dove,” “The Scenery of Farewell (and Hello Again),” “Fahrenheit Meditation,” “Burning Instead of Beauty,” “The Stigmata Rather than a Punch on the Nose,” “Hitch-Hiking in the Dying South,” “Our Memory, the Shining Leaves (Waterford Fair Civil War Reenactment)” (\$300)
- *Spork*, Fall 2003. Poem: “From the Lost Diaries of Vaslav Nijinsky”
- Manuscript *Ornithologies*—Finalist in Copper Canyon Press/Hayden Carruth Book Award, 2002

AWARDS / PUBLICATIONS CONTINUED

- Featured reader at the Virginia Museum of Fine Arts Reading Series, 2002 and 2003
- Recipient of Virginia Commission for the Arts Individual Artist Grant, 2002 (\$4,000)
- Manuscript *Ornithologies*—Finalist in T.S. Eliot First Book Award/Truman State University, 2002 (judged by David Wagoner)
- Manuscript *Ornithologies* —Finalist in Philip Levine First Book Award/California State University-Fresno, 2001 & 2002 (judged by Philip Levine)
- University of Arizona Poetry Center Writer-in-Residence, 2001 (judged by Jon Anderson) Poems submitted: “Documenting the Birds: Office Park,” “Self Portrait as the Autumn of the Red Hat,” “Self Portrait as the Autumn I Have Lost,” “Celestial Navigation: For the Vast Loneliness of Davey Weddle,” “Elegy for an Elegy Under the Broken Oaks of Maysville,” (\$1,200)
- *Marlboro Review* Poetry Prize, 2001 (judged by Stephen Dobyns). Poem: “Sonata for an Open Window” (\$1,000)
- Columbia University/*Columbia* Poetry Award, 2001 (judged by Richard Howard). Poems: “Self Portrait as the Autumn of the Red Hat,” “Self Portrait as the Autumn I Have Lost” (\$250)
- *Bellingham Review* 49th Parallel Poetry Award, 2001 (judged by David Lee). Poem: “Documenting the Birds: Office Park” (\$250)
- *Yemassee*/University of South Carolina Editor’s Prize/Best of Issue, Fall 2001. Poem: “The Moths of Snow” (\$200)
- *Greensboro Review*, Fall 2001. Poem: “Nocturne: For the Aviaries”
- *64*, Fall 2001. Poem: “Just for You” (\$100)
- *Antietam Review*, Fall 2001. Poem: “The Nostalgia of the Finite”
- *Water~Stone*, Fall 2001. Poem: “The Night of the World is a Passage”
- Emory University/*Lullwater Review* Poetry Award, 1996 (judged by Nicole Cooley). Poems: “Studies in Anatomy Along the Coast of Oregon,” “People Who’d Kill Me (Spain, 1939)” (\$500)
- Writers Conferences and Centers Writing Fellowship, 1996 (judged by Marvin Bell). Attended Catskill Writing Workshop (\$500)
- Virginia Commonwealth University’s Master of Fine Arts/English Department Poetry Fellowship, 1996 (judged by Larry Levis). (\$4,500)
- Virginia Commonwealth University’s Graduate Poetry Award, 1996 (\$100)
- University of North Carolina at Wilmington Poetry and Fiction Prize, 1992 (\$100)

INSTRUCTIONAL EXPERIENCE

Winter 2004-Present

University of Virginia’s Young Writers Workshop, VA
University of North Carolina at Greensboro, NC
Gilman School Visiting Poets Series, Baltimore, MD
Brookdale Community College, Lincroft, NJ
University of Richmond’s Governor’s School, Richmond, VA
James River High School, Richmond, VA
Hanover High School, Ashland, VA

- Conducted discussions/workshops as Visiting Poet for advanced high school juniors and seniors as well as college undergraduates using contemporary poets/poems as models for what good poetry can do. Read student poems in advance of workshops and gave written and verbal feedback for each participating student. Also gave readings of own work and a Q&A after each reading.

INSTRUCTIONAL EXPERIENCE CONTINUED

Winter 2002

Brookland Middle School, Richmond, VA

- Visiting Poet. Conducted a workshop for a 5th grade advanced English class. Used writing prompts such as antique photographs to get the children to respond thoughtfully and creatively. Received many sweet thank you notes from the class.

Fall 1998-Spring 1999

Virginia Commonwealth University, Richmond, VA

- Introduction to Writing Nonfiction, English 200. Designed and taught a writing class that introduced intermediate writers to the genre of nonfiction. Courses focused on the critical, technical and intellectual development of combining research and creative skills into one long, succinct piece. Used Workshop format to give writers greater knowledge of their own processes, as well as to help them learn to use constructive criticism as a tool for thought and revision. Culminated in a portfolio of researched personal writings.

Fall 1995-Spring 1998

Virginia Commonwealth University, Richmond, VA

- English Composition and Rhetoric 101 & 102. Created and taught courses focused on the intellectual and technical development of reading, library/research, writing and creative skills. Used Workshop format. Culminated in a portfolio of revised personal writings.

Fall 1997

Virginia Union University, Richmond, VA

- English Composition and Rhetoric 101. Developed and taught course at a historically African American university that explored and expanded student writing to culminate in a final researched essay. Focused on developing library/research skills. Stressed individual thinking and creative self-expression. Used Workshop format.
- Communication Skills, English 100. Constructed and taught class that reviewed fundamentals of writing and communication abilities. Built student self-confidence through writing. Passing grade was needed to advance to English 101. According to university records, this class had an unusually high rate of passing scores.

Fall 1994-Summer 1997

Virginia Commonwealth University, Richmond, VA

- Tutor, ESL/Basic Writing Program/University Writing Center. Established and maintained a tutorial relationship with specifically assigned students. Focused on needs of basic writers by discussing their work in a comfortable and creative atmosphere. Also addressed needs of writers at all proficiency levels in specific writing assignments.

Fall 1994-Spring 1997

Virginia Commonwealth University, Richmond, VA

- Instructor/Technical Advisor for English Department Computer Center. Taught classes such as: WordPerfect 5.1 for UNIX/6.0 for Windows/Microsoft Word 6.0 and 7.0/Microsoft Office Suite (PowerPoint, Excel and Word)/Library Research and Electronic Mail courses. Trained incoming graduate teaching assistants to provide technical support. Provided software support for UNIX and Windows packages.

READINGS

- Sarabande Press Reading Series, Louisville, KY, Winter 2008
- Piedmont Virginia Community College Writers Series, October 2007
- University of North Carolina at Greensboro Distinguished Writers Series, April 2007
- Converse College, Julia Peterkin Awards Reading, April 2007
- The Clean Part Reading Series, University of Nebraska, March 2007
- University of Colorado at Denver Visiting Writers Series, March 2007
- Visiting Writers Series, Richard Stockton College of New Jersey, February 2007
- Imaginary Press Reading Series, Opposable Thumbs Books, Minneapolis, MN, September 2006
- University of Virginia, Charlottesville, VA, July 2006
- Hanover High School, Ashland, VA, May 2006
- James River High School, Richmond, VA, April 2006
- Fountain Books, Book Release, Richmond, VA, April 2006
- Florida State University, National Poetry Month Book Tour, Tallahassee, FL, April 2006
- University of Tampa, National Poetry Month Book Tour, Tampa Bay, FL, April 2006
- Eckerd College, National Poetry Month Book Tour, St. Petersburg, FL, April 2006
- Books & Books, National Poetry Month Book Tour, Miami, FL, April 2006
- Winter Park Community College, National Poetry Month Book Tour, Orlando, FL, April 2006
- Western Carolina University, Reading/Lecture, Cullowhee, NC, March 2006
- AWP Conference, Book Signing Event, Austin, TX, March 2006
- Olson's Books, Alexandria, VA, March 2006
- Riverviews Gallery, Book Release, Lynchburg, VA, February 2006
- Pete's Candy Store Reading Series, Book Release, Brooklyn, NY, February 2006
- Freehold Community Center, Freehold, NJ, February 2006
- Brookdale Community College Reading Series, Lincroft, NJ, February 2006
- Chop Suey Books, Book Release Party, Richmond, VA, February 2006
- Virginia Commonwealth University, Alumni Reading, Richmond, VA, August 2005
- *Pivot Points* exhibition opening, Riverviews Gallery, Lynchburg, VA, August 2005
- University of Richmond/Virginia Governor's School Program, Richmond, VA, July 2005
- The Millay Colony, Austerlitz, NY, June 2005
- *Pivot Points* reading, Grace Street Theater, Richmond, VA, February 2005
- *Pivot Points* exhibition opening, Anderson Gallery, Richmond, VA, January 2005
- New American Poets Reading, The New School, NYC, January 2005
- Poetry Society of America's Awards Reading, New York University, December 2004
- Visiting Poet for Leadership Metro Richmond Conference, 2004, Virginia Museum of Fine Arts
- Gilman School Reading Series, Baltimore, MD, January 2004
- Vermont Studio Center, Johnson, VT, November 2003
- Featured reading on *Blackbird*, Spring 2003, Vol. 2, No. 1. (www.blackbird.vcu.edu)
- Von Gribley Reading Series, Chop Suey Books, Richmond, VA, May 2003
- Poets Against the War, Featured reader, Chop Suey Books, Richmond, VA, February 2003
- Virginia Museum of Fine Arts Reading Series, Richmond, VA, February 2003
- University of Richmond/Virginia Governor's School Program, Richmond, VA, July 2002
- Virginia Museum of Fine Arts Reading Series, Richmond, VA, April 2002
- Brooklyn Middle School, 5th grade writing class, Richmond, VA, January 2002
- University of Arizona, Tucson, AZ, July 2001
- Virginia Commonwealth University English Department Adjunct Reading, January 1998
- Virginia Union University Department of Arts, Richmond, VA, August 1997

READINGS CONTINUED

- 1708 Gallery Movable Feast Reading Series, Richmond, VA, December 1996
- Virginia Commonwealth University Sculpture Department, Richmond, VA, April 1996
- 1708 Gallery Movable Feast Reading Series, Richmond, VA, May 1995
- Virginia Commonwealth University Sculpture Department, Richmond, VA, December 1994
- University of North Carolina at Wilmington Awards Reading, Wilmington, NC, April 1993
- Cape Fear Community College Reading Series, Wilmington, NC, January 1993
- University of North Carolina at Wilmington Awards Reading, Wilmington, NC, December 1992

SELECTED REVIEWS

From Ann Glenn, Blackbird review, Fall 2006 (excerpt):

“Every now and then one comes across a collection of poems that *had* to be written, poems sired neither by tenure desire nor by that mechanical, peculiarly American need to produce for production’s sake. The poems in Joshua Poteat’s first book, *Ornithologies*, winner of the 2004 Anhinga Prize for Poetry, are of that rare genus that pulse with emotional, intellectual—and dare we say it, spiritual—urgency. These are *not* poems of the contemporary narrative school of poetry whose undeclared mantra says “this happened to me and here’s what it means”; this poet has a medium to express, and the medium is expressed exquisitely.”

From Wayne Miller, American Book Review, Spring 2007 (excerpt):

“Joshua Poteat’s debut collection of poems, *Ornithologies*, which won the Anhinga Poetry Prize, is a decidedly ambitious book—especially for a first one. When Poteat is at his best, his ambition pays off in powerful, often longish, poems that beautifully and complexly engage the nature (and Nature) of the contemporary American South.”

From Campbell McGrath, judge for the 2004 Anhinga Press Poetry Prize:

“This poet knows that ruin is no excuse for despair, and even as he combs the rubble for tokens of consolation, the presence among us of these clear-eyed, large-hearted poems may serve a similarly hopeful purpose for readers of contemporary American poetry.”

From Mary Oliver, judge for the 2004 Poetry Society of America’s Chapbook Award (excerpt):

“It is a lyricism that reminds me of James Wright, and this I mean certainly as praise, when he employed, as I called it, an intensified vernacular—throwing me off my stride, gathering me to him by the detail of some earnest and often terrible beauty, in the easy language of our country with its sweet, oiled syntax....In this way *Meditations* is a dramatic book, a kind of word—or mood—theater. Poteat tells me things as if I were an audience but invisible. Or as if I were the moon. Yet something real passes between us, which is to say that the book is very good, that it leaves its mark.”

From Blackbird, Spring 2003, Vol. 2, No. 1:

“With natural elegance and untiring invention, Joshua Poteat writes some of the most remarkable poetry you are ever likely to encounter. In storylines that move beyond the virtues of narrative into a region of wonder, combining violence and tenderness in an intimate voice capable of revelations as swift and sudden as the sear of lighting, his poems work themselves into the cloudy fabric of your imagination and reside there as unforgettable experiences.”

From Melanie Drane, Book Editor, ForeWord Magazine, May 2006:

“Joshua Poteat’s stunning debut has received the Anhinga Prize for Poetry, selected by Campbell McGrath. Poteat’s poems are suffused with the cognizance that ‘nothing in this world is ours.’ Each image teeters on an unsustainable, exquisite edge, as in ‘Nocturne for a River’: ‘Tell me, sad horse, with doves nesting/under your raised hoof, in this century of longing,/how can I go on loving this ruined excuse for a city...[?]’ Yet Poteat’s insistent power of witness itself constitutes a form of solace. In each meticulously observed moment, there’s the assertion of a life well loved. The

REVIEWS CONTINUED

morbid is tasted on the tongue in his poems, but Poteat transforms loss into a lush homage to human experience in all its complexity: "To live at all is to grieve/and from what life did we gain this trust,/awake each dawn/to find the bright air/full again/rustle and coo/in the widening palms?"

From David Wagoner, judge for the T.S. Eliot First Book Award, 2002 (excerpt):

"In *Ornithologies*, the poet, using a large cast of unusual voices, gives us a number of narratives full of surprising turns of events. With a Whitman-like desire to make anything and everything his own, with the kind of strength of James Dickey had to take on any subject or landscape or aspect of himself or of his friends, the poet goes about his work with an unshrinking, ambitious audacity...In this *omnium gatherum*, we discover a poet of bristling intelligence who knows what has already been done and has decided not to do it again. He is utterly without clichés. Auden once said of Theodore Roethke's first book of poems: 'He is immediately recognizable as a good poet.' The same is true of the author of *Ornithologies*."

From Darren Morris, book reviewer for Style Weekly, 2006 (excerpt):

"Be careful when reading *Ornithologies* by Joshua Poteat. His poems are so mysterious, eloquent and downright powerful, they may ruin you with beauty. Good poetry calls attention to what would otherwise be overlooked, but the best poetry changes us. Poteat's poems succeed in showing us 'what it means to be/honey in a tobacco pouch, the skin of God in a firefly's gut.' This is not a poet who needs a soapbox, but one who begs a small and gentle witness to the largest questions of existence. And his world is our world — built on a type of loss that the South can 'understand: each thing is of itself./Each thing is its end.' The poems in *Ornithologies* deserve a national audience. Read them to discover why."

From Adam Day, Editor, Washington Square/New York University (excerpt):

"There is a kind of grandness and yet, a muscular fragility to the writing in *Ornithologies*, and it's a beautiful book, physically, and in content. The poems here are full and lush, and have certainly found their form and are comfortable in their bodies. There is a striking balance between the sonics, imagery and narrative, so that we are absorbed by the poems, leaving the waking world behind. The physical and spiritual worlds quietly collide in these poems, and what might seem far removed from the everyday life is brought to bear, which is to say that to read these poems is not simply an emotive, or reminiscent experience, but one that spurs one to thought....Not to overstate it, but at a time when one cannot help but feel that poets are publishing too much, too often, and that so much of that work is tragically average and often unimportant, Poteat's *Ornithologies* feels significantly relevant to the reader's world, and thematically, rhetorically, imagistically, and otherwise substantial."

From Pimone Triplet, judge for American Literary Review's Poetry Award, 2003:

"'Elegy for an Elegy Under the Broken Oaks of Maysville' is a voiced-up and vividly imaginative conceit, in which the personification of elegy itself becomes a player in its own exile and return to the rural community at hand. There are many riches here: from the tender accuracy of landscape description to the poet's own rhythmic adeptness of stanza and line. What I admire most are the poem's turns and transformations, starting with the bravado of direct address, yet progressing, as the speaker grows more and more deeply implicated, toward loss and the hard recognition of solace in language and song."

From David Lee, judge of Bellingham Review's 49th Parallel Poetry Award, 2001:

"I loved reading these poems. They set themselves apart by use of language and the "call back" factor: I've read them every morning—at least once—for a week and I've never stopped enjoying them. I trust these speakers—these poems aren't a request to indulge Narcissus. The speakers are intelligent human beings who explore seminal moments, epiphanies in the human experience. And finally, they have what I call the Antaeus factor: they're rooted in the earth."

EDITING / PROOFREADING EXPERIENCE

<i>Spring 2002-Present</i>	Aquent, Technical Editor/Proofreader, <i>Richmond, VA</i>
<i>Summer 2001-Present</i>	Dr. Robert Hobbs, Copy Editor, <i>Richmond, VA</i>
<i>Summer 2003-Fall 2003</i>	<u>Antietam Review</u>, Guest Editor, <i>Hagerstown, MD</i>
<i>Spring 1999-Summer 2001</i>	Brann Worldwide, Proofreader/Copy Editor, <i>Richmond, VA</i>
<i>Fall 1998-Spring 1999</i>	TS Publications, Proofreader, <i>Richmond, VA</i>
<i>Fall 1995-Fall 1997</i>	<u>New Virginia Review</u>, Assistant Editor, <i>Richmond, VA</i>

- Edited/proofread (freelance and full time) for a diverse number of companies: from nationally recognized literary journals to contemporary art books to sports memorabilia magazines and print/web development/direct mail/marketing firms. Recent freelance clients include Virginia marketing and advertising firms such as: The Martin Agency, Catalyst Marketing, Fultz and Associates, Work Advertising, MarketShare, and Gain, Inc.
- Duties included editing and proofreading direct mail packages, statistical documents, financial proposals, brochures, presentations, annual reports and press releases. Also edited/proofed at every stage of print production, from initial comps to final mechanicals, for consistency with client/postal specifications and production standards. Worked closely with web developers, art directors, creative staff and account/marketing services to meet deadlines and ensure accuracy.
- Also copy edited art history/art criticism books, in collaboration with the esteemed art historian/writer Dr. Robert Hobbs, such as: *André Ethier* (Derek Eller Gallery, 2008), *Alice Aycock: Sculpture and Projects* (MIT Press, 2005), *Kara Walker: Slavery! Slavery!* (Sao Paulo, Brazil, Biennial 2002), *I Got Freedom Over My Head: Photographs by Julie Moos* (R. Hugh Daniel Museum, Birmingham, Alabama 2002), *Fictions in Wonderland* (Reynolds Gallery, Richmond, Virginia 2002) and *James Sienna: 1991-2001* (Gorney Bravin + Lee, NYC and Weinberg Gallery, Los Angeles).
- Worked on accounts such as: St. Jude's Children Research Hospital, Christian Children's Fund, Alliance for Climate Protection, Art180, GEICO, UPS, BFGoodrich, Cruzan, The Learning Channel, Wal-Mart, Reebok, Marriott, BB&T, Third Federal Bank, Pacific Bell, Heilig-Meyers, Cellular One, U.S. Bank, Old Kent Bank, MCI, Capital One, Columbia BMG, MBNA, American Express, General Electric, and many others.

RELATED EXPERIENCE

Spring 2007 ***Florida Community College at Jacksonville, FL***

- Judge for the Florida Community College Literary Awards.

Spring 2006, 2007, 2008 ***Poetry Society of Virginia***

- Judge for the Poetry Society of Virginia's Fred Chappell Award.

Fall 2006 ***James River Writer's Conference***

- Panelist—"Cultivating the Poetic Field: Discovering the Community of Poets and Publications."

Spring 2006 & 2007

Richard Stockton College of New Jersey

- Judge for the Richard Stockton College Undergraduate Poetry Prize.

Fall 2005

Virginia Commonwealth University

- Judge for the AWP Intro National Awards Selection. Selection was chosen as one of the winners.

Spring 2003

Virginia Commonwealth University

- Judge for the University Graduate Program Poetry Fellowship (prize: \$5,000).

Spring 2003

Antietam Review, Hagerstown, MD

- Judge for the *Antietam Review* 2003 Poetry Award (prize: \$250).

Fall 1997-Spring 1998

Virginia Commonwealth University

- Member of University Grading Committee, Department of Composition & Rhetoric.

Fall 1996-Spring 1997

Virginia Commonwealth University

- Member of Virginia Commonwealth University's English Department Senior Poet Search Committee—hired T.R. Hummer for Senior Poet position.

Fall 1995-Spring 1997

Virginia Commonwealth University

- Vice President, Graduate Writers Association. Coordinated non-profit graduate student reading and exhibition. Solicited businesses and organizations for funding. Created advertisements and public service announcements for newspapers, public radio and university-based media. Organized receptions for 100+ attendance.