

VISUAL & CRITICAL STUDIES

ACKNOWLEDGMENTS

This symposium is indebted to the dedication, passion, and hard work of this year's graduating class, their thesis directors Michele Carlson, Julian Carter, Jacqueline Francis, and Susan Gevirtz, and their advisors, all who have given generously and tirelessly of their time and insights to these projects. And endless thank you goes to VCS program manager Kate Moore whose seamless planning, creative vision, and unmatched dedication to the department, students, and faculty are the foundation of this event and the program as a whole. Special gratitude goes to Casey Carroll for her invaluable assistance in planning and coordinating this event while completing her thesis - without her none of this would have happened. WCS would like to thank the following CCA students for their tremendous help setting up today's event: Teresa Baker, Leonard Crosby, Arash Favez, Maria Guadalupe, Amanda Simons and Diana Stapleton. Warm appreciation goes to Defne Beyce, Lisa Woods, Andy Zelman and especially Ekin Kalayci for their creative contributions to today's symposium materials and the student's exhibition posters. Lastly, thank you to all the VCS alumni who have served as readers and editors and have given feedback to the graduating students' projects; we sincerely appreciate your continued dedication to the success and growth of the Visual and Critical Studies Program.

Portions of the thesis projects presented today are available in the forthcoming Sightlines 2012 publication. Downloadable versions of this and past Sightlines and symposium presentations are available on the VCS website www.cca-viscrit.com



— SPRING —
Symposium
2012

CCA

CALIFORNIA COLLEGE OF THE ARTS

CCA

CALIFORNIA COLLEGE OF THE ARTS

10:00 - 10:15 am

OPENING REMARKS

10:15 - 11:15 am

PANEL 1 • Surrogate Bodies

Moderator: Hossein Abourowjan

Sita Kuratomi Bhaumik: *The Edible Body: Representational Strategies in Contemporary Art Practices*

Simone Bailey: *Disappear Here: Performing Through Documentation*

Susan Miller: *A Couple of Random Characters in Search of an Author*

Amanda Cachia: *What Can a Body Do? Inscribing and Adjusting a Disabled Experience in Contemporary Art*

11:15 - 11:45 am

PANEL 1 Q&A

11:45 - 12:45 pm

LUNCH (in the back of the Hall)

12:45 - 1:45 pm

PANEL 2 • Politics of Displays

Moderator: Alla Efimova

Emily Doman: *30 Americans: Challenging Institutional Framing for the Presentation of black American Artists*

Janessa Post: *A Critical Re-Vision: American Consumerism Through the Lens of Creative Reuse*

Becca Roy O'Gorman

Angela Braren: *Curating Himself: The Simson/Tose Dioramas of the California Academy of Sciences*

1:45 - 2:15 pm

PANEL 2 Q&A

2:15 - 2:30 pm

BREAK

2:30 - 3:30 pm

PANEL 3 • Beyond Seeing

Moderator: Josef Chytrý

Gigi Otálvaro Hormillosa: *Implicated Spaces*

Robert Gomez: *A New Digital Media Regime: Narco Warfare Through Social Media*

Jordan Reznick: *Imperceptible Politics: The Photograph and the Aesthetic Experience*

Casey Carroll: *Seeing Beyond Recycled Imagery: Visualizing New Roots*

3:30 - 4:00 pm

PANEL 3 Q&A

4:00 - 4:15 pm

CLOSING REMARKS

4:15 pm

RECEPTION • Graduate Center (across the street at 164 Hopper)

CLASS OF 2012 PRESENTERS

Simone BAILEY

Disappear Here: Performing Through Documentation

Simone Bailey is a San Francisco-based writer and artist. Both her writing and time-based studio practices are centered on narrativity and performance. Simone has participated in screenings and group exhibitions domestically and internationally. She is currently pursuing a dual master's degree in Fine Arts and Visual and Critical Studies at California College of the Arts.

Acknowledgements:

Simone hearts Michele Carlson, Ian Carter, Jackie Francis, Rudolf Frieling, Doug Hall, Virginia Jardim, Dave Kasprzak, Ted Purves, Heidi Rabben, and Rebecca Roy-Gorman.

Sita Kuratomi BHAUMIK

The Edible Body: Representational Strategies in Contemporary Art Practices

Sita Kuratomi Bhaumik (sitabhauimik.com) is a dual master's degree candidate in the Fine Arts and Visual and Critical Studies programs at CCA. An artist, writer, and teacher, her interdisciplinary research focuses on how food functions between language, politics, and experience. In her artistic practice, she likes to think of her work as the conceptual lovechild of Edward Said and Willy Wonka. Born and raised in the suburbs of Los Angeles to Indian and Japanese Colombian parents, she moved to the Bay Area to start a magazine with her best friend after receiving her B.A., Cum Laude, in Studio Art from Scripps College. Sita has collaborated with organizations such as SomArts, 18 Reasons, 826 Valencia, The Asian Art Museum of San Francisco, Whitman College, Cal-State Fullerton and Yerba Buena Center for the Arts.

Deeply invested in community-focused arts programming, she has been the art features editor for Hyphen magazine and a board member and programming committee chair for Kearny Street Workshop. Sita currently teaches photography and portfolio development at RayKo Photo Center.

Acknowledgements:

This thesis is the product of many generous conversations that have taken place over the last three years at CCA. Sita would like to thank her thesis committee including Tirza True Latimer and the VCS faculty for their mentorship. She also thanks her family, particularly Victor Chavez, for their support.

Angela BRAREN

Curating Himself: The Simson/Tose Dioramas of the California Academy of Sciences

Angela Braren (abraren@coa.edu) grew up in the small town of Walnutport, Pennsylvania. In 2007, she graduated from the experimental and environmentally focused College of the Atlantic on Mount Desert Island, Maine with a Bachelor of Arts degree in Human Ecology. Angela uses both feminist and queer lenses in her research on the gendered rhetoric of natural resource conservation and exploitation. Her current article, "Curating Himself: The Simson/ Tose Dioramas of the California Academy of Sciences" tells the history of the museum's African Hall by examining the biographies of its creators.

Acknowledgements:

Angela would like to thank her thesis committee and, in particular, Dr. Stephanie Ellis who over the years has provided unlimited guidance. She would also like to thank the Visual and Critical Studies department for their intrepid curriculum and continuous encouragement of their students. Extra special thanks to Louise Ly.

Thesis committee

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Dr. Jacqueline Francis, PhD
- Internal Adviser
Doug Hall, MFA
- External Advisor
David Kasprzak

Thesis committee

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Doug Hall, MFA
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Dr. Martin A. Berger, PhD

Thesis committee

- Thesis Director
Dr. Jacqueline Francis, PhD
- Internal Adviser
Dr. Stephanie Ellis, PhD
- External Advisor
Dr. Barrie Thorne, PhD

Amanda CACHIA

What Can a Body Do? Inscribing and Adjusting a Disabled Experience in Contemporary Art

Thesis committee

•Thesis Director
Dr. Susan Gevirtz, PhD
•Internal Advisor
Dr. Stephanie Ellis, PhD
•External Advisor
Dr. Joseph Grigely, PhD

Amanda Cachia (amanda_cachia@hotmail.com) is from Sydney, Australia. Her Visual and Critical Studies thesis will form the basis of an exhibition entitled *What Can A Body Do?* to be curated by Cachia and hosted by Cantor Fitzgerald Gallery at Haverford College, PA from October 26 – December 16, 2012. Cachia received her first masters in Creative Curating from Goldsmiths College, University of London in 2001 and will embark on a PhD in Art History, Theory & Criticism at the University of California, San Diego in Fall 2012. Her dissertation will focus on the intersection of disability and contemporary art. She will also participate in the upcoming Arts Inclusion: Disability, Design, Curation residency in June organized by the University of California Humanities Research Institute. Cachia held the position Director/Curator of the Dunlop Art Gallery in Regina, Saskatchewan, Canada from 2007-2010, and has curated approximately 30 exhibitions over the last ten years in London, New York, Oakland and various cities across Australia and Canada. Her curatorial practice revolves around interdisciplinary themes within a social justice framework. Cachia has been the Chair of the Dwarf Artists Coalition for the Little People of America since 2007.

Acknowledgements:

For what has been an incredibly grueling but equally fulfilling thesis year, I'd like to send gratitude to Susan Gevirtz, Stephanie Ellis, Joseph Grigely, Tirza Latimer, Judith Serin, Vivian Bobka, Melanie Corn, Kate Moore, Michele Carlson, Julian Carter, Laura Swanson, Eamonn Maxwell, Corban Walker, FLAG Art Foundation and especially Ryan Gambrell.

Casey CARROLL

Seeing Beyond Recycled Imagery: Visualizing New Roots

Casey Carroll (casey.m.carroll@gmail.com) grew up in Upstate New York and received a B.A. in creative non-fiction from Ithaca College. Bred on home-cooked meals and backyard blueberries, Casey's love affair with food started young. But after a decade of experience in the food industry, during which she spent her free time engaging in several different modes of creative expression such as cooking, photography, event planning, gardening and poetic prose writing, Casey decided it was time to turn in her waitressing apron for grad school and moved to San Francisco in 2010 to attend CCA's Visual and Critical Studies program. Her research interests include: visual representations of food and farming, ecological thinking, the branding of the sustainable food movement and the visual rhetoric of social change campaigns. In her thesis, Casey analyzes the way Chipotle's 2012 animated short film, "Back to the Start" naturalizes a pastoral ideal while obscuring the contradictory realities of violence, exploitation, discrimination and suffering present in America's agricultural history. Casey spends her free time writing for the Culture section of *Poor Taste Magazine*. She hopes to keep writing about food and agricultural politics and to encourage strategic communication in support of agro ecological progress.

Acknowledgements:

Because I am indebted to the truly inspirational network of people who helped me endure, enriched my mind, and encouraged my academic and personal growth during my time at CCA, I'd like to acknowledge the following people: the VCS class of 2012 including Malia Helfmeyer and Micah Cupid-Benons, Kate Moore, my thesis committee, and my thesis directors. And of course, the highest acknowledgment goes to my amazing friends, my loving boyfriend and my rock solid family.

Thesis committee

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•Internal Advisor
Dr. Stuart Kendall, PhD
•External Advisor
Dr. Allison Carruth, PhD

Emily DOMAN

30 Americans: Challenging Institutional Framing for the Presentation of Black American Artists

Thesis Committee:

Thesis Director
Dr. Jacqueline Francis, PhD
Internal Advisor
Jeanette Roan
External Advisor
Bridget Cooks

Emily Doman is from Chicago, Illinois, and received her bachelor's degree in Art History from the University of Illinois at Urbana-Champaign. Alongside her academic pursuits in the history of art, she began working as an arts educator in local schools during her undergraduate years. After graduating from U of I, she held a position at the Art Institute of Chicago in the Community Programs Division within the Museum Education Department. This was a formative time where she developed curricula for offsite and onsite museum education programs and audiences. Her work in the museum and public school systems of Chicago inspired her to pursue a graduate degree in Visual and Critical Studies at California College of the Arts so as to further develop critical perspectives on these institutions of art and education. Her thesis is a continuation of her initial experiences in the field, and explores similar notions through a case study of the contemporary art exhibition *30 Americans*. This exhibition presents the work of black American artists, and fits within the larger framework of ethnically specific shows. Her thesis questions the use, function and future possibilities for ethnically specific exhibitions through an analysis of *30 Americans*, and proposes alternative exhibiting strategies for the work within the show.

Acknowledgements:

Emily would like to thank her VCS cohort and her thesis committee, Jacqueline Francis, Jeanette Roan, Tirza True Latimer and Bridget R. Cooks for their continual guidance and support during this project.

Robert GOMEZ

A New Digital Media Regime: Narco Warfare through Social Media

Robert Gomez (amorousearth@gmail.com) is a dual Mexican-American citizen dedicated to fostering social justice and creating communities across international borders. A writer, artist, educator, and athletic coach, Robert's current work centers on using art and writing as a response to the violence in Mexico. He has worked independently and collaboratively in thirteen countries, and applies an interdisciplinary approach to the role that art can play in self and community empowerment. Robert is currently pursuing a dual master's degree in Visual Critical Studies and Social Practice at California College of the Arts. He holds undergraduate degrees from the University of New Mexico, in Latin Languages and Painting, and attended the United States Military Academy at West Point. He speaks French, Portuguese, Spanish, Italian, English, and Haitian Creole.

Acknowledgements:

I would like to thank my parents for their unflinching support in all of my endeavors; to thank my mentors at the University of New Mexico: Miguel Gandert, David Craven, Holly Barnet-Sanchez, and Charles Truxillo; and last, to my express my extreme gratitude to my thesis advisors: Susan Gevirtz, Tirza Latimer, Glen Helfand, Charles Bowden, and Andrea Dooley.

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Glen Helfand
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Charles Bowden



Susan MILLER

A Couple of Random Characters in Search of an Author

Thesis Committee:

-Thesis Director
Dr. Susan Gevirtz, PhD
-Internal Advisor
Prof. Jeanne Finley, MFA
-External Advisor
Dr. Martin Berger, PhD

Susan Miller is a curator, writer, and museum professional with a career focus on regional art and culture. She has organized a number of surveys and publications about Bay Area artists — *Modern Cartoonist: The Art of Daniel Clowes*, *Trust Me* (Tony Labat), *Jim Pomeroy: A Retrospective*, and *Jovial Tales for Tragic Sensibilities* (Jeanne Finley and John Muse). From 1993 to 2005, she was the executive director of New Langton Arts, San Francisco. Currently she is touring an exhibition on cartoonist and screenwriter Daniel Clowes. The exhibition opened in Lucerne, Switzerland (2011), and will be presented in the U.S. at The Oakland Museum of California (April, 2012), Museum of Contemporary Art, Chicago, The Corcoran Gallery of Art, DC, and the Wexner Center, Ohio. She is the associate director of UC's Berkeley Center for New Media.

Acknowledgements:

I would like to thank the VCS faculty and staff, especially Michele Carlson, Ian Carter, Susan Gevirtz, Jacqueline Francis, Tirza Latimer, Jeanne Finley, Martin Berger, and Kate Moore.

Gigi OTÁLVARO-HORMILLOSA

Implicated Spaces

Gigi Otálvaro-Hormillosa (www.devilbunny.org) is a San Francisco-based interdisciplinary performance artist and writer. She received her B.A. from Brown University in an independent concentration entitled "Hybridity and Performance." Her work in performance and video has been presented nationally and internationally. From 2002 to 2008, she directed her own arts organization (a)eromestiza, dedicated to presenting cutting edge video and performance by queer artists of color. Her writing has been published by *Social Justice Journal*, *shellac*, *artistmanifesto.com*, *Antithesis Journal: Sex 2000* and anthologies such as *Postcolonial and Queer Theories: Intersections and Essays* and *Pinay Power: Feminist Critical Theory / Theorizing the Filipina American Experience*. Her research as an M.A. candidate in Visual and Critical Studies at California College of the Arts has focused on issues of memory, embodiment, and the politics of space in relation to public art and memorials in the aftermath of Argentina's Dirty War (1976-1983). In the coming years, she will be pursuing PhD programs in either performance studies and/or cultural studies. Partial list of awards includes Franklin Furnace Fund for Performance Art, the San Francisco Art Commission, the Potrero Nuevo Fund Prize, and the National Association for Latino Art and Culture.

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Heather Carducci, Claudia Bernardi, Jacqueline Francis, Tirza Latimer, Tina Takemoto, Yvonne Yarbrow Bejarano, VCS Cohort, Maria McVarish, Ian Carter, Michele Carlson, Jeanette Roan, Kate Moore, Andrea Dooley, the Otálvaro family; Patricia Bernardi and the Argentine Forensic Anthropology Team, Memory Park, Memoria Abierta, Ana Longoni, Daniel Garcia, Grupo de Arte Callejero, Rosa Roisinblit and the Grandmothers of the Plaza de Mayo, Silvina Manguia, Debora Traverso and Instituto Espacio Memory, CCA Media Services, Andy Zelman, Defne Beyce, Amanda Glesmann, and Cynthia Lin.

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-Thesis Advisor
Claudia Bernardi

Janessa POST

A Critical Re-Vision: American Consumerism Through the Lens of Creative Reuse

Thesis Committee:

· Thesis Director
Dr. Jacqueline Francis, PhD
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Dr. Celeste Connor, PhD
· External Advisor
Dr. Gay Hawkins, PhD

Janessa Post (janessa@janessapost.com) is a Seattle-born arts writer who received her bachelor's degree in Art History from San Diego State University in 2008. Her research interests include public art installations and community-based art projects as well as creative reuse and its role in developing sustainable consumption practices, which is the focus of her master's thesis. While studying at California College of the Arts, Post was also a two-time participant in the Center for Art and Public Life's Community Student Fellowship program, through which she did community outreach at SOMArts Cultural Center and was a contributor to global education nonprofit World Savvy's blog. She has also worked as a classroom assistant at the nonprofit visual arts education program ArtReach, as an art associate at Park West Gallery, and as a gallery attendant at People's Gallery, Voice 1156, and the Wattis Institute for Contemporary Arts.

Acknowledgements:

It would not have been possible to write this master's thesis without the support, dedication, and guidance of my professors and thesis committee. I am also indebted to my family, friends, and colleagues for their unending patience and encouragement over the past two years.

Jordan REZNICK

Imperceptible Politics: The Photograph and the Aesthetic Experience

Jordan Reznick (jordanreznick.com) is a San Francisco-based photographer, writer and researcher with a strong interest in aesthetic philosophy and political thought. She received her B.F.A. in Photography from Tisch School of the Arts at New York University. She is currently completing graduate degrees in both Photography (MFA) and Visual & Critical Studies (MA), at California College of the Arts. She writes about how photographs alter our knowledge of reality through the aesthetic experience. Her photographs explore the burdens and joys of domestic life.

Acknowledgements:

Because thought is not a solitary act, but a tangled succession of tethers and undoings, I am grateful to all of you in whose company this was thought, felt, spoken, supported and written: Susan Gevirtz, Joseph Tanke, Julian Carter, Tirza Latimer, Maria McVarish, Michele Carlson, Jeanette Roan, Shelley Rice, Tom Drysdale, Fred Ritchin, Kate Moore, Timothy Reznick Renner, Erin McElroy, Raja Michelle, Emily Doman, Casey Carroll, Robert Gomez, Gigi Oltávero-Hormillosa, Becca Roy, Malia Rose Helfmeyer, Janessa Post, Susan Miller, Sita Bhaumik, Amanda Cachia, Dan Reznick, Rhonda Reznick, Louis Pearl and Rick Weinstein.

Thesis committee:

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Dr. Julian Carter, PhD
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Dr. Joseph Tanke, PhD

Thesis Committee
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-Internal Advisor
Jens Hoffmann

Becca ROY O'GORMAN

Becca Roy earned a B.A. in Fine Arts from St. Lawrence University, in 2007. Before moving to San Francisco, Becca interned at MASSMoCA and became hypnotized by the environment of the art museum. She is currently pursuing a dual master's degree in Visual and Critical Studies and Curatorial Practice. In her thesis, she considers the construction of postcolonial exhibition models in permanent collections of Native American Art at the Denver Museum of Art and the Museum of Fine Arts, Boston. She plans to continue her research regarding the exhibition space as a productive space for new subjectivities and narratives. Becca grew up in Massachusetts where she learned to knit, ride bikes, and swim.

Acknowledgments:

Brenda Roy, Frederick, and John Dolan inspire me to wake up each day and think about the world outside of my head. The support and generosity of my VCS and CURP cohorts, Susan Gevirtz, Jackie Francis, Jan Carter, Michele Carlson, Tirza Latimer, Jens Hoffmann, and Kate Moore has been invaluable.

PANEL MODERATORS

Hossein KHOSROWJAH is a visiting scholar in the Department of Visual Studies at CCA. Before coming to this college, he taught various film studies, literature and social science courses at University of Rochester, SUNY Brockport, Saint John Fisher College, and San Francisco State University. He earned his PhD in Visual and Cultural Studies at the University of Rochester, where his dissertation focused on Iranian Cinema. He is now working on a book informed by this research.

Alla EFIMOVA holds a PhD in Art History/Visual and Cultural Studies from the University of Rochester. She is the Jacques and Esther Reutlinger Director of The Magnes Collection of Jewish Art and Life. She came to what was formerly the Judah L. Magnes Museum as Chief Curator, after serving as Associate Curator at the University of California Berkeley Art Museum. At BAM, she brought an interdisciplinary, culturally comparative perspective to exhibitions ranging in themes from 18th-century decorative arts to contemporary media and photography. She has taught at UC Berkeley and UC Santa Cruz and contributed numerous essays to art history and film journals, museum catalogs, and edited volumes. Her most absorbing preoccupation over the last few years, though, has been orchestrating the merger of the Magnes with the Bancroft Library at UCB.

Josef CHYTRY earned his Master of International Affairs degree at Columbia University and, at Oxford University, a Doctor of Philosophy. He is Senior Adjunct Professor in Critical Studies at CCA and Founding Managing Editor of the Oxford journal *Industrial and Corporate Change* at the Haas School of Business, University of California, Berkeley. He is the author of several seminal works on the subject of aesthetic politics and has recently completed a book manuscript on California civilization, "Mountain of Paradise: Reflections on the Emergence of Greater California as a World Civilization."

2012 THESIS DIRECTORS

Michele CARLSON is a practicing artist, writer, and educator whose interdisciplinary research investigates the intersections of history, memory, loss, race, and popular culture. She lives and works in the San Francisco Bay Area, and holds an MFA in Printmaking and MA in Visual and Critical Studies from CCA. Carlson's visual work has been exhibited at Patricia Sweetow Gallery, San Francisco; the San Francisco Arts Commission; Intersection for the Arts, San Francisco; and Cerasoli Gallery, Los Angeles. Her critical and creative writings have been published in *Art in America*, *Art Practical*, *Afterimage*, numerous exhibition catalogs, and other publications. She teaches undergraduate and graduate courses related to Asian American studies, visual and critical studies, and art history at UC Davis, CCA, and other Bay Area colleges.

Julian CARTER is a queer theorist and critical historian whose work focuses on normativity, embodiment and the construction of identity.

He is the author of *The Heart of Whiteness: Normal Sexuality and Race in America, 1890–1940* (Duke University Press, 2007). The book uses sex advice writing and other vintage pop-cultural sources to show how the concept of "normality" combines ideas about heterosexuality and whiteness in a way that makes it difficult for white, straight people to perceive the specificity of their subject-positions. Recent essays address lesbian pulp fiction and the politics of disidentification; the racial imaginary of early gay and lesbian historical writing; and the theoretical as well as social boundaries on lesbian identity, for which he earned a citation in the *Stanford Encyclopedia of Philosophy*. Currently he is working on a phenomenological account of the "wrong body" experience filtered through contemporary dance performance.



Jacqueline FRANCIS, PhD, is an art historian specializing in U.S. art of the twentieth century and contemporary African Diaspora art. Her articles and reviews have been published in *Radical History Review*, *American Art*, *Third Text*, and other scholarly journals. Her book, *Making Race: Modernism and "Racial Art" in America*, is forthcoming from the University of Washington Press. She is a co-editor of *Romare Bearden: American Modernist*, an anthology forthcoming from Yale University Press. She also is an editor of *American Collection: Selected Works from the Norton Gallery of Art* (1995) and the *African-American National Biography* (2007).

In recent years, she has lectured at the University of Texas at Austin ("What Is African Diaspora Art History to Me?"), Howard University ("We Can Afford the Truth': Towards a Critical Race Art History"), the University of Delaware Museums ("Picturing Power: Jacob Lawrence, Laylah Ali, Kojo Griffin"), and the National Gallery of Art ("Collecting African-American Art: An Overview").

She serves on the Board of Directors of the College Art Association, an international organization serving students and professionals working in the visual arts. She has taught at Kenyon College, the University of Michigan, San Francisco State University, and Stanford University.

Susan GEVIRTZ was an assistant professor for 10 years at Sonoma State University and currently teaches in CCA's Graduate Programs in Visual and Critical Studies and Fine Arts. She also teaches in the writing MFA programs at the University of San Francisco, Mills College, San Francisco State University, and the Hellenic International School of the Arts in Paros, Greece. Her books include *Aerodrome Orion & Starry Messenger* (Kelsey Street, 2010); *BROADCAST* (Trafficker, 2010); *Thrall* (Post Apollo, 2007); *Hourglass Transcripts* (Burning Deck, 2001); *Spelt*, a collaboration with Myung Mi Kim (a+bend, 1999); *Black Box Cutaway* (Kelsey Street, 1999); and *PROS-THESIS : : CAESAREA* (Potes and Poets, 1994; reissue Little Red Leaves, 2009). Gevirtz has been an associate editor of *HOW(ever)*, a journal of modernist/innovative directions in women's poetry and scholarship, and she served on the editorial advisory boards of the journals *Avec* and *HOW2*. Her essays have appeared in numerous literary magazines and scholarly journals.