

DARCIE DENNIGAN

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Education

M.F.A., University of Michigan, Poetry, 2002

B.A., University of Massachusetts, Amherst, English, *Phi Beta Kappa* 1998

Publications

Books

Slater Orchard: an etymology. University of Alabama Press, FC2, 2019. novel

The Parking Lot, and other feral scenarios. Forklift Books, 2018. poetry/drama

Palace of Subatomic Bliss. Canarium Books, 2016. poetry/drama

Madame X. Canarium Books, 2012. poetry

Corinna A-Maying the Apocalypse. Fordham University Press, 2008. poetry

Chapbooks

Dandelion Farm, a drama in text & image, w/ artist Carl Dimitri, Smoking Glue Gun press, 2015.

Dept. of Ephebic Dreamery. Forklift Ohio, 2012.

Criticism

On Evelyn Hampton's *The Aleatory Abyss* and Liz Countryman's *A Forest Almost*, in *Full Stop* (2018)

On Monica de la Torre's *The Happy Ending/All Welcome*, in *The Colorado Review* (2017)

On Mark Baumer's *Holiday Meat*, illustrated review w/ artist Carl Dimitri, in *Kenyon Review* (Summer 2017)

On Magdalena Zurawski's *Companion Animal* (microreview), in *Boston Review* (November 2016)

On Linda Russo's *To Think of Her Writing Awash in Light*, in *Colorado Review* (September 2016)

On Joanna Walsh's *Vertigo* and *Hotel* (double review), at *The Rumpus* (October 2015)

On Anne Boyer's *Garments Against Women* (microreview), in *Boston Review* (September 2015)

"The Stranger: Why is being female anathema to being an absurdist? (a treatise)." *Like Starlings* (August 2013)

On Sierra Nelson's and Loren Erdrich's *I Take Back the Sponge Cake*, *Kenyon Review Online* (2012)-- an illustrated review with artist Carl Dimitri

On Sheila Heti's *How Should a Person Be* at HTMLGIANT (2013)

Introduction to recent photographs by Raymond Meeks, *Lightwork Annual*, 2013

Forward for *Mend & Hone*, a collection in four parts by poets Janlori Goldman,

Dawn Gorman, Elizabeth Howort, and Leslie LaChance published by Toadlily Press (2013)

“I Want To Know I’m Alive: On Brigit Pegeen Kelly’s ‘Three Cows and the Moon,’” *At Length Magazine* (2012).

On Dean Young’s *The Art of Recklessness*, *The Rumpus* (2011).

"Complicit with Everything: A metaphorical review of Tony Hoagland's poetry," *The Rumpus* (2010).

W.S. Merwin online symposium: featured writer. October 2010

- Among the Dead
- Each Tree in Its Own Leaves
- White/Noise

Ish Klein’s *Union!* and Tod Marshall’s *The Tangled Line* (review), *The Colorado Review* (Summer 2010)

On G.C. Waldrep’s *Archicembalo*, *The Rumpus* (2009).

Goldman Sachs Grant Application, *The Rumpus* (2009).

Kenyon Review, featured blogger (2009). Selected posts:

- To You I Give My Solitude
- Laura (Riding) Jackson Goes to Prom
- All This Living in the Space between Our Lives
- Basement Fragments
- I-pods Eat Butterflies. Snakes Eat I-pods. Blogs Eat Snakes. Men Eat Blogs.

On Nina Revoyr’s *The Age of Dreaming*, *The Believer* (June 2008).

“The Canon Come Again,” *The Poetry Foundation* (www.poetryfoundation.org) September 2007.

Anthologized work

- *Emergency Index 2019*. Ugly Duckling Presse. "The Happy End"
- *Emergency Index 2017*. Ugly Duckling Presse. "Completist Panic"
- “The Ambidextrous,” Rpt. in *Best American Experimental Writing 2015*, ed. Douglas Kearney. Wesleyan University Press (2016).
- Three poems reprinted in *The New Census: An Anthology of Contemporary Poetry*, ed. Kevin Gonzalez and Lauren Shapiro. Iowa City: Rescue Press (2013).
- “Corinna A-Maying the Apocalypse,” Rpt. in *Apocalypse Now: Poems & Prose from the End of Days*, ed. Andrew McFadyen-Ketchum and Alexander Lumans. Upper Rubber Boot Books (2012).
- “Bartleby in Domesticity,” Rpt. in *Re-Telling*, ed. William Walsh. Amherst: Ampersand Books, (2011).
- “City of Gods,” Rpt. in *Satellite Convulsions: Poems from Tin House*, ed. Brenda Shaughnessy and CJ Evans. Portland: Tin House Books, (2008).

Journals

- "Someone Is Here: On Brigit Pegeen Kelly," (an essay) in *Kenyon Review Online* (forthcoming Fall 2020).
- "from Forever Valley" (novel excerpt) in *Western Humanities Review*, 73.2, Spring 2020.
- "Off with Their Heads" (an essay on ambition and femininity) in *Pulpmouth*, issue 3, Winter 2020.
- "Sex with Monsanto" (short play) in *Old Pal Mag*, issue 1, Fall 2018.
- "How disposed are you to think in rigid categories?" (excerpt from F-Scale monologue project) in *Old Pal Mag*, issue 1, Fall 2018.
- Five monologues from "The F-Scale: How Fascist Am I? a text for performance" in *Disclaimer Mag*, Fall 2017.
- "Constant Weepings," a folio of 10 poems in *Poor Claudia* (Spring 2017).

- "Moment Fugue, or Ha" in *The Bennington Review* (November 2016).
- "Agua Viva, and Other Novels by Women (a poem)," in *Berfrois Online*, Summer 2016.
- "Water for Sale," in *Oversound Journal*, Summer 2016.
- "Animal Land monologues," *The Enemy*, vol 2, no 1, Winter 2015.
- "Between the Acts," *Little Star*, 2015.
- "En Route," American Academy of Poetry, Poem-a-day (Winter 2014).
- "The Parvitudes" and "Sit on a Potato Pan, Otis" in *Berfrois* (March 2014).
- "Oil Spill Baby" in *The Journal* (Winter 2014).
- "This Dogma Was Not My Idea But I Am Expected to Feed and Care for It," "I Do It Exceptionally Well," "The Diminishing Lecture," and "Resume Objective: Make a small repair in the metaphysical blight" in *Catacomb*, (vol 1 2014).
- "Yr an Embarrassment to the Void" and "Kill the Ingenue" in *Ostrich Review* (April 2013).
- "The Lina Lamont Notebook: An excerpt from 'Why Is Being a Female Anathema to Being an Absurdist (a treatise).'" *Forklift Ohio 27* (2013).
- "The Play about the Nun" in *NA Lit* (July 2013). (renamed "Prologue" in my PTR materials)
- "Chop Chop," "The Nature of Things," and "Tiny Sex Acts" in *Bat City Review* (March 2013).
- "If You Said You Would Come With Me," *Everyday Genius*, ed. Elisa Gabbert, August 2012.
- "Lumpenpoemletariat," (online) *Leveler*, ed. Jen Fortin, October 2012.
- "The Drought," *The Nation*, April 23, 2012 (online), May 5, 2012 (print).
- "The Atoll," *The Missouri Review*, online.
- "Don't be boring, don't be lazy, don't be trivial, and don't be proud..." and "Because Nazi venom had seeped into our thoughts, every true thought was a victory..." *Bomb*, September 2011.
- "The Smallest Living Thing in LA," *Ocean State Review*, 2011.
- "Funeral for a Wallflower," "The Other Shore," "The Errors of My Maze," "Gertrude Stein's Horses," and "Rhyme for Reason" in West Branch guest edited by Laura Kasischke (December 2010).
- "The Job Interview" *MiPoesias*, issue editor Bob Hicok, (Summer 2010).
- "In the Bakery" in *Barrow Street* (Winter 2010).
- "Opera Singer" and "Suckarnas Mystar" in *Red Mountain Review* (Winter 2010).
- "Out of the Ether" and "Catholic School Reunion" in *POOL* (September 2009).
- "High and Bright and Fine and Ice" in *Absent Magazine* (Fall 2009).
- "Blue & Green," "Orchard Turning to Aviary," *Keyhole Magazine* (March 2009).
- "Elegy, with Pigeons," *The Sonora Review*, no. 52 (November 2007).
- "Bullet," *The Atlantic Monthly* 299, no. 5 (June 2007).
- "I Sense a Second Heart," *Redivider*, No. 4.2 (Spring 2007).
- "Starry-Eyed," *The Concher* 1 (Spring 2007).
- "The Feeling of the World As a Bounded Whale Is the Mystical," (excerpt, published as "Green"), *The Nation* 284, no. 20 (May 21, 2007).
- "The New Mothers," "The New Constellation," *Court Green*, no. 4 (2007)
- "The Feeling of the World As a Bounded Whale," (excerpt) "Sentimental Atom Smasher," "Train Station Reincarnation," "Orienteering in the Land of the New Pirates," "The Last Entry in the Book of Blogs," *Combatives* 1, no. 2 "Darcie Dennigan" (December 2006).
- "Orienteering in the Land of the New Pirates," *H_NGM_N*, no. 6, http://www.h-ngm-n.com/h_ngm_n-6 (posted 2006).

- “Etymology for Clam Diggers,” *Indiana Review* 28, no. 2 (Winter 2006).
- “We Will Meet Again on Other Pages,” *Forklift, Ohio*, no. 15 (Summer 2006).
- “City of Gods,” “Department of Tenderness,” *Tin House* 6, no. 3 (Spring 2005).
- “After the Station Fire,” *American Letters & Commentary* 17 (2005).
- “The Agonists,” “Interior Ghazal of a Lousy Girl,” “Sit on a Potato Pan, Otis,” “Tearflian,” *Forklift, Ohio*, no. 14 (Summer 2005).
- “Song of the Tuxedo Rental Office,” *Swink* 2 (Early 2005).
- “Eleven Thousand and One,” *Gulf Coast* 16, no. 2 (Summer/Fall 2004). “Grand Central Terminal,” “Seven Generations of Stephen Bruneros,” *88: A Journal of Contemporary American Poetry*, no. 4 (October 2004).
- “Corinna, A-Maying the Apocalypse,” *Salt Hill*, no. 15 (Winter 2004). Rpt. *Poetry Daily*, <http://www.poems.com/poem.php?date=14016> (posted 05/16/2008).
- “I Fall into an Old Man,” *Forklift, Ohio*, no. 13 (Summer 2004).
- “Baby Girl Names,” *Good Foot*, no. 5 (2004).
- “Florid Gestures at Flo’s Grille,” *Black Warrior Review* 30, no. 1 (Fall/Winter 2003).
- “Arearea,” *jubilat*, no. 6 (Fall/Winter 2003).
- “Tallies & Sentinels,” *Indiana Review* 24, no. 2 (Fall 2002).
- “The Virgins,” *Barrow Street* (Summer 2002).
- “Township,” *Orchid* 1 (2002).
- “To Those Underwater,” *The Marlboro Review* 13 (Winter/Spring 2002).
- “The Most Beautiful Beach,” “790 Providence Street,” *Quadrant XLV*, no. 12 (December 2001).

Writing for Performance

//With the Wilbury Theatre Group, Providence, RI

Chernobyl Babies/

all members of a nuclear family find themselves pregnant with radioactive babies: a comedy in progress / staged online reading in April 2020

Rescue! or The Fish/

absurdist climate farce
staged reading April 2019, directed by Andy Russ
Studio W production Oct - Nov, 2019, directed by Josh Short

The Olneyville Expo/ A public humanities project

a Chautauqua-style celebration of Olneyville, August 2019
created with James Stanley & Jesse Hawley
supported by Nat'l Endowment for the Arts & the RI State Council of the Arts

The Pleiades/

verse drama featuring seven sisters in the afterlife
Studio W production, October 2018
directed by Josh Short and Meredith Healey

//With composer Jason Thorpe Buchanan

Hunger/

a full-length libretto for a multimedia opera based on Knut Hamsun's novel

- Darmstadt Contemporary Opera Workshop
- The Industry’s First Take Festival, Los Angeles;
- MATA Festival for Emerging Composers, NY
reviewed in *Los Angeles Times*

gimme shelter/

text for percussion
commissioned by Eklekto Geneva Percussion Center.
premiered at L'Abri Espace Culturel, Geneva, Switzerland.

hunger fragments for 16 solo voices/

commissioned by The New York Virtuoso Singers
world premiere by The New York Virtuoso Singers,
Harold Rosenbaum, Conductor

walkside, lost/

text for percussion piece with Melos Music
performed at Slagwerk Den Haag, Amsterdam
commissioned by Gaudeamus Muziekweek.

//Poets theatre performances-- texts adapted and directed by me

Granny Cloud/

a mixed media in progress adaptation of Farnoosh Fathi's poems

Part poets theatre and part digital poetics, the eventual full-length staged production will marquee the alchemical and mobile senses of Fathi's poetry. Part 1 set to launch (via video) in August 2020.

The Happy End/

a full-length staged production of Mónica de la Torre's The Happy End/All Welcome.

Script based on de la Torre's book. For Fringe Fest & Wilbury Group.
Performed by Beth Alianiello, Stine An, Kate Colby, Cody Curran, Matt Derby, and Zoe Guttenplan.
Original music by Carl Dimitri.

Completist Panic/

a full-length dramatic interpretation and immersive audience experience of Kate Colby's poetry book I Mean.

I developed a script from Colby's book, and directed a performance of it for the Providence Fringe Fest.
W/ Mairead Byrne, Mary-Kim Arnold, Rachel Hughes & Kate Foster.
//** Reconceived and staged again at Brown University's Ugly Duckling Presse Festival, w/
Mairead Byrne, Laura Marris, Rachel Hughes, and Eleanor Reed.

Dandelion Farm/

a dramatic interpretation of the artist book I made w/ Carl Dimitri.
Music, choreography, text, and image. Performed by a group of local artists under the name Dandelion
Farm Ghost Ensemble. I directed the production for the Providence Fringe Fest.

Interviews

At [Los Angeles Review of Books](#), about Slater Orchard, interview by Nathan McNamara
With Joyelle McSweeney at [The Conversant](#), interview by Michael Martin Shea
At [Poets & Writers](#), part of small-press author spotlight, interview by Kevin Larimer
At [The Believer](#), participant in a 4-part series on how writers read, interview by Elisa Gabbert
At [West Branch](#), interview by Kate Berner and Kara Cheever
At [Queen Mobs](#), interview by Russell Bennetts
At [Ostrich](#), interview by Lori Mosley

Conferences, Panels, Presentations

- &Now Seattle, "The Disambitioning Machine," panel talk, 2019.
- New Hampshire Institute of Art, "How to Start an Artistic or Literary Community," featured talk, 2016.
- Providence Athenaeum, "What the Fringe?" Writing for performance, 2016, presenter.
- University of Texas/Austin MFA Program, "Collaboration in Poetry" panel, 2015, presenter.
- Modern Language Association Conference, Boston, 2013: "Oulipian Games," presenter.
- Associated Writing Programs Conference, 2013: "Personae in Poetry," presenter.
- Ocean State Summer Writing Conference, 2011: "The Pleasure of Playing Around," presenter.
- Ocean State Summer Writing Conference, 2010: "Holding On and Letting Go, Issues of Craft and Publication," presenter.
- Ocean State Summer Writing Conference, 2009: "The Persistently Protean Sonnet," presenter.
- Bread Loaf Writers Conference, 2009: "What Poets Can Learn from Painters," presenter.

Awards

Brown University, Howard Foundation Fellowship in Playwriting, 2020
Poetry Society of America, Anna Rabinowitz Award, judged by Matthea Harvey, 2019
Rhode Island State Council of the Arts, Fiction Fellowship, 2019
Rhode Council for the Humanities, mini grant, Rolling Egg-- Fringe PVD newsletter, 2018
Cill Rialaig Fellowship, Ballinskelligs, Ireland, 2018
Rhode Island State Council of the Arts, Fiction Merit Fellowship, 2018
Smoking Glue Gun annual chapbook award, 2014
Poetry Society of America, Cecil Hemley Award, judged by Susan Wheeler, 2011
Rhode Island State Council of the Arts, Poetry Merit Fellowship, 2011
Bread Loaf Writers' Conference, Stanley P. Young Fellowship in Poetry, 2008
Poets Out Loud Poetry Prize, judged by Alice Fulton, 2007
"Discovery"/*The Nation* Award, 2007

Professional activities

Judge, Poetry Society of America, Anna Rabinowitz Award, 2020
Judge, Burnside Press Book Award, 2020
Editor at Large, *Oversound Poetry Journal*, 2019 - present
Member and reader, Fiction Collective 2, 2019 - present
Judge, American Academy of Poets prize, College of the Holy Cross, 2017
Judge, *Tupelo Quarterly*, Hybrid writing contest, 2017
Associate Editor, *H_NGM_N*: journal of poetry and poetics & H_NGM_N BOOKS, 2008 – 2014
Fordham University Press, Poets Out Loud prize, reader; 2011, 2012, 2013
Curator and co-organizer, COUSINS, a monthly reading series in Providence, 2009 – 2011
Reader, Barrow Street, First Book Prize; 2011
Reader, Bakeless Literary Prizes; 2008

Academic service at UConn

- Creative Writing Program Committee, 2010- present
- Ant U Committee, 2017 - 2019 (including Wilbur Cross installation)
- Wallace Stevens Poetry Program Committee, 2010- present
- Creative Writing Program contests judge, 2010- present
- Faculty advisor for *Long River Review* literary magazine, 2013, 2014, 2019 2020

Academic Employment

University of Connecticut, Assistant Professor in Residence, 2010 - present

Rhode Island School of Design, adjunct professor, 2013

Brown University Continuing Studies, writing instructor, 2009 - 2012

College of the Holy Cross, visiting lecturer, 2012

Brown University Alumni Relations, interim communications manager

University of Rhode Island, adjunct professor, 2010 - 2012

Roger Williams University, adjunct professor, 2010 - 2011

Relevant Non-Academic Employment

Brown University, Office of Advancement

Campaign writer; stewardship writer; Alumni Relations newsletter
full-time: 2008-2010// regular freelance writer: 2011 - 2018

**Frequency Writers. nonprofit literary community
director and co-founder**, 2011 - 2016