

AMIR PARSA

5000 Broadway, Apt# 6B, New York, NY, 10034, U.S.A.; e-mail: aparsa@pratt.edu

I. Literary, Poetic and Artistic works

Books/Literary Works (Complete Bibliography)

(14 books, 2 aleas, 1 open epic)

1. *The Blond Texts & The Age of Embers* (126 pages) Translations from French (Lebanon) into English of works by Nadia Tuéni. (New York: UpSet Press, 2012)
2. *Fragment du cirque élastique de la révolution*, (69 pages, in French) (Paris: Ed. Caractères, 2010)
3. *The New Definitely Post/Transnational and Mostly Portable Open Epic as Rendered by the Elastic Circus of the Revolution* (2007-present; ongoing on multiple platforms, with performances, presentations and publications in various venues)
4. *Meet Me* (Double-volume, 183 + 39 pages, in English) (lead researcher and writer, co-author with F. Rosenberg, L. Humble and C. McGee) (New York: The Museum of Modern Art, 2009)
5. *And They Were Writing Their History...* Translation of book by Bruno Durocher. (Paris: Ed. Caractères, 2007, on the occasion of the celebrations of Durocher's oeuvre at the BNF)
6. *Ifs & Co.* (in French and English) (Alea, 2007)
7. *Drive-by Cannibalism in the Baroque Tradition* (224 pages, in English) (New York: Non Serviam Press, 2006)
8. *Erre* (10 pages, in French) (Paris: Ed. Caractères, 2006)
9. *Divân* (57 pages, in French) (Paris: Ed. Caractères, 2006)
10. *Sil & Anses* (47 pages, in French) (Paris: Ed. Caractères, 2006)
11. *Skizgi Ska* (French, English and Persian) (Alea, 2005)
12. *La révolution n'a pas encore eu lieu* (25 pages, in French) (Paris: Ed. Caractères, 2004)
13. *Onomadopean* (63 pages) (Paris: Ed. Caractères, 2000)
14. *Tractatüus Philosophiká-Poeticüus* (244 pages, in English) (Paris: Ed. Caractères, 2000)
15. *L'opéra minora* (440 pages, in French, Persian, English and Photographic) (Paris: Ed. Caractères, 2000)
16. *Kobolierrot* (560 pages, in French) (Paris: Ed. Caractères, 2000)
17. *Feu l'encre/Fable* (56 pages, in French and English) (Paris: Ed. Caractères, 2000)

Articles, Essays, Pieces

- “The Generals on the Roof”, in *Guernica*, November, 2011 (Special issue dedicated to Iranian and Iranian-American Writers)
- “Towards a Future Letter Regarding a Most Beneficial Frame of Mind for the Museum Educator”, in *Mediação: traçando o território*, Porto Alegre: Mercosul Bienale, 2011
- “Prolegomena to a Future Theory Regarding Polyglottism and Literature”, in *Languages of New York*, New York: Bookpress, 2010
- “Attempt at the Re-constitution of a Portrait of Khanoom P.”, *Armenian Poetry Project*, online, Spring 2010
- “Intersecting Parallels”, *MadBunkers, mash-up issue of Madhatters’ Review and Bunkers Magazine*, online, 2010
- “Begoo”, *Textpiece 3*, New York: Queens Museum of Art, 2009
- “The Dance of Bombs, the End of Exile”, *Fiction International*, 2009
- “Selection of poems of Nicole Gdalia”, English translations. Trilingual edition, Slovenian Festival of Poetry, *Slovenian Festival Publication*, 2008
- “Alzheimer’s and Art”, in *Journal of Safe Management of Disruptive and Assaultive Behavior*, Volume 16, Issue I, March 2008
- “Preface to the Manifestoes I & II”, for *Underfire3*, online, Seville Biannual, 2006
- “Fotonameh: Firefighter”, cover Photograph, *Borborygmes*, 2007
- “Engagements and Experiences with Art and Museums—A Framework”, *Literacy Assistance Center*, 2006
- “Building Literacy Through the Arts” in *Literacy Update*, March 2006. Vol. 15, No. 4
- “The Game of the Name” in *Underfire2*, Rotterdam: Witte De With Museum, 2005
- “Our Bread and Bombers” in *Underfire*, Rotterdam: Witte De With Museum, 2005
- “Last Glance at the Ruins in Our Midst” in *Underfire*, Rotterdam: Witte De With Museum, 2005
- Fragment from “Feu l’encre/Fable” in *Anthologie des poètes français et francophones*, Editions Huguet, 2004
- “All the Other Worlds” in *Underfire*, Rotterdam: Witte De With Museum, 2005
- *A Soldier’s Play*, by Charles Fuller, translated into French; not submitted for publication.
- ‘Lectures on Tibetan Buddhism’, by Robert Thurman. 4-part lectures series on the history and philosophy of Tibetan Buddhism delivered by Robert Thurman at the Sorbonne, 1994-5. Translated from English into French.
- Various articles on news, art, sports and overall community life in *The Daily Princetonian*, Princeton, N.J. (1986-1988) and *The Georgetown Courier*, Washington, D.C. (1990-1991)

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A total of 17 literary works have appeared, comprised of **14 published books, 2 aleas and 1 ongoing open epic**. Written in English, French, Persian and Spanish (and their hybrids: franglais, spanglish, fransi and variations thereon), the overall oeuvre constitutes a radical polyphonic enterprise that puts into question national, cultural and aesthetic attachments while fashioning new genres, forms and even species of literary artifacts. Overall, I have valued and pursued theory and practice, and attempted innovations in the literary, poetic and artistic realms. To that end, each of the books interweaves various genres or forms to create new ones, employs various registers of textuality and explores possibilities unique to each language and to literature as a whole. Two books are also being reissued in 2015—*Drive-by Cannibalism in the Baroque Tradition* and *Tractatus Philosophiká-Poeticus*, a theory of artistic creation that also reads like a labyrinthine story. Simultaneously in 2015, I have launched the “Clandies”, full-blown literary works that nevertheless are most poignantly characterized by one particular property—their clandestine diffusions. Officially classified as FoCD (Folios for the Clandestine Diffusions), these are: *One day Soon I Will Be the New Emperor of the New Persian Empire Just You Wait and See (And We Will All Live Happily Ever After I Promise)*, and *Le Chaise (Yes, Le)*—which as a subset is classified as a FACD, or Folios of Adaptations for the Clandestine Diffusions.

Among the other published works: *Kobolierrot*, an epic prose poem; *Feu L'encre—Fable*, a work that puts into motion the question of the death of literature through the actions of playful marionettes; *L'opéra minora*, a 440-page book written in Persian, French, English and Photographic, and now in the Bibliothèque Nationale de France's special books collection and the Museum of Modern Art Library's artists' books collection; *Erre*, a six-page book length poem; and a translation of Bruno Durocher-Kaminski's 'et l'homme blanc écrivait son histoire' into *and they were writing their history*.

The New Definitely Post/Transnational and Mostly Portable Open Epic, as Rendered by the Elastic Circus of the Revolution, is comprised of cantos and fragments constituting an on-going multilingual scriptural epic that intertwines contemporary life and the American cultural landscape, among other themes. These poetic fragments unfold over time on multiple platforms, in multiple arenas and spaces (private and public), and through various scriptural strategies—from the traditional (handwritten sheets and books) to the new (electronic, web). Narrative conventions are challenged, and poetic, stylistic and performative operations exploit possibilities unique to different languages and mediums. The overall experience is orchestrated through the creation of lasting artifacts as well as ephemeral events and monumental constructs. A theoretical apparatus and a critical enterprise engaged with the history and forms of literature and the reading phenomenon, the work also challenges traditional modalities of publication, exhibition, commodification, dissemination and interaction.

Selected exhibitions and performances

- *Le Chaise (Yes, Le)*, Clandestine Artwork of the Performative Persuasion (CAPP), spring 2011-spring 2015
- *NothingDoings: The End*, various sites and non-sites, 2010-December 2014 (publication of *The Complete NothingDoings of Amir Parsa* is being considered)
- *NothingDoings: The Last One, Really*, in “Uncomun Festival 2014”, November 2014
- Performative Reading, from *Drive-by Cannibalism in the Baroque Tradition*, “Enclave Reading Series”, November 2104
- *Begoo, Version Ten*, in “Mehregan Festival”, November 2014, *Café Naderi, NYC*
- *The R/O/K Unleashed: Scroll 1*, in “Text Embodied: Transformation of Text into and Experience of Art” at *Twelve Gates Art Gallery*, Philadelphia, May 3-31, 2013
- Performative Reading in “Concentric” program at *The Table* (Brooklyn art space), Fall 2013
- Performative Reading in “Writers and Artists Respond” program at *The Jewish Museum*, January 31st, 2013
- *Labbarlabolab: Translation in the Museum*, Performative Lecture, *The Museum of Modern Art*, Spring 2012
- Readings from *The Portable Open Epic*, in “Persian Arts Festival, Poemobile” at *VII Gallery*, Brooklyn, March 22, 2012
- *Lu.v.B.(it being the inevitably fragmented un-portrait of one Ludwig v, as it was concocted one summer in the year of)*, Litclip, in “The International Beethoven Festival”, Chicago, September 2011
- *How he tells*, Litstill and closing readation, in “Immigrant, The Exhibition”, *NoMAA Art Gallery*, New York, September 28-November 19, 2010
- *Nothing/Doing I*, “Uncomun Festival 2010”, *Santos House*, New York, November 6, 2010
- Readings from *Fragment du cirque élastique de la révolution*, in “Festival international de poésie: Poètes à Paris”, Paris, October 1, 2010
- *The Generals on the Roof* (The Portable Open Epic), scriptage and performative reading and writing actions; took place at ten different ‘textspots’ in *streets of Dumbo*, “Dumbo Arts Festival”, New York, September 25, 2010
- *The American in Paris is an Iranian in New York (Still)*, Scriptage and a.p.e.l.s, a seven hour performative action, and writing action *through the streets of Paris and in/around significant monuments (Mouffetard neighborhood, Arènes de lutèce, bouquinistes, Notre Dame, Métro) ending at the art space CentQuatre*, within “Paris en toutes lettres festival” and with simultaneous occurrences at the *NoMAA Art Gallery* within the “Artstroll festival” in Northern Manhattan, June 12, 2010

- Readation from *Fragment du cirque élastique de la révolution* in “Liberty/Liberté”, in conjunction with Michelle Siboun’s show, *Gallery at Editions Caractères*, June 10, 2010
- *Fotonameh: Lisbon Wall* in “What is left when all is gone”, *Manhattan Times Art Gallery*, New York, June 2010-October 2010
- Readation, pieces from *Pieces from the Last Anthology of Authors at the Edge of Madness and Enlightenment* and *Begoo Version Seven*, at *The Bowery Poetry Club*, May 19, 2010
- *Cinco Fragmentado* (The Portable Open Epic, kantô IV), bassadiga in “Baroquissimo Festival”, *Biblioteca Palafoxiana*, Puebla, Mexico, April 2010
- *Begoo Version Six*, in Norooz celebration reading, *The Bowery Poetry Club*, March 2010
- *Allá*, in Artists Unite “Projection Show” series, *Outdoor Projection unto the Coliseum Theatre*, New York, December 28, 2009
- *Komak*, in Artists Unite “Projection Show” series, *Outdoor Projection unto the Coliseum Theatre*, New York, December 29, 2009
- *Begoo Version Five*, in “Poetiks and Politiks”, *Bowery Poetry Club*, New York, December 6, 2009
- *Begoo Version Four*, in “Framing Aids: The Good, The Bad and The Ugly”, *Queens Museum of Art*, New York, November 29-December 20, 2009
- *Begoo Version Three*, in “Union Square Art Awards”, keynote reading *The Riverside Church*, New York, Fall 2009
- *Begoo Version Two*, in “NoMAA Art Technical Assistance Institute”, keynote reading, *Russ Berrie Medical Science Pavilion Columbia University Medical Center*, October 24, 2009
- *Begoo Version One* in “New York Book Fair Expo”, keynote reading, *Queens Museum of Art*, New York, October 2, 2009
- *I & Translation*, “Poets in the Galleries III”, *Queens Museum of Art*, New York, September 6, 2009
- *Dusk’s Ether with Ashes*, (The Portable Open Epic), “Engendered Festival”, *Halvai Gallery Soho*, New York, July 2009
- *Photonbat*, in “Creative Ventures”, outdoor photo projection, *Artists Unite*, New York, July 2009
- *Fotonameh, Burnt Car Triptych* in “That”, *NoMAA Art Gallery*, New York, November 2008
- *in.the.middle.of.*, readation in “Madhatters’ Frenzy Sept 11 retrospective”, *Haven Arts Gallery*, New York, September 14, 2008
- *A Man Among You* (The Portable Open Epic), in “Uncomun Festival”, *Public Assembly*, New York, September 2008
- *Alefa Desenata*, cultural design project, hosted online, *Artists Unite*, 2008-09

- *Anagraphiká*, finissage, **Nelson Hancock Gallery**, New York, spring/summer 2008
- *Efemerata*, finissage, **Nelson Hancock Gallery**, New York, spring/summer 2008
- *Solos* (Solo) Photography, Performance, Bookstills, Aleas, and fragments from The Portable Open Epic, **Nelson Hancock Gallery**, New York, summer 2008
- *Fotonameh*, *Burnt Car Triptych* in “Now: Here: This” Best of the Years, **NoMAA Art Gallery**, New York, June 2008
- Readings from various works in conjunction with the opening of the exhibit “Erasing Borders”, **The Guild Gallery**, New York, April 2008
- *Bookstills*, in “On the Page, On the Wall: 4 Photo Books on Display”, **Nelson Hancock Gallery**, New York, Dec. 13-Feb 16, 2007-2008
- Readings from *Erre* and *...and they were writing their history*, **Galerie des Editions Caractères**, Paris, December 2007/January 2008
- *Tombeau de Alfred Jarry*, in “Patafysika”, **Sensei Gallery**, Lower East side, New York, November 2007
- *Kalam*, readation in “Writing From and Away From Migration” Sunday Best Reading Series at **Hudson View Gardens**, New York, November 2007
- Readings from *Drive-by Cannibalism in the Baroque Tradition* in conjunction with exhibition opening, **Theatre for the New City**, New York, November 2007
- Readings from *Erre*, in “Day of Patrimoine”, *streets of Mouffetard neighborhood*, Paris, October 2007
- *All Kalam*, readation from various works, in “Poets in the Galleries I”, **Queens Museum of Art**, New York, July 7, 2007
- *Fotonameh*, in “What we See”, **Manhattan Times Gallery**, New York, June 7-July 11, 2007
- *Fotonameh* in “Visions of Northern Manhattan”, **Alianza Dominicana Gallery**, New York, June 3-June 30, 2007
- *With Hedayat* in “Rooftop Roars and Riverside Revolutions”, writers reading from their own works and the works of banished writers, **Rio Gallery**, New York, June 2007
- *The American in Paris is an Iranian in New York*, Bassadiga in conjunction with Persian new year, **Janos Gat Gallery**, New York, March 20th 2007
- Readings from *Drive-by Cannibalism in the Baroque Tradition*, **The Perch**, New York, February 2007
- Readings from *Drive-by Cannibalism in the Baroque Tradition* **Vox Pop**, New York, February 2007
- Book Launch, Reading and Discussion, *Drive-by Cannibalism in the Baroque Tradition* **Lower East Side Print Shop**, New York, January 2007

- Books in “Les Déambulécritures – Poésie française d’aujourd’hui”, group book show at the *Bibliothèque Nationale de France* organized by the Marché de la poésie, Paris, Winter, 2007, with, among others Michel Deguy, Lionel Ray and Jacques Réda
- Reading of fragments from *...and they were writing their history*, as part of the events surrounding the 10th year anniversary of the death of the poet Bruno Durocher *Bibliothèque Nationale de France* and *Librairie La Lucarne des écrivains*, Paris, Nov 30 and Dec 6, 2007
- *Littérature et polyglottisme* readings/debate with Amir Parsa on his collected works with art critic, writer and journalist Marc-Albert Levin in “Francoffonies! Salon du livre 2006”, *Salle Samuel Beckett: Salon du Livre*, Paris, March 2006
- *TextAgain*, for Jordan Crandall and “Underfire 3”, *Seville Biannual*, Sevilla, Spain, 2006
- *If One Day in Your Neighborhood*, (Solo) Photography Exhibit, *The Gallery at Caractères*, Paris, March, 2006
- *Sentence*, for Maria Yoon’s *Allergies* exhibit, Seoul, South Korea, 2006
- *1 + 2 photographs* in “Staff Art Exhibit”, *MoMA and PS1*, New York, 2006
- Readings and presentations from *Underfire* at *Printed Matter* in New York, 2005
- Readings and presentations by Jil Caplan, Danièle Evenou, Michel de Maulne and other French actors at the *Sorbonne* in conjunction with inclusion in the anthology *Les Nouveaux poètes français et francophones*, with fragment of *Feu l’encre – Fable* selected (Ed. Huguet, 2004), Paris, January 2004
- *Texts: Scrollines*, in *Underfire 1 & 2 Witte de With Museum*, Rotterdam, 2004
- Readings from various works, in conjunction with “marché de la poésie”, *Conciergerie*, Paris, 2001,
- Group book exhibit with other authors of Editions Caractères, the *Cultural Center of Caracas*, Venezuela, spring 2001
- Group book exhibit with other authors of Editions Caractères, and other publishers, *Printemps des Poètes*, Paris, spring 2001
- Group book exhibit with other authors of Editions Caractères, and other publishers, Bruxelles, Belgium, spring 2001
- Group book exhibit with other authors of Editions Caractères and other publishers, *Slovak Embassy*, Paris, spring 2001
- Group book exhibit with other authors of Editions Caractères on the occasion of its 50th anniversary, and other publishers, *Libraries des Presses Universitaires de France*, Paris, spring 2000

- Group book exhibit with other authors of Editions Caractères on the occasion of its 50th anniversary, and other publishers, *Forum des éditeurs du Printemps des poètes*, Paris, spring 2000
- Group book exhibit with other authors of Editions Caractères on the occasion of its 50th anniversary, *Halle de la Bibliothèque de la Sorbonne*, Paris, spring 2000
- Readings and discussion of various books, *Salon du livre 2000*; featured at Editions Caractères' 50th anniversary, Paris, spring 2000
- Reading of *Feu l'encre/Fable* at the *Printemps des poètes venue within the Salon du livre 2000* by the actor Henri Gruvman, spring 2000
- *Fotonameh, the First*, in "Princeton University Final Exhibition: Student Photography Show", *Princeton University*, Princeton, 1990

More Recent curated festivals

Mehregan Festival (New York, November 2014)
 Uncomun Festival (New York, November 2014)
 Beethoven International Festival (Chicago, September 2011)
 Uncomun Festival (New York, November, 2010)
 Festival international de poésie: Poètes à Paris (Paris, October 2010)
 Dumbo Arts Festival (Brooklyn, September, 2010)
 Paris en Toutes Lettres Festival (Paris, France, June 2010)
 Persian Arts Festival (New York, May 2010)
 Festival Baroquissimo (Puebla, Mexico, April 2010)
 Engendered Festival (New York, July 2009)

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Artworks and actions have included photographic works, textworks, conceptual pieces and several new forms and multimedia constructions and interventions: works have been in **22 group exhibits**, and there have been more than **33 public performances**, and **2 solo exhibitions**: in New York (*Solos*, Nelson Hancock Gallery, 2008) and in Paris (*Si un jour dans ton quartier*, Galerie at Caractères, 2006).

Poetic and literary works, along with artworks and actions, have been exhibited, read and debated in lecture halls and museums, in streets and on rooftops, in broad daylight and in hiding, and at various festivals and events. Performances of writing, readings, recitations and bassadigas, both multilingual and unilingual, have taken place at the Janos Gat Gallery, Haven Arts Gallery, The Rio Gallery, at the Printemps des Poètes, the Conciergerie and the Bibliothèque Nationale de France in Paris, and at various museums and curated literary venues.

II. Teaching, Research and Administration

Universities

- **Pratt Institute** New York (Fall 2009-present)
 - Director, Academic Transdisciplinary Initiatives, Office of the Provost, (July 1, 2014-present)
 - Create, sustain and strengthen a culture of innovation in inter/transdisciplinary offerings across the Institute;
 - Build and develop a dynamic, creative relationship with the stakeholders and provide managerial, problem-solving, and planning capabilities to ensure the development of cross-departmental and inter/transdisciplinary opportunities for all departments and schools;
 - Initiated and currently curate the Risk/Dare/Experiment (RiDE) Episodes—an innovative series with participants from across the institute and the art and design worlds. 30 episodes will have taken place with world-renowned thinkers/scholars/artists/designers in 2014 and 2015;
 - Major responsibilities include: Spearheading the Undergraduate Curriculum revisions process for all BFA degrees across the Institute with deans and chairs of departments; Developing the Diversity in Institutional Searches Information Sessions with Human Resources; Participating in the teams and subcommittees working on Middle States and NASAD accreditation;
 - Initiate innovative cross-departmental minors (Museum and Gallery Practices, The Book, Documentary Practices), as well as initiate and shepherd program minors in various departments (Photo, Film)
 - Continue to teach within my specialties (intersections of art and literature, contemporary museum education, trans/inter/neo disciplinary etc.)
 - Acting Associate Dean of Transdisciplinary Programs, School of Art & Design (July 2013-June, 2014)
 - Create, sustain and strengthen a culture of innovation in inter/transdisciplinary offerings in the School of Art & Design;
 - Establish productive and collaborative working relationships with colleagues, chairpersons, faculty and staff, across all the Schools of the Institute towards the establishment of cross-departmental initiatives and minors;
 - Build and develop a dynamic, creative relationship with the stakeholders and provide managerial, problem-solving, and planning capabilities to ensure the development of cross-departmental and inter/transdisciplinary opportunities;
 - Integrate the curricula and operations of the School with those of the Institute and represent the School in curricular delivery and new development along interdisciplinary lines.
 - Special Assistant to the Dean, School of Art & Design (January 2013-June 2013)
 - Conducted research on state of interdisciplinary offerings and programs at Institute for the Acting Dean of Art & Design. Analyzed and reported on data;
 - Provided support to the Acting Dean in his management responsibilities by working with various constituencies and helping identify challenges and opportunities on a range of curricular and integrative learning issues;

- Assisted Acting Dean in writing, presentations, correspondence and reports;
 - Helped identify and proposed plans for future inter/transdisciplinary initiatives at School and Institute levels.
- *Chairperson, Art+Design Education*, School of Art & Design (June 2011-December 2012)
- Acted as the representative of the department and an advocate for the mission of the department to the administration and outside constituencies;
 - Examined and monitored departmental offerings and curriculum;
 - Processed paperwork for various committees and offices;
 - Organized and presided at department meetings;
 - Encouraged faculty professional development;
 - Provided liaison, information and evaluation to administrative offices, faculty committees, accrediting organizations and other groups;
 - Supervised student recruitment, retention and progress in the department, and balanced advising assignment;
 - Supervised and mentored faculty;
 - Co-designed minor in department;
 - Facilitated and co-authored latter stages of RATE accreditation and first phase of TEAC accreditation.
- *Teaching:*
- *Associate Professor*, School of Art
 - “Contemporary Museum Education” (Fall 2014)
 - *Visiting Associate Professor*, Critical & Visual Studies, School of Liberal Arts and Sciences, Pratt Institute (September 2009-June 2011)
 - “Artworlds”, Spring and Fall 2010; Spring 2011; graduate level course for MFA students

Course description: Students examine the nature of various forces at play in the arenas of artistic and cultural production. The course addresses the dynamics of the evolving forms and functions of art in society and traces the cultural forces that bear upon the organization of creative activity. Various art-forms, artworks, cultural entities, and practices are studied as well as the historical development of ideas and institutions. The course will draw from theoretical and practical material, as well as illustrative case-studies from different regions of the world and different time-periods. Students will also have opportunities to visit museums and galleries and meet with professionals in the field. Classroom lectures on the Brooklyn campus will be supplemented with mandatory off-site assignments.

- “Poets, Painters and Prophets”; Spring and Fall 2010; Spring 2011; upper level undergraduate course

Course description: This course examines the varieties of interactions between literature and art from the 1870’s to World War II. The course delves into how theories and practices of poets and philosophers affected the works of visual artists, how schools of thought and action were formed around certain ideas that eradicated traditional divisions between the arts, and how groups of artists and literary figures devised visions that transcended existing categories, often radically defying

boundaries, and putting into questions established conventions along with the very definitions of art.

- “Artopia—Museums and the Culture Industry”, Colloquium, Fall 2009

Course description: This course will provide an insider’s view of contemporary museum practice, concentrating on several key areas, including exhibitions, conservation and education. We will examine the changing role of museums in the arena of artistic and cultural production. Once associated only with warehousing cultural patrimony, contemporary museum practice is vibrant, diverse and at times controversial. The goal of the course is to provide a nuanced understanding of the theories underlying museum practice and how museums function within the context of the art world, and also within the broader context of the city. Classroom lectures on the Brooklyn campus will be supplemented with mandatory lectures and tours at MoMA.

➤ **Columbia University**, New York (1993-1999)

Instructor/Preceptor

- Taught over 15 undergraduate and graduate classes in French language and literature;
- Designed and administered conversation and grammar programs;
- Created and administered examinations, corrected compositions and directed projects;
- Wrote recommendation letters, held office hours and counseled over 100 students on one-on-one basis on career goals, language and cultural acquisition skills, and academic life;

Museums

➤ **The Museum of Modern Art**, Department of Education, New York (July 2004-June 2013)

- ***Director, The MoMA Alzheimer’s Project*** (July 2007-June 2011)
 - Implemented, developed and directed all aspects of the MoMA Alzheimer’s Project, a national expansion of the museum’s programs for people with dementia and their caregivers;
 - Co-authored the landmark publication *Meet Me – Making art Accessible to People with Dementia*, and co-created website and other documents in relation to the project. Was lead researcher and writer;
 - Presented and delivered lectures nationally and internationally in relation to the Alzheimer’s Project as well as MoMA’s work with diverse audiences and community groups;
 - Co-created and organized a major symposium/summit at The Museum of Modern Art in March 2011, comprised of two programs: a public panel discussion entitled “*Imagination and the Changing Mind*”, on March 21 and a professional conference, titled “*Mapping Perceptions: The MoMA Alzheimer’s Project Summit*”, on March 22. The panel, moderated by myself, included Paola Antonelli, senior curator in The Department of Architecture and Design at The Museum of Modern Art and Eric Kandel, Nobel Prize-winning medical researcher. Panel discussion attendees numbered 352 (nearly capacity). Conference attendees numbered 101 (capacity). 69 known institutions—38 cities, 19 states, and 8 countries including Canada, England, France, Ireland, Italy, Japan, Norway, and the U.S.—were represented at the conference;

- The Project garnered some of the most important prizes in the field, namely, the *Innovations in Alzheimer's Disease Caregiving Legacy Award* in the category of creative expression (The Family Caregiver Alliance and The Rosalinde and Arthur Gilbert Foundation) and the *Community Leadership Award* from the Alzheimer's Association, New York City Chapter. *Meet Me* published by MoMA in 2009, received the *Excellence in Published Resources Award* from the American Association of Museums as well as First prize in Museum Publication Design Competition (Category of Educational Resources). The Meet Me website also won "Best of the Web" in the category of Education at the "Museum and the Web" international conference.
- **Lecturer** (April 2005-June 2013)
 - Prepared and conducted gallery talks and special lectures;
 - Lectured and conducted thematic tours in French, Spanish, English and Persian;
 - Conceptualized and implemented workshops for interns, lecturers and curators;
 - Taught classes and created experiences such as the Singular Educational Experiences;
 - Taught adult classes and delivered programs for adult and academic groups from the U.S. and abroad. Classes include:
 - "1913: That Year, This Day", Summer 2008 (June 21-22nd, 2008);
 - "The Book: Theory and Practice in Modern and Contemporary Art", Winter/Spring 2008;
 - "Poets, Painters and Prophets: Art and Literature from 1880's to WWII", spring/summer 2007.
- **Educator** (July 2004-June 2013)
 - Designed and taught educational programs related to MoMA's collection with MoMA's Community, Access, Family and School programs;
 - Taught in programs with specialized training for specific audiences: Interpreting MoMA (deaf and hard-of-hearing adults), Art inSight and Touch Tours (blind and partially sighted visitors), Create-Ability (children and adults with developmental disabilities and their families), Ford Family Programs (programs for children, tweens and their families);
 - Designed and led workshops locally, nationally and internationally at museums, libraries and other organizations for multiple audiences, including curators, professional educators and university professors, artists, administrators and directors of programs, family literacy and ESOL teachers, ABE teachers, mentors, volunteers, medical doctors and researchers;
 - Co-created *EEAM (Engagement and Experiences with Art and Museums)*, a work published by The Literacy Assistance Center on which I was the lead writer, and that charts out and describes a project connecting literacy to the arts.
- **Creator, Community Partnerships Initiatives** (January 2005-June 2007)
 - Conceived and implemented interactive programs relating the arts to literacy, health, community development, social/political impact and transformation;
 - Conceived the structure of the partnerships and implemented the strategies and the initial outreach efforts;
 - Selected community organizations;
 - Conceived, created and implemented innovative programs: "Double Exposures" and "Wider Angles", as well as "MoMA Outdoors" and "Welcome to MoMA";
 - Created projects relating artistic works and processes to literacy and to various creative endeavors.

- **The Metropolitan Museum of Art** New York (March 2005-December 2011)
Educator and Lecturer
 - Created and taught educational programs and lessons related to the Met’s collection;
 - Worked with the Met’s Family Programs, Schools Programs, Meet the Met and Primer Contacto con el Arte (in Spanish);
 - Led educational workshops for other educators.

- **The Queens Museum of Art** New York (December 2006-Fall 2008)
Educator and Consultant
 - Designed curricula and documents integrating art practices and art theory and history with specific components of language for various levels of English language learners;
 - Designed and taught classes and workshops interweaving the arts and language acquisition skills to adults from immigrant communities.

Social/ Professional Organizations

- **East Harlem Tutorial Program**, New York (December 1999-December 2002)
 - **Education Coordinator**, Planned, coordinated and administered after-school program serving 200 students and 200 tutors. Developed and supervised core programs in education, homework help, study groups, enrichment workshops and cultural events. Conducted orientations and workshops for parents, tutors, teens, and other educational staff. Trained participants, tutors and staff in educational philosophies, approaches and theories. Contributed to agency’s strategic plan, MIS reports and evaluations. Participated in fundraising and donor relations.

 - **Consultant** Created new Individual Student Plans in coordination with staff, tutors, parents and management. Researched and reviewed several national educational systems’ standards, curricula and approaches to literacy, arts, science and math along with new standards set in U.S., various report cards, diagnostic tests and enrichment activities. Implemented a system that integrated the assessment and evaluation of a comprehensive set of skills while assuring the agency’s commitment to fostering a love of learning.

- **Success For All Foundation, P.S. 65** (September 2003-May 2005)
Reading Specialist/Tutor, Implemented the Success For All reading program and methods at PS 65 in Queens with elementary school children (grades 1-5). Worked individually with children to address various reading difficulties, and improved phonics, comprehension and general literacy skills. PS 65 was one of top five improved elementary schools in all of New York City for the academic year 03/04.

- **The Boys' Club of New York** (September 2003- June 2004)
Academic Specialist, Designed and implemented academic programs and curricula, including multi-disciplinary projects, reading and writing workshops, and learning strategies for The After School Academy. Programs focused on economically disadvantaged and 'at-risk' youth, ages 13-19, mostly from minority groups and populations from various cultural, linguistic and ethnic backgrounds.

- **Washington International School**, D.C. (Summers 1992-1996)
Teacher/Assistant Director, Taught ESL, French and sports to students attending from more than 20 countries. Designed, developed and oversaw curriculum and activities for summer programs for over 300 students ages 3-19. Supervised staff of 10-15 teachers and 20 counselors. Organized meetings, enhanced the program's attendance, wrote and edited brochures, fliers and forms. Implemented safety procedures, devised field trips and cultural tours.

III. Lectures, Workshops & Presentations

Lectures

Lectures and workshops connecting various themes within literature, the arts, education design and transformative actions have been held at various institutions, including universities, museums, hospitals, schools and non-profit organizations across New York and across the U.S. in such places as Reno, NV, Los Angeles, CA, Memphis, TN, Richmond, VA, Cleveland, OH, Phoenix, AZ, Seattle, WA, Tampa, FL, Pittsburgh, PA, Chicago, IL, San Diego, CA, Denver, CO, Minneapolis, MN, and beyond.

Internationally, lectures and workshops have been held in various locations including Mumbai, India, Guadalajara, Mexico City and Puebla, Mexico, Rome, Bologna and Milan, Italy, London, England, Madrid and Girona, Spain, Oslo, Norway and Porto Alegre, Brazil.

Lectures and workshops have been held on a regular basis at The Museum of Modern Art, The Metropolitan Museum of Art, The Queens Museum of Art, at New York Public Library branches, and other libraries and community organizations in New York. Lectures in French, Spanish, English and Persian.

Topics include:

- Tradition and Innovation in Art (Series with four lectures)
- There Will Always be an Avant-garde (or, Will There?)
- Words, Worlds, Works
- Avant-garde Movements
- The Book: Theory and Practice in Modern and Contemporary Art
- Photography and Narrative Theory
- Photography and Innovation
- Poets, Painters and Prophets
- You Too: the Viewer on View
- Contemporary Art
- Cézanne/Pissarro
- French Artists Between the Wars
- Masks and Modern Art
- Abstract Expressionism
- Pop Art
- Edvard Munch
- Matisse and Picasso
- 1913
- Beyond the Visible: Odilon Redon
- Seurat to Serra
- Transformative Educational Design
- Art and Dementia
- Education and Social Action
- Art and Revolution
- Art and Independence
- Translation and the Art Museum
- Highlights of Modern Art
- Narrative Theory and Modern Art

Workshops

Many of the interactive lectures and seminars were adapted over the years for audiences from various backgrounds and/or with various types of cognitive/developmental/physical disabilities. These took place at MoMA, at the Queens Museum of Art, at the Metropolitan Museum of Art, at Queens public libraries, New York public libraries, social and community organizations and museums all across the country and some parts of the globe.

- ❑ “Create-Ability”: various thematic workshops with children and adults with developmental disabilities include: Words and Worlds, People and Masks, Stories in Art, Colors and Shapes, Maps;
- ❑ “Programs in Art and Dementia”: various programs for adults with Alzheimer’s Disease and their caregivers include: Tales in the Landscape, Artistic Visions, Women and Stories, Landscape and Color, Men in White, Far Away So Close, Stories and Paintings, Love in the Modern Key;
- ❑ “Art inSight”: various programs with adults with sight impairments or who are blind include: Highlights from the Collection, Tradition and Innovation, Contemporary Art, Jeff Wall, What is Painting;
- ❑ “Interpreting MoMA”, programs with deaf and hard of hearing adults include: Out of Time: Contemporary Art, Jeff Wall, Highlights from the Collection.

Selected Guest Lectures & Workshops

The Virginia Museum of Fine Arts (November 2007)
The Grand Rapids Art Museum (February 2008)
The Kirkland Museum of Fine and Decorative Arts (April 2008)
The Nevada Museum of Art (September 2008)
University of Nevada, Reno (September 2008)
Walker Art Center (October 2008)
Cape Cod Museum of Art (November 2008)
Spruill Art Center of Atlanta (November 2008)
Memphis Brooks Museum of Art (December 2008)
Mumbai, India (several museums and cultural centers, February 2009)
Phoenix Art Museum (March 2009)
Houston Museum of Fine Arts (April 2009)
Museum of Modern Art, Mexico City (November 2009)
Universidad Autonoma de Mexico, UNAM, Mexico City (November 2009)
Cleveland Clinic and Cleveland Museum of Art (February 2010)
The Hood Museum (April 2010)
Museo Amparo, Puebla, Mexico (April 2010)
Denver Art Museum (June 2010)
Colorado Springs Art Center (June 2010)
Museum of Photographic Arts (June 2010)
Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, Italy (October 2010)
La Triennale, Milan, Italy (October 2010)
MAMBo (Museo d'Arte Moderna di Bologna), Bologna, Italy (October 2010)
Frye Art Museum (November 2010)
Carnegie Museum of Art (December 2010)
Tekniks Museum, Oslo, Norway (May 2011)
Universidad Autonoma de Madrid (May 2011)
University of Girona, Girona, Spain (May 2011)

Porto Alegre Bienale, Porto Alegre, Brazil (July 2011)
Cantor Art Center, Stanford (March 2012)
Museum of Modern Art (May, 2012)
Museo de Arte Moderno, Mexico City, Mexico (September 2013)
Museo Amparo, Puebla, Mexico (September 2013)

Selected Conference Presentations

- * “Art and Literacy”, Celebrating Literacy, New York, 2005
- * “Literature, Art and Immigrant Communities”, Adult Basic Education Conference, New York, 2005
- * “Art and Adult Literacy”, Adult Basic Education Conference, New York, 2006
- * “Changing Communities, Changing Museums”, NYCMER, New York, 2006
- * “Engagement and Experiences with Art and Museums: a Framework”, Forum on Immigration and Museum Education, New York, 2006
- **“Beyond the Word”, Alzheimer’s Services of Cape Cod annual conference on Alzheimer’s Disease Research, Cape Cod, November 2008
- * “With Art in Mind”, Phoenix Museum of Art, March 2009; *Keynote*
- * “Polyglottism and Literature”, New York Book Expo IV; October 2009; *Keynote*
- * “Manifestos Around Educational Possibilities in Art Museums”, Guadalajara, Mexico, National Museum Interpretation Conference, 2009; *Keynote*
- * “Art and Creative Aging”, Cleveland Clinic and Cleveland Museum of Art, February 24 - 25, 2010, Cleveland, Ohio
- * “Art and The MoMA Alzheimer’s Project”, American Society on Aging, Aging in America Conference March, 15 - 19, 2010, Chicago, Illinois
- * “Art and Cognitive Impairment”, Hood Museum, April 7 - 8, 2010, Hanover, New Hampshire
- * “Art and Innovative Program Design”, 2010 National Adult Day Services Conference, August 19 - 21, 2010, Raleigh, North Carolina
- * “The MoMA Alzheimer’s Project”, 20th Alzheimer Europe Conference, September 30, October 2, 2010, Luxembourg
- * “The MoMA Alzheimer’s Project”, Access for All: Making Art Accessible for People with Dementia Symposium, The Royal Academy of Arts, October 19, 2010, London, England
- * “Literature, Art and Creative Program Design”, Galleria Nazionale d’Arte Moderna, October 21, 2010, Rome, Italy
- * “Literature, Art and Transformation”, Museo d’Arte Moderna di Bologna, October 26, 2010, Bologna, Italy
- * “Alternative Plans: The Art Museum and Healthcare”, Creative Arts Healthcare Grand Rounds, University of Medicine and Dentistry of New Jersey, February 9, 2011, Newark, New Jersey
- * “Art and the Changing Mind”, The Norwegian Museum of Science, Technology and Medicine, May 23-24, 2011, Oslo, Norway
- * “Imagination, Transformation and the Innovative Practitioner”, The XXIIIrd Nordic Medical History Congress, The Norwegian Museum of Science, Technology, and Medicine, May 25-27, 2011 Oslo, Norway
- * “Acción, Innovación, Transformación: Proyectos educativos en los museos de arte”, Seminarios de arte y educación workshop, Universitat de Girona, May 12-14, 2011 Girona, Spain
- * “Curso de formação de Mediadores da 8ª Bienal do Mercosul”, July 2-6, 2011 Porto Alegre, Brazil
- * “Rubricizing Socrates”, Assessment x Design, Pratt Institute Symposium on assessment in Higher Education, March 6, 2015
- * “Un regard critique sur le MoMA Alzheimer’s Project”, Aging and Arts Research Project/Alzheimer@Museum, Paris, France, Ecole Normale Supérieure, Sponsored by ENS and Remarque Institute, NYU, March 20-21, 2015

Service + Selected Juries/Committees

Innovations in Alzheimer's Disease Caregiving Legacy Award, Jury (2011, 2012, 2013, 2014)
Women's Voices Now Film Festival, Jury (2011);
Association of American Museums Publications Award, Jury (2011);
Diversity Committee, Pratt Institute (September 2011-August 2013)
Chairperson Search Committee (Creative Arts Therapy), Pratt Institute (September 2011-May, 2012)
Steering Committee, Pratt Institute Middle States Commission on Higher Education Accreditation
Committee (September 2013-present)
Chair, Working Group: Pratt Beyond The Gates, for MSCHE accreditation, Pratt Institute
(September 2013-present)
Chair, Pratt Institute Interdisciplinary Committee, School of Art & Design (September 2013-June
2014)
Integrated Freshman Year committee, Pratt Institute (September 2013-June 2014)
Museum Working Group, Pratt Institute (September 2013, September 2014)

Recent grants: Artists Unite; NoMAA; Fulbright FLAS, Poets & Writers

Degrees

Columbia University

- MPhil. (Phd/Abd) (1997) French and Comparative Literature. *Major Field:* Theories of Literature and Art (with focus on Surrealism); *Minor Fields:* 1.Theory of Theatre (with focus on French and American 20th century avant-garde dramatic works); 2. Theory of Translation (with focus on English, French and German translations of two Persian poets, Hafiz and Khayyam)
- M.A. (1996) French Theory and Literature. *Thesis:* 'Dérives: On the Illusion of the Transference of Space in L.F. Céline's Voyage au bout de la nuit'

Princeton University

- B.A. (1990) Political Theory and Philosophy
- Courses in Statistics, Stochastic Systems Analysis, Operations Research and Systems Engineering
- Completion of two manuscripts: *Zendéboundan* (Being Alive), *Manifesto on the Philosophy of History*

French International School (1986), Washington, D.C. French Baccalauréat, section C

Workshops and courses in various professional settings in pedagogy, inquiry-based teaching, project-based teaching, working people with disabilities, child development, literacy strategies and techniques including KidzLit, the Orton-Gillingham approach, multiple intelligences. *NYU Certificate in Arts Administration* (2007/8)

Languages

English, French, Persian, Spanish: fluent.

German: Advanced studies, previous proficiency; *American Sign Language, Arabic, Latin:* course work

Selected Reviews, Press, Features

- “Desde La Literatura Vanguardista hasta el Diseno Cultural”, in *Arte Individuo y Sociedad*, 2014, 26(3), 539-551, Madrid, Spain
- Television interview with host Alfonso Torres, Santo Domingo, Dominican Republic, in program *Democracia TV: Voz Para el Cambio*, Summer 2013
- “Performing Writing and the New Genres”, conversation with Ammiel Alcalay, *New York Arts Magazine*, May 2013
- “The Persistence of Memories” feature on MoMA Alzheimer’s Project in *Artnews*, November 2011
- “De lecturas performativas y poesía multilinguaje”, in *La Republica*, April 2011
- “Quand Alzheimer entre au MoMA” in *Telerama* (France), May 17, 2011
- *Languages of New York*, inclusion of text for anthology (New York: Book Press, 2010)
- *El Itinerario del nomada*, Radio interview, Puebla, Mexico, May 2010
- *Time Out Mumbai*, India, 2009; the lecture series “Art After the Ruins”, Critic’s Pick
- “Interpretive Art”, interview in *Verve Magazine*, Mumbai, India, May 2009
- *WBAI, Radio Tabrir*, Interview with Sarah Malaika, December, 2009
- Review of closing reading of “Immigrant, The Exhibition” at NoMAA Art Gallery, New York in *The Uptown Collective*, November 2010
- *L’E-Novateur*, French-language e-zine covering the literary, artistic and cultural scene, laudatory review of *Erre*, 2006
- *New Yorker*, Talk of the Town section on Art inSight program led by Amir Parsa at MoMA, Nov. 27, 2006
- *Artpress*, Full-page feature spread entitled: “Who is the Other”, June 2006
- *Nouvelle Anthologie des poètes français et francophones* French work included in New Anthology of French and Francophone poets (Ed. Huguet, 2004)
- *Francoffonie*, 2006: Paris, salon du livre
- *U.S. and various parts of globe*, local and regional papers and radio and television outlets
- Interview in *The Eye of Columbia University* around work at MoMA with diverse audiences
- *Tiempos del Mundo*: article in Spanish on Met Spanish-language family programs with notes on Parsa’s educational design approach, 2006
- *The Wave*, May 2006, article on Parsa’s lecture/workshop linking art and poetry
- Review of *Feu l’encre – Fable* in *Salmagundi* (France) in 2001
- Review of *Kobolierrot* and interview with Amir Parsa in *Stoody.com*, 2000
- Parts of *Tractatus Philosophiká-Poeticus* taught by Hamid Dabashi in his Core Curriculum class at Columbia University, 2000

A selection of reviews by writers and scholars

“Amir Parsa is that rare creature—a beautiful writer who engages public audiences with academic issues, and academic audiences with public issues. He spins words in ways I’d not have thought possible: clever and demanding, light and dark, beautiful and ugly... His thinking is on display in his writing in ways few achieve: instead of telling us things, Parsa takes us on journeys with him. Usually, my response to great writing is to want my writing to be as accomplished as it is; in Parsa’s case, I want to write like he does. That is, indeed, the invitation he extends to his readers—come, walk with me, think with me. And I’m never sorry when I say yes to him.”

– *Anahid Kassabian, Professor, University of Liverpool and author, Hearing Film: Tracking Identification in Contemporary Hollywood Film Music*

“...Is he French, Iranian, American, or is he French, Persian or English. Is he a land or a language? Cacophonies, he is, of countries that can no longer protect their borders against this nasty intruder... His writing is a celebration, a joyous occasion. A feast, a festival, a parade, fireworks on the Fourth of July, Eiffel Tower at 12:01am on January 1st of the year 2000, a carnival in Brazil, Mardi Gras. Bakhtin’s wet-dream. Dostoyevski cured. Hedayat in Zoroastrian Heaven...Amir Parsa: the polyvocal defiance of the subject. His, ours, everyone’s. The polylocal embracing of not/being there... He writes for a tomorrow that will never come because “arrival” is no longer among its illusions. The vertiginous gusto of his narrative is the reeling roll of that future as we can only imagine to hear it now... It is the sight of a promise that he intimates that blinds and frightens me. There is thus something quite unsettling about his vision that blinds me, something figurative, uncanny... He is abusive of our trust in terra firma. He seems to be teaching us how to fly – with words... His, if anything, is a post-national read, a post-categorical writing, a post-immigrant thought. He is post about anything and everything...”

– *Hamid Dabashi, Professor, Columbia University and author, Theology of Discontent and Iran: A People Interrupted*

“Writing is rather like trying to pin down a globule of mercury. The pressure of the nib causes it to split and slice into unexpected rivulets, tracing surfaces in surprising ways: shivering and quivering before reforming in fragmented miniature mounds. Few writers make more interesting globular dynamics than Amir Parsa. Under Parsa’s influence, the punctum of the pen yields islands invisibly connected beneath the water. Seen from the surface, apparently self-contained and isolated, but underneath, secretly linked in the shifting sands of a coastal shelf. Viewed from one perspective as wounds in the water, viewed from another as the beginning of healing: both views are like memory or history. True artistry emerges from and results in such perspectival shifts, allowing design and accident their ineluctable due.”

– *Ryan Bishop, Southampton University, author, Modernist Avant-Garde Aesthetics and editor, Bandrillard Now*

“Amir Parsa feasts on language like an ascetic kept away from the banquet too long. He does so with pirouettes and reversals that bring to mind elements as disparate as mystical ruminations and modern jazz. Cacophony metamorphoses into symphony, and what was once harmonious conceals a festering nest of anarchist sentiments. Part court jester, part urban guerrilla, part philosopher, and demented *netoyen*, Parsa expresses his unabashed love for language in and for itself, plot merely the—very loose—frame for his dizzying verbal flights. This is true, whether it is his fiction or his poetry you encounter. He spins and whirls through words and their worlds. Or maybe it is the reverse. Or both are equally true. However you parse Parsa, to read him is to have a hallucinatory experience. I just hope the DEA doesn’t get wind of him.”

– *Luis H. Francia, author, Museum of Absences*

References

- Leighton Pierce, Dean, School of Film, CalArts; Leightonpierce@gmail.com
- Wendy Woon, Deputy Director of Education, The Museum of Modern Art, New York; 212-708-9660; Wendy_Woon@moma.org
- Gregg Horowitz, Chairperson, Department of Social Science and Cultural Studies, Pratt Institute, New York; 718-399-4427; ghorowi2@pratt.edu
- Osvaldo Sanchez, Former Director, Museum of Modern Art, Mexico City, DF, Mexico; Cell: (52155) 40943165
- Veronica Ceruti, Director of Education, Museum of Modern Art (MaMBo), Bologna, Italy; 39 051 649 6626; veronica.ceruti@comune.bologna.it
- Prerana Reddy, Director, Public Programming, Queens Museum of Art, New York; 718-592-9700; preddy@queensmuseum.org