

## **Academic and Research CV**

name: Dr Mark Leahy  
website: [www.markleahy.net](http://www.markleahy.net)

### **Qualifications**

PGCHE (Postgraduate Certificate in Higher Education), University College Falmouth; (completed August 2009)

PhD on contemporary American poetry at the School of English, University of Leeds; (completed December 1999, conferred July 2000)

MA by Research in Anglo-Irish Literature and Drama at Department of English, University College Dublin; (first class honours, 1994)

BA in English (Mode 1); (first class honours, 1993)  
University College Dublin

NCEA Diploma in Fine Art - Sculpture; (pass with distinction, 1986)  
Limerick School of Art and Design

### **Experience of Teaching in Higher Education**

Visiting lecturer in School of Writing and Journalism  
Falmouth University  
October 2010 – the present

PhD and MPhil supervision  
Falmouth University  
October 2007 – the present

MA Programme Leader  
Dartington Campus, University College Falmouth  
October 2007 – September 2010

Director of Writing  
Dartington College of Arts, Totnes, Devon  
September 2005 – October 2007

lecturer in Writing  
Dartington College of Arts, Totnes, Devon  
October 2003 – October 2007

lecturer and seminar leader on Introduction to Visual Culture (Year 1),  
and dissertation supervisor (Year 3)  
Department of Visual Media and Culture, University of Middlesex  
September 2001 – May 2004

### **Curriculum Development Expertise**

Developing Modules for Minor Award in Textual Practices,  
Developing content for BA (Hons) Writing modules,  
Participation in Taught MA Programme Review process  
Dartington College of Arts, Totnes, Devon (2006 -2010)

Module design and development of Writing for Art and Design Students  
Department of Visual Media and Culture, University of Middlesex (2003-2004)

## **External Examinerships and other Professional Appointments**

Reviewer for DRHA (Digital Research in Humanities and Arts)  
2009, 2010 and 2011

External Examiner  
MA Creative and Professional Writing  
Roehampton University  
2005/06 to 2008 /09

External Examiner  
Online MA in Creative Writing and New Media  
De Montfort University  
2006/07 to 2010/11

## **Research Supervision and Examining**

All these supervised projects have included writing or performance practice as a significant element, and have been interdisciplinary across different fields of making or research.

### Current PhD Supervision

Second Supervisor  
Annabel Banks (UAL regs. Falmouth, ESF funded project with Cornwall Record Office)  
*Poetry and the Boulton and Watt Archive: History, Story, Community*

### Completed Supervision

Third Supervisor on PhD by  
Mark Greenwood (Kingston University; submitted November 2012)  
*The body considered as a site of writing, resistant to the advance of cultural commodification.*

Director of Studies on PhD by  
Camilla Nelson (University College Falmouth / UAL; submitted 2012)  
*Writing with a Tree: Practising Nature Writing as Enquiry*

Second Supervisor on MPhil by  
David Sullivan (University College Falmouth / University of Plymouth; submitted 2011)  
*The Visible Invisible Object: A Photographic Enquiry 'Recording' a Lived Life*

Second Supervisor on PhD by  
Larry Lynch (Dartington College of Arts / University of Plymouth; submitted 2009)  
*The Difficult Impossible: Writing, Performance and the Subject*

Third Supervisor on PhD projects at Dartington College of Arts by  
David Evans (submitted 2007)  
*Reading neuroscience : ventriloquism as a metaphor for multiple readings of self*

Anya Lewin (submitted 2006)  
*Performing a practice: narrative - translation - live installation - urban intervention*

### Examination

External Examiner on PhD by Publication (Roehampton University)  
John Havelda (2012)  
*Meaninglê: John Havelda's Multilingual Poetry and Language-based Art*

Internal Examiner on MPhil / PhD submission (University of Plymouth)  
Laura Denning (2008)  
*Subversive Testimonies: The Feminist Subject-as-Process*

### Selected Critical Publications

"it is the act and not the object of perception that matters": MacGreevy's poetry in relation to perception in literary and visual arts, in *The Life and Work of Thomas MacGreevy: A Critical Reappraisal*, Susan Schreibman, ed., Bloomsbury Academic, June 2013

'Hand in Glove – sinister hand vested sable lozengy coupé' in *Open Letter*, 14th series, no. 8; 'Negotiating the Social Bond of Poetics' (guest-edited by Nancy Gillespie and Peter Jaeger), (Spring 2012), pp 74-82, ISSN 0048-1939

"I might have been a painter": John James and the Relation between Visual and Verbal Arts', *The Salt Companion to John James*, Simon Perrill ed., Salt Books, March 2010

'glossing *Speakers*, or bookmaking for amateurs', *Journal of Writing in Creative Practice* 2:1, pp. 55-67, June 2009

'Private Public Reading: Readers in Digital Literature Installation', *A Companion to Digital Literary Studies*, Susan Schreibman and Ray Siemens eds., Oxford: Blackwell, 2007, pp 301-317, ISBN 1405148640

'Ground', *Performance Research* 11.3 'Lexicon', June 2007, pp 64-65, ISSN 1352-8165

what is it here now I can persuade you of? scraps towards a rhetoric of poetry performance  
*Frackija: Performing Arts Magazine* no. 37/38 'Rhetoric', Autumn 2005 / Winter 2006, pp 48-57, ISSN 1331 - 0100

plantation and thicket: a double (sight) reading of Sir Thomas Browne's 'Garden of Cyrus'  
*Performance Research* Vol.10, No.2 'On Form', June 2005, pp 111 – 121, ISSN 1469 - 9990

'Tina Darragh: Performing the Familiar Sentence', published in the online journal *How2*; Spring 2004, [www.departments.bucknell.edu/stadler\\_center/how2/current/in\\_conference/leahy.shtm](http://www.departments.bucknell.edu/stadler_center/how2/current/in_conference/leahy.shtm)

"We tongue it with our eyes": making, reading and seeing verbal-visual artworks' in *Verbal inter Visual*, exhibition catalogue, Central St Martins College of Art and Design, London, April 2001

'Repetition, rereading, recognition in the poetry of Bruce Andrews' in *The Mechanics of the Mirage: Post-War American Poetry*, University of Liège, Belgium, May 2000

### Selected Other Publications

'3 or 4 Things I Know About Them', in *Here's to another 10*, ICIA, University of Bath, April 2013, pp 51-56

'lengths and ends: six poems for Penzance', presentation and publication as outcome of CAZ Weekender Residency, Penlee Bowling Club, Penzance, October 2012

'With Particular Attention: Martha Winter's material occurrences', for Market Project, Cambridge, May 2012

'Excerpt from *Pursuing Pursuit (I am bound to follow)* with Jack, John, Rock and Hard ([1987], 2012)', for 'The ties that bind ...', exhibition and installation by Steven Paige, Exeter Phoenix, published by Library of Independent Exchange, January 2012

"and the little magnetic atoms turn and set themselves in orderly lines"; in 'odes', *Freaklung* (nine errors poetry zine), unpaginated; June 2010;

"Where stone is dark under froth": Screening the datastream', catalogue text for Katy Connor's *Pure Flow*, Phoenix Arts Centre, Exeter and Permanent Books, December 2009

'swatches: a sequence', Acts of Language, Dartington, December 2009

'Guaranteed Insurance'; text to accompany online animation project by Mocksim; September 2009 at: <http://www.mocksim.org/GI.htm>; also published in *tiktoc* 6, ISSN 2040-0012, unpaginated; Summer 2010,

'(e)vac(u)ated spaces: a digression on some terms', exhibition text for Teresa Grimaldi, *The Vacated Works*, Quay Arts, Isle of Wight, May 2009

'things and stuff, or, how do you know what you're looking at?', *mamagazine*, pp. 4-5, Bonfire Books and Dartington College of Arts, Sept 2008

'a(n) (always provisional partial) glossary of/for dissemination', *POST Journal*, No. 3, pp 98-99, University College Falmouth, June 2008

'triple cased content: Wonder', collaboration with Teresa Grimaldi, *Performance Research* 11.2 'Indexes', September 2006, pp 39-42, ISSN 1352-8165

### **Curating and Project Management Work**

project manager for Liminal on *Organ of Corti* (PRSF New Music Award)  
UK tour to five sites and festivals  
February – August 2011

creative producer of MA Platform in Art, Performance and Writing  
Dartington Campus, University College Falmouth  
September 2007; September 2008; September 2009; July 2010.

curator of exhibition 'Public Pages' as part of conference Poetry and Public Language 2007 at School of English, University of Plymouth (April 2007)

curator with Deborah Price of the exhibition *Performance Writing 1994-2004*  
Exeter Phoenix Galleries, April 29 – May 16 2004;  
the Gallery, Dartington College of Arts, May 24-30 2004;  
Fine Arts Gallery, George Mason University, November 10 – 18 2004

tour manager on Bobby Baker's *Box Story*, and project manager for Artsadmin on Bobby Baker's *Box Story* at LIFT'01, London and UK  
May 2001 – August 2003

organiser and administrator on *Verbal inter Visual* for Gresham College, London  
and joint curator on the accompanying exhibition with Central Saint Martins College of Art & Design  
April 2000 - May 2001

### **Recent Performances and Exhibitions**

'muster page habit 2', commissioned for EVP by Mercy and Penned in the Margins,  
presented as part of EVP on Tour, at Cube, Bristol, 19th May 2013  
and as part of textually Active, at Plymouth Athenaeum, 28th May 2013

'muster page habit: flat-head self-tapping';  
presented as part of 'Plinths' at PW12 weekend; Arnolfini, Bristol;  
5th May 2012

'hand in glove: sinister hand vested sable lozengy coupéd';  
presented at Tempting Failure (curated by Thomas J Bacon), ]performance space[, London;  
4th March 2012

'Voice Recognition: A Play after Gertrude Stein, William Shakespeare and Rolf Harris';  
presented as part of Electronic Voice Phenomena, at the Bluecoat Liverpool; October 16th 2011  
and at BLOP (Bristol Live Open Platform), Arnolfini, Bristol; 25th February 2012

'what remains and is to come';

a collaboration with choreographers Katrina Brown and Rosanna Irvine; Harberton Parish Hall, Devon  
16th December 2011

'after Durer after Mantegna';

Window Work project, DxDx Studios, Regent Street, Plymouth,  
3rd -- 17th August 2011.

'figure and ground: Plymouth',

two-day durational performance as part of Performance Market,  
The Pigs of Today are the Hams of Tomorrow, Plymouth Arts Centre,  
22nd – 23rd January 2010.

### **Selected Conference Papers Presented**

'Thomas MacGreevy's poetry in relation to perception in literary and visual arts'

Writing into Art, Strathclyde University, Glasgow, June 2013

'pursuing pursuit (I am bound to follow): Steven Paige's remaking of a personal archive'

Performing Documents, University of Bristol, April 2013

'apologies for blanks or laments for dumbness: Tina Darragh's *Opposable Dumbs* as open source and / or open content'

Contemporary Poetry and Source, University of Plymouth, May 2012

'glossing *Speakers*: bookmaking for amateurs (strikethrough)'

presentation

Writing Encounters, York St John University, York, September 2008

'instructions and databases'

presented as part of 'e and eye' series,

Tate Modern, London, November 2006

### **Workshops Facilitated or Participated In**

Syntax: workshops on Processing (Coding for Writers)

FACT, Liverpool, June 2012

IETM (Independent European Theatre Movement)

Ljubljana, May 2009

writing workshop for adults

Geekfest, Branksome Dene, Bournemouth

27th May 2008

Transliteracy workshop

IOCT, De Montfort University, Leicester

28 January 2008

### **Peer Reviewing**

I have reviewed essays for *Textual Practice* and for *Literary and Linguistic Computing*

I have published a number of reviews of art projects, and exhibitions online and in print

### **Research Interests and Activities**

Research interests include relations between writing, performance and visual arts; issues around genre in visual and textual production and consumption; theoretical investigations of reading and speaking; digital and electronic literature; and L=A=N=G=U=A=G=E poetry and other contemporary poetry in English. Research activities include a continuing practice in writing and performance, critical and theoretical writing on, and curation of exhibitions and events around visual-verbal relations.