

# TYLER CAROLINE MILLS

Poet • Essayist • Educator • Editor

[www.tylermills.com](http://www.tylermills.com)

## Education

Ph.D., Creative Writing, University of Illinois-Chicago, May 2015

- Outstanding Thesis Award, Arts and Humanities

M.F.A., Poetry, University of Maryland, May 2008

- Full funding

B.A., English, Bucknell University, May 2005

- Summa Cum Laude, *Phi Beta Kappa* Honor Society, and the Bucknell Prize for Women

## Academic Positions

New Mexico Highlands University, Assistant Professor, 2015-Present

University of Illinois-Chicago, Teaching Assistant, 2010-2015

Bates College, Learning Associate, January 2014

University of Maryland, College Park, Lecturer, 2008-2010, Teaching Assistant, 2006-2008

University of Maryland, College Park, Writing Center Assistant Director, 2007-2010

## Books

### Published / Under Contract

*Hawk Parable*. Akron, OH: Akron University Press, forthcoming in 2019.

- 2017 Akron Poetry Prize, chosen by Oliver de la Paz

*Tongue Lyre*. Carbondale, IL: Southern Illinois University Press, 2013.

- 2011 Crab Orchard Series in Poetry First Book Award, chosen by Lee Ann Roripaugh

### Finished

*The City Scattered its Sequins* (poetry chapbook).

- 2017 & 2018 Diode Chapbook Contest Finalist

*Poem with a Million-Dollar Budget* (poetry chapbook, co-authored with Kendra DeColo).

- 2017 & 2018 Finalist for the Two Sylvias Chapbook Prize.

### In Progress

*Afterimage* (creative nonfiction).

- Essays in *The Rumpus*, *AGNI*, and *Copper Nickel*; visual works in *Poetry*.

*Children of the Flood* (poetry).

- Poems in *The Guardian*, *Boston Review*, and the *Academy of American Poets*

## Poems in Anthologies

*Stay Thirsty Poets*. Ed. Abriana Jetté. New York: Stay Thirsty Press (Rove-Over), forthcoming in August 2018.

*They Said: A Multi-Genre Anthology of Contemporary Collaborative Writing*. Ed. Simone Muench and Dean Rader. Upstate New York: Black Lawrence Press, Summer 2018.

*Nasty Women Poets: An Unapologetic Anthology of Subversive Verse*. Ed. Grace Bauer and Julie Kane. Sandpoint, ID: Lost Horse Press, Fall 2017.

*Golden Shovel Anthology*. Ed. Peter Kahn, Ravi Shankar, and Patricia Smith. Fayetteville, AK:

University of Arkansas Press, 2017.

*The Manifesto Project*. Ed. Rebecca Hazelton and Alan Michael Parker. Akron, OH: University of Akron Press, 2017.

*Still Life with Poem: 100 Natures Mortes in Verse*. Ed. Jehanne Dubrow and Lindsay Lusby. Chestertown, MD: Literary House Press, 2016.

*Best American Experimental Writing 2015*. Ed. Douglas Kearney. Middletown, CT: Wesleyan University Press, 2016.

*The Book of Scented Things: An Anthology of Contemporary Poetry*. Ed. Jehanne Dubrow and Lindsay Lusby. Chestertown, MD: Literary House Press, 2014.

*Women Write Resistance: Poets Resist Gender Violence*. Ed. Laura Madeline Wiseman. San Francisco: Blue Light Press, 2013.

*Best New Poets 2007*. Ed. Natasha Trethewey. Charlottesville, VA: University of Virginia Press, 2007.

### Poems in Journals and Magazines

*Pleiades*, forthcoming in Winter 2019 (“I / Self / Woman in Berlin” [cigarette smoke] and “I / Self / Woman in Berlin” [Lines and lines of men in trench coats]).

*Poetry International*, forthcoming in 2018 (“Parachute”).

*The Cincinnati Review*, forthcoming in Fall 2018 (“Ethnographer’s Notes: Tiny Catastrophes of Everyday Existence”).

*Southern Humanities Review* (51.3), forthcoming in fall 2018. Auburn Witness Poetry Prize 2017 Finalist (“Bastille Day”).

*upstreet*, 14, summer 2018 (“On the Hawk that Crossed My Path in a Dystopian Landscape” and “White Sands Missile Range”).

*The Guardian* “Poem of the Week” by Carol Rumens feature, November 6, 2017 (“Hansel in College”). Poem first published in the *Golden Shovel* Anthology (U Ark Press).

*Diode Poetry* (10.3), October 2017 (“I / Self / Woman in Berlin” [If you ask me later if I knew]).

*Academy of American Poets* “poem-a-day,” August 1, 2017 (“Zinnias”).

*Love’s Executive Order*, May 26, 2017 (“Mother of All”).

*Tupelo Quarterly*, February 2017 (“The Baby,” “Roof,” “Had Been,” “Looking Up,” “Signs,” “I Could Not,” and “It is”).

*Birmingham Poetry Review* 44, Spring 2017 (“Hibakusha”).

*TAB: A Journal of Poetry and Poetics*, January 2017 (“Wealth Doesn’t Attract Me” and “Flight from Image is Flight from Death”).

*Academy of American Poets* “poem-a-day,” November 10, 2016 (“House of Père Lacroix”).

*Zócalo Public Square*, August 5, 2016 (“Personal History”).

*The Kenyon Review*, Spring 2016. (“Repository”).

*Another Chicago Magazine* 54, 2016 (“Birds of Southern Nevada”).

*The Blueshift Journal*. Featured Artist, November 2015 (“The Muse Appears in Your Kitchen”).

*Pinwheel* 9, Fall 2015 (“Declassified 1962,” “Song Pulled from a 1954 *National Geographic*,” “If,” and “Hawk Parable”).

*New England Review* 36.3, 2015 (“Wilderness Road”).

*The Adroit Journal* 13, Fall 2015 (“Marie Curie”).  
*Narrative*, “Poems of the Week” featured work, Fall 2015 (“Reaction”).  
*The New Yorker*, May 4, 2015 (“The Sun Rising, Pacific Theatre”).  
*Court Green* 12, Spring 2015 (“Aviator without a Mask,” “Cloud Cover, 1943,” and “Yucca Flat”).  
*Poetry*, January 2015 (“First Thing”).  
*Academy of American Poets* “poem-a-day,” November 10, 2014 (“‘Mike’ Test”).  
*Blackbird*, Spring 2014 (“Dream of the Morning Before It Split Open,” “Hypothesis: An Interview,”  
“Negative Peeled Back from a Cardboard Album,” and “Voice of a Silhouette”).  
*Sugar Mule* 46, 2014 (“Darkroom” and “Inherited Recklessness”).  
*Boston Review*, April 2014 (“Children of the Flood”).  
*Connotation Press: An Online Artifact*, Hoppenhaler’s Congeries Feature, March 2014 (“Fallout” and  
“Reef”).  
*The Believer*, February 2014 (“H-Bomb”).  
*Black Tongue Review*, Winter 2014 (“Foot of Petrin Hill”).  
*Jet Fuel Review*, Fall 2013 (“Holy,” “Oath Detailed into a Landscape with a Crow-Quill Pen,” and “The  
Muse Appears with a Moon Rock and a Tuning Fork”).  
*Harpur Palate*, 13.1, Summer & Fall 2013 (“On Scalping”).  
*Anti-* 110, Summer 2013 (“Modernity on the Horizon” and “Le Violon d’Ingres”).  
*Memorious* 20, Summer 2013 (“Song for Holding Tanks in a Vault” and “Stolen from a Voice: Drowned  
or Burned or Bleached”).  
*South Dakota Review* 50, 2012/2013 (“Song for Tiles Appearing Over a Scaffold,” “The Muse Sits on  
Your Bed and Watches You Open Your Eyes,” and Memory Mock-Up”).  
*Spoon River Poetry Review* 37.2, Winter 2012 (“Kalypso”).  
*Connotation Press*, November 2012 (“Oracle”).  
*2River View*, Fall 2012 (“Aiolos and the Bag of Winds” and “Telemachos”).  
*Memorious: A Journal of New Verse and Fiction*, June 2012 (“Cyclops” and “Nestor”).  
*Poetry Northwest*, Spring/Summer 2012 (“A Beginning in the Voice of Einstein” and “Hiroshima”).  
*Great River Review*, Spring/Summer 2012 (“Violinist”).  
*Nashville Review*, Fall 2011 (“The Sirens”).  
*TriQuarterly Online*, Summer/Fall 2011 (“Penelope’s Firebird Weft”).  
*Antioch Review*, Summer 2011 (“After the Lotus” and “Water Ballad”).  
*Prairie Schooner*, Spring 2011 (“Pool” and “Record of Absence”).  
*32 Poems*, Fall 2010 (“Standing Still”).  
*Cimarron Review*, Fall 2009 (“Tell Me, Muse” and “Proteus”).  
*AGNI* 69, 2009 (“Blue Mountain Lake”).  
*Crab Orchard Review* 14.1, Winter/Spring 2009. Selected by the editors for the *Crab Orchard Review*  
2009 Richard Peterson Poetry Prize. (“Gesture,” “Ossuary,” and “Tinsel Halo”).  
*New Letters* 75.2-3, 2009 (“Waiting for Mail from Ramallah”).  
*Third Coast*, Spring 2009. Selected by James Tate for the 2008 *Third Coast* Poetry Award  
(“Performance”).  
*Water~Stone Review* 11, Fall 2008 (“Odyssey”).

*Georgia Review* 42.4, Winter 2008 (“In the Chapter ‘Rodin in Love’”).

*Indiana Review* 29.1, Summer 2007 (“Violin Shop” and “Edith Wharton’s *Age of Innocence* by T.C. Mills”).

*Gulf Coast* 19.1, Winter/Spring 2006. Selected by Eavan Boland for the 2006 *Gulf Coast Poetry Prize* (“Nagasaki” and “What is Left”).

### **Visual Works in Journals and Magazines**

*Tupelo Quarterly*, June 2018 (“Afterimage” works from visual series).

*Poetry*, September 2017 (“Afterimage” works from sequence).

### **Collaborative Poems in Journals and Magazines**

*Thrush*, September 2017 (“What to Wear to Report Your Stalker to HR,” co-written with Kendra DeColo).

*The Adroit Journal*, August 2017 (“Poem with a Million-Dollar Budget,” co-written with Kendra DeColo).

*Vinyl*, June 4, 2017 (“Challenge in TV Yellow,” co-written with Kendra DeColo).

### **Creative Nonfiction in Journals and Magazines**

*Bennington Review*, forthcoming in Fall/Winter 2018 (“Gone: An Elegy”).

*NELLE*, January 2018 (“Bloom”).

*Harriet: The Blog – Poetry Foundation*, September 2017 (“*Afterimage*: Computer Punch Cards, Atomic Clouds, and Visual Language”).

*The Rumpus*, August 9, 2017 (“Periphery: Exploring Bombs, Boundaries, and Family History”).

*Cherry Tree* 3, 2017 (“Body”).

*AGNI*, Spring 2016 (“Home”).

*The Collagist*, February 2016 (“Mr. / Signifier”).

*Copper Nickel* 21, Fall 2015. Selected by the editors for the 2015 Editor’s Prize in Prose. (“Front”).

*Michigan Quarterly Review*, August 29, 2012. (“On Genealogy: Design and Memory” for the *Thirteen Ways of Looking at Genealogy, Ancestry, and the (Re)making of Selves* online feature).

### **Awards, Fellowships, and Residencies**

Ragdale Residency, May 2018

Poem commissioned for New Mexico Highlands University’s 125<sup>th</sup> anniversary (“To the Students”)

2017 Akron Poetry Prize

2017 Ballen Visiting Professorship Grant for Diane Seuss, co-authored with Dr. Lauren Fath at NMHU

Kenyon Review Writers Workshop, Peter Taylor Fellow (David Baker), 2017

Power Artist Award, New Mexico Highlands University, 2017

Sewanee Writers’ Conference, Walter E. Dakin Fellow (Robert Hass), 2016

Yaddo Residency, May-June 2016

Outstanding Thesis Award 2015, Arts and Humanities, Graduate College, University of Illinois-Chicago

Editor’s Prize in Prose, *Copper Nickel*, Fall 2015 (Issue 21)

Goodnow Award in Creative Writing, University of Illinois-Chicago Department of English, 2014

Vermont Studio Center Artist Grant/Residency, July 2013  
Crab Orchard Series in Poetry First Book Award, 2011  
Bread Loaf Writers' Conference Work-Study Scholarship (Waiter), 2011  
Betty Stuart Smith Memorial Award in Creative Writing, University of Illinois-Chicago, 2010-2011  
*Crab Orchard Review* Richard Peterson Poetry Prize, 2009  
John Woods Scholarship, Prague Summer Program, 2009 and 2006  
*Third Coast* Poetry Award, 2008  
*Best New Poets*, 2007  
Center for Excellence in Teaching Award, University of Maryland, College Park, 2006-2007  
*Gulf Coast Poetry Prize*, 2006

### **Poetry Readings, Performances, and Exhibitions (Selected)**

2018: Bad Mouth Reading Series, Albuquerque, NM; Reading at Teatro Paraguas, Santa Fe, NM; Split This Rock Reading/Panel, Washington, DC.

2017: Kenyon Review Writers Workshop (Peter Taylor Fellows Reading), Kenyon College, Gambier, OH; University of North Carolina Greensboro (Poetry Reading); New Mexico Highlands University (Faculty Research Day), Las Vegas, NM; Women's Studies at New Mexico Highlands University (Brown Bag Presentation), Las Vegas, NM.

2016: Sewanee Writers' Conference (Fellows Reading), Sewanee, TN; The Corporation of Yaddo (Writers Reading), Saratoga Springs, NY; Teatro Paraguas (Poetry Reading) Santa Fe, NM.

2015: "My Gondola" in The Piano Roll Project: Shared Sensibilities (Art Installation), Bates Mill Complex, Lewiston, ME; Cal State San Marcos (Community and World Literary Series), San Marcos, CA; Wit Rabbit (Reading Series), Chicago, IL; Columbia College (*Court Green* Release Party Reading), Chicago, IL; Northeastern Illinois University (Summer Creative Writing Institute), Chicago, IL; Blotterature Literary Magazine (Reading Series), Hammond, IN.

2014: University of Maryland (Writers Here & Now Reading Series); Bates College (Language Arts Live Series), Lewiston, ME; Pitchfork Music Festival (Reading for *Poetry* Magazine), Chicago, IL; St. Louis Poetry Center (Observable Reading Series); The Midwest Writing Center (SPECTRA Reading Series), Rock Island, IL; "Subterfuge" (Reading/Performance Presented by the Dollhouse and Constellation), Chicago, IL; Chicago Cultural Center (Poetry Center of Chicago's Six Points Reading Series); Danny's (Reading Series), Chicago, IL; Kraken (Reading Series), Denton, TX; Split This Rock Festival (*Women Write Resistance* Reading), Washington, DC; Craft Cocktails & Poetry (AWP Offsite), Seattle, WA.

2013: Stadler Center for Poetry (Stadler Center Writer's Series), Lewisburg, PA; Southern Festival of Books ("Writing Memory with a Modern Pen"), Nashville, TN; Kalamazoo Book Arts Center (Poets in Print Reading Series), Kalamazoo, MI; The Writer's Center ("First Book" Panel/Reading), Bethesda, MD; AWP Bookfair (Southern Illinois University Press Author Reading), Boston, MA; Woman Made Gallery ("Public/Private" Poetry Reading), Chicago, IL; Southern Illinois University Carbondale (Little Grassy Literary Festival Reading), Carbondale, IL; Monsters of Poetry (Reading), Madison, WI; Sunday Salon (Reading Series), Chicago, IL; The Dollhouse (Reading Series), Chicago, IL.

2012: *Triquarterly Online* Celebrates National Poetry Month (Reading), Chicago, IL  
2011: Bread Loaf Writer's Conference (Waiter Reading), Ripton, VT; *Triquarterly Online* Launch Party (Reading), Chicago, IL; Woman Made Gallery ("The Project" Reading), Chicago, IL.  
2009: Rock Creek Park (Joaquin Miller Cabin Poetry Series), Washington, DC.  
2008: Virginia Festival of the Book (*Best New Poets* Poetry Reading), Charlottesville, VA.

### Conference Presentations

"No F\*cks to Give: Women Poets and Dark Humor." Split This Rock Poetry Festival 2018: Poems of Provocation and Witness. Washington, DC. April 19-21, 2018.  
"*The Manifesto Project*: A Reading and Conversation." The Association of Writers and Writing Programs 2017 Conference and Book Fair. Washington Convention Center. Washington, DC. February 8-11, 2017.  
"Why Lyric, Why Now?: Natalie Diaz's *When My Brother was an Aztec*," The Louisville Conference on Literature and Culture Since 1900. University of Louisville. Louisville KY. February 19, 2016.  
"The Aesthetics of Variability: Gwendolyn Brooks's 'Gay Chaps at the Bar' Sonnet Sequence." The Louisville Conference on Literature and Culture Since 1900. University of Louisville. Louisville, KY. February 27, 2015.  
"On Hybridity in Contemporary Creative Modes." Midwest Modern Language Association Conference. Hilton Milwaukee City Center. Milwaukee, WI. November 8, 2013.  
"Embracing Echo, Rediscovering the Self: Teaching Strategies of Repetition in the Undergraduate Poetry Workshop." The Association of Writers and Writing Programs 2013 Conference and Book Fair. Hynes Convention Center. Boston, MA. March 9, 2013.  
"Women Poets on Mentoring." The Association of Writers and Writing Programs 2013 Conference and Book Fair. Hynes Convention Center. Boston, MA. March 7, 2013.  
"A 'Page Versus Stage Alliance': The Paradox of Performance in Thomas Sayers Ellis's *Skin, Inc.*: *Identity Repair Poems*." Pacific Ancient & Modern Language Association 2012. Seattle University. Seattle, WA. October 19-21, 2012.  
"Entering the Poem – The Title as Doorway." The Association of Writers and Writing Programs 2009 Conference and Book Fair. Hilton Chicago. Chicago, IL. Feb. 11-14, 2009.  
"Inhabiting Image: The Photograph Poem." The Association of Writers and Writing Programs 2008 Conference and Book Fair. Sheraton Hotel. New York, NY. Jan. 30- Feb. 2, 2008.  
"Looking Forward Digitally: Workshops as Synchronous Online Chats." National Conference on Peer Tutoring in Writing. Penn State University. State College, PA. Oct. 2007.

### Literary Citizenship and Editorial Roles

*The Account: A Journal of Poetry, Prose, and Thought*, an independent journal of new writing, art, and criticism. Editor-in-Chief and Co-Founder. Fall 2013-Present.  
New Mexico Highlands University Telepoem Project Juror. The Telepoem Booth. Fall 2018.  
2018 Snowbound Chapbook Award Preliminary Judge. Tupelo Press. Winter 2018.  
Yaddo Literature Panel. Poetry residency application juror. The Corporation of Yaddo. August 2017.  
*New Mexico Review*, New Mexico Highlands University's national journal edited by graduate students in

English and Creative Writing. Faculty Advisor. Fall 2015-Spring 2018.  
2014 Donald Hall Poetry Prize. Manuscript Screener, The Association of Writers & Writing Programs.  
George Mason University (formerly). Spring 2014.  
Wit Rabbit Reading Series. Event Planner. Quencher's Saloon. Chicago, IL. Fall 2011- Fall 2014.

### **Critical Engagements, Interviews, and Reviews**

N.P., in progress (“Love is a Pound of Sticky Raisins”: A Study of the Lyric in Natalie Diaz’s *When My Brother Was an Aztec*).

N.P., in progress (“The Aesthetics of Variability: Gwendolyn Brooks’s *Gay Chaps at the Bar* Sonnet Sequence”).

*The Seawall* “Poet’s Recommend” curated by Ron Slate, April 3, 2018 (“Tyler Mills on Diane Seuss’s *Still Life with Two Dead Peacocks and a Girl*”).

*The Bind*, December 21, 2017 (“*The Walmart Book of the Dead: A Conversation with Lucy Biederman*”).

*At Length*, November 2017 (“On L.A. Johnson’s *Little Climates*”).

*Poetry International*, May 23, 2017 (“*Madwoman: A Forum on Shara McCallum’s Poetics*,” co-curated with Derrilyn Morrison).

*Kenyon Review Online*, Nov./Dec 2016 (““Dear History’: An Interview with Shara McCallum”).

*Jacket2*, May 2014 (“Cyborg Voice, Collage Joy: An Interview with Tony Trigilio”).

*American Micro-reviews and Interviews*, November 2015 (Review of Elizabeth Arnold’s *Life*).

*American Micro-reviews and Interviews*, February 2015 (Review of Simone Muench’s *Wolf Centos*).

*The Collagist*, 64, Nov. 2014 (Review of David Baker’s *Show Me Your Environment: Essays on Poetry, Poets, and Poems*).

*American Book Review* 35.5, July/Aug. 2014 (“Warring with Innocence,” a review of Shaindel Beers’s *The Children’s War and Other Poems*).

*American Micro-reviews and Interviews*, June 2014 (Review of Rebecca Dunham’s *Glass Armonica*).

*American Micro-reviews and Interviews*, May 2014 (Review of Kendra DeColo’s *Thieves in the Afterlife*).

*American Micro-reviews and Interviews*, April 2014 (Review of S. Marie Clay’s *Strange Couple from the Land of Dot and Line*).

*Voltage Poetry*, March 2014 (“On Larry Levis’s ‘Elegy Ending in the Sound of a Skipping Rope’”).

*American Micro-reviews and Interviews*. March 2014 (Review of Peter Kline’s *Deviants*).

*Tarpaulin Sky*, January 2014 (Review of Kristina Darling and Carol Guess *X Marks the Dress: A Registry*).

*The Robert Frost Review* 22, Fall 2013 [Peer-reviewed article] (“The Ghost Ballad of Robert Frost’s *The Hill Wife Sequence*”).

*Jacket2*, October 11, 2013 (“All My Lies are Honest,” a review of Chad Sweeney’s *Wolf’s Milk*).

*The Collagist*, September 2013 (Review of Brynn Saito’s *Palace of Contemplating Departure*).

*The Writer’s Chronicle*, May/Summer 2013 [Article] (““Shine in that Vivid Isolation’: A Case Study of the Ghazal in the Contemporary American Lyric”).