

Christine Elisa C. Imperial  
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Curriculum Vitae

## Education

**PhD Cultural Studies** 2022-current  
UC Davis

**MFA Creative Writing** 2020  
Concentrations in Image + Text and Documentary Strategies  
California Institute of the Arts, Valencia CA  
Thesis: “DUSA: a Translation of Rudyard Kipling’s ‘The White Man’s Burden’”  
Thesis Advisor: Jon Wagner, PhD  
Second Reader: Michael Leong, PhD

**BFA Creative Writing, Minor in Music Literature** 2016  
Ateneo de Manila University, Quezon City, Philippines  
Creative Thesis: “Approximations”  
Critical Thesis: “Ekphrasis and Revelation of the Self in *Approximations*”  
Thesis Advisor: Jasmine Nikki Paredes

**Study Abroad Program** 2015  
Liverpool Hope University, Liverpool, UK

## Teaching Experience

**Teaching Assistant** 2019-2020  
School of Critical Studies, CalArts  
Responsible for leading seminar style sections. Facilitated discussion and writing workshops. Graded and provided extensive written feedback on students’ written assignments. Coordinated with co-Tas and supervisor regularly. Consulted with students. Became proficient at Zoom instruction during the Spring. Attended weekly Teaching Practicum class.

*Introduction to Critical Studies (Fall 2019)*

*Intimacy, Technology, and Surveillance (Spring 2020)*

## Research Experience

**CalArts’ REEF Residency** 2021  
Post-graduate fellow  
Investigated cross-cultural friendships that operate within but also exceed a dominant, colonial presence. Researched the historical trade relationship between the Philippines and Mexico, looking specifically at archival material, peer-reviewed articles, historical documents, and cultural objects. Developed a theory of post-colonial friendship using Jacques Derrida’s notion of the “perhaps” in *The Politics of Friendship*. Wrote a chapbook of critical and creative writing engaging with our research. Solicited writing from writers of Filipino and/or Mexican descent.

## Publications

### Books

*DUSA: a Translation of Rudyard Kipling's The White Man's Burden* (working title), Mad Creek Books: an imprint of Ohio State University Press, forthcoming 2022.

Selected for the 21<sup>st</sup> Century Essays series

Winner of the 2021 Gournay Prize

### Chapbooks

*persistence & rupture*. (Collaborative chapbook with Sarah Yanni developed during REEF 2021 Residency)

*Approximations* (Self-published; partial requirement for undergraduate thesis, 2016)

### Book Reviews

"The Essential Nonessentialized Brown Girl," Review of Barbara Jane Reyes' *Letters to A Young Brown Girl* (Boa Editions), *American Book Review*, vol. 42, no. 2, 2021, pp. 13–14., <https://doi.org/10.1353/abr.2021.0007>.

### Poems in Periodicals

"Excerpts from DUSA: 'Dual Citizenship,' 'Study in Foramen,' 'the blueprint of a tongue,' 'what delight emerges from the echo of our dissonance.' *POETRY*, accepted. (Fall 2022)

"A Common Characteristic in Tagalog is the Repetition of a Word." *Inverted Syntax* 3. November, 2020. Print. (Fall 2020)

"sounds like/tunog." *TLDTD: a biannual journal for Filipino poets and poetry* 1, August 2020. Web. (Summer 2020).

Nominated by editors Paolo Tiausas and Nikay Paredes for 2021 Hawker Prize

"NA." *Lunch Ticket*, June, 2019. Web. (Summer/Fall 2019)

"Blueprint." *Rambutan Literary* 5, November 2017. Web. (Fall 2017)

"your body; the color of a bruise," and "Collections of Francesca." *Public Pool*, July 3, 2017. Web.

"Decrescendo." *Heights Second Regular Folio*, March 11, 2016. Print.

"Artificial Anatomies." *No Tokens* 5, April 2016. Print. (Spring/Summer 2016)

### Poems in Anthologies

"Base sa Kinupot," and "The Spoliarium," *REFILL: an Anthology of De-colonial Ekphrasis*, eds. Rosa Boshier, and Alyssa Manasala (forthcoming 2022)

"Excerpts from *DUSA*," *Slipping Through*, ed. Marisa Doherty and Emily Woodward. California Institute of the Arts. 2020.

“Penance” and “Notes for a Taxonomy.” *Under the Belly of the Beast: An Anthology*, ed. Cori Bratby-Rudd. Dissonance Press, 2020.

“Portrait With my Grandmother Escaping Japanese Soldiers.” *New Writing*, ed. Steph Smith. California Poets, 2019.

“when the soul escapes my body, i will become a fissure of light.” *Clubbing*, ed. Ariel Osterweis and Matthew Bussa. California Institute of the Arts, 2018.

### **Poems Published in Other Media**

“untitled.” Nsolo’s *Hush (Dance Video)*. 2020.

Excerpts from “when the soul escapes my body, i will become a fissure of light,”

### **Awards, Honors, Grants, and Fellowships**

2022 Dean’s Distinguished Graduate Fellow, UC Davis

2021 Gournay Prize, Ohio State University Press

2020 REEF Residency Award, California Institute of the Arts

2020 Emi Kuriyama Thesis Award, California Institute of the Arts

2020 Kundiman, Zuhitsu Workshop with Kimiko Hahn, Scholarship

2020 CalArts Critical Studies Project Grant, California Institute of the Arts

2020 Juniper Institute Scholar Runner-Up, California Institute of the Arts

2020 Honorable Mention, Idyllwild Writers’ Week

2019 Interdisciplinary Grant, California, California Institute of the Arts

2018-2020 Lillian Disney Merit Scholarship, California Institute of the Arts

2016 Loyola Schools Award for the Arts (Poetry), Ateneo de Manila University

2014-2016 Dean’s List, Ateneo de Manila University

### **Workshops and Residencies**

2021 REEF Residency Fellowship with Sarah Sophia Yanni, CalArts

2021 Memory Palaces with Lucy Ives, The Poetry Project

2021 Online Juniper Masterclass (in lieu of cancelled 2020 Juniper Writers’ Workshop)

2020 Juniper Writers’ Workshop (cancelled due to COVID-19)

2020 Idyllwild Writers’ Week (cancelled due to COVID-19)

2020 Cecilia Vicuña Workshop/Seminar, CalArts School of Art and School of Critical Studies (cancelled due to )

2019 Winter Tangerine Summer Workshop

2016 21<sup>st</sup> Ateneo Heights Writers’ Workshop, Ateneo de Manila University

### **Departmental Talks**

Discrepant Engagement: CalArts Creative Writing Program Symposium 2020 (paper presentation; panel participant), “The Promise and Grief of Ambivalence in Post-Colonial Poetry.”

### **Extracurricular University Service**

Temporary Visiting Writers’ Assistant Coordinator, CalArts’ School of Critical Studies (Fall 2019)

Research Committee, Christian Union for Socialist and Democratic Advancement, Ateneo de Manila University (2014-2016)

Drummer, *Ateneo Musicians' Pool*, Ateneo de Manila University (2012-2016)

## Other Relevant Experience

### Employment

Lead Instructor for Academic Advising, LACER After School Programs, Irving STEAM Magnet Middle School, Glassell Park, CA (2021-present)

Part-time editor, Middlebury Education Consulting, Monterey Park, CA (2020-present)

Communications, Quicklend Financing Inc., Quezon City, Philippines (2016-2018)

Editorial Intern, Amplify.ph (2015)

### Community Involvement/Outreach

Member, Democratic Socialists of America (2020-present)

Volunteer Tutor (online), 826 Valencia (2021)

Los Angeles County Election Worker, Los Angeles County (November 2020 General Elections and March 2021 Special Elections)

Translator and Writer, Junior Engagement Program (JEEP), Ateneo de Manila University (2013-2014)

### Theater & Performance

Percussionist, *Temazcal*, Rosa Evangelina, CalArts' School of Music (Fall, 2021)

Production Assistant, *Cries and Whispers*, dir. Genevieve Fowler, CalArts' School of Theater, remote (Spring, 2021)

Cast, *Give Me Chocolate*, theatre piece devised by Natsuki Ishigami for the Asia Pacific Triennial of Performing Arts (2017), Melbourne, Australia.

### Music

Composer & Lyricist for Biblio. *Exits EP*. Self-released record. 2016.

## Languages

English (native)

Tagalog (native)

German (basic)

## References

Jon N. Wagner, PhD

Gabrielle Civil, PhD

Michael Leong, PhD

Andrea Fontenot, PhD

Matias Viegner

Jasmine Nikki Paredes