Eileen G’Sell is a poet and culture critic whose interest in visual arts was stirred in part by a graduate course on contemporary German art. After receiving her MFA in poetry, she spent six years as Publications Assistant at the Mildred Lane Kemper Art Museum—reading, fact-checking, and editing everything from wall signage to exhibition catalogues. After departing the museum in 2012, she cofounded an experimental event space and art gallery, The Hinge, which was dubbed Best New Art Gallery by *St. Louis Magazine* in 2013.

Over the last ten years, she has expanded her purview to writing short- and long-form reviews and essays for national print and digital forums, focusing primarily on gender, sexuality, and economic class as they relate to film and visual arts—mingling the literary with the critical, the creative with the academic. She serves as movie critic of *The Hopkins Review*, and makes frequent contributions to *Hyperallergic, Reverse Shot*, and the *Los Angeles Review of Books*, along with regional outlets like the *Riverfront Times* and *Detroit Metro Times*. Recent, politically oriented essays can be found in *The Baffler*, *Current Affairs*, and *Jacobin.* Her first full-length volume of poetry, *Life After Rugby,* was published in 2018; her second book of poetry, *Francofilaments*, is forthcoming from Broken Sleep Books.

She holds degrees from Knox College, University of Rochester, and Washington University in St. Louis, where she currently teaches. She lives with her partner, mathematician Ari Stern, and their fearless terrier Violet.