NonfictioNOW 2015

Northern Arizona University
28 - 31 October, 2015
www.nonfictionow.org

NonfictioNOW
FLAGSTAFF ARIZONA

NORTHERN ARIZONA UNIVERSITY

RMIT UNIVERSITY

Yale NUS College

Presented by Northern Arizona University

in partnership with

RMIT University and Yale NUS College, Singapore

Contents

Welcome 4

Keynote Speakers 6

Maps 8

Schedule 10

General Information 14

Conference Venues 14

Offsite Events 14

Panel Sessions 15

- Thursday 9–10.15am 15
- Thursday 10.45am–12pm 16
- Thursday 2.30–3.45pm 17
- Thursday 4–5.15 pm 18
- Friday 9–10.15 am 19
- Friday 10.45 am–12pm 20
- Friday 2.30–3.45pm 21
- Friday 4–5.15pm 22
- Saturday 9–10.15am 23
- Saturday 10.45am–12pm 24
- Saturday 2.30–3.45pm 25
- Saturday 4–5.15pm 26

Speakers 27

Sponsors 44

Bookfair Participants 45

Welcome

From the NonfictioNOW 2015 Conference Co-Chairs

Robin Hemley

Director, Writing Program,
Writer-in-Residence,
Professor of Humanities,
Yale-NUS College, Singapore

David Carlin

Associate Professor
Co-Director, nonfictionLab
Deputy Dean, Communication
RMIT University

This NonfictioNOW, our fifth, marks the tenth anniversary of the first NonfictioNOW, which, as I've noted before, was supposed to be a one-off. Thanks to the critical support of Barbara Bedell, the conference was able to flourish through its next several iterations, and I owe her a continued debt of gratitude for her generosity. But what's really kept the conference alive for me is the strong sense of community it's fostered among writers of innovative nonfiction, the many conversations and collaborations the conference has engendered over the years, and the continued support and enthusiasm of you, the participants. I've also been delighted to see the international bridges we've built over the years, particularly with Australian nonfiction writers and RMIT University in Melbourne. Not only have I made some lasting friendships with the Aussie branch of the NonfictioNOW family, but I've been introduced to a number of fine books I might not otherwise have run across. While I know it was a hardship if not impossible for some of our North American participants to have made the trek to Melbourne in 2012, or even here in Flagstaff this year, on balance I think the conference becomes all the more vibrant by crossing boundaries and moving from one locale to another. America is such a big and influential country that's it's easy for us to forget that we might benefit from the cultural infusions of the rest of the world from time to time rather than simply asking the world to hear us. For this reason, I hope that NonfictioNOW in the future will continue to move across international as well as national borders. Like the protean genre that we've come together to celebrate, this conference should grow and change as well. As the conference moves forward, we're constituting a board and defining leadership roles. We welcome your input and ideas as we plan ahead, but for now, let's focus on the fabulous lineup we have on hand. The amount of planning that goes into a conference such as this is rather staggering (coordinating the Skype meetings between Flagstaff, Melbourne and Singapore in itself is something of a feat), and there are too many people to thank individually, but Ali Barker, Stacy Murison, and Adlin Zainal deserve special thanks. Most of all, I'd like to thank my inspiring co-chairs, Nicole Walker and David Carlin, without whom we would not have made it this far.

The world has shrunk, and never looked more fragile. Maybe it's no surprise that in this environment innovative nonfiction writing is burning hot. We need the urgency of address, the fierce attention and the revelations that it can deliver. We need to listen to its diverse voices. We need its beauty, solace and imagination. That's why we are here in Flagstaff together.

My first dose of NonfictioNOW was in Iowa City in 2010, an unforgettable three days. I was immediately hooked: it wasn't like any other conference I'd been to. We jumped at the chance to host the conference in Melbourne in 2012, for another round of intense conversation and literary immersion, on city rooftops, in halls, bars and galleries. Since then it has been an honour to collaborate with Robin and Nicole on bringing this latest installment of NonfictioNOW to Flagstaff, where the hardest part, as always, will be agonizing over which panels to miss out on. And it has been a treat to discover northern Arizona, such a hauntingly beautiful part of this country. The flat, dry plains nearby are reminiscent of Australian landscapes, actually, but the elevation of Flagstaff is only 310 feet below that of the highest mountain in our entire continent —and then you have a picture postcard mountain next door as well! We would call that excessive.

The U.S. nonfiction scene is a many-splendoured thing, and sometimes seems like a whole universe complete unto itself, but one of the strengths of NonfictioNOW has been Robin's vision to open the conference to different accents and inflections. Here's hoping that we can all do some seriously playful intellectual intermingling and that each of us goes home with a long reading list, new friendships and vivid memories of an atmosphere fizzing with words, laughter and ideas.

Thanks to the unflappable Stacy Murison and Adlin Zainal, and to my excellent colleagues at RMIT's nonfictionLab, especially Ali Barker and Francesca Rendle-Short. Special thanks to Robin Hemley, and to Nicole Walker, who has worked like a dervish to make this happen, and with such good humour.

Nicole Walker

Associate Professor
MFA Program Director
Northern Arizona University

Robin Hemley visited me with his family during the summer of 2013. Sitting over Oak Creek Canyon, watching our kids play together, eating pizza and drinking wine, everything seemed possible. When Robin asked, what do you think about hosting NonfictioNOW at NAU? I answered, "that sounds like a great possibility." Because anything IS possible—especially two years in the future. I didn't quite know what I was in for. I am now familiar with the internal accounting question "what is your speed chart number" and how many gallons of coffee one should order for 400 registrants.

Robin brought David Carlin, Heidi Stalla and Adlin, to visit Flagstaff a year ago. David hosted the conference in Melbourne. A year still to plan, I made us coffee. We sat down and drew up plans and deadlines. I marched them across campus to show them the other event rooms on the very far away side of campus. We marched back, drank more coffee at the decidedly nicer conference center, and thought it might be possible to host the conference here.

Now that the conference is actually happening, I am certain we have not ordered enough coffee. We are writers. There is never enough coffee in any town, for any of us. I'm also certain that Robin and David have given me a gift—brought you all to this town and this university so that it is possible to share this conference, this place, this coffee with you. I'm grateful to them for helping to bring the keynote speakers to the conference and for helping choose the panels and events. I'm grateful to Stacy Murison for the big, every day work that made it possible to get you here and to Ali Barker for her insight into how to run a conference and Adlin Zainal for getting the word out and the face-on of our website. I'm grateful to my Dean, Michael Vincent, who has been supportive of this conference, to Provost James Coleman for his welcoming remarks and to President Rita Cheng for her support, and I'm incredibly thankful to each of you, for getting here and bringing the merely possible into fruition.

Acknowledgements

- Provost James Coleman, *Northern Arizona University*
- Adele Coleman
- Michael Vincent, *Dean Northern Arizona University*
- Professor Martyn Hook, *Dean, School of Media and Communication, RMIT University*
- Charles Bailyn, *Dean of Faculty Yale-NUS*
- Stacy Murison
- Ali Barker
- Adlin Binti Zainal
- Samantha Van Zweden
- Francesca Rendle-Short
- Zennie McLoughlin
- Katrien Van Huyck
- Heidi Stalla
- Lim Jiayin
- Jane Armstrong
- Justin Bigos
- Ann Cummings
- Lawrence Lenhart
- Erin Stalcup
- Allen Woodman
- Kathleen McConnell
- Maya Murray
- Steven Rosendale
- Laura Gray-Rosendale
- Angie Hansen
- Monica Brown
- Jeff Berglund
- Margot Singer and Denison University
- Isabel Randolph
- Nancy Nelson, *Barefoot Cowgirl Bookstore*
- John Q at Firecreek
- William Grabe, *Vice-President for Research, Northern Arizona University*
- Laura Huenneke and the Provost's Office
- Harvey Charles and the Center for International Education
- The High Country Conference Center

Volunteers

- Liz Stephens
- Sacha Siskonen
- Kama Shockey
- Christine Davis
- Barbara Lane
- Melissa Trumante
- Jesse Valencia
- Will Cordeiro
- Megan Coe
- April Gonzales
- Elizabeth Hellstern
- Erica Jones
- Chelsea Biondiollo
- Jessica Clark
- Adrienne Bischoff
- Jill Divine
- Toni D' Smith
- Natalie Rose
- Jamie Paul
- Angele Anderfuren
- Erin Stalcup
- Megan Coe
- Kiri Campbell
- Lizzy Nichols
- Nicole Anderson
- Benjamin Dedman
- Colin Chafin

Keynote Speakers

Brian Doyle

… is a hirsute shambling shuffling mumbling grumbling muttering muddled maundering meandering male being who edits *Portland Magazine* at the University of Portland, in Oregon—the best university magazine in America, according to *Newsweek*, and "the best spiritual magazine in the country," according to author Annie Dillard, clearly a woman of surpassing taste and discernment. Doyle is the author of many books of essays, poems, and fiction, notably the novels *Mink River* and *The Plover*. His work has appeared in *The Atlantic Monthly*, *Harper's*, *Orion*, *The American Scholar*, *The Sun*, *The Georgia Review*, and in newspapers and magazines around the world, including *The New York Times*, *The Times of London*, and *The Age* (in Australia).

Roxane Gay

Roxane Gay's writing has appeared or is forthcoming in *Best American Mystery Stories 2014*, *Best American Short Stories 2012*, *Best Sex Writing 2012*, *A Public Space*, *McSweeney's*, *Tin House*, *Oxford American*, *American Short Fiction*, *West Branch*, Virginia *Quarterly Review*, *NOON*, *The New York Times Book Review*, *Bookforum*, *Time*, T*he Los Angeles Times*, *The Nation*, *The Rumpus*, *Salon*, and many others. She is the co-editor of *PANK*. She is also the author of the books *Ayiti*, *An Untamed State*, *The New York Times* bestselling *Bad Feminist*, and *Hunger*, forthcoming from *Harper* in 2016.

Tim Flannery

An internationally acclaimed writer, scientist and explorer, Tim Flannery has published more than 130 scientific papers and many books. His three most recent books include *Atmosphere of Hope: Searching for Solutions to the Climate Crisis*, *An Explorer's Notebook*, and *Among the Islands*. He was named Australian of the Year 2007 in recognition of his contribution to the environment and other fields and honoured as Australian Humanist of the Year in 2005. His research as a field biologist in New Guinea prompted Sir David Attenborough to describe him as being in the league of the world's great explorers. He spent a year as professor of Australian Studies at Harvard, where he taught in the Department of Organismic and Evolutionary Biology. He also writes regularly for *The New York Review* and the *Times Literary Supplement*.

Maggie Nelson

Maggie Nelson is the author of five books of nonfiction and four books of poetry. Her most recent book is *The Argonauts*, a work of "autotheory" about gender, sexuality, sodomitical maternity, queer family, and the limitations and possibilities of language. Her 2011 book of art and cultural criticism, *The Art of Cruelty: A Reckoning*, was featured on the front cover of the *Sunday Book Review of The New York Times*, as well as named a *New York Times* Notable Book of the Year and Editors' Choice. Her other nonfiction books include the *cult hit Bluets*; a critical study of poetry and painting titled *Women, the New York School, and Other True Abstractions* and an autobiographical book about sexual violence and media spectacle titled *The Red Parts: A Memoir*.

Michael Martone & Ander Monson

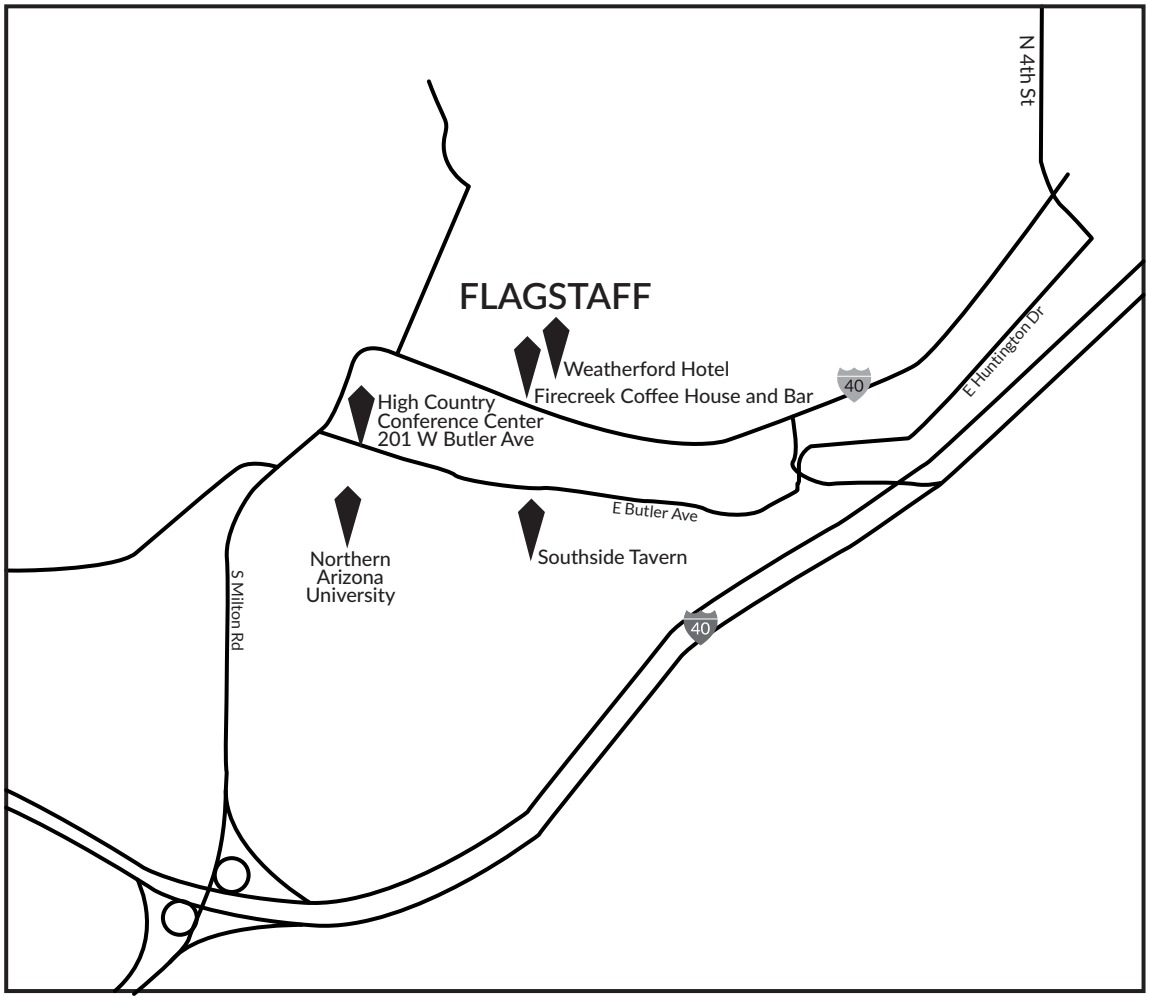
Michael Martone's most recent books are *Winesburg, Indiana*, *Four for a Quarter*, *Not Normal, Illinois: Peculiar Fiction from the Flyover*, *Racing in Place: Collages, Fragments, Postcards, Ruins*, a collection of essays, and Double-wide, his collected early stories. Michael Martone, a memoir in contributor's notes, *Unconventions: Writing on Writing*, and *Rules of Thumb*, edited with Susan Neville, were all published recently. He is also the author of *The Blue Guide to Indiana* and his book of essays, *The Flatness and Other Landscapes* won the AWP Award for Nonfiction, in 2000.

Ander Monson is the author of six books, including *Letter to a Future Lover*, *Vanishing Point*, (a finalist for the National Book Critics Circle Award), and *Other Electricities*, a finalist for the New York Public Library Young Lions Prize, along with a decoder wheel, chapbooks, broadsides, an extensive website, and other media. He is the founder and editor of *DIAGRAM*, one of the first online literary journals, *New Michigan Press* and *Essay Daily*.

Maps

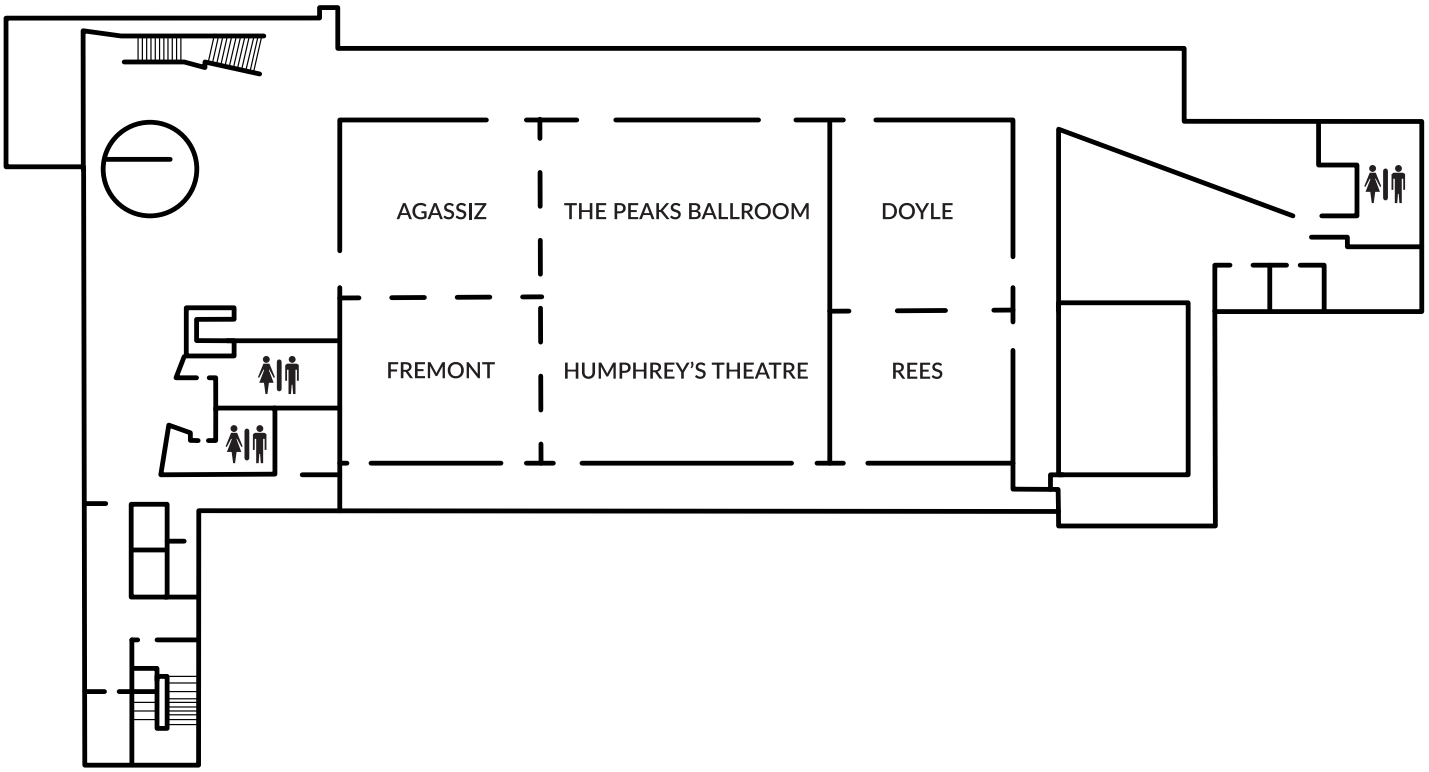
For a map of Flagstaff, including suggestions for meals, visit:
https://www.google.com/maps/d/edit?mid=zng9754VSsUY.koFLSnd8eRvk

Flagstaff



NonfictioNOW Venue Locations

High Country Conference Center



Schedule

	WEDNESDAY 28 OCTOBER	
7pm	**NonfictioNOW Eve Event with Joni Tevis and Alison Hawthorne Deming** Liberal Arts Building, Room 120 (Sponsored by Milkweed Editions)	
	THURSDAY 29 OCTOBER	
	HUMPHREY'S THEATRE	**AGASSIZ**
9am—10.15am	On Failure, or the Essay as Ruin *Lindsey Drager, Jenny Boully, Sarah Levine, Sarah Minor, Kristen Radtke*	Of Visual Essayistics *Denise Gonzales Crisp, Gail Swanlund, Ben Van Dyke, Joshua Unikel*
10.15—10.45am	**Morning tea** *(included in registration)*	
10.45am—12pm	Toward a Theory of Anthologies *Patricia Foster, David Lazar, Margot Singer, Patrick Madden, Paul Zakrewski*	Writing and Editing the City *Jennifer Acker, Curtis Bauer, Barrie Jean Borich, Aviya Kushner, Steve Wingate*
12.15—1.15pm	**KEYNOTE ADDRESS** Brian Doyle (Humphrey's Theatre)	
1.15—2.30pm	**Lunch** *(optional extra in registration or forage in flagstaff)*	
2.30—3.45pm	Hydra-headed Memoirs & Well-connected Essays: Negotiating Your Book-length, NonFiction Thing *Steven Church, Steven Harvey, Sonya Huber, Tarn Wilson, Joe Mackall*	Exploring Women's Bodies, Sex and Sexuality in Writing Non-Fiction *Heidi Czerwiec, Jen Fitzgerald, EJ Levy, Ashley Perez, Anna March*
4—5.15pm	It's a Family Affair: The Exciting/Perilous Task of Writing About our Relations *Honor Moore, Hope Edelman, Maggie Nelson, Lucas Mann, Mieke Eerkens*	The Literary Travel Writer *Bonnie J. Rough, Alex Sheshunoff, Colleen Kinder, Robin Hemley*
5.30—6.30pm	**Welcome Reception** Hosted By RMIT University Nonfictionlab	
7pm—8pm	**KEYNOTE ADDRESS** Maggie Nelson (Humphrey's Theatre)	
8pm—9.30pm	**Dinner Break** *(Self Organized)*	

FREMONT	DOYLE	REES
Mixed Media Memoir *Amy Silverman, Rebecca Fish Ewan, Deborah Sussman Susser*	First Person Dangerous *William Bradley, Anne Panning, Alexis Paige, Penny Guisinger, Karen Salyer McElmurray*	Meditations on Monstrous Characters *Marsha McGregor, Marcia Aldrich, Brooke Wonders, Amy Wright, Lina Ferreira*
Beyond Scaffolding: Constructing an Essay Collection *Jennifer Bowen Hicks, Amy Butcher, Jericho Parms, John Proctor*	Writing From Within A Dissenting Subjectivity *Quince Mountain, Jose Orduna, Catina Bacote, Rachel Michelle Hanson, Toni Neali*	Theorizing Nonfiction: Sidestepping Boundaries Between the Theoretical and the Creative *Travis Scholl, Beth Peterson, Joanna Eleftheriou, Corinna Cook, Jennifer Sinor*
Writers on Essays that Took Forever to Get Right *Mary Margaret Alvarado, Amy Leach, Kerry Reilly, Aviya Kushner*	A New 'I' on Nature: Explorations in Environmental Essays *Clinton Crockett Peters, Wendy Call, Stephanie Elizondo Griest, Angela Pelster, Yelizaveta Renfro*	Relocating Dislocation: Uncovering the Familiar in the Strange *Deanna Benjamin, Travis Scholl, Beth Peterson, Eric O Scott*
You are what you write...: What Happens When Nonfiction Writers Get Defined by Their Material *Sonja Livingston, Justin St. Germain, William Bradley, Bich (Beth) Minh Nguyen, Julie Sophia Paegle*	Performing the Essay: Combinations and Permutations *Peta Murray, Francesca Rendle-Short, Sophie Cunningham, Lucinda Strahan, Papatya Bucak*	Entropy Magazine: A Case Study *Emily Stern, Brooke Wonders, Barrett Warner, Sara Finnerty Turgeon, Nancy Jainchill*

Schedule

9pm	**Soiree Readings 30 Years of Essays from the Iowa Nonfiction Writing Program** (Firecreek)	
	FRIDAY 30 OCTOBER	
	HUMPHREY'S THEATRE	**AGASSIZ**
9am—10.15am	The Poessaytics of Form *Barrie Jean Borich, Harrison Candelaria Fletcher, Paul Lisicky, Linette D'Amico, Brenda Miller*	Epistolary Pedagogy *Jennifer Bowen Hicks, Sue William Silverman, Robert Vivian, Paul Van Dyke, Anika Eide*
10.15—10.45am	**Morning tea** *(included in registration)*	
10.45am— 12pm	The Beasts Amongst Us: Essayists Narrating the Animal World *Steven Church, Alison Hawthorne Demming, Elena Passarello, Kirk Wisland*	Music and Writing *Thomas Larson, Richard Terrill, Will Jennings, Bob Cowser*
12.15—1.15pm	**KEYNOTE ADDRESS Tim Flannery** (Humphrey's Theatre)	
1.15—2.30pm	**Lunch** *(optional extra in registration or forage in flagstaff)*	
2.30—3.45pm	The View from the 'Slush Pile' *Steven Church, Stephanie G'Schwind, Hattie Fletcher, Ander Monson*	Creative Facting: How to Make Research and Data Do More *Dave Madden, Michael Martone, Tim Denevi, Maggie Nelson*
4—5.15pm	Dark and Funny: Using Humor to Bring Levity to Difficult Subjects *John Sevcik, Liza Monroy, Matthew Parker, Kassi Underwood, Ashley Cassandra Ford, Roxane Gay*	Rewriting Those We Love *Margot Singer, Lee Martin, Dinah Lenney, David McGlynn, Ann Peters*
5.30—6.30pm	**Reading Normal School** (Firecreek)	
7pm—8.00pm	**KEYNOTE ADDRESS Monson and Martone** (Humphrey's Theatre)	
8pm - 9pm	**Dinner Break** *(Self Organized)*	
9pm	**Soiree Readings Hotel Amerika** (Firecreek)	
	SATURDAY 31 OCTOBER	
	HUMPHREY'S THEATRE	**AGASSIZ**
9am - 10.15am	The I or the Eye *Michael Steinberg, Mimi Schwartz, Renee D'Auost, Jessica Handler, Lad Tobin*	The Lyrical Essays of Virginia Woolf *Heidi Stalla, Anne Sand, Spenser Mestel, Alexanne Madison, Patricia Foster*
10.15 - 10.45am	**Morning tea** *(included in registration)*	
10.45am - 12pm	Unusual Foods and the Edible Guests *Matthew Gavin Frank, Elena Passarello, Amy Wright, Joni Tevis, Samantha van Zweden*	Adventures in Poetic Biography *Benjamin Laird, Dennis Cooley, Jessica Wilkinson, Heidi Czerwiec*
12.15 - 1.15pm	**KEYNOTE ADDRESS Roxane Gay** (Humphrey's Theatre)	
1.15-2.30pm	**Lunch** *(optional extra in registration or forage in flagstaff)*	
2.30 - 3.45pm	Is this a Golden Age for Women Essayists? *Brenda Miller, Amy Wright, Nicole Walker, Marcia Aldrich*	Weird Places and Particular Spaces *Bill Carter, Annette McGivney, Jane Armstrong, Tim Flannery*
4—5.15pm	The Science of Story: Creative Nonfiction and Cognitive Science *Nancer Ballard, Dave Madden, Sean Prentiss, Matthew Gavin Frank*	Finding the Story, Finding the Form *Peter Turchi, Tara Ison, David Stuart MacLean, Nancy Pearson, Emily Rapp*
5.30-6.30pm	**Readings** (Firecreek)	
7pm	**NonfictionWOW 2015: A Nonfiction Quiz Show** hosted by Patrick Madden and Elena Passarello (Humphreys)	

FREMONT	DOYLE	REES
Essaying the Memoir *Sonya Huber, Joe Oestreich, Amy Monticello, Xu Xi*	What does Theory Have to do With It? *Julija Sukys, SL Wisenberg, Sarah Heston*	Behemoth Subjects *Lee Martin, Erik Anderson, Brandon Lingle, Lynn Kilpatrick*
The Amateur's Raid in a World of Specialists *Hope Edelman, Ned Stuckey-French, John Price, Mara Naselli, Michele Morano*	Colors of a Different Dragon: Teaching Creative Nonfiction in China *Rachelle Escamilla, Emily Stone, Xu Xi*	From the Newsroom to the Workshop *Sarah Viren, Inara Verzemnieks, Harrison Candelaria Fletcher, Jennifer Latson*
Balancing Acts: Writing Political Themes Through Personal Stories *Liza Monroy, Daisy Hernandez, Deborah Jian Lee, John Christian Sevcik, Kassi Underwood*	The Lyric Moments *Justin Bigos, Bojan Louis, Sejal Shah, Matthew Olzmann*	Honest, not Sensationalism: Nonfiction After the Memoir Craze *Silas Hansen, Marcia Aldrich, Anne Panning, Ned Stuckey-French*
Making (Radio) Waves *Nancy Barry, April Lidinsky, Ken Smith*	When a Writer is Born into a Family, the Family is F'd *David Carlin, Sue William Silverman, Amanda Webster, Amy Monticello, Catherine Therese*	Looking for Real-life Humberts *Michael Steinberg, Thomas Larson, Mimi Schwartz, Renee D'Aoust, Elizabeth Kadetsky*

FREMONT	DOYLE	REES
Mix It Up *Matthew Batt, Paisley Rekdal, Jacob Paul, Dylan Keefe, Salvatore Pane*	You Lived Through It; Do We Have to Read About It? *Sandi Wisenberg, Elizabeth Kadetsky, Thomas Larson, Janice Gary*	Inside/Outside: Blending Personal and Public Concerns in Nonfiction *Laura Plitkins, Mark Rozema, Lena Khalaf Tuffaha, Sherry Nanninga Walker*
Race, Ethnicity, and Cultural Myths *Rhiannon Sorrell, Rachel May, Nancy Caronia*	Crime into Story *Peter Doyle, Laura Gray-Rosendale, Dennis Mohr*	Crafting True: The Complementary Worlds of Narrative Journalism and The Essay *Megan Kimble, Lisa O'Neill, and Katherine E. Standefer, Hattie Fletcher*
Charting Uncertainty *Deanna Benjamin, Corinna Cook, Eric O. Scott, Travis Scholl, Julija Sukys*	Writing the Difficult Other: On the Craft and Ethics of Putting Problematic People on the Page *Sarah Tomlinson, Sarah Einstein, Liz Prato*	
CNF and the Hybrid Form *Re'Lynn Hansen, Toni Nealie, Harrison Candelaria Fletcher, Garnett Kilborg Cohen*	Essayist as Human *Steven Church, Sarah Einstein, Cesar Diaz, Kirk Wisland*	I Don't Know *Joe Mackall, Leila Philip, Robin Hemley*

General Information

Conference Venues

High County Conference Centre

201 West Butler Avenue
Flagstaff, AZ 86001

Registration
Lobby
High County Conference Centre

Meals
If you have paid for lunch with your registration, lunches will be available in the lobby of the High County Conference Centre.

Locals Pass
A Keynote Speaker pass for $55 is available for local audiences (local ID will be required).

These passes can be purchased online at
www.nonfictionow.org

Offsite Events

Wednesday 28 October

VIDA: Women in Literary Arts Welcome Party
8.15–10pm Southside Tavern
Just after the opening reading event ends. Come. Drink. Chat. Party. See Friends. Make New Ones. (cash bar/menu available to grab a bite.) we will have fun. we will stand with vida. we will revel and be bewildered that we find ourselves in flagstaff, drinking cocktails. come one, come all. All welcome.

Thursday 29 October

The Dimensional Essay: A Reading and Performance of Multiform Nonfiction
8.15pm Weatherford Hotel
This reading will take place in the ballroom and bar of the Weatherford following Maggie Nelson's Keynote talk. The event will feature a group of writers invited to deliver a reading in any form they choose. Participants will be invited to use anything from sound, to images, objects, other bodies, etc to demonstrate a text that engages readers through elements that work in addition to or alongside language. The event will act as an opportunity to question the formal conventions of a literary reading, and allow other makers the opportunity to stretch out.

30 Years of Essays from the Iowa Nonfiction Writing Program
9pm Fire Creek Coffee House and Bar
Elena Passarello, Michele Morano, John Price, Bonnie J. Rough, and Inara Verzemnieks, hosted by Robin Hemley and Hope Edelman.

Friday 30 October

The Normal School Reading
5.30pm Fire Creek Coffee House and Bar
The Normal School reading, hosted by Steven Church will host readings from JJ Anselmi, Carole Firstman, Liz Scheid, and Sarah Fawn Montgomery

Hotel Amerika Reading
9pm Fire Creek Coffee House and Bar
Hotel Amerika and David Lazar host readings from Danielle Deulen, Aaron Gilbreath, Angela Pelster-Wiebe and Joseph Harrington.

Panel Sessions

Thursday 9–10.15am

On Failure, or the Essay as Ruin

Lindsey Drager

Jenny Boully, Sarah Levine, Sarah Minor, Kristen Radtke

Humphrey's Theatre

Failure haunts the very core of The Essay, an art form that itself promises only "to try." This panel explores not only why the essay fails, but also how. If (as Virginia Woolf articulates) "life is not susceptible perhaps to the treatment we give it when we try to tell it," does (as W.G. Sebald asks) writing "render us more perceptive or more insane"? If the act of essay writing is always already a failed venture, how might we recast the essay's failure as reward? In this panel, writers of innovative non/fiction contend with—and embrace—the past, the present, and the future of failure in their work, ultimately challenging the status of failure's slippery opposite: success.

Of Visual Essayistics

Joshua Unikel

Denise Gonzales Crisp , Gail Swanlund, Ben Van Dyke

Agassiz

As soon as language is highly visual, we call it almost everything but nonfiction. We call it "visual poetics" or "text art," "design" or "book art." But why don't we call it nonfiction or essay? And why, when we discuss visuality in the genre, do we so often close the conversation at graphic memoirs? What about the inexorably visual essayistics of Mary Ruefle's *Little White Shadow* or Kamau Brathwaite's *Trench Town Rock*? How can the visuality in work like Stefan Mallarme's *A Roll of the Dice* or Steve Bowden's *Broadsheet* be read as an essay or nonfiction? How can we as essayists use graphic design and typography to generate more multifaceted works of nonfiction? These questions and many more will be tackled by four makers whose work is sometimes called "visual essay," "text-as-image art," "experimental design," "typographic installation," and "meditative book art."

Mixed Media Memoir

Rebecca Fish Ewan

Amy Silverman, Deborah Sussman Susser

Fremont

This panel focuses on mixed media work, especially personal storytelling that balances humor and hard truths. The panelists bend genres and blend media to convey life stories through cartoons, free verse, spoken word, journalism, editing, teaching, and performance coordination. The commonality in their work is seeing humor in the struggle of being human, finding companionship, and building community. They endeavor to make life lighter without making light of it. Their recent work includes a combination of poetry and cartoons to create a memoir of childhood friendship shattered by murder, writing as a mother of a child with Down syndrome, and work in the art of editing and teaching focused on the experiences of motherhood. The panelists will share how blended genres and media can help storytellers take on challenging subjects with authenticity and in their own true voice.

First Person Dangerous

William Bradley

Anne Panning, Alexis Paige, Penny Guisinger, Karen Salyer McElmurray

Doyle

Writing is rarely an easy task, but the writers of memoirs and personal essays often face unique dangers due to the fact that their narratives are true accounts that deal with real people. Relatives may not appreciate having family secrets revealed, interview subjects might become angry over how they are presented, loved ones might feel betrayed, and employers may reconsider an employee who reveals too much of herself in her writing. The four writers on this panel have all faced both personal and professional risks and consequences when writing about themselves, and each panelist will discuss his or her experiences with the dangers of writing and publishing creative nonfiction, as well as the rewards that make such risk worthwhile.

Meditations on Monstrous Characters

Amy Wright

Marsha McGregor, Marcia Aldrich, Brooke Wonder, Lina Ferreira

Rees

The O.E.D. defines a monster as "A person of unnaturally repulsive character," yet one of our challenges as nonfiction writers is to understand, if not empathize with our characters. Considering writers can position themselves as arbiters of accountability and forgiveness, how do they balance judgment against things as they are? Some show that monsters aren't real. Others bolster their daughters, since the unnatural is, after all, common. Many rescue past selves from confusion, bring candles to dark memories, minister to others wounded. But the best essayists tame no one and nothing. Not even the page is safe that looks on cruelty, pettiness, bias, but how do we re-present them, and why? A conversation began in the Fall 2014 issue of *Zone 3* journal that initiates some of these questions. Contributors will discuss how they dispel boogies and draw out heretofore hidden characters of immense proportions.

Panel Sessions

Thursday 10.45am–12.00pm

Toward a Theory of Anthologies

Paul Zakrewski

Patricia Foster, David Lazar, Margot Singer, Patrick Madden

Humphrey's Theatre

"I know I have frequently started anthologies out of pedagogical desires—wanting what I use in class to exist as a book, or wanting a book I'm thinking about using in class to exist. But there are so many motives for creating, what is, I think, an undertheorized art...." So writes David Lazar in Considering Garlands, his own anthology of interviews exploring the motives behind anthologizing. The collection and its subjects serve as the inspiration and starting point for this panel, which explores questions of motive, value, and representation, among others. Rather than promise a cohesive theory or resolution to questions—anthologies by their nature often challenge neat endings—this panel seeks to spark a wider conversation about such issues as whether the impulse to anthologize is a conservative or radical act; when and how anthologies have served to raise awareness of more marginalized or alternative voices; the possibilities of canonization through anthologizing, and other concerns.

Writing and Editing the City

Curtis Bauer

Jennifer Acker, Barrie Jean Borich, Aviya Kushner, Steve Wingate

Agassiz

How does the city infiltrate the essay? This panel of writers who are also editors will discuss how the city can become a character in nonfiction, and how urban detail enriches prose. We'll consider how leaving the city, coming to it for the first time, and returning to it after a long absence can all be used as structural devices for essays. We'll talk about particularly masterful examples of the city coming alive in the essay and in book-length nonfiction, and we'll discuss the challenges of writing about issues of dislocation, immigration, and feeling at home and estranged in an urban environment. The conversation will include the special challenge of editing the city, especially when the editor has never been to that place—or when the place is already irrevocably changed, or gone forever.

Beyond Scaffolding: Constructing and Essay Collection

John Proctor

Jennifer Bowen Hicks, Amy Butcher, Jericho Parms

Fremont

Précis: For those loyal to self-contained forms, collecting essays into a book can feel counterintuitive to form itself. In this panel, a group of essayists examines the seemingly formless form of the book-length essay collection. How do we order a form that, at its core, resists order? This panel will explore the role of mystery, silence, and voice, and strategies such as writing into gaps, employing repetition, and theme to understand the disparate pieces and strategies that make an essay collection feel whole.

Writing from Within a Dissenting Subjectivity

Toni Neali

Quince Mountain, Jose Orduna, Catina Bacote, Rachel Michelle Hanson

Doyle

The panelists will discuss writing of dissent, its past and present. This panel will focus on the friction that occurs when we write beyond, outside and sometimes against the dominant culture in the academy, in writing communities and in wider society. How does writing about race, class, gender, sexuality, nationality and religion shape contemporary nonfiction? How does the essay form—narrative, lyric, reflective—serve a personal interrogation of the general? What risks, dangers and rewards lie in dissent? How is the history of the essay also a history of dissenting subjectivities? The panel will discuss the work of Sei Shonagan, James Baldwin, Subcomandante Marcos, Susan Sontag, Germaine Greer, Alice Walker and others.

Theorising Nonfiction: Sidestepping Boundaries Between the Theoretical and the Creative

Beth Peterson

Travis Scholl, Joanna Eleftheriou, Corinna Cook, Jennifer Sinor

Rees

Writers have long used philosophical ideas as inspiration or framework for their narratives but when the work of philosophers such as Walter Benjamin, Jacques Derrida, or Judith Butler is labeled "critical theory," it is thought of as a tool for literary analysis, rather than literary production. This panel reclaims the artist's power to apply theory and philosophy to nonfiction. Travis Scholl will explore Benjamin's idea of "aura" as a lens through which to interact with visual art in the personal essay, while Joanna Eleftheriou's essays about growing up Greek-Cypriot American draw from theories of whiteness, race, and colonialism. Posthuman theorist Giorgio Agamben troubles the human/animal boundary, putting pressure on Corinna Cook's work with contemporary Alaskan cultures and wildlife, and the eco-critical theory of Arne Naess and Kant's conceptions of the sublime have informed Beth Peterson's accounts of disappearing glaciers.

Thursday 2.30–3.45pm

Hydra-Headed Memoirs & Well-Connected Essays: Negotiating Your Booklength, NonFiction Thing

Steven Church

Steven Harvey, Sonya Huber, Tarn Wilson, Joe Mackall

Humphrey's Theatre

Your group of essays seems to hum the melody of a memoir. Or your memoir has grown hydra-headed and branched off into essays. Or everyone around you says that whatever you've written is the opposite of what sells these days in nonfiction and that you should uncouple or re-link. Do you accept the challenge of locating your narrative through-line,or do you polish your prose pieces as free-standing essays in a collection? Most importantly, what happens to our books when we turn them from essays into memoirs and then sometimes back into essays? Our panelists—all memoir/essay flip-floppers—will essayistically refuse to give you a pat answer for this dilemma, but we will offer in-depth thoughts about craft-based considerations and implications for shaping books of literary nonfiction.

Exploring Women's Bodies, Sex and Sexuality in Writing Non-Fiction

Anna March

Heidi Czerwiec, Jen Fitzgerald, EJ Levy, Ashley Perez

Agassiz

Our physical lives and sexuality are central to human experience and therefore worthy topics of consideration in our writing. However, writing the female body/sexuality presents unique rewards and challenges for non-fiction writers and readers alike. This variously diverse panel will explore, through a feminist lens, these issues and their intersection with under-representation of women in publishing non-fiction. As a group, we will explore the frequently cited concern that contributions by women to the non-fiction field are disproportionately in the area of memoir/personal essay. We will interrogate whether that is a valid concern or if it's a veiled diminishment of the worth of those categories. We hold the position that women's bodies and sexuality deserve rich, serious, diverse, nuanced and varied consideration and will discuss how we can broadly foster such writing.

Writers on Essays that Took Forever to Get Right

Aviya Kushner

Mary Margaret Alvarado, Amy Leach, Kerry Reilly

Fremont

This group of writers will discuss essays that took them years to write. Each panelist will read a section of a published essay, discuss her process, struggles, feedback from readers and editors and reasons she did not give up on the piece.

A New "I" on Nature: Explorations in Environmental Essays

Clinton Crockett Peters

Wendy Call, Stephanie Elizondo Griest, Angela Pelster, Yelizaveta Renfro

Doyle

Emerson walked. John Muir swayed with the Douglas firs in gale-force winds. Annie Dillard spied on muskrats. Terry Tempest Williams stalked the retreating Great Salt Lake. And Edward Hoagland tossed marooned turtles into a torrential sea. The first person essay has a formidable history in the field of nature writing. By that we mean the traditional and well-challenged notion of a traveler/seer engaging with landscape and species. This, of course, is not the only way to define "nature writing." Many eco-writers and critics have been hard at work in the last twenty years parsing out different streams of the environmental genre. A look at four contemporary nonfiction writers and their individual angles on "nature" will help shed light on the future directions of this mode of writing. This panel highlights four new takes on the personal eco-essay plus a brief "critical" (however, not boring) introduction.

Relocating Dislocation

Deanna Benjamin

Travis Scholl, Beth Peterson, Eric O Scott

Rees

It is common enough for locals to claim a ferocious, lifelong love for their place of origin, but what about the outsiders? What about those who have found themselves displaced? Can they fall just as hard in love with some other place than their origin? Can they find some sense of the familiar in a new and strange place? In this panel, we will ask not, "What will I find when I get there?," but "Who will I be once I find it? " We will suggest a process for such discovery by seeing the strangeness in Iceland, witnessing the poetics of place in Norway, imagining a return to Montenegro, and wandering the winding trail of a St. Louis labyrinth.

Panel Sessions

Thursday 4–5.15pm

It's a Family Affair: The Exciting/Perilous Task of Writing About our Relations

Mieke Eerkens

Honor Moore, Hope Edelman, Maggie Nelson, Lucas Mann

Humphrey's Theatre

The most intimate, powerful, and fraught relationships in our lives are often with the limited inner circle we call family. It makes sense, then, that writers are repeatedly drawn to these relationships in their work. By definition, nonfiction writers often don't have the luxury of masking the identities of their subjects, and to write about real family relationships means putting its players on a public stage. This panel will take a frank look at the myriad issues related to writing about family, including concerns about ethics, family responses to publication, the writer's fear of repercussions, discrepancies in memory between family members and the writer, obstruction of research, and more. The panel members represent a range of different literary voices experienced in writing about family and will be in discussion about their approaches and thoughts on the subject.

The Literary Travel Writer

Bonnie J. Rough

Alex Sheshunoff, Colleen Kinder, Robin Hemley

Agassiz

This panel features writers of literary travel essays and memoirs answering questions ranging from the practical to the artistic. When does a travel writer plan a pitch, and when is it best to let a story emerge along the way? What is the difference between a great trip and a great story? In the case of the travel essay, how can observations and experiences lead to insight -and what if they don't? What does it take for a full notebook and photo album to become a travel essay or memoir? What are travel writers reading, and what are the most up-to-date publication venues for literary travel pieces?

You Are What you Write...: What Happens When Nonfiction Writers Get Defined by Their Material

Bich (Beth) Minh Nguyen

Sonja Livingston, Justin St. Germain, Julie Sophia Paegle, William Bradley

Fremont

This panel would address some of the issues and challenges involved in (accidentally) becoming an "expert" on a subject after the publication of a nonfiction book. Increasingly, it seems that our "content" represents us, sometimes turning us into spokespeople whether we like it or not. Does our subject matter truly define us and if so, does that become restrictive? How much should we take that into consideration during the writing process? How do we navigate these (perhaps imposed) identities while continuing to write?

Performing the Essay: Combinations and Permutations

Francesca RendleShort

Peta Murray, Sophie Cunningham, Lucinda Strahan, Papatya Bucak

Doyle

How do we perform the essay? Or, essay the performance? This panel takes up the challenge of presenting the essay as play, mischief, whimsy and idiosyncrasy as a staged act, where performers" expose their vulnerabilities and intellectual securities (a la Jeff Porter). NoÎlle Janaczewska presents a duet of sorts, including a short performance essay about the nature of home, and recent research into plant sentience and memory. Peta Murray queers the essay by developing a notion of "essayesque dismemoir". Francesca Rendle-Short experiments with the idea of drawing the body as performance, thinking here of desire: "I ask of writing what I ask of desire" (Cixous). Sophie Cunningham sees the performance of walking as a form of pilgrimage; even without political intentions walking becomes, as writing is, a political act. All four writers enact content through form: it is in the doing that we become - in the performance that we are.

Entropy Magazine: A Case Study

Brooke Wonders

Emily Stern, Barrett Warner, Sara Finnerty Turgeon, Nancy Jainchill

Rees

These five panelists are all creative nonfiction writers (though many of us work in multiple genres) with an interest in experiment. We met online as part of the group blog Entropy, a "website that creates a space for literary and non-literary ideas...covering topics such as video games, graphic novels, interactive literature, science fiction, fantasy, music, film, art, and other topics in addition to literary reviews, interviews, conversations, and articles on experimental literature, translation, small press practices, and performance." As Entropy contributors, we use the cloud and social media (primarily Facebook and Googledocs) to generate collaborative content that rivals the essay in terms of rigor and depth of analysis. Some of us also use these resources (the "cloud" of social media) as part of our experimental practice in the production of stand□alone articles/essays. Forums on Facebook, for instance, often represent current cultural shifts. This panel will discuss the possibilities of social media in the creation of creative nonfiction, investigating the premise that "in the end, collaborative projects are the writers' antidote for the fractured postmodern ego." We will also consider the ways in which trends in one genre merge into another (perhaps more fluidly in online spaces), as in the way in which confessional poetry evolved into Euro Fiction or Auto Fiction much later, or how alt lit poetry (which was formally a way that poems became simple "conversations") prefaced collaborative narrative in nonfiction. Or, as one panelist put it (in the shared space we used to create this panel): "It takes a village to be a character."

Friday 9–10.15am

The Poessaytics of Form

Barrie Jean Borich

Harrison Candelaria Fletcher, Paul Lisicky, Linette D'Amico, Brenda Miller

Humphrey's Theatre

What are the sounds, spaces, and artifacts of nonfiction? How do our essays, memoirs, and lyrics succeed in leaping, layering, and juxtaposing? How do we render our silences, pattern our associations, and image our intimacies? This panel on the poetics of nonfiction explores metaphorical structures, fragmented impressions, hybrid strategies, and fluidity of language, to reveal how we bring lyric memory, experience, and interpretation to the literary page. Panelists will discuss how they've used collage structures, relics as subject and infrastructure, photographic narrative, evocations of presence and absence, the roominess of hybridity, the intimate speaker, and the vaults and echoes of segmented structure, and will address how these strategies come to play in an array of contemporary nonfiction writers' works.

Epistolary Pedagogy

Jennifer Bowen Hicks

Sue William Silverman, Robert Vivian, Paul Van Dyke, Anika Eide

Agassiz

The humble letter -to a poet, to a writer, to a student- is unique in its ability to nurture writers, but it is also its own underappreciated form. This panel will explore ways in which beginning writers are advanced in their efforts by the very concrete affirmation and artfulness the form can convey. Instructors and students from academia and prison writing programs will explore the ways the letter becomes art that holds humor, voice (from the earnest to the acerbic), the lyric, the personal blended with craft and in conversation with voices from the ages, but for an audience of one. At their finest, letters from writers to writers about writing are an overlooked, under-exposed literary form -a hybrid of craft and personal essay, epistolary instruction, mantra and manifesto, love letter to writing itself.

Essaying the Memoir

Heather Kirn Lanier

Sonya Huber, Joe Oestreich, Amy Monticello, Xu Xi

Fremont

Memoirists have long heeded the call to write scenically, to tell their narratives as a series of sensory experiences. While scenes capture the action and emotional tenor of lived experience, they do not always interpret or interrogate experience meaningfully. The expository quality of essays makes room for the meditation, rumination, and interrogation that takes a reader not only through the narrative of events, but the narrative of the writer's insight about those events. The essay is booming in the digital age, and yet, memoirists are still generally advised to foreground scene over exposition. This panel will discuss what can be gained when memoirists use the form and conventions of the essay in sustained, book-length accounts of personal experience. How can memoirs-in-essay, or book-length essays, add the texture of digression, speculation, and imagination to the drama of compelling scene work?

What Does Theory Have to do With It?

Sarah Heston, Julija Sukys, SL Wisenberg

Doyle

This panel will explore the often rancorous relationship between creative nonfiction writers, teachers, and scholars and the proponents of critical theory. We hope to show that those in the field of creative nonfiction can utilize methodologies from critical theory to compliment their own writing, scholarship, and pedagogy.

Behemoth Subjects

Lee Martin

Erik Anderson, Brandon Lingle, Lynn Kilpatrick

Rees

Wrestling with unwieldy material can overwhelm the best of us, as we try to find an angle on subjects that refuse to be comprehended much less contained. Where begin an essay about war or redemption? How leave off writing about leaving behind what one loves? Very little is as homo sapiens-sized as it seems starting out. We may grow with the stories we tell ourselves, but some hulks break their bounds before reaching readers. Some writers grip weighty strands with the friction of personal narrative. Others undergird emotion with structural support systems, the way poets elegize loss or crown love. These panelists, who have all undertaken daunting work, will describe various strategies for facing colossal subjects head-on.

Panel Sessions

Friday 10.45am–12pm

The Beasts Amongst Us: Essayists Narrating the Animal World

Steven Church

Alison Hawthorne Demming, Elena Passarello, & Kirk Wisland

Humphrey's Theatre

In his essay, *Where Have All the Animals Gone? The Lamentable Extinction of Zoos*, Charles Siebert says, "A day at the old city zoo always seemed to end with us confronting some slightly confining truth about ourselves." If the job of an essayist is, in the Montaignean tradition, to confront oneself on the page, who or what do essayists confront when they write about animals? How do encounters- intimate and distant, with animals both wild and domestic- translate to the page? Four essayists, approaching from different perspectives and different styles, will consider what we can learn when we explore the relationships between animals and humans.

Music and Writing

Thomas Larson

Richard Terrill, Will Jennings, Bob Cowser

Agassiz

"Companionable Arts: Music and Nonfiction" presents four musicians and writers whose passion for both arts is ever-present in our work. As writers versed in classical, jazz, and folk music, we examine in our and others' books and essays the affinities between music and writing. Why are we drawn to both arts? What can we say in one art that we cannot express in the other? How is our prose, on the page and in oral form, transformed by using the tools of musical creation? In our prose, we employ music's narrative structures, sensory immediacy, and the imaginative potential of multiple voicings. We will share these sensitivities with attendees who will find new ways to shape literary form from the musical perspective, both critical and creative.

The Amateur's Raid in a World of Specialists

Michele Morano

Hope Edelman, Ned Stuckey-French, John Price, Mara Naselli

Fremont

In *The Singular First Person*, Scott Russell Sanders describes the essay form as "an amateur's raid in a world of specialists" and a "haven for the idiosyncratic voice in an era of anonymous babble." The writers on this panel have all waded into specialized worlds, gathering information and gaining knowledge to be married with personal experience on the page.

Panelists will discuss creative ways of conducting research, including how to determine what kinds of research might be productive for a given piece, and will offer practical advice for crafting an informed narrative with a distinctive, fluid voice.

Colors of a Different Dragon: Teaching Creative Nonfiction in China

Emily Stone, Rachelle Escamilla, Xu Xi

Doyle

Students on their way to study overseas are one of China's biggest exports while foreign teachers remain a valuable commodity in Asia's most populous country. The economic and cultural context of this exchange has changed drastically since Peter Hessler published River Town, his account of teaching English in rural China as an American Peace Corps volunteer, in 2001. For students as well as teachers today, there is an increasingly complicated story to tell. Over the past five years, Sun Yatsen University (SYSU) in southern China and the City University of Hong Kong (CUHK) across a historic border have developed new programs that teach creative writing (and particularly creative nonfiction) at the undergraduate and graduate level. CNF workshops at SYSU, which started as an experiment in language learning and creative writing pedagogy, have opened up unexpected possibilities for Chinese students going on to graduate study in English education and the humanities as well as jobs in journalism and related fields. CUHK's low-residency MFA program (the first of its kind in the region) has grown into a community of native and fluent English speakers based in or writing specifically about Asia, its students and alumni giving voice to a changing Hong Kong identity. As international contributors to (and sometimes even students of) these new creative writing curricula in Mainland China and the country's most famous Special Administrative Region, panelists will reflect on how writing assignments can foster language learning and intercultural communication and how geography plays an important role in course design. They can also address professional opportunities for creative nonfiction writers in China.

From the Newsroom to the Workshop

Sarah Viren

Inara Verzemnieks, Harrison Candelaria Fletcher, Jennifer Latson

Rees

Journalism is often characterized as the antithesis of creative writing, but newspaper writing is also the means by which a good many fine writers got their start. In this panel four former newspaper reporters discuss what it was like to move from the newsroom to the MFA workshop. Did all those years of inverted pyramid writing and daily deadlines beat the creativity out of us? Or is it possible our backgrounds made us better, more diligent, and possibly even more creative writers?

Friday 2.30–3.45pm

The View from the 'Slush Pile'

Hattie Fletcher

Steven Church, Stephanie G'Schwind, Ander Monson

Humphrey's Theatre

Long-time editors from litmags with a rich history of publishing creative nonfiction reflect on the growth and development of the genre as reflected in unsolicited submissions. Questions to be addressed: The creative nonfiction "slush pile" offers a window onto the genre as it's currently being interpreted by writers. How have submissions trends changed over the past decade -not only in quantity, but quality? What trends are reflected in the work being submitted, accepted, and rejected? How, if at all, has editors' approach to the changing nature of submissions changed, and, in response, how can cnf writers navigate the submissions process more effectively?

Creative Facting: How to make Research and Data Do More

Dave Madden

Michael Martone, Tim Denevi, Maggie Nelson

Agassiz

One of the things we do as nonfiction writers is reconstruct the factual record. That is, we often have to do research—whether it's exploring family histories, or wading deep into Census.gov. One problem, then, is how to incorporate the facts we find into, quote-unquote, Our Own Writing. If we're going to put that word creative in front of the name of our genre, what does that suggest for how we might use facts on the page? This panel will bring together writers exploring ways to make facts do something more than provide evidence. Can facts create something in addition to the truth? Also: where is the line drawn between the creative use of facts and getting creative with the factual record? How might our creative-facting practices going forward open up the NF conversation? Does the art of nonfiction lie solely in its verifiability, or might we all be capable of more?

Balancing Acts: Writing Political Themes Through Personal Stories

Liza Monroy

Daisy Hernandez, Deborah Jian Lee, John Christian Sevcik, Kassi Underwood

Fremont

Writers of political memoirs tell personal stories that intersect with issues of social consequence. These works provide a crucial opportunity for writers—and their readers—to grapple with the private consequences of today's global issues. In published and forthcoming books, our panelists have written about deeply personal experiences that fall within large, topical, and controversial themes: race, gender, abortion, gay marriage, religion, and the "troubled teen" industry. This panel will explore the unique opportunities and challenges of this sub-genre, focusing on how writers can take advantage of the tension that exists when one person's experience both illuminates and subverts its larger political context, and how crafting such a memoir requires the writer to resist pressure to appease readers on various sides of these debates. How do we balance the interplay between the personal and the political? How can we avoid accidentally writing a polemic? Are we trying to solve a problem by telling our stories? Can we? Our timely panel will also address the question of keeping the writing personal when your subject matter confronts you in the headlines.

The Lyric Moments

Matthew Olzmann

Justin Bigos, Bojan Louis, Sejal Shah

Doyle

When Samuel Taylor Coleridge set off in pursuit of "a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith," the phrase "suspension of disbelief" entered the poetic lexicon. It can be argued that an equivalent poetic faith is at the heart of the lyric essay. However, despite sharing similar impulses and effects, the lyric essay and the lyric poem handle, develop, and court poetic faith in different manners. There is a distinct difference between the suspension of disbelief in poetry and the development or maintenance of actual belief in the essay. This panel of poets, essayists, and editors will discuss the lyric essay in relation to the lyric poem, and consider what constitutes a "poetic faith" in nonfiction.

Honesty, not Sensationalism: Nonfiction after the Memoir Craze

Ned Stuckey-French

Silas Hansen, Marcia Aldrich, Anne Panning,

Rees

Are we finally seeing the end of memoirs billed as "searing," "hard-hitting," and "shocking"? Are we done with the redemption and recovery narratives that Oprah loves so much but which led at least one writer to exaggerate his time in jail? The panelists will argue that honesty is a function of rigorous revision rather than sensationalistic subject matter. They'll talk about the fears and challenges they have faced in their own writing, how they teach their students to dig deeper and add reflection so as to find the significance in the story they're telling, and what we can all learn about bravery from classic essayists such as James Baldwin, Nancy Mairs, and Joan Didion.

Panel Sessions

Friday 4–5.15pm

Dark and Funny: Using Humor to Bring Levity to Difficult Subjects

John Sevcik

Liza Monroy, Matthew Parker, Kassi Underwood, Ashley Cassandra Ford, Roxane Gay

Humphrey's Theatre

Humor helps us avoid many typical memoir pitfalls, including self-pity, sentimentality, and navel gazing. It's harder to fall into these traps when one injects humor into the work, and a writer doesn't have to be a funny person to use this technique. Humor can save us -and our work- during those "bad for life/good for writing" times we are compelled to capture in our creative nonfiction. And, deftly deployed, humor can save such books from the dreaded category of "misery memoir." Our panelists, when faced with heavy subject matter (incarceration, marriage fraud, abortion), chose moments in which to "write funny." We discuss how this integration of humor, thoughtfully executed, can enliven a heavy subject, making it not only palatable but also even enjoyable. We will cover ways in which the use of humor can deepen and enliven your creative nonfiction, no matter how dark its matter. This is a valuable skill for keeping the reader with you whilst portraying a tragic experience. Readers should enjoy the ride, even if we didn't.

Rewriting Those We Love

Margot Singer

Lee Martin, Dinah Lenney, David McGlynn, Ann Peters

Agassiz

Writing our stories inevitably involves writing about our families: our parents and grandparents, brothers and sisters, spouses, kids. Yet any act of representation is of necessity subjective, myopic, and colored by strong emotion: desire, anger, nostalgia, resentment, self-justification, regret. Mark Doty has said that "the inevitable rewriting of those we love ... is the betrayal built into memoir." How do writers walk the line between honesty and betrayal? What responsibility do we have to the family members who appear in our work? In this panel, five authors will explore the challenges and pitfalls of writing about the ones we love.

Making (Radio) Waves

Ken Smith, Nancy Barry, April Lidinsky

Fremont

At a time when the multi-episode podcast "Serial" dominates the conversation about radio nonfiction, we assert the place of brevity. This panel examines the craft of the three or four-minute radio essay. Four panelists with many years of experience creating public radio essays will use audio and text examples to explore the form. In so few words, how do writers create an engaging voice and evoke experiences richly enough to provide pleasure for listeners? How do they find a clear and inventive organization that will produce a measure of emotion and insight by the end? What counts as authority in short pieces meant for broad audiences? What is the role of personal experience in this public genre? How can environmental sounds, music, and other audio effects work with the text? How do writers adapt their sentences for listeners who may hear the words only once?

When a Writer is Born into a Family, the Family is F'd

Catherine Therese

David Carlin, Sue William Silverman, Amanda Webster, Amy Monticello

Doyle

When a writer is born into a family the family is F'd—fucked, fortified, funnier, fictionalised, fearful, just to name a few of the F'ing experiences these four memoirists will share in a revelatory discussion of the consequences of publishing their familial tales. From the horrifying to the hilarious, to heartbreaking and warming, this quartet will share brutally honest stories of how their relationships to their families, their friends, themselves, their writing, reality and memory have changed through the process of writing and publishing memoir. What they risked, valued, lost and discovered.

Looking for Real-life Humberts

Elizabeth Kadetsky

Michael Steinberg, Thomas Larson, Mimi Schwartz, Renee D'Aoust

Rees

Essayist Joseph Epstein says: "...in a personal essay an unreliable narrator is...another name for a bad writer. We...have to believe... what the writer tells us..." As nonfiction writers and teachers, we all agree that this claim is too narrow. Though each panelist approaches the matter differently, our collective intent is to offer alternatives and options to aspiring writers and teachers of the form. Unreliable narration in fiction highlights a gap between what the reader knows and what the narrator knows, locating tension and humor in the disconnect. Personal narratives involve artifice as well; that is, the writer's creation of him/herself as a persona. Can building an unreliable persona become a deliberate strategy, like creating unreliable narrators in fiction, say, Nabokov's Humbert Humbert? Or, does unreliability undermine the entire foundation of creative nonfiction? Our panelists will discuss and illustrate ways in which we (deliberately) make our narrators unreliable, though credible, convincing, characters.

Saturday 9–10.15am

The I or the Eye
Michael Steinberg
Mimi Schwartz, Renee D'Auost, Jessica Handler, and Lad Tobin
Humphrey's Theatre
Experienced and aspiring writers of literary nonfiction -memoir, personal essays, literary journalism, and cultural criticism- often struggle (and justifiably so) to find the narrators that best suit the particular manuscripts they're working on. Some writers, we know, place their narrator(s) at center-stage, (the internal, autobiographical "I"), while others, whose narrators are observers and/or reporters, tend to favor more distant vantage points (the "Eye")? While our panelists have differing views on this issue, they all agree that finding the right fit between narrator and text is a basic, even pivotal, concern. How then, does that decision come about? In advance of the writing? During the composing process? Or, through some combination of the two?

Five writer/teachers of literary nonfiction will discuss and give examples of techniques and strategies that have helped them locate the right match for autobiographical works and for writings that focus either on larger social/cultural/political issues or current, topical subjects.

The Lyrical Essays of Virginia Woolf
Patricia Foster
Heidi Stalla, Anne Sand, Spenser Mestel, Alexanne Madison
Agassiz
Although Virginia Woolf is best known for her modernist novels, she used many of the techniques of modernism—stream of consciousness narration, fragmentation, disjunction between internal and external time, and tunneling as a means of interiority —in her autobiographical essays. This panel proposes to examine specific essays and autobiography—*Street Haunting*, *The Death of the Moth*, *On Being Ill*, *The Morning: Summer's Night*, and *A Sketch of the Past*, to consider how Woolf used complex patterns of images, shifts in point of view, digression and delay, emphasis on character, and emblematic moments to create her intimate, improvisational essays. We will also look at how her essay writing was bound up with her thinking about women, politics, and society, how it remains in conversation with her novel writing, diaries, and notebooks.

Mix It Up
Matthew Batt
Paisley Rekdal, Jacob Paul, Dylan Keefe, Salvatore Pane
Fremont
This panel discussion will bring together writers and artists who celebrate collaboration and hybridity in print as well as other media—some new, some old—such as photography, film, blogs, and radio. Considering the monuments of earlier collaboration in nonfiction such as James Agee and Walker Evans' *Let Us Now Praise Famous Men* as well as more recent texts like Didier Lefevre, Emmanuel Guibert, and Frederic Lemercier's *The Photographer*, panelists will discuss how collaboration works in their favorite hybrid texts as well as how they collaborate with others in their own hybridized work.

You Lived Through It; Do We Have to Read About It?
Sandi Wisenberg
Elizabeth Kadetsky, Thomas Larson, Janice Gary
Doyle
Much has been written about the therapeutic benefits of writing and art-making for survivors of traumas such as war, disasters, slavery, disease, rape, incest. In other words, the writing is generally agreed to be good for the mental health of the amateurs. What about those of us who call ourselves writers? When does nonfiction writing about trauma rise to the level of art? What makes some artful, and others, self-serving and irrelevant? Of course the answers are subjective, but we will explore the questions and hazard some answers. Speaking as writers, readers, and editors, we will examine successful and unsuccessful creative nonfictions and tease out our reasons for making those judgments.

Inside/Outside: Blending Personal and Public Concerns in Nonfiction
Laura Plitkins, Mark Rozema, Lena Khalaf Tuffaha, Sherry Nanninga Walker
Rees
Fine nonfiction involves focused awareness of the workings of our inner lives. Simultaneously, it involves clear-sighted evocations of the wider world. Tensions and synchronicities -our engagement with public events plus mindfulness of our most profound selves. That combination creates nuanced and moving writing. One writer on this panel is a Palestinian exile who has family members in the Middle East. One writer blends Chile's horrific trauma and her own family's struggles. One writer's work brings alive women who followed Christ, women who were silenced, women whose lives are left out of "official" documents. One writer's essays focus on how music maps his father's life and his own, and what happens when his father, via Alzheimer's disease, can no longer follow the score. We'll discuss research-enriched lyrical writing from writers who examine all our lives: public, personal, and inner.

Panel Sessions

Saturday 10.45am–12pm

Unusual Foods and the Edible Guests

Amy Wright

Matthew Gavin Frank, Elena Passarello, Joni Tevis, Sam van Zweden

Humphrey's Theatre

"Eating people is wrong," sing Flanders and Swann in the 1960s after-dinner musical At the Drop of a Hat. This comic duo's memorable choruses embedded social criticisms ranging from fattening geese for foie gras to, in the case of "The Reluctant Cannibal," participating in world war. Their songs had much the same function as the meals that preceded them—to relax the body enough to open the mind toward a different perspective. Linked as human pleasure centers are between heart, stomach and brain, moral messages strengthen when deciding what to chew up or spit out. From red ant egg salad in Manhattan and tinctures of odiferous whitefish liver to the planet's most notorious man-eating crocodiles, these panelists will discuss how scrumptiousness can create disturbances, and how manipulating ingredients asserts dominance over others or recreates culture as we have known it.

Adventures in Poetic Biography

Jessica Wilkinson

Benjamin Laird, Dennis Cooley, Heidi Czerwiec

Agassiz

This panel brings together four poet-scholars to discuss their respective forays into the field of what might be termed 'poetic biography.' The three members of the panel will read from their own long-form poetic works, and discuss these works through the respective lenses of: the feminist political-poetical perspective; the programmable and virtually-generated environment; and speculative documentation and poetic play. The panel aims to interrogate the poetic medium as a valuable means through which to access new performative, historical and philosophical dimensions in writing (about) real world subjects.

Race, Ethnicity, and Cultural Myths

Rachel May

Rhiannon Sorrell, Nancy Caronia

Fremont

This panel explores the cultural myths that affect our identities and narrative voices, as well as the points of resistance that we face in replicating or deconstructing myths as women writers of creative nonfiction. Following are brief abstracts of each paper, along with writers' bios.

Crime into Story

Peter Doyle, Laura Gray-Rosendale, Dennis Mohr

Doyle

Crime makes story. Whether it's simple recounting of facts or the deep exploration of motive, psyche, desire, place and event, crime is at the centre of much contemporary writing. Crime is the point at which things fall apart. Crime narratives are routinely denounced as mendacious, exploitative or plain unseemly. Yet crime into story can sometimes enact the most transcendent literary, cultural and ethical values. Charles Reznikoff's *Testimony* (1965), Truman Capote's *In Cold Blood* (1966) and Sarah Koenig's and Julie Snyder's *Serial* (2014) play with aesthetic forms at the same time attracting questions concerning the ethics of practice. Crime stories can be very good, or very bad. Or both simultaneously. This panel brings together a diverse range of international practitioners to explore the opportunities and pitfalls, the legalities, ethics, and practicalities of creating narrative from real criminal cases. Among the questions we will address include: What happens when crime becomes story? What goes right, what can go wrong? When is it art and when is it exploitation, and does the difference even matter? Does the fact that it makes a rattling good yarn always justify the telling?

Crafting True: The Complementary Worlds of Narrative Journalism and The Essay

Megan Kimble

Lisa O'Neill, Katherine E. Standefer, Hattie Fletcher

Rees

This panel will focus on interplay and tension between literary nonfiction and journalism. How do the tools of journalism—interviews, story structure, source diversity—influence writers of creative nonfiction? How can the tools of creative nonfiction—narrative, lyricism, attention to language—be applied to short- and long-form journalism? When are each appropriate and for what stories? How can these two complementary fields help provide more angles and perspectives and outlets for the same material?

Panelists will speak to the dynamic between writer and editor, as well as the creative process of researching, interviewing, building relationships, and constructing a narrative that is both literary and true to the event.

Saturday 2.30–3.45pm

Is this a Golden Age for Women Essayists?

Marcia Aldrich

Brenda Miller, Amy Wright, Nicole Walker

Humphrey's Theatre

The New York Times posed a question: "Is This a Golden Age for Women Essayists?" In her answer, Cheryl Strayed noted, "Essayists who happen to be women are having a banner year." We see the rise of women essayists in all their rich variety as an important cultural moment. On this panel five essayists, who are also editors, will discuss how they see women shaping the current landscape of the essay.

Weird Places and Particular Spaces

Jane Armstrong

Bill Carter, Annette McGivney, Tim Flannery

Agassiz

Our panel will demonstrate the nonfiction narrative's unique ability to provide an intellectual and imaginative space in which the author can describe, explore, analyze, contemplate, interrogate and speculate upon his or her relationship to specific places.

Our panelists, all of whom have journeyed widely to places real and imagined, close to home or distant and dangerous, employ the nonfiction narrative as a mode of transportation to carry readers far afield to foreign lands or ever deeper into the richly contoured landscape of the individual writer's mind, showing, ultimately, the dynamic and recursive relationship between self and place as the writer builds an environment on the page while the environment simultaneously shapes the writer.

Charting Uncertainty

Julija Sukys

Deanna Benjamin, Corinna Cook, Eric O. Scott, Travis Scholl

Fremont

We often assume, even subconsciously, that we approach the writing desk only after we have arrived at certain conclusions or epiphanies that compel us to write, but sometimes those assumptions lose their momentum and we are left with a sense of uncertainty about our work. This panel will consider how each of us finds meaning in and around these moments through a NeoPagan pilgrimage to Iceland's Thingvellir National Park; a relationship to the ancient narratives of the indigenous cultures of Alaska; an disturbing epiphany that sheds light on a darkened past; an irrational fear that the unknown isn't worth knowing at all; and a firm belief that writing can be a way through to knowledge and to a language of new possibilities.

Writing the Difficult Other: On the Craft and Ethics of Putting Problematic People on the Page

Sarah Einstein, Sarah Tomlinson, Liz Prato

Doyle

One of the most difficult challenges that faces the memoirist is bringing a problematic person to life on the page in a way that is accessible to the reader. There are craft issues and ethical concerns. How does the writer create her abuser as a whole person? How does she make the delusional beliefs of a mentally ill friend, beliefs that do not track to logic, accessible to the reader? How does she write fairly about a parent who did not provide a safe and loving home?

Panelists Sarah Einstein, Liz Prato, and Sarah Tomlinson will discuss how they met these challenges while writing about sexual predators, narcissistic mothers, friends and family members with mental illness, and loved ones with addiction disorders. Each panelist will reference her own work and process, and offer practical advice for writers struggling with their own difficult characters.

Panel Sessions

Saturday 4–5.15pm

The Science of Story: Creative Nonfiction and Cognitive Science

Sean Prentiss

Nancer Ballard, Dave Madden, Matthew Gavin Frank

Humphrey's Theatre

As professors of creative nonfiction, we teach students how to write the essays of their lives. We tell them to balance showing and telling, ask them to examine the complexities of their memories, and have them look at pacing on the page. We even give advice for how to prevent writer's block. Lately, more and more scientists are studying the human brain and how it works. This science often directly ties to what we are teaching in the classroom and offers writers and teachers of nonfiction one more way to understand how our writing unfolds and why we write and think the ways we do. Panelists will explore how narrative works, pre-frontal cortex and telling, on our perception of time in our mind and on the page, and on the role mirror neurons in scene.

Finding the Story, Finding the Form

Peter Turchi

Tara Ison, David Stuart MacLean, Nancy Pearson, Emily Rapp

Agassiz

Identifying the subject, the heart of the story, or the primary thematic concern is, we all know, just the beginning. Soon after comes the challenge of recognizing or determining the most effective way to organize the material: ideally, a form that will encourage the deepest exploration for the writer and, simultaneously, an enlightening journey for the reader. In this panel, five writers will describe their work to find the form for five very different books: a collection of personal essays combined with film analysis, a memoir about one man's loss of identity after taking a drug administered to millions, a memoir combining poetry and prose; a meditation on grief and the loss of a child; and a book about the craft of writing considered as a variety of puzzles and illusions. Some of the questions addressed will include how and at what point in the process the ultimate form was discovered, which false starts were productive, and the challenges as well as the benefits, in these particular works, of the ultimate combination of form and content.

CNF and the Hybrid Form

Garnett Kilborg Cohen

Re'Lynn Hansen, Toni Nealie, Harrison Candelaria Fletcher

Fremont

The panelists will discuss many aspects of what is currently called hybrid nonfiction, focusing on the central question: are all creative writers practitioners of hybrid writing to one extent or another, and, if so, what makes a piece hybrid?

Essayist as Human

Kirk Wisland

Steven Church, Sarah Einstein, Cesar Diaz

Doyle

The writer of nonfiction cannot hide behind "plausible deniability"—we forge essays and memoirs in our search for truth and meaning. But what are the consequences for the people behind the prose? How do we navigate our representations of others—the living and the dead—on the page? Do nonfiction writers have a greater obligation to be "good people," because of our representation of the real? Is the essayist's "truth" a constraint, or a calling? And in the act of writing nonfiction, do we inevitably reorient and redefine ourselves? Five writers, with varied backgrounds as essayists, memoirists, journalists and editors, will explore what it means to carry the nonfiction mantle in the 21st Century.

I Don't Know

Joe Mackall, Leila Philip, Robin Hemley

Rees

Doubt has a central role in faith and similarly in the writing process. When we doubt, when we admit what we do not know and accept the uncomfortable state of being uncertain, we generate questions. When we generate questions, we begin to think. When we begin to think, we push toward new understandings of what we are writing about and begin to engage the power of words. Only by throwing out the stigma of ignorance and embracing a necessary not knowing can we go discover what we must learn, engaging iwilln productive research. In this panel three writers take on the question "I Don't Know," exploring how the framing of this question shapes their approaches to writing and research. Writers from Montaigne onward have engaged these questions. In this panel, Robin Hemley, Joe Mackall and Leila Philip offer ways to think anew about this important literary conversation.

We have done the very best we can to ensure panelists and panels are listed correctly. Please forgive any errors.

Speakers

Jennifer Acker
Jennifer Acker is founder and Editor in Chief of *The Common*. Her short stories, essays, criticism and translations have been published in *n+1*, *Guernica*, *Slate*, *Harper's*, *Ploughshares*, *The Millions*, among other places. She has an MFA from Bennington Writing Seminars and teaches at Amherst College. She has received writing fellowships from Vermont Studio Center and Ledig House/Writers OMI.

Marcia Aldrich
Marcia Aldrich is the author of the free memoir *Girl Rearing*. She has been the editor of *Fourth Genre: Explorations in Nonfiction*. *Companion to an Untold Story* won the AWP Award in Creative Nonfiction. Her essays have appeared in *The Best American Essays*. She teaches at Michigan State University.

Mary Margaret Alvarado
Mary Margaret Alvarado is the author of *Hey Folly*, a book of poems. She was an Iowa Arts Fellow and Provost's Post-Graduate Writing Fellow at the University of Iowa; an editorial assistant at *Harper's* Magazine; and the writer-in-residence at Cincinnati's Seven Hills School. Her essays have twice been named notable in the *Best American Series* and have been published widely.

Erik Anderson
Erik Anderson is the author of a book of lyric essays, *The Poetics of Trespass* (Otis Books/Seismicity Editions, 2010), and a forthcoming hybrid nonfiction work, *Estranger* (Rescue Press, 2016). He teaches creative writing at Franklin & Marshall College, where he also directs the annual Emerging Writers Festival.

J.J. Anselmi
J.J. Anselmi's first book, Heavy: a memoir of Wyoming, *BMX*, *drugs*, *and heavy fucking music*, is forthcoming from Rare Bird in Winter 2015. He holds an MFA in Creative Nonfiction from CSU Fresno, where he also worked as the Associate Nonfiction Editor of *The Normal School*.

Jane Armstrong
Jane Armstrong's stories and essays have appeared in many venues including *Newsweek*, *The North American Review*, *Mississippi Review*, *New World Writing*, *River Teeth*, *Brevity*, and *National Public Radio*. She received an Artists' Grant from the Arizona Commission on the Arts and teaches at Northern Arizona University in Flagstaff.

Catina Bacote
Catina Bacote's nonfiction has appeared in such journals as *The Gettysburg Review*, *The Sun*, *The Common*, and *The Southern California Review*. She wrote a viewing guide to the documentary *Banished: American Ethnic Cleansings*. Bacote holds an MFA from the University of Iowa and she teaches creative writing at Warren Wilson College.

Nancer Ballard
Nancer Ballard is a practicing lawyer, writer, and a Resident Scholar at the Brandeis University Women's Study Research Center where she leads multi-disciplinary creative projects that combine science, humanities, creative writing, and fine arts. She is the author of *Dead Reckoning* (poetry), and her fiction and creative nonfiction, and essays have has been published in numerous literary journals and anthologies.

Nancy Barry
Nancy K. Barry is an essayist, playwright and professor of English at Luther College in Decorah Iowa. For many years, she contributed essays to Iowa Public Radio and is a veteran instructor at the University of Iowa's Summer Writing Festival, leading workshops on the personal essay and radio essays.

Matthew Batt
Matthew Batt is the author of *Sugarhouse*, a story about renovating a Salt Lake City crack house and his life along with it. He's currently working on a cycle of novels set in Wisconsin, and is the recipient of grants from the National Endowment for the Arts, the McKnight Foundation, and the Aspen Writers' Institute. He is an associate professor of English at the University of St. Thomas in Minnesota.

Curtis Bauer
Curtis Bauer is an editor, publisher, translator and writer, splitting his time between Spain and Texas. His recent books include *The Real Cause for Your Absence* (C&R Press, 2013), and *From Behind What Landscape—Selected Poems of Luis Muñoz* (Vaso Roto Editions, 2015). He teaches creative writing and comparative literature at Texas Tech University.

Deanna Benjamin
Deanna Benjamin's writing has appeared in *Brevity Magazine*, *Fifth Wednesday Journal*, and other reviews, including the anthology, *Seek It: Writers and Artists Do Sleep* (Red Claw Press, 2012). She holds an M. F. A. from Vermont College of Fine Arts and leads creative nonfiction workshops at Washington University in St. Louis and at the University of Missouri, where she is a Ph. D. candidate in English.

Speakers

Justin Bigos
Justin Bigos is author of the poetry chapbook *Twenty Thousand Pigeons*. His poems, stories, and essays have appeared in *New England Review*, *Ploughshares*, *McSweeney's*, I*ndiana Review*, *The Collagist*, *The Best American Short Stories 2015*, and elsewhere. Justin co-edits the literary magazine *Waxwing* and teaches creative writing at Northern Arizona University.

Barrie Jean Borich
Barrie Jean Borich is the author of *Body Geographic*, winner of a Lambda Literary Award and an IPPY Gold Medal in Nonfiction, and *My Lesbian Husband*, winner of a Stonewall Book Award. She's an Associate Professor at DePaul University in Chicago where she edits *Slag Glass City*, a digital journal of the urban essay arts.

Jenny Boully
Jenny Boully is the author of five books, including *The Book of Beginnings and Endings: Essays* and *The Body: An Essay*. She earned her PhD in English from CUNY's Graduate Center, teaches at Columbia College Chicago, and co-edits pamphLIT.

Jennifer Bowen Hicks
Jennifer Bowen Hicks is a Bread Loaf-Rona Jaffe Scholar in nonfiction whose work appears in *The Iowa Review*, *North American Review*, and *The Rumpus*. She's been awarded the Tim McGinnis Award, Arts & Letters Prize, Best American Essay Notable mention. She's the Founder and Artistic Director of the Minnesota Prison Writing Workshop and teaches creative writing in prisons throughout the state.

William Bradley
William Bradley's work has appeared in *Brevity*, *Creative Nonfiction*, *The Normal School*, *The Missouri Review*, and *Utne Reader*. His essay collection *Fractals* is forthcoming from Lavender Ink.

A. Papatya Bucak
A. Papatya Bucak has published stories, poems, and essays in a variety of literary magazines, including *The Kenyon Review*, *Glimmer Train*, *Prairie Schooner*, *Pank* and *The Fairy Tale Review*. Her short story, *"The History of Girls,"* originally published in *Witness*, was selected for the 2013 PEN/O.Henry Prize Stories; and her short story, *"Iconography,"* originally published in The Iowa Review, was selected for the 2014 Pushcart Prize.

Amy Butcher
Amy Butcher is the author of *Visiting Hours* (Penguin) with additional work in *The New York Times*, *The Paris Review* online, *Tin House* online, *Guernica*, *Gulf Coast*, and *Brevity*, among others. She is the 2014 essay recipient of The Iowa Review Award and teaches at Ohio Wesleyan University.

Wendy Call
Wendy Call has served as Writer in Residence at five national parks. She co-edited *Telling True Stories: A Nonfiction Writers' Guide* and wrote *No Word for Welcome*, winner of Grub Street's National Book Prize for Nonfiction. Her current projects are supported by 4Culture and the National Endowment for the Arts.

David Carlin
David Carlin is author of the memoir/biography *The Abyssinian Contortionist* (UWAP, 2015) and the memoir *Our father who wasn't there* (Scribe, 2010). His essays and articles have appeared in *Griffith Review*, *Overland*, *TEXT*, *Continuum* and other journals. He has previously written and directed for theatre, film and circus. David is co-director of WrICE and the nonfictionLab at RMIT University in Melbourne, Australia.

Nancy Caronia
Nancy Caronia is a Lecturer in the University of Rhode Island's Honors Program. With Edvige Giunta, she co-edited *Personal Effects: Essays on Memoir*, *Teaching*, *and Culture in the Work of Louise DeSalvo* (Fordham UP 2015). A Pushcart Prize nominated author, she wrote the introduction to the American edition of Louise DeSalvo's *Casting Off*.

Bill Carter
Bill Carter is the critically acclaimed author of three nonfiction books *Fools Rush In*, *Red Summer* and *Boom*, *Bust*, *Boom* and director of the award-winning documentary film *Miss Sarajevo* (International Monitor Award), produced by Bono. He's a 2014 LivingNow Book Awards silver medalist and 2013 AZ/NM book award winner.

Steven Church
Steven Church, is the author of *The Guinness Book of Me: a Memoir of Record*, *Theoretical Killings: Essays and Accidents*, *The Day After The Day After: My Atomic Angst*, *Ultrasonic: Essays*, and a forthcoming book-length essay from Dzanc Books. He's a Founding Editor of *The Normal School*, and teaches in the MFA Program at Fresno State.

Garnett Kilberg Cohen

Garnett Kilberg Cohen's essays have appeared in *The Antioch Review*, *The Rumpus*, *Brevity*, *Michigan Quarterly Review* and others, and received a Notable Essay Citation from *Best American Essays 2011*. She has published three short story collections and a poetry chapbook. She directs the Nonfiction B.A. Program at Columbia College Chicago.

Corinna Cook

Corinna Cook is chipping away at a PhD in Creative Writing at the University of Missouri. Her nonfiction appears in *Flyway*, *Alaska Quarterly Review*, and is anthologized in *Whereabouts: Stepping Out of Place*.

Dennis Cooley

Dennis Cooley is one of Canada's most significant poets and critics, whose wide-ranging works have made a vital contribution to prairie literature. His many publications include the collection of critical essays *The Vernacular Muse*, and books of poetry such as *Leaving*, *Fielding*, *Bloody Jack*, *Irene*, *The Bentleys*, correction line and *The Stones*. He has also published several anthologies of prairie poetry.

Bob Cowser

Bob Cowser's most recent book *Green Fields: Crime, Punishment and a Boyhood Between* won "Best Memoir 2010" from the Adirondack Center for Writers. His first book, *Dream Season*, was a *New York Times Book Review* "Editor's Choice" selection and was listed among the *Chronicle of Higher Education's* best-ever college sports books. Cowser teaches at St. Lawrence University.

Denise Gonzales Crisp

Denise Gonzales Crisp is the author of *Graphic Design in Context: Typography* (Thames & Hudson, 2011) and has published essays internationally in *KAK* (RU), *Graphis*, *Émigré*, *Metropolis*, *Eye* (UK), *Print*, and *Items* (NL) magazines. Gonzales Crisp is a professor of graphic design at NC State.

Clinton Crockett Peters

Clinton Crockett Peters has an MFA in nonfiction from Iowa and is a PhD candidate in creative writing at North Texas. He's won North American Review's Torch Prize and has work appearing in *Shenandoah*, *Hunger Mountain*, *Dallas Observer*, *DIAGRAM*, *Lake Effect*, and *Waxwing*, among others. He is accumulating chapters for a book, *Pandora's Garden*.

Sophie Cunningham

Sophie Cunningham is a former publisher and editor, and author of two novels and two nonfiction books, *Melbourne and Warning: The Story of Cyclone Tracy*. She has been Chair of the Literature Board of the Australia Council and is a founding member of The Stella Prize. She is currently developing a collection of linked essays entitled 50. She won the 2015 Calibre Prize for her essay on walking: *Staying with the Trouble*.

Heidi Czerwiec

Heidi Czerwiec Ph.D., Professor, Creative Writing, University of North Dakota, is a poet, essayist, translator, and critic. She is the author of two poetry collections: *Self-Portrait as Bettie Page* and the forthcoming *A Is For A-ke*, *The Chinese Monster*. She has recent/forthcoming work in *Barrow Street*, *Waxwing*, and *Able Muse*.

Linette D'Amico

Lynette D'Amico is an American novelist who earned her MFA at Warren Wilson College. Her writings have appeared in *Brevity*, *The Gettysburg Review* and *Slag Glass City*. She currently resides in Boston.

Renée E. D'Aoust

Renée E. D'Aoust's *Body of a Dancer* (Etruscan Press) was a *Foreword Reviews* "Book of the Year" finalist. D'Aoust teaches online at North Idaho College and Casper College, volunteers as an AWP "*Writer to Writer*" mentor, and is the Social Media Editor for *Assay*.

Tim Denevi

Timothy Denevi's first book is *Hyper* (Simon & Schuster, 2014). Selections from his next project have recently appeared in *Gulf Coast*, *The Normal School*, and *Make*. He's an assistant professor in the MFA program at George Mason University, where he teaches nonfiction.

Danielle Cadena Deulen

Danielle Cadena Deulen is the author of a memoir, *The Riots*, which won the AWP Prize in Creative Nonfiction, and two collections of poetry, *Lovely Asunder* and *Our Emotions Get Carried Away Beyond Us*. She is an assistant professor for the creative writing program at the University of Cincinnati.

Speakers

César Díaz
César Díaz teaches creative nonfiction at St. Edward's University in Austin, Texas. His essays and other think pieces have been published in *Guernica* and *EssayDaily*, where he is currently featured columnist. He is also writing a memoir about his experiences as a migrant farm worker in the 1980s.

Brian Doyle
Edits *Portland Magazine* at the University of Portland, in Oregon. Doyle is the author of many books of essays, poems, and fiction, notably the novels *Mink River* and *The Plover*. His work has appeared in *The Atlantic Monthly*, *Harper's*, *Orion*, *The American Scholar*, *The Sun*, *The Georgia Review*, *The New York Times*, *The Times of London*, and *The Age* (in Australia).

Peter Doyle
Peter Doyle is the author of the *City of Shadows: Sydney Police Photographs, 1912-1948* (2005) and *Crooks Like Us* (2009) both of which were based on extensive research into the forensic photography archive at the Justice & Police Museum, Sydney. He is also the author of the novels *The Devil's Jump*, *Get Rich Quick and Amaze Your Friends*. His latest novel is *The Big Whatever* (2015).

Lindsey Drager
Lindsey Drager is the author of the novel *The Sorrow Proper*. Her lyric and collage essays have appeared in *Gulf Coast*, *Passages* North, *Quarterly West*, Mid-American Review, *West Branch Wired*, and elsewhere. She is a PhD candidate at the University of Denver where she edits the *Denver Quarterly*.

Hope Edelman
Hope Edelman is the author of bestsellers *Motherless Daughters*, *Motherless Mothers*, *The Possibility of Everything* and *Along the Way*. Her books have been published in 17 countries and 11 languages. She is a recipient of a bachelor's degree in journalism from Northwestern University and a master's degree in nonfiction writing from the University of Iowa. She teaches writing at Antioch University-LA.

Mieke Eerkens
Mieke Eerkens has written for publications including *The Atlantic*, *Guernica*, and *Creative Nonfiction*. She is working on a book about her father's internment in a civilian POW camp and her mother's experiences as the child of Nazi collaborators. She earned an MFA from the University of Iowa and teaches writing in Los Angeles.

Anika Eide
Anika Eide is an artist and writer living in the *Twin Cities*. She received her MFA from Hamline University and coordinates the Mail Mentoring Program of the Minnesota Prison Writing Workshop.

Sarah Einstein
Sarah Einstein is the author of *Mot: A Memoir* (University of Georgia Press, 2015), which received the 2014 AWP Prize recipient for Creative Nonfiction, and *Remnants of Passion* (Shebooks, 2014). Her essays have appeared in *PANK*, *Ninth Letter*, *The Sun*, and other journals been awarded a Pushcart Prize.

Joanna Eleftheriou
Joanna Eleftheriou's essays, poems and translations appear in journals including *The Crab Orchard Review*, *Chautauqua* and *Apalachee Review*. She teaches at the University of Missouri and at the Writing Workshops in Greece. Her first book, *This Way Back*, will be a collection of essays drawing on her experience as a Greek-Cypriot-American.

Stephanie Elizondo Griest
Stephanie Elizondo Griest is the author of the travel memoirs *Around the Bloc: My Life in Moscow*, *Beijing*, *and Havana* and *Mexican Enough: My Life Between the Borderlines*. She writes for *Oxford American*, *The Believer*, *Witness*, and *Earth Island Journal*, and teaches creative nonfiction at UNC-Chapel Hill.

Rachelle Escamilla
Rachelle Escamilla is a poet, nonfiction writer, and community organizer. Rachelle taught creative writing and managed the new Creative Writing Center at Sun Yat-sen University. She holds an MFA from the University of Pittsburgh and has taught at several institutions across the US as well as at SYSU. Her book *Imaginary Animal*, won the Willow Books Literature Prize in Poetry. Rachelle is also a recipient of the Virginia de Arujo Academy of American Poets prize.

Sarah Fawn Montgomery
Sarah Fawn Montgomery, MFA in Nonfiction, Fresno State, is a former Ed. Assistant for *The Normal School*, and currently a PhD candidate in creative writing at the University of Nebraska-Lincoln, where she works as Prairie Schooner's Nonfiction Assistant Editor. Her first book of poems, *The Astronaut Checks His Watch* was released in 2014.

Lina Ferreira
Lina Ferreira was born in Bogota, Colombia and has since been tumbleweeding through world and life. She's the author of *Drown Sever Sing*, and an ode to cannibalism in, *After Montaigne*. She's a creative writing VAP in OSU. Her work has been featured in *Arts&Letters*, *Brevity*, and *Fourth Genre*, among others.

Carole Firstman
Carole Firstman's debut book, *Origins of the Universe* and *What it All Means: A Memoir*, is forthcoming from Dzanc Books in Spring 2016. Her work has been noted in *Best American Essays* and the *Pushcart Prize*. She holds an MFA in Creative Nonfiction from CSU Fresno, where she worked as an Editorial Assistant for *The Normal School*.

Rebecca Fish Ewan
Rebecca Fish Ewan teaches landscape architecture at Arizona State University, where she earned her MFA in creative writing. *Author of A Land Between*, her work has also appeared in *Brevity*, *LA* magazine, and *Hip Mama*. Her WIP: a free verse cartoon memoir on childhood friendship cut short by murder.

Jen Fitzgerald
Jen Fitzgerald's work has appeared on/in *PBS Newshour*, *Harriet*, *Tin House*, *Salon*, *PEN Anthology*, among others. Her collection, *The Art of Work* is forthcoming with Noemi Press (Spring 2016). She hosts New Books in Poetry, teaches with NYWW, and is former VIDA Count Director and will draw on that experience for this panel.

Tim Flannery
An internationally acclaimed writer, scientist and explorer, Tim Flannery has published more than 130 scientific papers and many books. His three most recent books include *Atmosphere of Hope: Searching for Solutions to the Climate Crisis*, *An Explorer's Notebook*, and *Among the Islands*.

Hattie Fletcher
Hattie Fletcher has been the managing editor of *Creative Nonfiction* since 1994. She is co-editor, with Lee Gutkind, of T*rue Stories*, *Well Told* ... from the first 20 years of *Creative Nonfiction* magazine.

Harrison Candelaria Fletcher
Harrison Candelaria Fletcher is the author of *Descanso For My Father: Fragments Of A Life*, winner of the Colorado Book Award. His essays have appeared in many journals and anthologies including *New Letters*, *Fourth Genre*, and *The Touchstone Anthology of Contemporary Creative Nonfiction*. He teaches at Virginia Commonwealth University.

Ashley Cassandra Ford
Ashley Cassandra Ford lives in Brooklyn by way of Indianapolis, Indiana. She is a writer, editor, and speaker. She is currently writing a memoir (among other things), and co-editing the anthology *Not That Bad: Dispatches from Rape Culture* with Roxane Gay. Ford's work has appeared in *The Guardian*, *ELLE*, *BuzzFeed*, *Slate*, and various other web and print publications.

Patricia Foster
Patricia Foster is the author of the memoir *All the Lost Girls* and a book of essays, *Just beneath My Skin*. She is the editor of four anthologies and has published over fifty essays and stories in such magazines as *Ploughshares*, *The Sun*, *Missouri Review*, *Antioch Review* and other literary magazines. She is a professor in the MFA Program in Nonfiction at the University of Iowa.

Matthew Gavin Frank
Matthew Gavin Frank is the author of the nonfiction books, Preparing the *Ghost: An Essay Concerning the Giant Squid* and *Its First Photographer*, *Pot Farm*, and *Barolo*, and the poetry books, *The Morrow Plots*, Warranty in Zulu, and *Sagittarius Agitprop*. His essay collection/cookbook is forthcoming from W.W. Norton.

Joey Franklin
Joey Franklin is the author of *My Wife Wants You to Know I'm Happily Married* (Nebraska 2015). His essays have appeared in *Writer's Chronicle*, *Gettysburg Review*, *The Norton Reader*, and elsewhere. He teaches at Brigham Young University in Provo, Utah.

Janice Gary
Janice Gary is the award-winning author of *Short Leash: a Memoir of Dog Walking* and *Deliverance*, winner of the Eric Hoffer Prize, Nautilus Book Awards and Mae Sarton Award. Her work has been published in *River Teeth*, *Kalideoscope*, *Spring Journal* and others. A craft book on memoir, *Reeling In the Years*, is forthcoming.

Roxane Gay
Roxane Gay is the co-editor of *PANK*. She is also the author of the books *Ayiti*, *An Untamed State*, *The New York Times* bestselling *Bad Feminist*, and *Hunger*, forthcoming from *Harper* in 2016.

Speakers

Aaron Gilbreath
Aaron Gilbreath is a West Coast essayist and journalist. He's written for *Harper's*, *The New York Times*, *Paris Review*, *The Believer*, *Tin House*, *Vice*, *The Threepenny Review*, *Kenyon Review*, *Brick*, *Oxford American*, and *Virginia Quarterly Review*, and he wrote the musical appendix to *The Oxford Companion to Sweets*.

Laura Gray-Rosendale
Laura Gray-Rosendale has written six books— *Rethinking Basic Writing*, *Alternative Rhetorics*, *Fractured Feminisms*, *Radical Relevance*, *Pop Perspectives*, and *College Girl: A Memoir*. College Girl was a Gold Medal Winner for the 2014 IPPY Award, a Book of the Year for Mountain Living.

Stephanie G'Schwind
Stephanie G'Schwind is the editor of *Colorado Review* and Director of the Center for Literary Publishing at Colorado State University. She is also the editor of *Man in the Moon: Essays on Fathers & Fatherhood*.

Penny Guisinger
Penny Guisinger's work has appeared in *Fourth Genre*, *River Teeth*, *Guernica*, the *Brevity* blog, *Solstice Literary Magazine*, and others. Her work is appearing in two forthcoming anthologies in 2015. She is the director of Iota: Conference of Short Prose. Penny is a graduate of the Stonecoast MFA Program.

Jessica Handler
Jessica Handler is the author of *Braving the Fire: A Guide to Writing About Grief and Loss*, and *Invisible Sisters: A Memoir*. Her nonfiction has appeared on NPR, in *Tin House*, *Drunken Boat*, *Creative Nonfiction*, *Brevity*, *Newsweek*, and *More Magazine*. She teaches at Oglethorpe University in Atlanta.

Re'Lynn Hansen
Re'Lynn Hansen's essays and poems have appeared in *Hawai'i Review*, *Rhino*, *New Madrid*, *Water~Stone*, *New South*, and contrary online. Her chapbook length essay, *25 Sightings of the Ivory Billed Woodpecker* was published by Firewheel. Her book, T*o Some Women I Have Known*, essays/prose poems is forthcoming from White Pine Press.

Silas Hansen
Silas Hansen's essays have appeared in *Slate*, *Colorado Review*, *The Normal School*, Hayden's *Ferry Review*, and elsewhere, and his work was listed as "Notable" in the *2014 Best American Essays*. He teaches creative writing at Ball State University in Muncie, Indiana and is working on a collection of essays.

Rachel Michelle Hanson
Rachel Michelle Hanson holds a PhD in English Literature and Creative Writing from the University of Missouri. Her nonfiction can be found in *Creative Nonfiction*, *So to Speak: A Feminist Journal of Literature and Art*, *South Loop Review*, *South Dakota Review*, and various other journals.

Joseph Harrington
Joseph Harrington is the author of *Things Come On (an amneoir)* (Wesleyan), a Rumpus Book Club selection. His work has appeared in *Hotel Amerika*, *The Rumpus*, *Colorado Review*, *Bombay Gin*, and *Tupelo Quarterly*, among others. Harrington is the recipient of a Millay Colony residency and a Fulbright fellowship.

Steven Harvey
Steven Harvey is the author of *The Book of Knowledge* and Wonder, a memoir, and the author of three books of essays: *A Geometry of Lilies*, *Lost in Translation*, and *Bound for Shady Grove*. He is senior editor for *River Teeth* magazine and the creator of *The Humble Essayist*, www.the-humble-essayist.com.

Alison Hawthorne Deming
Alison Hawthorne Deming is the author of *Science and Other Poems*, *The Monarchs: A Poem Sequence*, *Genius Loci*, and *Rope*; and four nonfiction books, *Temporary Homelands*, *The Edges of the Civilized World*, *Writing the Sacred Into the Real* and her new book, *Zoologies: On Animals and the Human Spirit*. She teaches in the MFA Program at the University of Arizona.

Robin Hemley
Guggenheim Fellowship winner Robin Hemley is a prolific writer of fiction and nonfiction, who is currently Writer-in-Residence and Director of the Writing Program at Yale-NUS in Singapore, and was previously Director of the Nonfiction Writing Program at University of Iowa. Robin has published 11 books and his stories and essays have appeared in the *New York Times*, *New York Magazine*, *Chicago Tribune*, and many literary magazines and anthologies.

Daisy Hernández
Daisy Hernández is the author of *A Cup of Water Under My Bed: A Memoir* and coeditor of *Colonize This! Young Women of Color on Today's Feminism*. Her writing has appeared in the *New York Times*, *The Atlantic*, *NPR's All Things Considered* and *CodeSwitch*, *Bellingham Review*, *CultureStrike*, *Fourth Genre*, *Hunger Mountain*, and *Gulf Coast*. She's the 2014-2015 Kenan Visiting Writer at UNC-Chapel Hill.

Sarah Heston
Sarah Heston has published chapters of her current project, a memoir, in *American Literary Review* and *Hotel Amerika*, and an article on the notorious relationship between memoir scholars and critical theorists in *Assay: A Journal of Nonfiction Studies*. She has a PhD in creative nonfiction from the University of Missouri and an MFA in poetry from UC Irvine.

Sonya Huber
Sonya Huber is the author of two books of creative nonfiction, *Opa Nobody* and *Cover Me*, and a textbook, *The Backwards Research Guide for Writers*. She teaches at Fairfield University and Fairfield's low-residency MFA Program.

Tara Ison
Tara Ison is the author of the novels *A Child out of Alcatraz*, *The List*, and *Rockaway*, and the essay collection *Reeling Through Life: How I Learned to Live*, *Love*, and *Die at the Movies*. She is an Associate Professor at Arizona State University.

Rachel Jackson
Rachel Jackson is a writer from Austin, Texas. Her essays have appeared in *Front Porch* and *The Colorado Review* and she holds an MFA from Fresno State, where she worked as an Ed. Assistant for *The Normal School*. Her debut memoir, *The War at Home*, is forthcoming from Penguin Books in summer 2016.

Nancy Jainchill
Nancy Jainchill is a psychologist who has returned to writing after many years. She has read on *NPR*, and her work has appeared in the *Woodstock Times*, *The Doctor T.J. Eckleburg Review*, and *Free State Review*, and is forthcoming in *Calyx* and *Every Father's Daughter*, *An Anthology* (McPherson Pub., 2015).

Will Jennings
Will Jennings' poetry, essays, and creative nonfiction have appeared in *The Water~Stone Review*, *River Teeth*, *The Southern Humanities Review*, *The Journal for Research in Rural Education*, and *ICON Magazine*. His work has received numerous awards, including the Brenda Ueland Prose Prize. Will is also a musician and songwriter who has performed as a member of the band Big Wooden Radio.

Elizabeth Kadetsky
Elizabeth Kadetsky is author of the memoir *First There Is a Mountain* as well as a story collection and a novella. Her personal essays and short fiction have been published widely, most recently in *Glimmer Train*, *Antioch Review*, and *New England Review*.

Dylan Keefe
Dylan Keefe is the Director of Sound Design for NPR's Radiolab and was previously the Technical Director/Sound Designer at several Public Radio shows including *On the Media* and *The Takeaway*. He also composed original music scores for several documentary films and radio plays and is a present and founding member of the rock band Marcy Playground.

Lynn Kilpatrick
Lynn Kilpatrick's essays have appeared in *Creative Nonfiction*, *Brevity*, *Ninth Letter*, and *Ocean State Review*. Her collection of short stories, In the House, was published by FC2. She earned her PhD in *Creative Writing* from the University of Utah, and she teaches at Salt Lake Community College.

Megan Kimble
Megan Kimble is the managing editor of *Edible Baja Arizona* and the author of *Unprocessed* (William Morrow 2015). She's a regular contributor to the *Los Angeles Times* and has MFA in creative nonfiction from the University of Arizona.

Colleen Kinder
Colleen Kinder is a travel writer and photographer. Her work has appeared in *The New York Times Magazine*, *The New Republic*, *The Wall Street Journal*, *A Public Space*, *The Atlantic.com*, *National Geographic Traveler*, *Salon.com*, *Creative Nonfiction*, and *The New York Times Travel Section*.

Aviya Kushner
Aviya Kushner is the author of *The Grammar of God*. She is an Associate Professor in the Nonfiction MFA program at Columbia College Chicago. Once an *International Jerusalem Post* travel columnist, she is now a contributing editor at *A Public Space* and a mentor for the National Yiddish Book Center.

Benjamin Laird
Benjamin Laird is a PhD candidate at RMIT University researching biographical poetry through a set of creative works on the spiritualist, scientist and radical William Denton. He is the website producer for *Overland* and *Cordite Poetry Review* and has guest edited two electronic poetry issues of *Overland*. His poems have been published in *Peril*, *Rabbit*, *Cordite* and *Unusual Work*.

Speakers

Alix Lambert
Alix Lambert is the author of *Crime*, and *The Silencing*. She has directed and produced three feature-length documentaries *The Mark of Cain*, *Bayou Blue*, and *Mentor*, as well as numerous shorts. She was a writer on the HBO shows *Deadwood* and *John from Cincinnati*. She has conceived, written and directed two short series for MOCA tv: *Crime: The Animated Series*, and *Ambiance Man*. She created the forthcoming *Prison Zoo*.

Heather Kirn Lanier
Heather Kirn Lanier is the author of the nonfiction book, *Teaching in the Terrordome*, and two award-winning poetry chapbooks, *The Story You Tell Yourself* and *Heart-Shaped Bed in Hiroshima*. Her essays have been published in such places as *The Sun*, *Salon*, *Fourth Genre*, and *The Southern Review*. She teaches at Southern Vermont College.

Thomas Larson
Journalist, critic and memoirist Tom Larson has written three books: *The Sanctuary of Illness*, *The Saddest Music Ever Written*, and *The Memoir and the Memoirist*. He is a staff writer for the San Diego Reader and teaches in the MFA Program in Creative Writing at Ashland University.

Jennifer Latson
Jennifer Latson started her journalism career at a tiny newspaper. She covered crime at the *Daily Press of Newport News*, Virginia, before joining the *Houston Chronicle*, where she was part of a team of Pulitzer Prize finalists. She earned an MFA in creative nonfiction at the University of New Hampshire and now freelances as a book reviewer for the *Boston Globe* and a history writer for *TIME.com*. Her first book, a work of narrative nonfiction, is forthcoming next year from Simon & Schuster.

David Lazar
David Lazar's books include *Occasional Desire*, *The Body of Brooklyn*, *Powder Town*, *Who's Afraid of Helen of Troy; Truth in Nonfiction*, After *Montaigne*, *Essaying the Essay* and *Conversations with M.F.K.* Fisher . He created the Ph.D. program in nonfiction writing at Ohio University, and directed the creation of the MFA nonfiction program at Columbia College Chicago, where he teaches. He is the founding editor of *Hotel Amerika*, in its fourteenth year.

Amy Leach
Amy Leach is the author of *Things That Are* (Milkweed Editions, 2012). Her work has been published in *A Public Space*, *Tin House*, *Orion*, the *Los Angeles Review*, and many others. She has been recognized with the Whiting Writers' Award, Best American Essays selections, a Rona Jaffe Foundation Award, and a Pushcart Prize. She plays bluegrass, teaches English, and lives in Montana.

Deborah Jian Lee
Deborah Jian Lee is an award-winning journalist and radio producer. She is the 2016 Distinguished Visiting Journalist at Cornell College. Previously, she taught journalism at Columbia University and worked as a staff reporter for the Associated Press. She has written for *Foreign Policy*, *Forbes*, *Slate*, *GOOD*, *Reuters*, *Religion News Service*, *WBEZ*, *WNYC* and others. She lives in Chicago.

Dinah Lenney
Dinah Lenney is the author of *The Object Parade* and *Bigger than Life*, and, with Judith Kitchen, edited *Brief Encounters: A Collection of Contemporary Nonfiction* (W.W. Norton, 2015). She serves as core faculty in the Bennington Writing Seminars and the Rainier Writing Workshop, and as the nonfiction editor at LARB.

Sara Levine
Sara Levine is the author of the novel *Treasure Island!!!*. Her essays have been anthologized in *The Touchstone Anthology of Contemporary Creative Nonfiction*; *Essayists on the Essay: Montaigne to Our Time*; *Understanding the Essay*; and *A Best of Fence*. She teaches at the School of the Art Institute of Chicago.

EJ Levy
EJ Levy's work has appeared in *Paris Review*, *Best American Essays*, *Salon*, *The New York Times Modern Love* and received a Pushcart Prize. Her story collection, *Love, In Theory*, won a Flannery O'Connor Award and the GLCA New Writers Award. She is an Associate Professor in Colorado and an editor with *Fourth Genre*.

Jenny Lewis
Jenny Lewis taught in and developed programming for the Sun Yat-sen University Center for English-language Creative Writing in Guangzhou, China, from 2012 to 2014. A writer and teacher now based in the Pacific Northwest, she is a graduate of the University of Iowa's Nonfiction Writing Program.

April Lidinsky
April Lidinsky is a professor of Women's and Gender Studies at IU South Bend and regular commentator on WVPE, a public affiliate of NPR. Her radio essays over fourteen years echo her research and teaching on feminism, women's history, sustainability, and personal issues with political dimensions (in other words: everything).

Brandon Lingle
Brandon Lingle's nonfiction appears in various publications including *Zone 3*, *Guernica*, *the New York Times*, *Narrative*, and the *North American Review*. His work has been noted twice in the *Best American Essays*. He serves as Art Director and Nonfiction Editor of *War, Literature & the Arts*.

Sonja Livingston
Sonja Livingston's latest book of essays, *Queen of the Fall*, focuses on gender and class. Her first book, *Ghostbread*, won an AWP Nonfiction Prize. Another essay collection, *Ladies' Night at the Dreamland*, is forthcoming in 2016. Sonja teaches in the MFA Program at the University of Memphis.

Paul Lisicky
Paul Lisicky is the author of *Lawnboy*, *Famous Builder*, *The Burning House*, and *Unbuilt Projects*. His work has appeared in *Conjunctions*, *Fence*, *The Iowa Review*, *Ploughshares*, *Tin House*, and elsewhere. He teaches in the MFA Program at Rutgers University, Camden. *The Narrow Door* is forthcoming from Graywolf Press, January 2016.

Bojan Louis
Bojan Louis is the author of the nonfiction chapbook *Troubleshooting Silence in Arizona*. His poems, fiction, and nonfiction can be found in *The Kenyon Review*, *Alaska Quarterly Review*, *Yellow Medicine Review*, *As/Us*, and elsewhere. Louis teaches at Arizona State University's Downtown Campus.

Joe Mackall
Joe Mackall is co-founder of *River Teeth: A Journal of Nonfiction Narrative*. He is author of *The Last Street Before Cleveland: An Accidental Pilgrimage* (University of Nebraska Press, 2006) and *Plain Secrets: An Outsider Among the Amish* (Beacon Press, 2007). He has published in *The New York Times* and the *Washington Post*.

David Stuart MacLean
David Stuart MacLean is a Pen/American award-winning writer. His work has appeared in *Ploughshares*, *The New York Times*, and on the radio program *This American Life*. He is the co-founder of the *Poison Pen Reading Series*. His memoir is *The Answer to the Riddle is Me* (HMH, 2014).

Dave Madden
Dave Madden is the author of *The Authentic Animal: Inside the Odd* and *Obsessive World of Taxidermy*. His shorter work has appeared in *Harper's*, *The Normal School*, *DIAGRAM*, *The Rumpus* and elsewhere. He was a 2014 fellow at Bread Loaf and currently teaches in the MFA program at the University of San Francisco.

Patrick Madden
Patrick Madden is the author of *Quotidiana* and *Sublime Physick*, both essay collections, and co-editor of *After Montaigne: Contemporary Essayists Cover the Essays*. An associate professor at Brigham Young University and faculty at Vermont College of Fine Arts, he is creator and curator of www.quotidiana.org, an online anthology and essay resource.

Alex Madison
Alex Madison is from Seattle, where she taught high school for three years. Her stories have appeared in *Seattle City Arts*, *Existere*, and elsewhere; her nonfiction has been published by *Salon*, *Bitch*, *Atlas Obscura*, and *Medium*. She is currently pursuing an MFA at the Iowa Writers' Workshop

Lucas Mann
Lucas Mann is the author of *Lord Fear: A Memoir* and *Class A: Baseball* in the middle of everywhere. He earned his MFA from the University of Iowa and currently teaches writing at the University of Massachusetts Dartmouth.

Anna March
Anna March's non-fiction has appeared in *The New York Times Modern Love*, *NY Magazine*, *Salon*, *The Rumpus*, *Tin House*, *Hip Mama*, *Midnight Breakfast* and others. Her memoir, *The Spectacular Remains*, and novel, *The Diary of Suzanne Frank*, are forthcoming. She serves as a VIDA volunteer and on the Advisory Board of Literary Orphans.

Lee Martin
Lee Martin has published three memoirs, most recently, *Such a Life*. He is also the author of four novels, including *Break the Skin* and *The Bright Forever*, a finalist for the 2006 Pulitzer Prize in Fiction. He teaches in the MFA program at The Ohio State University.

Michael Martone
Michael Martone's most recent books are *Winesburg, Indiana* and *Four for a Quarter*. His stories and essays have appeared in *Harper's*, *Esquire*, *Story*, *Antaeus*, *North American Review*, *Benzene*, *Epoch*, *Denver Quarterly*, *Iowa Review*, *Third Coast*, *Shenandoah*, *Bomb*, and other magazines. He teaches at the University of Alabama.

Speakers

Rachel May
Rachel May's publications include three books: *The Experiments: A Legend in Pictures and Words*, *The Benedictines*, and *Quilting with a Modern Slant*, named a Best Book of 2014 by *Library Journal* and Amazon.com.

David McGlynn
David McGlynn is the author a memoir, *A Door in the Ocean*, as well as a story collection, *The End of the Straight and Narrow*. His stories and essays have appeared in *Men's Health*, *The Huffington Post*, *Best American Sports Writing*, and elsewhere. He teaches at Lawrence University in Appleton, Wisconsin.

Marsha McGregor
Marsha McGregor's literary nonfiction has appeared in Zone 3, Kenyon Review Online, Fourth Genre, Ascent, The Philadelphia Inquirer, BrainChild, and three anthologies. Her personal essays appear frequently in Cleveland Magazine. A Peter Taylor Fellow for the Kenyon Review Writers Workshop, she leads writing classes for small groups and library systems.

Annette McGivney
Annette McGivney is the long-time Southwest Editor for *Backpacker* magazine and author of *Resurrection: Glen Canyon* and a *New Vision for the American West*. She is also a Senior Lecturer in Journalism at Northern Arizona University and contributes frequently to Arizona Highways. McGivney specializes in writing about wild places and wilderness-obsessed people in the West.

Spenser Mestel
Spenser Mestel is a third year student in the MFA Nonfiction Program at the University of Iowa. He recently competed on this season of "American Ninja Warrior." His work has appeared in *Rolling Stone*, *The Cauldron*, *The Iowa Review*, and *Medium*.

Brenda Miller
Brenda Miller teaches in the MFA program at Western Washington University. Her books include *Listening Against the Stone*; *The Season of the Body*; *Tell It Slant: Creating, Refining and Publishing Creative Nonfiction*, and the *Pen and the Bell*: *Mindful Writing in a Busy World*. She has received six Pushcarts Prizes.

Sarah Minor
Sarah Minor is from the great state of Iowa. She is a doctoral candidate at Ohio University where she works on a collection of visual essays about liminal spaces, and as a contributing editor at *Essay Daily*. Her essays appear in journals such as *Conjunctions*, *Black Warrior Review*, and *PANK*.

Dennis Mohr
Dennis Mohr is a documentary film producer and director. He produced the feature *Remembering Arthur* which premiered at the Toronto International Film Festival and the Museum of Modern Art in New York. In 2011, he produced *Disfarmer: A Portrait of America*. His latest documentary, *MUGSHOT*, premiered at Hot Docs in 2014. Dennis is currently producing and directing *The Ravenite: A Very Antisocial Social Club*.

Liza Monroy
Liza Monroy is the author of the memoir *The Marriage Act: The Risk I Took To Keep My Best Friend In America…And What It Taught Us About Love* (Counterpoint/Soft Skull), a nonfiction case study about immigration and marriage rights. Her articles and essays have appeared in *The New York Times*, *LA Times*, *Poets & Writers*, *O*, *Marie Claire*, and various anthologies. She has taught writing at Columbia University and UC Santa Cruz.

Ander Monson
Ander Monson is the author of six books, including *Letter to a Future Lover*, *Vanishing Point*, (a finalist for the National Book Critics Circle Award), and *Other Electricities*, a finalist for the New York Public Library Young Lions Prize, along with a decoder wheel, chapbooks, broadsides, an extensive website, and other media. He is the founder and editor of *DIAGRAM*, one of the first online literary journals, *New Michigan Press* and *Essay Daily*.

Amy Monticello
Amy Monticello is the author of the *Close Quarters*, a chapbook-length memoir-in-essays. Her work has appeared in *Creative Nonfiction*, *Brevity*, *The Rumpus*, and elsewhere. She is the nonfiction editor at *Prime Number* magazine, and an assistant professor of English at Suffolk University. She lives in Boston with her husband and one-year-old daughter.

Honor Moore

Honor Moore is the author of *The Bishops Daughter*, a memoir, finalist for the National Book Critics Circle Award, *The White Blackbird*, *a Life of the Painter Margarett Sargent by her Granddaughter*, a *New York Times* notable book; and three books of poems. She coordinates MFA nonfiction at the New School in NYC.

Quince Mountain

Quince Mountain is editor of *Killing the Buddha*. He is working on an investigative memoir, *You Are a Prince*, about his early experiences as a fundamentalist Christian struggling with sexual and gender identity and his attempts as an adult to revisit fundamentalist subcultures dedicated to "sexual and relational healing."

Michele Morano

Michele Morano is the author of the travel memoir *Grammar Lessons: Translating a Life in Spain*, and her essays have in appeared in *Best American Essays*, *Fourth Genre*, *Ninth Letter*, *Missouri Review*, and elsewhere. She directs the graduate program in Writing and Publishing at DePaul University.

Peta Murray

Peta Murray is a writer, dramaturge, and teacher. Her most recent work for performance, Things that fall over: an anti-musical of a novel inside a reading of a play, with footnotes, and oratorio-as-coda saw production in 2014. Peta is a PhD candidate in the School of Media and Communication at RMIT University, Melbourne.

Mara Naselli

Mara Naselli is an editor and writer. Her essays have appeared in *The Kenyon Review*, *The Hudson Review*, *Agni*, *Ninth Letter*, *Los Angeles Review of Books*, *Your Impossible Voice*, *Fourth Genre*, and elsewhere. She has an MFA from the Bennington Writing Seminars and received a Rona Jaffe Foundation Writers Award in 2014.

Toni Nealie

Toni Nealie's book of essays, *Mind's Eye*, *Shimmering*, forthcoming from Curbside Splender, is a collection of personal essays about the flimsy scaffolding of identity built from nationality, gender, race and motherhood. Recent essays have appeared in *Guernica* and *The Prague Review*. A New Zealander, she currently lives in Chicago.

Maggie Nelson

Maggie Nelson earned a PhD in English literature at the Graduate Center of the City University of New York. She is the author of *Jane: A Murder*, *The Red Parts: A Memoir*, *Women*, *the New York School*, and *Other True Abstractions and Bluets*. Nelson's many honors and awards include grants and fellowships from the Creative Capital/Andy Warhol Foundation, the Guggenheim Foundation, and the Creative Capital for her forthcoming book of nonfiction. She teaches in the School of Critical Studies at California Institute of the Arts.

Bich (Beth) Minh Nguyen

Bich (Beth) Minh Nguyen is the author of the memoir *Stealing Buddha's Dinner*, winner of a PEN/Jerard Award, the novel Short Girls, winner of an American Book Award, and most recently the novel *Pioneer Girl*. She directs the MFA in Writing Program at the University of San Francisco.

Joe Oestreich

Joe Oestreich is the author of *Hitless Wonder: A Life in Minor League Rock and Roll* and co-author of *Lines of Scrimmage: A Story of Football*, *Race*, *and Redemption*. He teaches at Coastal Carolina University, where he directs the M.A. in Writing program and is the nonfiction editor of Waccamaw.

Matthew Olzmann

Matthew Olzmann is the author of two poetry collections: *Mezzanines* (Alice James Books, 2013) and *Contradictions in the Design* (forthcoming from Alice James in November, 2016). He's the 2015-16 Kenan Visiting Writer at The University of North Carolina, and coeditor of *The Collagist* where he edits nonfiction and poetry.

Lisa O'Neill

A native of New Orleans, Lisa O'Neill writes and teaches writing in Tucson, Arizona. She is currently writing a book on sound and silence. Her work has been published in *The Feminist Wire*, *defunct*, *drunken boat*, *Diagram*, *Edible Baja Arizona*, *Where Y'at*, among others. She is the creator, editor, and curator of *The Dictionary Project*.

José Orduña

José Orduña was born in Fortín de las Flores, Veracruz and immigrated to Chicago when he was one-and-a-half years old. He was sworn in as a United States citizen in July 2011. His memoir about race, class, identity, and his path to US citizenship is forthcoming from Beacon Press.

Speakers

Alexis Paige
Alexis Paige's work has appeared or is forthcoming in *The Pinch*, *Passages North*, *Fourth Genre*, *The Rumpus*, *Pithead Chapel*, *Ragazine*, *14 Hills*, and on *Brevity*, where she is an Assistant Editor. Winner of the 2013 New Millennium Writings Nonfiction Prize, she holds an MFA from the University of Southern Maine.

Julie Sophia Paegle
Julie Sophia Paegle is the author of two books of poetry, torch song tango choir and *Twelve Clocks* (forthcoming). She teaches in the graduate program at Cal State San Bernardino and lives in the San Bernardino Mountains with her husband, sons, and menagerie.

Salvatore Pane
Salvatore Pane was born and raised in Scranton, Pennsylvania. His novel, *Last Call in the City of Bridges*, was published by Braddock Avenue Books, and his chapbook, #KanyeWestSavedFromDrowning, was published by NAP. He is an Assistant Professor of Creative Writing and New Media at the University of St. Thomas

Anne Panning
Anne Panning has published a novel and two short story collections. She has published essays in *Brevity*, *Prairie Schooner*, *Passages North*, *River Teeth*, *Quarterly West* and others. She recently completed a memoir, *Dragonfly Notes*. She teaches creative writing at SUNY-Brockport.

Matthew Parker
Matthew Parker graduated from Arizona State University's Barrett with a BA in English Literature and fulfilled his scholastic sojourn by earning an MFA from Columbia. He is the author of *Larceny In My Blood: A Memoir of Heroin, Handcuffs*, and *Higher Education*, and has also been published in *The New York Times*, *The Daily Beast*, *Guernica*, *The Rumpus*, and *The East Valley Tribune*. He teaches creative writing for the same community college that hosted his initial return to higher education.

Jericho Parms
Jericho Parms is an essayist whose work has appeared in *Fourth Genre*,*Hotel Amerika*, *American Literary Review*, and elsewhere. She is the Assistant Director of the MFA in Writing program at Vermont College of Fine Arts, and a contributing editor at Hunger Mountain.

Elena Passarello
Elena Passarello is the author of *Let Me Clear My Throat*. Her essays appear in *Oxford American*, *Creative Nonfiction*, *Slate*, *Normal School*, and the *Iowa Review*. A recipient of fellowships from Oregon Literary Arts and Macdowell Colony, she teaches in Oregon State University's MFA program. Sarabande will publish her second collection *Animals Strike Curious Poses*, in 2016.

Jacob Paul
Jacob Paul is the author of the novels *A Song of Ilan*, *Sarah/Sara* and the collaborative art book, *Home for an Hour*. His work has also appeared or is forthcoming in *Hunger Mountain*, *Western Humanities Review*, *Green Mountains Review*, *Massachusetts Review*, *Seneca Review*, *Mountain Gazette* and *USA Today's Weekend Magazine*. He is an assistant professor of English at High Point University in North Carolina.

Nancy K. Pearson
Nancy K. Pearson's book of poems, *Two Minutes of Light*, won the L.L. Winship/PEN New England Award. After two seven-month poetry fellowships at The Fine Arts Work Center in Provincetown, she moved to Houston, TX, where she studies Creative Nonfiction as a graduate student at The University of Houston.

Angela Pelster
Angela Pelster's collection of lyric essays *Limber* (Sarabande Books, 2014) won the GLCA New Writer Award in Nonfiction. She has published in *The Kenyon Review*, *Hotel Amerika*, *Granta*, *Seneca Review*, *Fourth Genre* and *The Gettysburg Review* amongst others. She teaches at Towson University in Baltimore.

Ashley Perez
Ashley Perez lives, writes, and causes trouble in Los Angeles. She works for VIDA as its first ever staffer. She holds an MFA in Creative Writing from Antioch University Los Angeles. She runs the literary site Arts Collide and does work of all varieties for *The Rumpus*, *The Weeklings*, *Literary Orphans* and *Midnight Breakfast*.

Ann Peters
Ann Peters is the author of *House Hold: A Memoir of Place*. She is the recipient of the 2012 McGinnis Ritchie Award for Nonfiction. An associate professor of English at Stern College, Yeshiva University, she lives in New York City and in upstate New York.

Beth Peterson
Beth Peterson is an Assistant Professor of Creative Writing at Grand Valley State University. A wilderness guide before she began writing, she is currently working on a book of lyric essays set in a disappearing glacial landscape. She has writing in *Fourth Genre*, *River Teeth*, *Passages North*, and other journals.

Leila Philip
Leila Philip has published three award-winning books of nonfiction. She is widely anthologized. Her latest book, *Water Rising*, forthcoming from New Rivers Press, Fall 2015, features her new poetry. Philip has received numerous awards for her writing including from the National Endowment for the Arts, the NEH, and the Guggenheim Foundation.

Lauren Plitkins
Lauren Plitkins lives in Seattle, WA where she teaches English to adult immigrants and refugees. A thesis-year student in the MFA program at Pacific Lutheran University, Lauren is working on a nonfiction manuscript that examines memory, trauma, and relationships in the context of family and global histories.

Liz Prato
Liz Prato is the author of *Baby's On Fire: Stories* (Press 53). Her work has appeared in *Hayden's Ferry Review*, *The Rumpus*, *Subtropics*, *Iron Horse Literary Review*, and *Hunger Mountain*, among others. Prato teaches, edits, & writes in Portland, OR. She recently completed a memoir, *Lonesome for Her Heroes*.

Sean Prentiss
Sean Prentiss (chair and panelist) is assistant professor of writing at Norwich University. He is the author of the memoir, *Finding Abbey: A Search for Edward Abbey* and *His Hidden Desert Grave* and the co-editor of the creative nonfiction anthology, *The Far Edges of the Fourth Genre: An Anthology of Explorations in Creative Nonfiction*.

John T. Price
John T. Price is the author of three nature memoirs, including *Man Killed by Pheasant and Other Kinships*, and the editor of *The Tallgrass Prairie Reader*. A recipient of an NEA fellowship, his essays have recently appeared in *Orion*, *The Iowa Review*, *terrain.org*, and *True Stories Well Told: from the First 20 Years of Creative Nonfiction Magazine*. He is director of the Department of English Creative Nonfiction Writing Program at the University of Nebraska at Omaha.

John Proctor
John Proctor's work has been recently published in *The Weeklings*, *The Normal School*, *Austin Review*, *DIAGRAM*, *and Superstition Review*. He serves as Online Editor for *Hunger Mountain* and *Dad for All Seasons* columnist for the blog *A Child Grows in Brooklyn*. He teaches writing and media studies at Manhattanville College.

Kristen Radtke
Kristen Radtke's first book, a graphic memoir, is forthcoming from Pantheon Books in 2016. She is the managing editor of Sarabande Books and the film and video editor of *TriQuarterly* magazine. She has an MFA from the University of Iowa's Nonfiction Writing Program.

Emily Rapp
Emily Rapp is the author of *Poster Child: A Memoir*, and *The Still Point of the Turning World*, which was a New York Times bestseller. She teaches at the University of New Mexico and with the UCR-Palm Desert MFA in Writing and the Performing Arts.

Kerry Reilly
Kerry Reilly's work has appeared in *The Gettysburg Review*, *The Threepenny Review*, *The New York Times*, *Sentence* and many other places. She teaches Writing in the Visual Arts at the University of Colorado at Boulder and is working on a memoir.

Paisley Rekdal
Paisley Rekdal is the author of a book of essays, *The Night My Mother Met Bruce Lee*; and four books of poetry: *A Crash of Rhinos*, *Six Girls Without Pants*, *The Invention of the Kaleidoscope*, and *Animal Eye*, which was a finalist for the 2013 Kingsley Tufts Prize, the Balcones Prize and winner of the UNT Rilke Prize. Her work has received the Amy Lowell Poetry Traveling Fellowship, a Guggenheim Fellowship, a NEA Fellowship and two Pushcart Prizes, a Fulbright Fellowship.

Francesca Rendle-Short
Francesca Rendle-Short is an award-winning novelist, memoirist and essayist, author of *Bite Your Tongue* and *Imago*. Recent work has been published in *Killing the Buddah*, *The Best Australian Science Writing*, *Just Between Us*, *NANO*, *The Essay Review*, *Iowa*. She is an associate professor in the School of Media and Communication at RMIT University, co-director of nonfictionLab and WrICE. In 2013 she was a writing fellow at the Nonfiction Writing Program at the University of Iowa.

Speakers

Yelizaveta P. Renfro
Yelizaveta P. Renfro is the author of *Xylotheque* (University of New Mexico Press) and *A Catalogue of Everything in the World* (Black Lawrence Press). Her work has appeared in *Glimmer Train Stories*, *North American Review*, *Orion*, *Colorado Review*, *Alaska Quarterly Review*, *South Dakota Review*, *Witness*, *Reader's Digest*, *Blue Mesa Review*, and elsewhere.

Bonnie J. Rough
Bonnie J. Rough is the author of *The Girls*, *Alone: Six Days in Estonia* (A Kindle Single), and the Minnesota Book Award-winning memoir *Carrier*. Recent anthologies featuring her essays include *I'll Tell You Mine: Thirty Years of Essays from the Iowa Nonfiction Writing Program*, *Because You Asked: A Book of Answers on the Art* and *Craft of the Writing Life*, and the forthcoming *Essay Daily Reader*.

Mark Rozema
Mark Rozema is the author of *Road Trip*, from Boreal Books. His essays have recently appeared in *Flyway*, *Weber Studies*, *Sport Literate*, and *Superstition Review*. His writing explores how identity is shaped by relationships to landscape, community and family. Mark is happy to be among other nonfiction writers in his hometown of Flagstaff.

Karen Salyer McElmurray
Karen Salyer McElmurray is the author of a memoir, *Surrendered Child: A Birth Mother's Journey* and co-editor, with poet Adrian Blevins, of an essay collection, *Walk Till the Dogs Get Mean: Meditations on the Forbidden from Contemporary Appalachia*. She teaches in the Low-Residency Program at West Virginia Wesleyan College.

Anne Sand
Anne Sand came to the MFA Nonfiction Program at the University of Iowa after graduating from Ohio University with a degree in English literature. Her essays have appeared in *Literary Orphans* and other publications. Her current projects include explorations of the conservation movement and the relationship between family history and regional geography.

Travis Scholl
Travis Scholl's book of creative nonfiction, *Walking the Labyrinth*, was published in 2014. He edits Concordia Journal at Concordia Seminary, St. Louis, and writes on religion for the St. Louis Post-Dispatch. He holds the M. Div. from Yale Divinity School and is a Ph. D. candidate in the Creative Writing Program at the University of Missouri.

Mimi Schwartz
Mimi Schwartz's books include *Thoughts from a Queen-Sized Bed*, *Good Neighbors*, *Bad Times: Echoes of My Father's German Village* and *Writing True:* (co-authored with Sondra Perl). Her essays have appeared in *Creative Nonfiction*, *Agni*, *Tikkun*, *The Writer's Chronicle*, *Missouri Review*, *Fourth Genre* among many others. Mimi Schwartz, Richard Stockton College.

Eric O. Scott
Eric O. Scott was raised by witches. He writes nonfiction about modern Pagans, including his own life as a second-generation Wiccan. He is a columnist at *The Wild Hunt* and a contributing editor at *Killing the Buddha*. His first book, *The Lives of the Apostates*, was published in 2012.

John Christian Sevcik
John Christian Sevcik holds a BA in Writing, Literature, and Publishing from Emerson College and an MFA in Creative Writing from Goddard College. He lives in Seattle, Washington and organizes Lit.mustest, a reading series at The Richard Hugo House. His first book is a memoir about his incarceration at thirteen in a behavior modification program in Upolu, Western Samoa.

Sejal Shah
Sejal Shah nonfiction has been nominated for *Best American Essays* and the Pushcart Prize, and featured in *The Huffington Post*. Her essays have appeared in *Brevity*, *Conjunctions (Web)*, *The Kenyon Review*, *The Margins*, *The Massachusetts Review*, and others.

Alex Sheshunoff
Alex Sheshunoff is the author of the vaguely humorous memoir, *A Beginner's Guide to Paradise* (Penguin Random House, Sept. 2015.) Alex and his wife, Sarah, live in Ojai, California with their two boys, Ian Shenanigan and Andrew Commissioner.

Amy Silverman
Amy Silverman is managing editor of *New Times*, the alternative newsweekly in Phoenix. Her work blends journalism and memoir. Amy has shared stories about her daughter Sophie, who has Down syndrome, on the radio show *This American Life*, in *The New York Times*, *Brain*, *Child*, and salon.com. Her blog: girlinapartyhat.com.

Sue William Silverman
Sue William Silverman's newest memoir, *The Pat Boone Fan Club: My Life as a White Anglo-Saxon Jew*, was a finalist in Foreword Review's IndieFab Book of the Year Award. Her previous memoirs are *Because I Remember Terror*, *Father*, *I Remember You*, which won the AWP Award in CNF, and Love Sick: One Woman's Journey through Sexual Addiction, which was made into a Lifetime TV movie. Her craft book is *Fearless Confessions: A Writer's Guide to Memoir*, and she teaches at Vermont College of Fine Arts.

Margot Singer
Margot Singer is the author of a story collection, *The Pale of Settlement*, winner of the Flannery O'Connor Award for Short Fiction. She is also the co-editor, with Nicole Walker, of *Bending Genre: Essays on Creative Nonfiction*. She teaches at Denison University in Granville, Ohio, where she directs the creative writing program.

Jennifer Sinor
Jennifer Sinor's essays have appeared in *The American Scholar*, *Utne*, *Gulf Coast*, and elsewhere. She is just finishing a book of lyric essays that take inspiration from the letters of modernist painter Georgia O'Keeffe. A professor of English at Utah State University, she teaches creative writing to undergraduate and graduate students.

Ken Smith
Ken Smith teaches in the English Department and the Master of Liberal Studies program at Indiana University South Bend. He has written more than 125 radio essays for the regional NPR station WVPE and teaches courses on prose style and the public writing of active citizenship.

Rhiannon Sorrell
Rhiannon Sorrell is an instructor and digital services librarian at Diné College in Tsaile, AZ on the Navajo Nation. She is the author of poetry and literary non-fiction. Born to Kinłichii'nii (Red House People) and for Ta'neezahnii (Tangle People) Clans, Rhiannon grew up in Fort Defiance, Arizona on the Navajo Reservation.

Heidi Stalla
Heidi Stalla graduated from Stanford University with a B.A. in Classics, received her MPhil in English Literature from Oxford University, and will defend her DPhil in English Literature. Stalla specializes in early 20th century British literature, especially the novels and essays of Virginia Woolf. She has published articles about Woolf in various journals, including a recent chapter in Virginia Woolf in Context about Woolf and anti-Semitism. She is a professor at Yale/NUS.

Katherine E. Standefer
Katherine E. Standefer writes about the body, consent, and medical technology from Tucson. A graduate of University of Arizona's MFA in creative nonfiction, her work has appeared in or is forthcoming from *Fourth Genre*, *The Colorado Review*, *Fugue*, *Camas*, *High Country News*, *Terrain.org*, *Edible Baja Arizona*, and others. Her current book project traces the global supply chain of her internal cardiac defibrillator.

Michael Steinberg
Michael Steinberg, founding editor of *Fourth Genre*, has written/co-authored five books and a play. His memoir *Still Pitching* won the ForeWord Magazine/Independent Press Book of the Year. His essay/memoirs have appeared in many journals and anthologies. Several have been cited as "Notable" in *Best American Essays*.

Emily Stern
Emily Stern is the author of *When Doves Cry*, a memoir about her mother's death from complications of HIV/AIDS. Writing credits include: *The Portland Review*, the bizarro anthology *Fireside Popcicles*, and *Make/Shift Magazine*. She teaches English and creative writing at Santa Fe Community College, The Institute of American Indian Arts, and Santa Fe University of Art and Design.

Justin St. Germain
Justin St. Germain is the author of *Son of a Gun*, winner of the 2013 Barnes & Noble Discover Great New Writers Award in Nonfiction. He was a Wallace Stegner Fellow at Stanford and currently teaches at Hamline University in St. Paul, Minnesota.

Emily Stone
Emily Stone was the first MFA graduate to join the English department faculty at Sun Yat-sen University. Her work has several times been listed among the notable selections in *The Best American Essays* and *The Best American Travel Writing* and has been published by journals such as *AGNI*, *Tin House*, *North American Review*, and *Fourth Genre*. She is currently a lecturer in the Expository Writing Program at New York University.

Lucinda Strahan
Lucinda Strahan is a writer of essay, journalism and hybrid nonfiction. She was born in the golden punk year of 1976 and discovered it for herself twenty years later. She teaches in the School of Media and Communication at RMIT University.

Speakers

Ned Stuckey-French
Ned Stuckey-French teaches at Florida State University and is book review editor of *Fourth Genre*. He is the author of *The American Essay* in the American Century and co-editor (with Carl Klaus) of *Essayists on the Essay: From Montaigne to Our Time*. His work has appeared in journals such as *The Missouri Review*, *The Normal School*, *culturefront*, *Guernica*, *Tri-Quarterly*, and *American Literature*.

Julija Sukys
Julija Sukys is the author of two books of creative nonfiction: *Epistolophilia* and *Silence is Death*. She is also the translator of *And I Burned With Shame…*. Her essays have appeared in *Queen's Quarterly*, *The Globe and Mail*, *Feminist Formations*, *The Tusculum Review*, and elsewhere. She is an assistant professor of creative writing at the University of Missouri where she leads both undergraduate and graduate workshops in creative nonfiction

Deborah Sussman Susser
Deborah Sussman Susser is a writer/editor and has taught writing at the University of Virginia, Phoenix College and Arizona State University; she co-teaches the writing workshop Mothers Who Write. She earned her MA in writing from Hollins University and an MFA in fiction from UVA.

Gail Swanlund
Gail Swanlund's work lives at the intersection of real-world practice of graphic design and design as art form. The bulk of her collaborative text-and-image based work has been with artists, writers, and graphic designers. Swanlund is a full time faculty member and former co-director of the design program at CalArts.

Richard Terrill
Richard Terrill's work includes two collections of poems, *Almost Dark* and *Coming Late to Rachmaninoff*, a winner of the Minnesota Book Award. He has also written two nonfiction books: *Fakebook: Improvisations on a Journey Back to Jazz* and *Saturday Night in Baoding: A China Memoir*—winner of the Associated Writing Programs Award for nonfiction. A jazz saxophonist, he currently teaches in the MFA program at Minnesota State University, Mankato.

Joni Tevis
Joni Tevis is the author of the acclaimed book of essays, *The Wet Collection*. Her nonfiction has been published in Oxford American, the *Bellingham Review*, *Shenandoah*, *the Pushcart Prize anthology*, and *Orion*. She teaches literature and creative writing at Furman University, and lives in Greenville, South Carolina.

Catherine Therese
Catherine Therese, author of bestselling memoir *The Weight of Silence* has lived and worked extensively within the arts in Europe and Australia as an award winning writer, editor, educator, designer and curator. Currently based in Sydney she teaches and mentors writers whilst working on her next books.

Lad Tobin
Lad Tobin's personal essays have appeared in *The Sun*, *The Rumpus*, *Fourth Genre*, *Utne Reader*, and *Full Grown People*. He is the author of two books of narrative nonfiction about teaching narrative nonfiction: *Writing Relationships* and *Reading Student Writing: Confessions*, *Meditations*, *and Rants*, He teaches at Boston College.

Sarah Tomlinson
Sarah Tomlinson is a Los Angeles-based writer. She has ghostwritten ten books, including two un-credited *New York Times* bestsellers. Her writing has appeared in publications including M*arie Claire*, *MORE*, *Salon.com*, *The Los Angeles Times*, and *The Boston Globe*. Her father-daughter memoir, *Good Girl*, was published in April 2015.

Lena Khalaf Tuffaha
Lena Khalaf Tuffaha writes poetry, essays and translations. In 2014, her poem *Immigrant* was nominated for a Pushcart prize. Her first collections of poems, *Water and Salt*, is forthcoming from Red Hen Press. She lives in Redmond, Washington with her husband and daughters.

Peter Turchi
Peter Turchi's books include the *New York Times* bestselling *A Muse and A Maze: Writing as Puzzle*, *Mystery*, and *Magic and Maps of the Imagination: The Writer as Cartographer*. He teaches at the University of Houston and Warren Wilson College.

Sara Finnerty Turgeon
Sara Finnerty Turgeon has essays and stories in *Black Warrior Review*, *Joyland*, *Dame*, *Brevity*, *The Weeklings* and others. She is the co-curator of *The Griffith Park Storytelling Series* and Sunday Editor at *Entropy*. She is from Queens, NY and lives in Los Angeles with her husband and daughter.

Kassi Underwood
Kassi Underwood is the author of *Love Life*, a memoir about abortion forthcoming from HarperOne/Harper Collins in 2016. Her writing about abortion has appeared in *The New York Times*, *Al Jazeera America*, *Refinery29*, and *The New York Daily News*, among other venues. She is a student at Harvard Divinity School.

Joshua Unikel
Joshua Unikel is the assistant editor of the *Seneca Review*. His work has been published in *The Journal*, *Fugue*, *The Collagist*, *Sonora Review*, *PANK*, *TriQuarterly Online*, and elsewhere. He has lectured at AWP 2015; Carnegie Mellon University; The University of Oregon; and Northeastern Michigan University's Open Book Workshop.

Ben Van Dyke
Ben Van Dyke has exhibited his typographic installations across North America, Europe, Asia and the Middle East. During a Fulbright Fellowship in The Netherlands, he was Artist-in-Residence at NLXL: The Hague. Van Dyke recently joined the faculty in the Department of Art, Art History and Design at Michigan State University.

Paul Van Dyke
Paul Van Dyke has essays published in *War, Literature, & the Arts* and *Revolver*, as well as a short story in *O-Dark-Thirty*. He has an essay forthcoming to the *Water~Stone Review*. He is an Army veteran of Iraq and a recipient of the Purple Heart, and much of his non-fiction work is related to his experiences in war. Due to a period of incarceration, much of his training as a writer was through mail correspondence and letter-writing.

Sam van Zweden
Sam van Zweden is a Melbourne-based writer interested in memory, food and mental health. Her work has appeared in *Voiceworks*, *The Big Issue*, *The Victorian Writer* and others. In 2015, she's a Wheeler Centre Hot Desk Fellowship and Melbourne City of Literature Travel Fund recipient. She tweets @samvanzweden

Neela Vaswani
Neela Vaswani is the author of *You Have Given Me A Country* and the forthcoming *This Is My Eye*, and is recipient of the American Book Award, PEN/O.Henry Prize, ForeWord Book Gold Medal, and a 2015 Grammy for narration of *I Am Malala*. She teaches in Spalding University's MFA program.

Robert Vivian
Robert Vivian has written and published novels, plays, poems, stories, and essays. He's currently working on a collection of dervish essays called *Mystery My Country*.

Sarah Viren
During her time as a daily newspaper reporter, Sarah was named best investigative and feature writer in Texas and was part of a team that won a national Freedom of Information award. She later got an MFA in creative nonfiction at the University of Iowa and now teaches and writes in West Texas. Her prose, poetry, and literary translations can be found in such magazines as *AGNI*, *The Normal School*, *Guernica*, *the Colorado Review*, *Ploughshares*, and The Pinch, which awarded her its 2014 Creative Nonfiction award.

Inara Verzemnieks
Inara Verzemnieks launched her journalism career at newspapers in Tacoma, Albuquerque, and Washington D.C., then landing a job as a police reporter with The Oregonian, in Portland. In 2007, she was named a finalist for the Pulitzer Prize in feature writing. Now a professor of creative writing, she received her MFA from the University of Iowa's Nonfiction Writing Program. A Pushcart Prize winner and the recipient of a Rona Jaffe Writer's Award, her essays and journalism have appeared in such publications as *The New York Times Magazine*, *Tin House*, *The Atlantic*, and *Creative Nonfiction*. Her first book, a memoir, is forthcoming from W.W. Norton.

Nicole Walker
Nicole Walker's *Quench Your Thirst with Salt* won the Zone 3 Award for Creative Nonfiction. She edited, with Margot Singer, *Bending Genre: Essays on Creative Nonfiction* (Bloomsbury, 2013). She's nonfiction editor at *Diagram* and Associate Professor at Northern Arizona University.

Sherry Nanninga Walker
Sherry Nanninga Walker, LEED AP, writes about place, environment, religion, and women's issues. Her work has been published in *Women in World History*, *Alive Now*, *Take Five*, *Bringing Your Family History to Life Through Social History*, and sustainability publications. She holds an M.A. in biblical studies, and is an MFA candidate in the Rainier Writing Workshop.

Barrett Warner
Barrett Warner's poems and stories have appeared in paper, newsprint, and online since 1982. His recent work can be found in *Revolution John*, *Four Chambers*, *Consequence Magazine*, *Chiron Review*, *Entropy*, and *Cultural Weekly*. Currently, he is compiling his fifth issue of Free State Review. He is also an acquisitions editor for Galileo Books.

Speakers

Amanda Webster
Amanda Webster airs her family laundry by the truck load in *The Boy Who Love Apples* about her son's anorexia. Consequences are long lasting. Her essays have appeared in *Alimentum*, *Hunger Mountain* and *Black Warrior Review*. She holds an MFA in Creative Writing from City University of Hong Kong. To his relief her husband plays only a cameo role in her current manuscript.

Joshua Wheeler
Joshua Wheeler is a writer from Alamogordo, New Mexico. He is a graduate of the University of Southern California and has degrees in poetry and nonfiction from New Mexico State University and the University of Iowa. He is now assistant professor of creative nonfiction at Louisiana State University. His first book of essays, Acid West, is forthcoming from FSG.

Jessica Wilkinson
Jessica Wilkinson is the founding editor of *RABBIT*: a journal for nonfiction poetry. She has published two poetic biographies, *marionette: a biography of miss marion davies* (Vagabond 2012) and *Suite for Percy Grainger* (Vagabond 2014). She is currently researching her third, on choreographer George Balanchine. She won the 2014 Peter Porter Poetry Prize and is Senior Lecturer in Creative Writing at RMIT University, Melbourne.

Tarn Wilson
Tarn Wilson is the author of the memoir *The Slow Farm*. Her essays appear in *Brevity*, *Defunct*, *Gulf Stream*, *Harvard Divinity Bulletin*, *River Teeth*, *Ruminate*, *South Loop Review*, and *The Sun*, among others. She is a graduate of the Rainier Writing Workshop and teaches in the San Francisco Bay Area.

Steve Wingate
Steven Wingate's digital lyric memoir *daddylabyrinth* premiered at the ArtScience Museum of Singapore in 2014. His work across multiple genres includes the short story collection *Wifeshopping* (2008) and the prose poem collection *Thirty-One Octets: Incantations and Meditations* (2014). He teaches at South Dakota State University.

S.L. Wisenberg
S.L. Wisenberg is the author of the short story collection *The Sweetheart Is In*, the book of essays *Holocaust Girls: History*, *Memory & Other Obsessions*, and the chronicle *The Adventures of Cancer Bitch: Moments in Selma & Other Glimpses of the South*, forthcoming from the University of Georgia Press. She lives in Chicago and writes in cafes. In graduate school she was the co-secretary of the Iowa Socialist Party.

Kirk Wisland
Kirk Wisland's work has appeared in *The Normal School*, *Creative Nonfiction*, *The Diagram*, *Paper Darts*, *Electric Literature*, *Essay Daily*, and *Fiction on a Stick*. His essay collection, *Melancholy of Falling Men*, won the 2015 Iron Horse Review chapbook contest. He is a doctoral student in Creative Writing at Ohio University.

Brooke Wonders
Brooke Wonders is an Assistant Professor at the University of Northern Iowa. Her nonfiction and fiction have appeared in *North American Review*, *DIAGRAM*, and the &NOW Awards: Best Innovative Writing, Vol. 3. She reviews for *American Book Review*, *Essay Daily*, and *Entropy Magazine*.

Amy Wright
Amy Wright is the Nonfiction Editor of Zone 3 Press, and the author of 4 chapbooks. Her work can also be found in *Brevity*, *Diagram*, *Drunken Boat*, *Quarterly West*, *Southern Poetry Anthology (Volumes III and VI)*, *Tupelo Quarterly*, and forthcoming in *CALYX* and *The Kenyon Review*.

Xu Xi
Xu Xi is author of nine books of fiction & essays. She lives between New York and Hong Kong, directs Asia's only low-residency MFA and co-founded Authors At Large www.aalauthors.com. In 2016, she will be visiting writer at Arizona State University's Global Piper Center for Creative Writing.

Paul Zakrzewski
Paul Zakrzewski is a writer, essayist, and editor of *Lost Tribe: Jewish Fiction from the Edge*. His essays, features and reviews have appeared in two nonfiction anthologies as well as numerous national publications. He earned his MFA at Vermont College of Fine Arts
in 2014.

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Notes

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