THE VIRGINIA G. PIPER
CENTER FOR CREATIVE WRITING
College of Liberal Arts and Sciences
Arizona State University

ANNUAL REPORT
Fiscal Year 2018
Academic Year 2017 - 2018

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To learn more about the Virginia G. Piper Center for Creative Writing or other information contained in this report, please visit our website at http://piper.asu.edu.
Dear Friends
Welcome to the Virginia G. Piper Center for Creative Writing with a letter from our Director, Alberto Álvaro Ríos

About the Center
Learn about the history, mission, spirit, and heart that underlie our programming and drive what we do

The Year in Review
A quick look back at the year’s major accomplishments, highlights, and overall themes

The Distinguished Visiting Writers Series
Talks, readings, and other ways we celebrate creative writing in the local community

The Piper Writers Studio
Classes, workshops, and other educational opportunities where writers come together and get to work

The Desert Nights, Rising Stars Writers Conference
Three days of literary craft, culture, and community every late February at ASU

Your Novel Year
The country’s only 100% online certificate program in the Young Adult Novel

Community Outreach
Bringing creative writing to youth, senior citizens, and other members of our larger community

Volta Student Programs
Professional development programs, mentorships, and other resources and support for creative writing students at ASU

Fellowship Programs
Unique opportunities for graduate students and ASU faculty to advance their research and participate in international exchange

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Dear Friends,

A letter from Director Alberto Álvaro Ríos

Having now just completed my first year as director of the Virginia G. Piper Center for Creative Writing, I am happy to bring you exceptional news as we turn the page in this Center’s storybook life. Since beginning the directorship, I have put us on course toward the future with some very specific, original objectives in mind. Our primary ethos in realizing these efforts is simple but unflagging: that **everything we do will be underscored with a bias toward meaning.**

We want to be the origin story for new ideas and artful practices in community engagement, from local to international. We want to be a force of next directions. We realize and welcome that we will be measured by the good of what we leave in the wake of our work.

To this end, **we want to affect the community and, in turn, be affected by it—and to call this effort an act of affection.** Our outreach efforts are innovative, future-aimed, and attracting notice in the field. Further, we want to speak to everyone, and will endeavor to find our way through all the languages and thought processes of the world. We aim to be part of the national and international literary dialogue, honoring the word for its gifts. To this end, Hayden’s Ferry Review is about to embark on a new, 21st century adventure. Our Thousand Languages Project will tackle translation and cultural understanding head-on, in search of a shared human voice, letting the humanities and the heart guide us.

In all things, we want **to be teachers who share and learners who listen** to both the joyous and difficult news of this world, trying wherever we can to bend that news to the better.

Through online and in-house classes; community, academic, and professional outreach to places as disparate as 7th grade music classrooms to hospitals; author readings, visits, and interviews; writing workshops; student support that includes international opportunity; and so much more, capped by our annual Desert Nights, Rising Stars Writers Conference, we are a house that hums. And we have a doorbell.

In general, we want to be **good actors present and dynamic in our field,** and in that modeling bring others to the moments that define us all as a society moving forward.

In accomplishing all this, I am proud of the remarkable, caring staff. We ourselves at Piper want to be happy as a team in the accomplishment of our work so that our outcomes will carry a sensibility of purposeful radiance. We want to be contagious. To that end, I am also grateful beyond measure that ASU and the Virginia G. Piper Charitable Trust have given us extraordinary support.

**All for you.** We want to thank you, our supporters, in this complex and exciting effort. We are writing a good story and we are happy to welcome you to the plot.

Alberto Ríos
About the Center

Not magic, not uncommon strength,
But simple understanding:
All of us as one of us, writing once more
The next, most necessary word.

The epigraph to “Gathering House” by Alberto Ríos, written for the opening of the Virginia G. Piper Center for Creative Writing in 2005.

OUR HISTORY

Following a philanthropic legacy of supporting arts and culture throughout the Valley, the Virginia G. Piper Charitable Trust founded the Center with a historic gift to Arizona State University in 2003.

Envisioned as a catalyst for dynamic and visionary leadership in creative writing and contemporary literature, the Virginia G. Piper Center for Creative Writing was tasked with organizing a conference, presenting visiting writers, and developing other outreach programs and initiatives that would enrich the intellectual and artistic life of Arizona State University, the Phoenix metropolitan area, and the state of Arizona as a whole.

The Piper Center’s founding Artistic Director Jewell Parker Rhodes laid the groundwork for the Center’s signature programming and led us to where we are today. Other leadership over the years has included T.R. Hummer, Peter Turchi, and Interim Director Matt Bell. ASU University Professor and Arizona Inaugural Poet Laureate Alberto Álvaro Ríos was appointed as the new Director in 2017.

MISSION & GOALS

As a center, we aspire to be a point of reference in people’s lives— a way to orient oneself in relation to others, of finding a direction—by creating moments of individual, social, and cultural significance around creative writing and contemporary literature.

• Connecting writers and readers of all genres and backgrounds across multiple disciplines and fields of interest
• Supporting writers in every stage of their development by providing challenging, diverse, and accessible educational opportunities
• Enriching the Valley’s cultural life by fostering an active, engaged literary community
• Driving a dynamic creative environment throughout Arizona and the entire Southwest
• Encouraging mutual understanding through international cultural and artistic exchange
• Promoting the value that art is integral to all our lives, and making its benefits accessible to the larger community
About the Center

OUR HOUSE

Designed by territorial architect James Creighton in 1907—the same designer of the Original Normal School, the first building at ASU—the Piper Writers House went through several past lives as the President's Cottage, the Alumni Offices, and the University Archives before arriving at its final incarnation.

Today, the house serves mainly as an office for Piper Center staff members, with other additional space for meetings, classes, receptions, and other small events. The house also features a brickyard with signatures from past visiting writers, and lush gardens perfect for reading, writing, or enjoying a peaceful lunch.

WHAT WE DO

To this end, we offer a comprehensive array of literary events and programs within and beyond the Phoenix metropolitan area.

- The Distinguished Visiting Writers Series, presenting talks, readings, and other points of access with the national and international creative writing field
- The Piper Writers Studio, offering classes, workshops, and other dynamic educational opportunities
- The Desert Nights, Rising Stars Writers Conference, connecting hundreds of writers together every late February at ASU through the celebration and study of literary craft, culture, and community

Additionally, the Piper Center has a rich history of supporting the Creative Writing Program at ASU through scholarships, fellowships, and other opportunities to deepen student education and advance their work. We also lead numerous outreach efforts and other initiatives beyond ASU to engage with various individuals and groups across the larger community.

OUR NAME

By proudly bearing the name of Virginia G. Piper, we serve to create a mantra, a daily reminder of Virginia’s life, values, and impact of giving: striving to live up to her vision with humility, honor, sound judgment, and heart, and finding opportunities in our own lives for doing the most good.
The Virginia G. Piper Center for Creative Writing at Arizona State University  |  Annual Report 2018

The Year in Review

A year of reflection and renewal

THE YEAR IN REVIEW

With the appointment of Alberto Ríos as the new Director of the Virginia G. Piper Center for Creative Writing, the last year presented an opportunity to re-energize, reflect, and take a renewed look at our position in the community and how we serve—strengthening and solidifying our core programming, developing stronger partnerships with our peers in the field, and piloting careful, strategic innovations for the years ahead.

THE DISTINGUISHED VISITING WRITERS SERIES

The Distinguished Visiting Writers Series presented over 20 talks and readings from more than 25 authors to over 1,400 people, featuring world-renowned authors from a variety of genres, including Sandra Cisneros, Rita Dove, Joy Harjo, Ada Limón, Maggie Smith, Kim Stanley Robinson, and more. Beyond this, the Center also presented emerging author and community showcases, deepened community and faculty partnerships, and hosted a series of readings on the back patio.

THE PIPER WRITERS STUDIO

The Piper Writers Studio offered 21 classes and workshops to nearly 200 students across all genres and forms, including flash fiction, fairy tales, memoir, novels, poetry, social justice, and more. Expanding its offerings, the Piper Center also piloted bilingual classes, pay-what-you-can models, and visiting faculty, with plans to advance these initiatives in the coming year.

DESERT NIGHTS, RISING STARS WRITERS CONFERENCE

The Desert Nights, Rising Stars Writers Conference presented over 25 faculty members in more than 50 sessions to nearly 250 writers. This year’s keynote speaker was ASU Professor and poet Natalie Diaz, who spoke on literary citizenship and social responsibility. The Piper Center was also able to offer 40 scholarships to educators, students, veterans, and other members of the community.

YOUR NOVEL YEAR

For its final year, Your Novel Year graduated its largest cohort of 13 students. In place of the program, the Piper Writers Studio will bring the same level of rigor, attention, and flexibility to its online programming in the coming year.

COMMUNITY OUTREACH

Building off of work completed through an Our Town grant from the National Endowment from the Arts in 2016, the Piper Center led over 20 creative writing workshops for more than 120 students and 15 senior citizens at Dunbar Elementary School and West Senior Center.

VOLTA STUDENT PROGRAMS

Launched in the Fall of 2017, Volta provided creative writing students at ASU with a broad array of programs and resources to support their education and prepare them for the transition out of academic life, including mentorships, student showcases, wellness programs, and a free conference organized by MFA students that served over 150 people.

FELLOWSHIPS

Every year, the Piper Center offers numerous opportunities for graduate students and faculty at ASU to advance their research and participate in international exchange. Chloë Boxer, Warren Glynn, Andrea Vitalsey, and Elliot Winter studied abroad in Singapore, Hong Kong, and Taiwan. Elizabeth Charles and Justin Noga taught creative writing classes at the National University of Singapore. Kalani Pickhart and Joel Salcido received Creative Research Fellowships to travel to Ukraine and Mexico. Devoney Looser received a Faculty Fellowship to complete her work on a biography of 18th century novelists Jane and Anna Maria Porter.

OTHER PROGRAMS AND RESOURCES

Working with ASU’s Center for Science and the Imagination, the Piper Center held its second Everything Change Climate Fiction Contest, receiving over 500 submissions from all over the world. Other partnerships included the University of Arizona Poetry Center, the ASU Department of English, and various ASU student organizations.
The Distinguished Visiting Writers Series

Bringing nationally-recognized writers to our local community

ABOUT THE SERIES

Healthy communities need spaces in order to come together and celebrate—spaces that give us something to look forward to, that leave us rejuvenated and inspired, that reaffirm the value of our work and the larger purpose of why we’re all here.

The Distinguished Visiting Writers Series connects local communities with the larger creative writing field by presenting talks, readings, and other events with some of today’s strongest voices in contemporary literature.

As the Virginia G. Piper Center for Creative Writing is committed to ensuring that all individuals have the ability to enjoy and participate in the literary arts, all Visiting Writer events are open to the public and free.

Outside of public events, authors also spend time visiting classes, recording interviews, hosting small workshops, and other activities towards creating more intimate, meaningful experiences.

THIS YEAR’S SERIES

This year, the Virginia G. Piper Center for Creative Writing helped put together 20 talks, readings, and other community events, presenting over 25 writers to more than 1,400 audience members in attendance.

Embracing voices and perspectives that may have gone unheard within the larger community, this year’s series spoke to issues on climate change, politics, and more. Science fiction legend Kim Stanley Robinson investigated how dystopian, apocalyptic thinking may keep us from taking real action on climate change. Young adult author Eric Gansworth shared the complexities of balancing modernity and tradition in representing the contemporary indigenous experience. Novelist Lidia Yuknavitch argued that our ecological crisis fundamentally stems from our understanding of the self.

Working closely with ASU Professor Natalie Diaz, the center was also able to transform classroom visits into more public events, presenting legendary authors like Sandra Cisneros, Rita Dove, Joy Harjo, and Eduardo C. Corral.
NEW PATIO READINGS

Responding to feedback gathered from last year’s surveys, the Center decided to launch a series of more intimate, community-driven readings with a more relaxed and casual social environment, where getting to spend time with fellow writers would be as much of a draw as the writer themselves.

In October, novelist Amelia Gray shared excerpts from her latest novel, *Isadora,* a fictional reconstruction of modern dance legend Isadora Duncan. In January, poet Maggie Smith read from her collection *Good Bones,* whose title poem was named the “Official Poem of 2016” by the BBC. Lastly, in March, writer Elena Passarello presented an essay on Mozart’s starling from her collection, *Animals Strike Curious Poses,* a modern bestiary.

Where the interior of the house has limited capacity, the patio presented an opportunity to capitalize on Arizona’s beautiful weather and activate the gardens around the house, creating a memorable experience that speaks to our unique sense of place.

LOCAl AND EMERGING AUTHORS

Alongside nationally-recognized authors, the Piper Center also presented writers at earlier stages in their careers, including some from our own community.

Reaching out to local music venues Valley Bar and Crescent Ballroom, we were able to present readings from Diana Arterian and Douglas Manuel, two emerging poets and Ph.D. candidates from the University of Southern California. We were even able to partner with Tolleson-based press Tolsun Books to present a book release for Cody Wilson, a local poet and high school teacher who received an Arizona Educator Scholarship to this year’s Desert Nights, Rising Stars Writers Conference.

Beyond diversifying our programming, these relationships allow us to bring literature into the larger cultural marketplace, expanding our audience and building community.
ABOUT THE WRITERS STUDIO

Wherever someone is in their creative journey—from published authors to those just starting out, even people who don’t consider themselves writers at all—we believe everyone is a writer. Everyone has the right and ability to express themselves, something unique and special to give back to the world. We believe in the power of people’s words, that education transforms dreams into realities. Whatever someone’s level of experience, we welcome all learners and seek to foster their creativity and imagination.

The Piper Writers Studio lays the foundation for our educational programming by providing a diverse and comprehensive array of classes, workshops, and other high-quality educational opportunities across multiple genres, subject areas, and points of delivery. In keeping class sizes small, we create a space where each writer has a voice in the classroom, ensuring that each person’s work is honored with the thoughtfulness, care, and attention it deserves.

THIS YEAR’S STUDIO

To allude to a title from writer Joyce Carol Oates, this year we asked ourselves, Where are you going? In the echo we heard, Where have you been? As we reflect back on the last academic year, we recognize the intimate relationship we have with those who entrust us with their professional development. We do not take this lightly. Who we service and how we service our community are so important to our mission and evaluation of our resources.

Contemplating themes of evolution and change, this year’s Piper Writers Studio served nearly 200 writers across 21 classes and workshops, ranging over a myriad of topics like social justice, flash fiction, found poetry, fairy tales, memoir, dialogue, and more.

Beyond increasing the volume of curricula opportunities, the Piper Writers Studio also pioneered numerous initiatives to expand our community, bringing in visiting faculty members, serving spanish-language speakers, developing online learning models, and more.
BILINGUAL CLASSES

Working with local author Luis Ávila, the Virginia G. Piper Center for Creative Writing offered its first bilingual class, taking a significant step towards filling a crucial gap in creative writing education for Spanish-language speakers in the Valley.

PAY-WHAT-YOU-CAN

While we strive to keep our courses affordable, many community members are faced with obligations and responsibilities that make taking a creative writing class a challenge. To address this, the Piper Center piloted a pay-what-you-can model, which removed financial barriers to education and brought its benefits closer within reach.

VISITING FACULTY

The Piper Center piloted a visiting faculty model with nonfiction writer John Calderazzo, widening our range of educational opportunities while allowing individuals to build stronger national networks and connect with writers from other regions, states, and cities.

SUMMER CLASSES

Beginning in May, the Piper Center offered three summer courses taught by graduate students at ASU. Doing so created opportunities for graduate students to build out their teaching portfolios while filling an area of critical need within the larger community.

COURSE PROPOSALS

In creating a space where writers of all backgrounds and skill levels come together to learn, our students often have just as much to offer as instructors themselves. Opening a channel for individuals to submit course proposals takes professional development to the next level, cultivating a community of teaching artists and agents of change.

SHOWCASE

The Center also offered a Piper Writers Studio Showcase at Changing Hands Phoenix in late December to recognize the amazing work of our faculty and participants.
The Desert Nights, Rising Stars Writers Conference

We believe in the power of community. We are not a singular voice, but many, resonating as one. We believe in the words of individuals; how these words form a larger collective and become the catalysts for innovation, inspiration, motivation, and change.

—Alberto Álvaro Ríos, Director
The Virginia G. Piper Center for Creative Writing, ASU

ABOUT THE CONFERENCE

The Desert Nights, Rising Stars Writers Conference creates a unique and intimate creative writing experience, welcoming writers, readers, and lovers of literature from all genres, backgrounds, and levels of experience.

More than an opportunity to engage with and learn from professional writers, Desert Nights, Rising Stars is a gathering of minds and hearts, a space where people come together through the celebration and study of literary craft, culture, and community. Our connectedness to our vibrant writing community makes Desert Nights, Rising Stars more than just another conference—our connections give our conference meaning, humanity, and heart.

While the conference focuses on craft, it encompasses the many aspects of being a writer, offering concrete and practical advice for writing, maneuvering through the literary marketplace, and how to fully be a writer and human being navigating the world.

THIS YEAR’S CONFERENCE

This year’s Desert Nights, Rising Stars presented 28 faculty members in 58 sessions to nearly 250 conference attendees.

For her keynote address, ASU professor and poet Natalie Diaz called on writers to examine America’s current political situation in the context of its colonial history, even inviting audience members to share their own thoughts and feelings in a town hall format.

In keeping with the Conference’s mission to add diverse topics and representation, the faculty encompassed a wide variety of demographic backgrounds and identities. Conference faculty consisted of ASU Creative Writing professors, local authors, and traveling authors from all over the country, spanning the genres of fiction, creative nonfiction, poetry, the business of writing, and more.
The conference was an invitation to regard language as an opportunity for kindness. I am reminded, for instance, of conference keynote speaker Natalie Diaz, and how she spoke of the need to see each body as the body of the beloved. Diaz spoke of a necessary mindfulness regarding language and the body: their interweaving or parallel extensions, disruptions, and conversations within space. As writers, we have the option to enter such spaces with the goal of needing to know not only who we are but who we can become.

Mary Lee, Cynthia Hogue Scholar
Undergraduate Student, ASU

SCHOLARSHIPS

With a shared commitment to access and education, the Piper Center worked with various partners and sponsors to award 40 scholarships to students, veterans, and other members of the community.

- **16 ASU undergraduate students** through Barrett, the Honors College, the Creative Writing Program, and the Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry
- **8 community college students** from the Maricopa Community College system
- **6 graduate students from California State University** at San Bernadino
- **5 Arizona educators** teaching high school and college
- **2 scholars from Letras Latinas**, the literary initiative of the Institute for Latino Studies at the University of Notre Dame
- **2 veterans** through the Office for Veteran and Military Academic Engagement
- **1 student** from the National University of Singapore

MFA PROGRAM SUPPORT

Additionally, the Center was also able to offer free access for all MFA students in ASU’s Creative Writing program. Many students also had opportunities to moderate panels and conduct interviews with conference faculty, gaining valuable professional experience and making personal connections with visiting authors. Graduates were also showcased to the community though an MFA Reading. A number of professors in the Creative Writing Program served on the faculty as well.

COMMUNITY READING

Continuing the theme of community engagement, this year’s conference also featured a community reading. The reading packed the Piper Writers House, drawing over 50 attendees.
Your Novel Year

The country’s only 100% online certificate program in writing the Young Adult novel

ABOUT YOUR NOVEL YEAR

Combining the structured environment of an MFA program with the flexibility of online education and more concrete tools for professional development and publication, Your Novel Year is a 100% online certificate program in writing the young adult novel, the only program of its kind in the country.

Upon their acceptance into the program, students proceed through eight sessions of rigorous, comprehensive writing intensives and one-on-one mentorships, taking them from first words to final manuscript in twelve months. After receiving their certificate, students have opportunities for additional course work with revisions, publishing, and final reads.

THIS YEAR’S COHORT

For its final year, Your Novel Year graduated 13 students in the Young Adult novel, celebrating their accomplishments with a reading at the Poisoned Pen Bookstore in Scottsdale on December 5.

During the course of the year, 14 students were paired with authors from around the country for two separate iterations of mentoring. After graduation, six students continued the program with supplemental learning in the courses of Deep Revisions and Publishing Opportunities.

As Your Novel Year graduates its last cohort and the program winds down to a close, the Piper Writers Studio will reinvent the program components, offering online classes in novel writing, revision, and publication in more flexible and accessible formats.
Community Outreach
Empowering students and senior citizens in our local communities

ABOUT STORY DAYS

Story Days originated in a $100,000 Our Town grant from the National Endowment from the Arts in 2016. In partnership with the Phoenix Office of Arts and Culture and ASU’s Herberger Institute for Design and the Arts, Director Alberto Ríos worked with 7th and 8th grade students at Dunbar Elementary school in South Phoenix to produce artistic, literary, and musical responses to the places they lived, culminating in a final performance in Spring 2017.

With the grant having come to a close, the Piper Center decided to continue the program in 2018, expanding services to include senior citizens from West Senior Center.

THIS YEAR’S OUTREACH

Over the course of the year, the Piper Center led a total of 16 workshops serving more than 120 students and 15 senior citizens.

At West Senior Center, the Piper Center focused on personal narratives. Through notecards, journals, and other exercises and tools, senior citizens were able to pull memories from their own lives and turn them into a storybook.

At Dunbar Elementary, students experimented with collages, erasures, and other forms of found poetry to make art out of their everyday lives. Students also created cinquains, acrostics, and biographical poems. Students’ work was collected into a small book, which was celebrated at a book release at the end of the year.
Volta Student Programs

Building a stronger community of creative writing students at ASU

ABOUT VOLTA STUDENT PROGRAMS

In her introduction to The Penguin Book of the Sonnet, the poet Phillis Levin speaks of “the volta, the ‘turn’ that introduces into the poem a possibility for transformation, like a moment of grace.”

Founded in Fall of 2017, Volta provides creative writing students at Arizona State University with strategic resources and support for the transition out of academic life, setting them up for long-term success in the professional literary field.

In its inaugural year, Volta served a full class of over 80 creative writing students in graduate and undergraduate programs through a wide array of events, programs, activities, and services, with a particular focus on networking, professionalization, social well-being, and community development.

CELEBRATING ASU STUDENTS

In fall, the ASU Undergraduate Writers Showcase presented six student writers to a Piper Writers House that was standing-room only. In spring, the Creative Writing Symposium created 20 hand-painted broadsides and displayed them with pride for students and their families.

MENTORSHIP & INTERN PROGRAMS

Students learn from each other just as much as they do their professors. This year, the Piper Center piloted a new graduate-undergraduate mentoring program. Dedicated training sessions, intentional socializing, and one-on-one meetings help students cultivate leadership styles, develop stronger relationships with their peers, and keep the creative writing community, healthy, dynamic, and strong.

The Piper Center also led a semester-long internship with undergraduate student Rachel Bunning.
In keeping up with the stresses of the academic semester, students often forget to take care of themselves. Mindfulness classes, massages, and other wellness programs remind students that taking a break isn’t simply a matter of personal well-being, but a critical component of academic success.

PROFESSIONAL DEVELOPMENT

Beyond this, the Piper Center empowered students with additional opportunities to put their education into practice while giving back to the community:

- **Moderating panels** at the Desert Nights, Rising Stars Writers Conference;
- **Teaching summer classes** through the Piper Writers Studio; and
- **Organizing a free creative writing conference**, ASU Writer’s Craft, with over 150 people in attendance.

SPECIAL ENGAGEMENTS WITH VISITING WRITERS

It’s one thing to listen to a talk from a successful author; it’s another to actually talk with them. Over casual dinners at local restaurants and intimate conversations in small groups and class visits, students are given unparalleled access to visiting writers, creating crucial networking opportunities and moments of human connection.

CAESURA WELLNESS PROGRAMS

In partnership with the Creative Writing Program’s alumni reading series, After the MFA programs invite current graduate students to lead panels and Q&A sessions with recent graduates. Beyond building stronger relationships across the program, After the MFA gives alumni a chance to reflect on their accomplishments and the value of their education as they give back to the community.

AFTER THE MFA

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Each week that I meet with my mentor, Joel, I discover new insights into my writing process: areas of strength that I need to cultivate and blindspots where I didn’t realize I needed growth... More importantly, I have felt believed in and affirmed as a young writer, that my voice matters and that I am in a process of learning a craft that could develop into something real.

Raquel Denis, Volta Mentee
ASU Creative Writing Major, Class of 2018
Global Residency Fellowships

There is nothing else in the academic creative writing world quite like Piper’s Global Residency Fellowship program. Part study abroad, part writing residency, part shared travel experience, it creates a creative and communal space all its own.

–Matt Bell, Director
Creative Writing Program, Arizona State University

ABOUT GLOBAL RESIDENCY FELLOWSHIPS

Founded in 2014, The Virginia G. Piper Global Residency fellowship is a competitive, $5,500 fellowship providing graduate students in the Creative Writing Program at Arizona State University with innovative study-abroad experiences in Singapore, Hong Kong, and Taipei.

In place of traditional workshops or other academic modalities, global residencies take place in the field, featuring craft lectures, generative writing exercises, and educational excursions to cultural events, parks, temples, sanctuaries, and other sites for environmental and place-based writing.

Where writing about other places or cultures may risk appropriation, exploitation, or worse, global residencies confront the challenges of post-colonialism head on, leading students through five months of customized reading lists, independent research, and discussion groups as they negotiate the power and privilege of their own position.

SINGAPORE | MAY 10 - 15

This year’s global residency fellows were Chloë Boxer, Warren Glynn, Andrea Vitalsey, and Elliot Winter.

The residency began with a meeting with Kenny Leck and Cyril Wong two prominent members of Singapore’s thriving literary scene. Over a home-cooked lunch of Hainese cuisine, Kenny discussed how his book store and publishing house has impacted the local arts community while Cyril expounded a detailed history of Singaporean poetry. After touring the book store, the team ventured to Annalakshmi, a cultural organization dedicated to supporting charitable arts, to connect with local creatives and learn more about Singapore’s complex social structure and political history.

Beyond connecting with the local writing community, the fellows also visited a wide variety of natural landmarks and cultural institutions, including the Singapore National Gallery, the Sungei Buloh Wetlands, and Haw Par Villa.
TAIPEI | MAY 22 - 27

To explore Taiwan’s rich and complicated political history, author Karissa Chen guided students through some of the country’s most significant landmarks, including the Chiang Kai-shek Memorial Hall and the 228 Memorial museum.

Later, in the Dadaocheng neighborhood, students met with filmmaker and poet Ye Mimi. Playfully pushing on the boundaries of discipline and form, Mimi led students through a variety of exercises that challenged the idea of what a writing practice can be—sending students off into the neighborhood with a camera, playing poetry tarot, and addressing postcards to their future selves.

HONG KONG | MAY 16 - 21

In Hong Kong, writer James Shea shared his co-translations of Yam Gong, a contemporary poet. As many of Yam Gong’s poems relate to every-day life in Hong Kong, Shea guided the students through the neighborhood to observe and write. Shea also gave students an intimate look into the translation process by encouraging them to interpret Chinese poems from their literal translations.

In another session, author Nicholas Wong moderated a panel about how publishing industries differ between the USA and Hong Kong. Later, students also had an opportunity to see one of Hong Kong’s most important and unique religious celebrations, the Cheung Chau Bun Festival, examining the role of faith and spirituality in their own narrative and poetic work.

Elliot Winter, Global Fellow
MFA Candidate in Creative Writing

Ye Mimi’s confidence and her belief in poetry, her similar understanding of its expanse and power was a small confirmation that my work as a poet – especially as a queer, trans poet – matters. These days, I think, more than ever, it can be hard to feel connected to the world, or to other human beings in it. And even as someone relatively new to the trappings of the “literary world,” it feels easy to get lost in details and worries and performances that obscure what’s really at stake in our art.

Taiwanese poet Ye Mimi walking ASU students through her poetry tarot. Photo by Matt Bell.
ABOUT GLOBAL TEACHING FELLOWSHIPS

Founded in 2005, the Global Teaching Fellowship is our longest running international exchange program, offering a competitive, $7,000 fellowship for graduate students in the Creative Writing Program at Arizona State University to teach creative writing classes at the National University of Singapore (NUS).

THIS YEAR’S TEACHING

This year’s global teaching fellows were Elizabeth Charles and Justin Noga, who co-taught 12 high school and undergraduate honor students over six weeks.

While the United States offers numerous graduate programs and community classes, opportunities for creative writing education in Singapore are relatively scarce. As such, fellows worked closely to develop syllabi, lesson plans, reading lists, prompts, and other course materials that would provide students with a comprehensive training in literary practice, covering generative writing, reading, workshop, revision, publication, and more.

Similarly, rather than restricting the class to a regiment of rigid workshops and lectures, fellows evolved an active, collaborative pedagogy that encouraged sharing, open discussion, and lively debate. The end result was a dynamic educational environment, creating an experience that transformed and restored the fellows as much as the students themselves.

“I am reminded that this is why I am here,” reflected global fellow Elizabeth Charles on reading the students final work, “that teaching and writing are really about learning. Culture, point of view, character, language, time—the rest is secondary to a willingness to be sit back and listen when the room doesn’t need me or the story is no longer what I think it should be. Remember this, I think, and take it back for the times when words and metaphor and pedagogy fail, the days I feel cynical and tired. Remember the thrill of words on a page, the surprise of voices I’ve never heard before, techniques I’ve never seen. Take this hunger and enthusiasm and remind myself that it is my own.”
ABOUT CREATIVE RESEARCH FELLOWSHIPS

Creative Writing Research fellowships are merit-based, competitive fellowships for graduate students in the Creative Writing Program at Arizona State University that provide financial support to conduct major research projects and complete their theses as they approach their final year at Arizona State University.

This year’s Creative Research Fellowships were awarded to 2nd year graduate students Kalani Pickhart (fiction) and Joel Salcido (poetry).

THIS YEAR’S RESEARCH

Kalani Pickhart’s novel, *I Will Die in a Foreign Land*, charts the paths of four characters through four periods of cataclysmic change—the Prague Spring, the Chernobyl Disaster, the Euromaidan protests, and the current conflict between Russia and Ukraine. With a 200-page first draft in hand, Pickhart conducted on-site research and interviews in Kyiv, Chernobyl, and Prague, adding an invaluable layer of authenticity and understanding to her work.

Growing up as a Chicano in West Phoenix and Mexicali, Joel Salcido’s collection of poetry uses a poetic persona, M.R., to delve into the defining moments of his life, reconstructing his memories through the lens of magical realism. Having reconnected with family members and local arts communities, Salcido retraced the path of his childhood throughout Southeast Mexico, while drawing on first-hand cultural experiences at Teotihuacan, Chichen Itza, and other ancient ruins.
Faculty Fellowships

Advancing academic scholarship at Arizona State University

Devoney Looser

Sister Novelists in the Age of Austen: Jane and Anna Maria Porter

ABOUT THE FELLOWSHIP

The Virginia G. Piper Faculty Fellowship is a merit-based, competitive fellowship for faculty in the Creative Writing Program at Arizona State University or who are otherwise affiliated with the Piper Center that provides financial support for the research and writing of a book-length manuscript with a strong likelihood of being published.

This year’s faculty fellowship was awarded to ASU Professor of English Devoney Looser for her biography Sister Novelists in the Age of Austen: Jane and Anna Maria Porter.

ABOUT THE PROJECT

While the Porters may not enjoy the same contemporary name recognition as the Brontë sisters or Jane Austen, the Porters were literary celebrities, producing a prodigious 26 novels in their lifetime. As if this wasn’t enough of an accomplishment, especially in an era when women faced significantly more challenges than men, the Porters published as sisters.

Sister Novelists does more than bring the lives and careers of these two accomplished novelists back into the light; it opens a window into women’s historical experiences and struggles in a changing, tumultuous era, to better understand the past and present state of our own society today.
When it comes to their letters, neither Anna Maria nor Jane Porter need to have wished for Jane Austen’s pen. What they have left us in their intimate, incredible letters – what deserves to be more widely appreciated – is their dazzling, lifelong sororal intimacy and their fascinating, troubled lives as trailblazing novelists. Their groundbreaking historical fiction has not stood the test of time, but it, too, deserves credit for its innovation and energy. **A biography of the Porter sisters is long overdue.**

**Devoney Looser, Faculty Fellow**
Foundation Professor of English, ASU

**AWARD IMPACT**

Over the last 15 years, Professor Looser has gathered thousands of letters, notes, and other unpublished documents from all over the United States and Great Britain detailing the lives of Jane and Anna Marie Porter, sister novelists from the late 18th century.

Support from the Virginia G. Piper Center for Creative Writing gave Professor Looser the release time and resources necessary to make the crucial step of taking her work from research to first draft. Even further, it allowed her to secure a prestigious grant from the Guggenheim Foundation and led to her being named a National Endowment for the Humanities scholar for 2018, resulting in $110,000 of external funding.

**ABOUT DEVONEY LOOSER**

Devoney Looser is professor of English at Arizona State University. She is the author or editor of seven books on literature by women and a 2018 Guggenheim Fellow. Her most recent book is “The Making of Jane Austen” (Johns Hopkins University Press, 2017), which was named a Publishers Weekly Best Summer Book (Nonfiction) and received the Inside Higher Ed Reader’s Choice Award for 2017.

Looser’s public writing has appeared in The New York Times, The Atlantic, Salon, and the TLS. She writes regularly on professional issues for The Chronicle of Higher Education. She’s been interviewed about Jane Austen on CNN and has been a quoted authority in The New York Times, USA Today, and the Wall Street Journal.

She teaches ASU undergraduate and graduate courses (in person and online) in eighteenth- and nineteenth-century British literature, women’s writings, and Jane Austen. Devoney has played roller derby as Stone Cold Jane Austen and now serves as faculty adviser to the ASU Derby Devils.
What Else?

Other programs, partnerships, and support

OTHER EVENTS AND PROGRAMS

Outside of major programs like the Desert Nights, Rising Stars Writers Conference, the Piper Writers Studio, and the Distinguished Visiting Writers Series, the Virginia G. Piper Center for Creative Writing led or participated in a number of outreach programs and other initiatives that promote creative writing and expand our community.

This year, other events and programs included a climate fiction contest with the Center for the Science and the Imagination, partnerships on community events and readings with the ASU Department of English, and support for the Creative Writing Program at Arizona State University.

EVERYTHING CHANGE CLIMATE FICTION CONTEST

The impacts of climate change are more real than ever. Where science can provide us with facts and figures, literature gives us empathy and heart. How can we build a just, sustainable future if we can’t imagine it first?

Reprising our partnership with ASU’s Center for Science and the Imagination, the Piper Center put out a call for stories that could show us how real people are dealing with a changing environment, thinking through coping before it’s too late. After multiple rounds of blind judging, scientific scrutiny, and one last pick from science-fiction legend Kim Stanley Robinson, we whittled 540 submissions from 66 countries down to 10 short stories, to be published in a free online anthology in Fall 2018.

In our position as a center, we consider it a public duty to raise awareness of critical issues. By creating opportunities for writers to engage seriously with climate change, we engage with the world around us, and hope to create a little bit of change ourselves.

The Everything Change climate fiction contest drew over 500 submissions from all over the world.
PARTNERSHIPS AND SUPPORT

Other organizations are just as much a part of our community as people themselves. When we invest in our partners and peers, we elevate their work. This year, the Piper Center supported a number of other programs and projects that achieved a deeper impact, broadened our reach, and built a more cohesive literary field.

- **Championing the vibrancy and diversity of youth literature** at Día de los Niños, Día de los Libros. Gathering over 15 young adult authors, poets, and storytellers, the event served more than 350 middle and high school students, showing stories in which they can see themselves.

- **Exploring the lasting relevance of medieval literary history** through the sixth biennial Chaucer celebration, which presented contemporary retellings of the *Canterbury Tales* with Patience Agbabi and Kim Zarins. In addition to readings, the authors also spent more intimate time with students to discuss their work.

- **Keeping poetry alive** with the University of Arizona Poetry Center Series at the Phoenix Art Museum, featuring internationally-recognized talents like Layli Long Soldier, Timothy Yu, Khaled Mattawa, and Ada Limón to more than 500 community members.

Additionally, the Piper Center also lent support to numerous ASU organizations and student clubs:

- **Opening our doors** for launch parties, receptions, and other events with Superstition Review, Normal Noise, the Creative Writing Program, the Spanish Department, the ASU Book Club, and the International Society for Literature, Science, and Art conference.

- **Raising over $1,000 in donations** for student clubs A-Buncha-Book-Artists and the Graduate Student English Association in coordination with Educational Outreach and Student Service’s tabling program.

- **Providing scholarships** for graduate students to attend the Creative Writing Program at ASU.
What’s Next?

NonfictionNOW, translation projects, and more

LOOKING FORWARD

As the Phoenix metropolitan area continues to grow, we’re constantly evaluating where we fit into the larger community, and how we can be of most value to the people we serve. We’re striving to continue fulfilling our mission with integrity and heart, bringing more people the power and value of creative writing.

THE DISTINGUISHED VISITING WRITERS SERIES

The Distinguished Visiting Writers Series is rethinking what events can be, complementing our readings and talks with more dynamic, innovative, community-centered formats. Along with visiting writers like fantasy author Ursula Vernon, poet and memoirist Gregory Pardlo, and speculative novelist Omar El Akkad, we’re hosting a film screening at local movie house Film Bar, organizing a literary community gathering with the Phoenix Public Market, and exploring other ways of promoting creative writing across the Valley.

THE DESERT NIGHTS, RISING STARS WRITERS CONFERENCE

As the Desert Nights, Rising Stars Writers Conference celebrates its 15th anniversary, we’re bringing the community even closer to what we do.

• Creating more access by lowering the cost of the conference, offering single-day passes, and streamlining the schedule from three days into two without losing any sessions or faculty

• Launching a fellowship program for writers to teach at the conference, developing their professional networks and advancing their careers

• Growing partnerships with national literary organizations, local businesses, and other units at Arizona State University

• Opening points of community access like pre-conference workshops, an exhibitor fair, and a final reading

• Creating an online publication of our attendees’ work
With a growing number of classes and workshops, we’re serving more kinds of writers than ever, offering more bilingual classes, free and pay-what-you-can models, and programming for middle and high schoolers, as well as opportunities for deeper, more intensive education through online classes and mentorships. The Piper Writers Studio will also begin offering scholarships, as well as celebrating our students with certificates of completion for each class.

NonfictionNOW | Nov 1 - 3, 2018

Somewhere between a traditional academic conference and a writers festival lies NonfictionNOW, an international gathering of more than 400 writers that explores the past, present, and future of nonfiction. With previous locations in Melbourne and Reykjavik, the Piper Center is honored to host such a prestigious event in downtown Phoenix this November and make its benefits accessible to our local community.

Patio Renovations

Having witnessed such an outpouring of positive feedback after this year’s visiting writer events, the Piper Center is working with ASU to transform the back patio into a dynamic outdoor venue for readings, workshops, and other events—expanding our responsiveness and flexibility to program, saving us valuable time and resources in planning, and creating a unique point of pride for the entire ASU community.

Hayden’s Ferry Review

Run out of the MFA program in Creative Writing at ASU, Hayden’s Ferry Review (HFR) has spent over 30 years creating an international name for itself, publishing the likes of George Saunders, Haruki Murakami, Rita Dove, and more. With a new Senior Editor in place, the Piper Center is poised to help expand HFR’s impact even further—offering increased professional support and training for graduate students, re-engaging with the local community, and launching an innovative translation project and archive over the coming years.
APPENDICES AND RECORDS

The following pages present detailed information for all events and educational programs that took place at the Piper Center in 2017 - 2018, as well as biographies of all visiting writers, faculty members, and fellowship recipients.

More information about each event is available on our website at http://piper.asu.edu.
## EVENTS | Talks, Readings, and Community Events

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| **09/20** | **Kim Stanley Robinson: The Comedy of Coping**  
Whiteman Hall, Phoenix Art Museum, 1625 N Central Ave, Phoenix, AZ 85004 |
| In his talk, Robinson will explore the story and science in his latest novel, *New York 2140*, to argue against gloomy, apocalyptic thinking and in favor of technological ingenuity and dynamic social change. While the effects of climate change are undeniable, the future doesn’t have to be an unavoidable catastrophe. Ultimately, Robinson argues, this kind of dystopian, pessimistic approach muddles the political, social, and economic causes of climate change and prevents us from taking more meaningful actions to address the issues before it’s too late. What kinds of stories should we be telling ourselves in the face of impending calamity? How do we balance the desire to be both inspired and disturbed? How can literature act as a constructive response to existential risk? |

| **10/13** | **Amelia Gray at the Piper Writers House**  
Back Patio, Piper Writers House, 450 E Tyler Mall, Tempe, AZ 85281 |
| Using the scaffolding of Isadora Duncan’s life and the stuff of her spirit, Amelia Gray’s breakout novel *Isadora* delivers an incredibly imaginative portrait of the artist, resulting in “a stunning meditation on art and grief by one of America’s most exciting young authors” (NPR). In 1913, Isadora Duncan was known as much for her stunning dance performances as for her eccentric and salacious personal life—her lovers included poets, directors, and the heir to the Singer sewing machine fortune. But when her two children drowned in Paris, she found herself taking on a role she had never dreamed of. As dynamic, enthralling, and powerful as the visionary artist it captures, Amelia Gray’s *Isadora* is a relentless and living portrayal of a woman who shattered convention, even in the darkest days of her life. (Farrar, Strauss, and Giroux) |

| **10/26** | **Bojan Louis and Irena Praitis with the ASU Creative Writing Program at the Stellar Alumni Reading Series**  
Cochise Room, Memorial Union, 301 E Orange St, Tempe, AZ 85281 |
| Bojan Louis’ debut collection *Currents* explores American identity and the powers of myth, faith, doubt, and the environment, and the music of these poems resonate with strains of the English, Spanish, and Diné languages. Louis, who has worked as a construction worker and electrician, moves fluently between the literal and symbolic dimensions of work, as he writes in the poem “Electricity”: “Any laborer gathered for a tear-out / agrees the pleasure of opening walls/is the view of what’s no longer behind.” (BkMk Press) |
| Based on eyewitness accounts, Irena Pratis’ *The Last Stone in the Circle* chronicles experiences of prisoners in a WWII German work re-education camp. Delving into the murkiness of human experience in the face of suffering, the poems consider the complicated choices people make in impossibly difficult circumstances and explore the sheer resilience of survival. (Red Mountain Press) |

| **11/03** | **Layli Long Soldier and Timothy Yu and the University of Arizona Poetry Center**  
Singer Hall, Phoenix Art Museum, 1625 N Central Ave, Phoenix, AZ 85004 |
| Layli Long Soldier’s *Whereas* confronts the coercive language of the United States government in its responses, treaties, and apologies to Native American peoples and tribes, and reflects that language in its officiousness and duplicity back on its perpetrators. Through a virtuosic array of short lyrics, prose poems, longer narrative sequences, resolutions, and disclaimers, Layli Long Soldier |
Taiwaneese poet Ye Mimi showing her poetry tarot cards to ASU students. Photo by Matt Bell.

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<th>Date</th>
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<tr>
<td>11/09</td>
<td><strong>Eric Gansworth: Indigenous Binaries: Cultural Survival in Contrast</strong></td>
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<td>Steele Auditorium, Heard Museum, 2301 N Central Ave, Phoenix, AZ 85004</td>
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<td>Drawing from the tradition of Haudenosaunee belts, which use sequences of purple and white wampum beads to narrate histories, ceremonies, governance, and treaties, Native American writer and visual artist Eric Gansworth (enrolled Onondaga) discussed the ways his work uses high contrast imagery and storytelling to engage with cultural binaries and explore the complexities of the contemporary indigenous experience. What is the relationship between the painted image and the written word? What are the tensions between Native traditions and popular culture? How do we reconcile America’s past with the present? What does it mean to be a meaningful participant in 21st century indigenous life?</td>
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<td>11/13</td>
<td><strong>Sheila McMullin: The Citizen-Artists with the ASU Creative Writing Program</strong></td>
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<td>Living Room, Piper Writers House, 450 E Tyler Mall, Tempe, AZ 85281</td>
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<td>Drawing on professional and personal experiences, Sheila’s talk explored the balance and interplay of creativity, activism, and the world of work.</td>
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<td>11/15</td>
<td><strong>ASU Undergraduate Writers Showcase</strong></td>
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<td>Living Room, Piper Writers House, 450 E Tyler Mall, Tempe, AZ 85281</td>
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<td>Featuring poetry and fiction from ASU undergraduate students Megan Bromley, Sawyer Elms, Shannon Green, Katherine Martin, Jordyn Ochser, and Addison Rizer.</td>
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<td>12/01</td>
<td><strong>Sandra Cisneros, Rita Dove, and Joy Harjo with the University of Arizona Poetry Center</strong></td>
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<td>Whiteman Hall, Phoenix Art Museum, 1625 N Central Ave, Phoenix, AZ 85004</td>
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<td>Joy Harjo, Rita Dove, &amp; Sandra Cisneros visited Phoenix to read from their own poetry, as well as to celebrate the longstanding conversation across and between their deeply impactful work.</td>
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| 12/02 | **LEGACIES: Sandra Cisneros, Rita Dove, and Joy Harjo in Conversation with Natalie Diaz**  
Great Hall, Beus Center for Law and Society, 11 E Taylor St, Phoenix, AZ 85004  
Three legends come together to discuss their paths through the American literary landscape. Hosted by Natalie Diaz.                                                                                                                                                                       |
| 12/17 | **Piper Writers Studio Showcase**  
The Newton, 300 W Camelback Road, Phoenix, AZ 85013  
Featuring a mix of poetry, fiction, and creative nonfiction from Piper Writers Studio Faculty and Students Andrea Avery, Venita Blackburn, David Blythe (Alex Inoue), Heather Horvat Atwood, Meghan Krein, Elizabeth Meadows, Katrina Shawver, Susan Stenson, and Kimberly Williams.                                                                                       |
| 01/19 | **Maggie Smith at the Piper Writers House**  
Back Patio, Piper Writers House, 450 E Tyler Mall, Tempe, AZ 85281  
*Good Bones* is Maggie Smith’s most intimate and direct book yet. Smith writes out of the experience of motherhood, inspired by watching her own children read the world like a book they’ve just opened, knowing nothing of the characters or plot. These are poems that have a sense of moral gravitas and personal urgency, poems that stare down darkness while cultivating and sustaining possibility. The title poem of Good Bones went viral internationally after the Pulse Nightclub shooting in Orlando, Florida, and the murder of MP Jo Cox in England. To date the poem has touched more than a million readers and has been translated into nearly a dozen languages, including Spanish, French, Italian, German, Bengali, Korean, Hindi, Tamil, Telugu, and Malayalam. It was called the “Official Poem of 2016” by Public Radio International, but the poem has continued to be shared widely around the world in these tumultuous times. Ada Limón writes, “Truthful, tender, and unafraid of the dark, the poems in Good Bones are lyrically charged love letters to a world in desperate need of her generous eye.” (Tupelo Press) |
| 01/23 | **[archi]TEXTS Micro-Studio: Grief and Ecstasy in Brown and Othered Bodies with Sandra Cisneros and Eduardo Corral in conversation with Natalie Diaz**  
Pima Auditorium, Memorial Union, 301 E Orange St, Tempe, AZ 85281  
Khaled Mattawa’s fourth book *Tocqueville* marks his second breakthrough (his first was his debut, *Ismalia Eclipse*). The title poem, and centerpiece, is a 26 page visionary reorientation in verse of Alexis de Tocqueville’s Democracy in America. Mattawa’s Tocqueville is not a mere revision of that historical document, but a poetry based on motion, where narrative doesn’t construct a story—it is more a screenplay that metamorphoses into a democratic account, a lyric slide show that disrupts conventional time into “the befores that follow the first before.” The book is filled with references to film, not with a connoisseur’s encyclopedic sense as much as a flâneur’s vision of consumption whose “fiber optic lines [are] sabotaged / [while] the nation’s eyes go astigmatic. / The movie, as we all know, is a national-emergency-drill.” (Fady Joudah, *Ploughshares* 113, Winter 2010-11) |
| 02/02 | **Khaled Mattawa with the University of Arizona Poetry Center**  
Singer Hall, Phoenix Art Museum, 1625 N Central Ave, Phoenix, AZ 85004  
Khaled Mattawa’s fourth book *Tocqueville* marks his second breakthrough (his first was his debut, *Ismalia Eclipse*). The title poem, and centerpiece, is a 26 page visionary reorientation in verse of Alexis de Tocqueville’s Democracy in America. Mattawa’s Tocqueville is not a mere revision of that historical document, but a poetry based on motion, where narrative doesn’t construct a story—it is more a screenplay that metamorphoses into a democratic account, a lyric slide show that disrupts conventional time into “the befores that follow the first before.” The book is filled with references to film, not with a connoisseur’s encyclopedic sense as much as a flâneur’s vision of consumption whose “fiber optic lines [are] sabotaged / [while] the nation’s eyes go astigmatic. / The movie, as we all know, is a national-emergency-drill.” (Fady Joudah, *Ploughshares* 113, Winter 2010-11) |
In a landscape at once the brutal American South as it is the brutal mind, Rickey Laurentiis’ *Boy with Thorn* interrogates the genesis of all poetic creation—the imagination itself, questioning what role it plays in both our fascinations with and repulsion from a national history of racial and sexual violence. The personal and political crash into one language here, gothic as it is supple, meditating on visual art and myth, to desire, the practice of lynching and Hurricane Katrina. Always at its center, though, is the poet himself—confessing a double song of pleasure and inevitable pain. (University of Pittsburgh Press)

From a horse witnessing the lynching of Emmett Till to Mikhail Bulgakov chronicling the forced famines in Poland in the 1930s, Roger Reeves’ *King Me* examines the erotics of care and the place of song, elegy, and praise as testaments to those moments. As Roger Reeves said in an interview, “While writing King Me, I became very interested in the mythology of king, the one who is sacrificed at the end of the harvest season. . . . For me, the myth manifests in the killing of young black men, Emmett Till, and in the ways America deems young, black male bodies as expendable—Jean Michel Basquiat, Mike Tyson, Jack Johnson. These are the young kings whom we love to kill—over and over again.” (Copper Canyon Press)

Solmaz Sharif’s astonishing first book, *Look*, asks us to see the ongoing costs of war as the unbearable loss of human lives and also the insidious abuses against our everyday speech. In this virtuosic array of poems, lists, shards, and sequences, Sharif assembles her family’s and her own fragmented narratives in the aftermath of warfare. Those repercussions echo into the present day, in the grief for those killed in America’s invasions of Afghanistan and Iraq, and in the discrimination endured at the checkpoints of daily encounter. At the same time, these poems point to the ways violence is conducted against our language. Throughout this collection are words and phrases lifted from the Department of Defense Dictionary of Military and Associated Terms; in their seamless inclusion, Sharif exposes the devastating euphemisms deployed to sterilize the language, control its effects, and sway our collective resolve. But Sharif refuses to accept this terminology as given, and instead turns it back on its perpetrators. “Let it matter what we call a thing,” she writes. “Let me look at you.” (Graywolf Press)

Lidia Yuknavitch: Cli-Fi Bodies, Heart-Born Worlds

A growing number of contemporary Cli Fi novels are changing what we mean when we say dystopian fiction, asking how we might radically reinvent our relationship to the planet, each other, and ourselves. What if we loved the planet the way we claim to love our partners or children? What if being meant understanding our existence as relational to eco-systems and animals? What if that stuff we are made of, the matter of the cosmos and universe, isn’t as “out there” as we pretend; what if the stories inside of us, including our biology and physiology, our consciousness and emotions, have everything to do with what is around us? What if parallel universes or timelines—as reflected in new scientific discoveries as well as ancient indigenous forms of knowing—are informing our present tense? New directions in narrative help us ask more interesting questions about ourselves and the world—or worlds—we inhabit.
Beginning with Yuka, a 39,000-year-old mummified woolly mammoth recently found in the Siberian permafrost, each of these sixteen essays in Elena Passarello’s *Animals Strike Curious Poses* investigates a different famous animal named and immortalized by humans. Modeled loosely after a medieval bestiary, these essays traverse history, myth, science, and more, bringing each beast vibrantly to life. (Sarabande Books)

In this affecting collection, Katie Cortese’s *Make Way for Her and Other Stories* explores the many faces of love and desire. Featuring female narrators that range in age from five to forty, the narratives in *Make Way for Her* speak to the many challenges and often bittersweet rewards of offering, receiving, and returning love as imperfect human beings. The stories are united by the theme of desperate love, whether it’s a daughter’s love for a parent, a sister’s for a sibling, or a romantic love that is sometimes returned and sometimes unrequited. Cortese’s complex and multilayered stories play with the reader’s own desires and anticipations as her characters stubbornly resist the expected. The intrepid girls and women in this book are, above all, explorers. They drive classic cars from Maine to Phoenix, board airplanes for the first time, and hike dense forests in search of adventure; but what they often find is that the most treacherous landscapes lie within. As a result, *Make Way for Her* explores a world of women who crave knowledge and experience, not simply sex or love. (University Press of Kentucky)

Bonnie Nadzam—author of the critically acclaimed, award-winning debut, *Lamb*—returns with this scorching, haunting story of a modern-day “living ghost town” on the brink of collapse and the rural community confronted with either chasing the promise of a better life elsewhere or—against all reason—staying where they are. A story of awakening, *Lions* is an exquisite novel that explores ambition and an American obsession with self-improvement, as well as the responsibilities we have to ourselves and each other. (Grove Atlantic)

A book of bravado and introspection, of 21st century feminist swagger and harrowing terror and loss, Ada Limón’s fourth collection *Bright Dead Things* considers how we build our identities out of place and human contact—tracing in intimate detail the various ways the speaker’s sense of self both shifts and perseveres as she moves from New York City to rural Kentucky, loses a dear parent, ages past the capriciousness of youth, and falls in love. Limón has often been a poet who wears her heart on her sleeve, but in these extraordinary poems that heart becomes a “huge beating genius machine” striving to embrace and understand the fullness of the present moment. “I am beautiful. I am full of love. I am dying,” the poet writes. Building on the legacies of forebears such as Frank O’Hara, Sharon Olds, and Mark Doty, Limón’s work is consistently generous and accessible—though every observed moment feels complexly thought, felt, and lived. (Milkweed Editions)
### Events

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<tr>
<td>04/30</td>
<td><strong>Diana Arterian and Douglas Manuel at Valley Bar</strong></td>
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<td>Music Hall, Valley Bar, 130 N Central Ave, Phoenix, AZ 85004</td>
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<td>Diana Arterian’s <em>Playing Monster :: Seiche</em> was the Editrix's Pick</td>
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<td>for the 1913 Press Prize for First Books in 2016. This is a book-</td>
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<td>length poem weaving many threads, but predominantly childhood</td>
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<td>experiences with an abusive father and, as an adult, increasingly</td>
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<td>aggressive acts made toward the speaker’s mother by strange men.</td>
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<td><em>Playing Monster :: Seiche</em> is a piece of noir poetics. It is</td>
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<td>memoir. It is documentary.</td>
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<td></td>
<td>(1913 Press)</td>
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<td>A book of elegiac ambivalence, Douglas Manuel’s <em>Testify’s</em> speaker</td>
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<td>often finds himself trapped between received binaries: black and</td>
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<td>white, ghetto and suburban, atheism and Catholicism. In many</td>
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<td>ways, this work is a Bildungsroman detailing the maturation of a</td>
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<td>black man raised in the crack-laden 1980s, with hip-hop, jazz, and</td>
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<td>blues as its soundtrack. Rendered with keen attention to the</td>
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<td>economic decline of the Midwest due to the departure of the</td>
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<td>automotive industry, this book portrays the speaker wrestling with</td>
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<td>his city’s demise, family relationships, interracial love, and</td>
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<td>notions of black masculinity. Never letting anyone, including the</td>
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<td>speaker, off the hook, <em>Testify</em> refuses sentimentality and</td>
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<td>didacticism and dwells in a space of uncertainty, where meaning and</td>
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<td>identity are messy, complicated, and multivalent (Red Hen Press).</td>
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<td>06/04</td>
<td><strong>Cody Wilson Book Release with Tolsun Books at the Crescent Ballroom</strong></td>
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<td>Lounge, Crescent Ballroom, 302 N 2nd Ave, Phoenix, AZ 85003</td>
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<td>Cody Wilson’s <em>Nobody Is Ever Missing</em> reminds us of a difficult</td>
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<td>yet brilliant truth; oftentimes light can only be realized after it</td>
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<td>reaches into the darkness. Navigating itself far away from the</td>
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<td>sentimental, multifaceted lines reflect out from Cody Wilson’s</td>
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<td>debut chapbook as he explores love and loss and the other palpable</td>
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<td>experiences that make life into living. (Tolsun Books)</td>
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**Writing from the Art: What Can Art Teach Us about Writing?** with Mark Haunschild

As writers, we draw inspiration from the world around us, but when we look for instruction on how to write, we too often look for answers from writing, writers, and teachers of writing. What would happen if, instead, we looked for instruction on how to write from other art forms and crafts? This class will explore that “what if”. What can art teach us about writing?

- What might textile arts teach us about narrative and chronology in a story?
- How might a painting and its requisite studies help us see something new in our approach to drafting?
- How might a sculpture work as a metaphor for the revision process?

During this four week class students will generate new work, develop dynamic workshopping techniques, practice self-guided revision strategies, and investigate the relationship between making visual art and making words. While some students may choose to write about art in this class, writing about art is not a requirement. What will be required is that students consider how other art forms might reinvigorate our methods for writing and the subjects we write about.

**The Two-Way Mirror: Writing Memoir** with Andrea Avery

Have you ever set down to write about your own life and felt like you were howling maniacally about yourself, to yourself, in a locked room? Or have you felt like you were standing coolly apart from your own exciting life, clinically reporting on it? If so, consider the idea of the two-way mirror as a metaphor for memoir writing. We have all seen two-way mirrors on hardboiled cop shows—the suspect sees only him or herself, but the unseen observers on the other side see everything. A good memoir is a little bit like a two-way mirror, except that the memoirist is both suspect-subject (staring back at herself) and cop-author (detached, analyzing, questioning everything). In this class, students will explore that delightfully complicated task before the memoirist: to candidly examine the stuff of one’s life while filtering that self-examination through a more removed, strategic artistic lens. We will accomplish this through guided discussion of mentor texts, in-class writing exercises, and workshop devoted to each participant’s own memoirs in progress.

**Poetics in the New Millenium: Reading and Writing Contemporary Poetry** with Eloisa Amezcua

What does contemporary poetry look like? What makes a poem successful? How do we write for a fast-paced, ever-changing world? Both a survey of contemporary poetry and a generative workshop, this course will use poems from some of today’s most recognized established and emerging writers to help shape and develop our poetic vocabularies, expand our notion of the poem, and push the boundaries of what 21st century literature can be. In addition to close reading, analysis, and discussion, each poem will be used as a model or prompt for students’ own work, which will be critiqued, revised, and workshopped over 8 weeks. The course will also include tips and tricks for submitting and publishing work in print and online literary journals. Authors include Mary Szybist, Ocean Vuong, Joy Harjo, Tiana Clark, Jamaal May, and more. Writers of all backgrounds and skill levels are welcome.
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<th>Start Date</th>
<th>Event</th>
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<td>09/23</td>
<td><strong>Poetry and Politics: Crafting Poems from Headlines</strong> with Valerie Bandura Finn</td>
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<td>Charles Baxter believes all writing is political, an expression of class, gender, race, and sexuality. It’s one thing to imply political themes in our work and another to write directly in response to current events. How do poets address the news of the day without the fear that the topic will be as impermanent as the headline itself? This class explores how a poem about the news can outlast the headline. We’ll discuss poems by Claudia Rankine, Sharon Olds, Dana Levin, Solmaz Sharif, and more, generate material through guided writing exercises, and share the drafts with the class. Please bring current events stories to class (newspapers, magazines, etc.).</td>
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<td>10/14</td>
<td><strong>Crossing the Line: Too Close for Comfort</strong> with Jennifer Spiegel</td>
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<td>This three-hour class will look at writing about intimacy—that is, writing stories, scenes, and situations in which characters trespass upon or are trespassed upon by other characters. Personal space is somehow violated as candor becomes a kind of aesthetic. When is it appropriate to expose characters so intimately? What purpose might this serve? How is such intimacy created? What effect does it have on readers? In addition to looking at example passages, we’ll spend some time on writing exercises. Authors discussed include Elena Ferrante, Philip Roth, J.D. Salinger, David Sedaris, and others.</td>
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<td>10/18</td>
<td><strong>Information Dumps, Information Delicacies</strong> with James Sallis</td>
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<td>From storyline to character depiction to setting, backstory, background and world building, it’s all about information. How much do you give? How do you give it? And where? And how much do you leave to the reader, to draw that reader into your story and make him or her not a passive observer but a collaborator?</td>
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<td>Writing, line to line, scene to scene, page to page, is always a matter of choices. The more freely you can make choices—i.e., the more you recognize the choices available—the more powerful and precise becomes your writing.</td>
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<td>We’ll talk about all that, open some doors to see what’s in there, try writing the same scene with varying dispositions of essential information. It’s a test kitchen, people. Wear your aprons. And comfortable shoes. For as always, we’ll hit the ground running and aim to misbehave.</td>
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<td>10/18</td>
<td><strong>The Supercharged Inspired Life</strong> with Sharon Suzuki-Martinez</td>
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<td>The daily grind of our busy lives sometimes makes us feel like we are cell phones charged at only 3%—perilously low-energy, uninspired devices. This is particularly alarming for writers when the feeling manifests itself as writer’s block or anxiety that your poems have grown lackluster. In this workshop, we will try out a wonderful slew of new techniques to tap the rich resources of inspiration waiting inside us and outside in our everyday world. We will read and write poems in class and at home, take and share cell phone photos, and respond creatively to each other’s work. The goal of the class is to feel lit-electrified and yet well-grounded by our writing practice—to be a 103%-charged poet and human being.</td>
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The purpose of all written stories is simple; they must cull the core of humanity in ways other mediums cannot. Language is a living mirror that requires the musculature of imagination to sustain the image. Short-short stories aim to reach the emotional and thematic depths of our species under extreme conditions: compression. This course will explore classic and contemporary flash fiction and engage in the techniques through exercise and discussion. The best literature pulls against itself and is one of contradicting functions, a Janus head that sees the past, the future, and still exists in the present. Flash/sudden/micro fiction attacks an idea with the goal of pushing the forces of good narrative and characterization into the tightest of spaces, where a traditional story is a seed and the short-short story is the oil.

Authors from J.R.R. Tolkien to Neil Gaiman have drawn upon the folk genre of the fairy tale to explore the appeal of the marvelous and the timeless, reworking traditional motifs and tale types through adaptations of the oral storytelling in which the genre has its origins. The liminal space that lies between orality and print is itself a faerie realm in its expression of uncertainty, reversal, danger, and promise. In our class, we will explore the narrative possibilities offered by this space, beginning with a brief lecture on theory and sources and moving on to invention, discussion, and group work. Students will complete outlines that will aid them in working on their own stories when the class is finished. Students should familiarize themselves with at least two or three fairy tales from any national or cultural tradition before the class begins.

We are poets because, at some point in our lives, a poem sang to us—like nothing else. (Louise Gluck writes an account of feeling suddenly personally spoken to and un-lonely when reading Eliot’s “The Love Song of J. Alfred Prufrock; Elizabeth Bishop was inspired by 17th-Century lyricist George Herbert, who also visited her in a dream. Ask any poet and there’s another story.) To become a poet means, among other things, to go to singing school. As William Butler Yeats wrote in his “Sailing to Byzantium”: Nor is there singing school but studying Monuments of its own magnificence.

We are going to read magnificent old poems as well as newer poems, looking at how they are fashioned and why they work: formal and free verse, long- and short-lined poems, poems written originally in English as well as a few poems in translation. This is going to be a way of revitalizing your own work—revising your drafts into stronger poems, and creating new poems out of sheer excitement and love of the craft. (I’ll provide optional prompts and exercises for ongoing inspiration.) The best teachers in the world are the poems themselves—and so we are going to read together and help one another see what ideas are there for the taking. We are going to read like robbers.

Using the results of scientifically researched, brain-based techniques, balanced with a variety of inspirational creative writing activities, we will unlock story ideas and build skills that lead to personal narrative vignettes, as well as a culminating project called “Voice of the Unheard” Advocacy Story. This will be told from the perspective of an individual in a silenced or oppressed group.
primary and secondary research, participants will write and perform their advocacy story, and build an experiential project.

EDUCATE: The first part of the course will require reading and examining of research conducted to measure physiological responses of audiences. The results of these studies will teach us how to tell stories to help create change in learners and audiences.

ADVOCATE: Participants will use a variety of inspirational creative writing activities to unlock ideas in the form of exercises and mini-stories in participants; these lead to personal narrative vignettes, and a culminating project called "Voice of the Unheard" Advocacy Story. This project will be based in primary and secondary academic research, and will inform the story – written from the perspective of an individual in that group. Students will write, revise, and perform their stories.

ACTIVATE: The advocacy research and stories will inspire ground level, experiential work. Participants will create and execute an experiential project, tied thematically to their advocacy research and stories, and learn to become agents of change.

01/27  ASU Writers Craft Conference

Featuring keynote speaker T. M. McNally with MFA students Annie Vitalsey, Cheyenne "Anna" Black, Charlee Moseley, Beth Charles, Connor Syrewicz, Justin Noga, Maritsa Leyva Martinez, Warren Glynn, Natasha Murdock, and Justin Noga. For schedules and session descriptions, please see the conference program available online at https://tinyurl.com/ASUWritersCraft2018Packet.

01/29  Story Notes: Planning and Structuring your Novel with Malik Toms

At the edge of our collective imagination sits a single thought: I want to write my novel. It waits there in the shadows cast by the frenetic pace of daily life. It waits, hidden by thoughts like how can we make time? How can we stick to our goal when we hit a roadblock? How can we make something that is interesting enough to want to read? It all starts with a plan. Together we are going to go through the stages of a plan that moves your novel from informal idea to a tightly woven outline enriched with subplot, character development, and a satisfying finish. In this three-week workshop, you will learn how to develop a timeline for writing your novel and stick to it. A series of discussions, worksheets, and presentations will help you develop that characters and pivotal story moments that define your story. From there we will build the connection points between the chapters and fill in the story beats that keep a reader engaged from start to finish. Perhaps most importantly, you will figure what that novel is lurking at the edge of your imagination, and design a plan to finish it.

02/22  The Desert Nights, Rising Stars Writers Conference

Featuring keynote speaker Natalie Diaz with faculty Kaveh Akbar, Charlie Jane Anders, Andrea Avery, Emily Bell, Matt Bell, Cecil Castellucci, Rosemarie Dombrowski, Tod Goldberg, Cynthia Hogue, Tara Ison, Jac Jemc, Jenny Johnson, Roy Kesey, Bill Konigsberg, Stephen Kuusisto, Nina McConigley, Kevin Mcllvoy, Ander Monson, Amy K. Nichols, Alix Ohlin, Daniel José Older, Malka Older, Derek Palacio, Kristen Radtke, Alberto Álvaro Ríos, Rayhané Sanders, and Claire Vaye Watkins. For schedules and session descriptions, please see the conference program included with this report or available online at http://piper.asu.edu/schedule.
Two Nonfiction Workshops with visiting faculty John Calderazzo

Teacher, author, and freelance writer John Calderazzo joins the Piper Writers Studio from Fort Collins, Colorado to provide two unique nonfiction workshops and help Valley writers develop their skills.

Finding the Story You Need to Write
Like bombs, stories can lie deep inside us, waiting with their incredible power. Other, quieter stories may need just some surface prying to emerge. But how do you find the ones you really want and need to explore? This hands-on workshop, full of writing prompts, will show you how.

Stories float all around us, all of the time, and it’s our responsibility and pleasure to find the ones that speak most powerfully to us and to write them down in the best form possible. Join me as we explore mementos, memories that can make the past speak to the present and the future, and other deep-down emotions waiting to be forged into great nonfiction or fiction. We’ll also search for deeply personal story connections that, with the right kind of searching, can be found in the stories of others.

Using the Secrets of Fiction to Write Nonfiction
I was driving in the country with a neighbor-friend and her seven-year-old son, Jake, when he spotted some aluminum cans by the side of the road that he wanted to recycle. So I pulled over, and his mom walked back a ways to retrieve them. The second she got out of the car, Jake leaned forward from the back seat and said, “Tell me a story.”

We are all story-telling animals, and our desire to hear a good tale, well told, is universal; this goes as much for nonfiction as for fiction. I wrote short stories and got an MFA in fiction before I started freelancing full time for magazines and industries, then later writing literary books and personal essays. In this workshop, I’ll share (and we’ll practice) using compelling techniques I’ve gleaned from novels and short stories to use in essays and literary journalism, including ethical and exciting ways to make things up in nonfiction.

Let Your Memoir Be Your Resistance with Yvette Johnson

In this writing and discussion-intensive course, students will explore how their personal stories relate to current issues in the national narrative on anything from global warming, mental health, parenting, social justice, prison reform, and more, much more. As our country evolves around us, so too do our voices and the intimate trajectories we take in response to social changes. Bring your voice and your stories to the group. Strangely, a good memoir is not about the author, instead a good memoir is the writer’s opportunity to use their own life to provide a gift to the reader.

Bilingual Phoenix: Chronicles of a Desert City with Luis Avila

Some people think of the desert as a void, a place that’s lacking. On the contrary, the Sonoran Desert is a place of abundance, a landscape that’s facilitated transit, displacement, belonging, and diversity for far longer than Phoenix became the largest city inhabiting it. The 6th largest metropolis in the United States continues to change, to adapt to its new residents and realities. Almost 40% of Phoenix’s population is Latino, many of us immigrants from Northern Mexico, carrying stories, traditions, opinions, many finding ways to make our journeys transcend. That’s the goal of this course, an effort to chronicle the stories of people who live here, but without the limitations of one language, and allowing those who write in English, Spanish, code-switch or express themselves...
in Spanglish, to do so. In the beginning of this course, we will learn what literary and journalistic chronicles are, how they are composed, some of their important exponents, and texts by cronistas of our generation. We will then take the learning to the city, we will observe, write, present, and give each other feedback, attempting to write, polish and finalize texts collectively. Luis Avila will facilitate the conversations, and provide individual feedback to participants.

04/20  Unraveling the Mystery of Mysteries with Chantelle Aimée Osman

The mystery genre is one of the most popular in the world, with a readership second only to romance—and only growing in popularity. Recently the genre has expanded and crossed over with historical, crime, fantasy, and even romance. Learn the elements that make a mystery, suspense and thriller, as well as formulate memorable plots, characters, clues and red herrings and how to break into the world of mystery writing.

05/01  Diving into the Wreck: Excavating Family Histories with Diana Arterian and Douglas Manuel

For so many of us the family story is one that defines our young lives and beyond—what we either run from or toward for the decades after leaving home. In this three-hour mixed genre class, we will “dive into the wreck” of family narratives. What events in your family seem to define your life? What relationship with which family member? The narratives we hope to discuss can include those that seem to determine so many people’s young lives: trauma, abuse, neglect. Yet those blessed with stable families have plenty of stories to tell, too—a glorious summer road trip that revealed the loving relationship between siblings, or a reckoning with a parent’s humanity. As guidance for methods of grappling with the family narrative as a resource for creative writing, we will consider poetry, creative nonfiction, and hybrid works of Ai, Anne Carson, Sharon Olds, Ocean Vuong, and others.

05/16  From the Stage to the Page: Writing Dialogue Workshop with Amy Fellner Dominy

Do you struggle to write natural, realistic dialogue? Are you confused about dialogue tags? How do you give characters distinctive voices? Learn how to write stronger, more believable dialogue scenes in this three-hour workshop with award-winning author and playwright, Amy Fellner Dominy. As a playwright, Fellner Dominy learned concrete tips and techniques to bring dialogue alive on stage. She’ll show you how to do the same on the page. Through examples and hands-on exercises, you’ll deconstruct a scene of dialogue and discover how to create authentic dialogue and exactly what to do with dialogue tags. Come prepared with a dialogue scene/sample and all your questions.

05/19  Tiny Package, Big Punch: Flash Memoir and the Art of Concision with Rosemarie Dombrowski

The tools of the trade remain relatively the same, but the size of the package – when it comes to writing “flash” – forces us to distill our stories into palatable, 750-word bites. Think of them as appetizers for your longer works, parts of a longer whole, or simply an exercise in brevity and lyrical concision. In the first part of the course, we’ll discuss the features of the form – both memoir and its flash counterpart – emphasizing the elements that are standard to memoir as well as those unique to flash. We’ll also read and discuss a few recent flashes from Brevity magazine, and review the take-home writing prompt. In the second part of the course, we’ll read and review the flash memoirs of all participants in a traditional work-shop-style environment.
This fiction workshop focuses on conversation and interaction instead of prescriptive criticism. Individuals will bring their own stories and workshop participants will seek out “constellations” in the work by discerning patterns on the page. Participants will be encouraged to fight the urge to “fix” or “clean up” or “tighten” our stories, which in a traditional workshop model may lead to feelings of inadequacy and dismay. Instead, we'll voice our curiosities, our observations, and the inadvertent echoes we perceived while reading one another’s work.

This course teaches the philosophy that each creative work is a wonder, as worthy of awe as a supernova or speck of space dust. Our intention is not an idea of correctness – our intention is to leave workshop feeling invigorated, encouraged, and aware of the greatness already within the universe on the page.
Kaveh Akbar | Desert Nights, Rising Stars
Writers Conference Faculty

Kaveh Akbar is the founding editor of Divedapper. His poems appear recently in The New Yorker, Poetry, Ploughshares, APR, Tin House, and elsewhere. His debut full-length collection, Calling a Wolf a Wolf, is just out with Alice James Books; he is also the author of the chapbook Portrait of the Alcoholic. The recipient of a Ruth Lilly and Dorothy Sargent Rosenberg Poetry Fellowship from the Poetry Foundation, a Pushcart Prize, and a Lucille Medwick Memorial Award from the Poetry Society of America, Kaveh was born in Tehran, Iran, and teaches at Purdue University and in the low-residency MFA program at Randolph College.

Eloisa Amezcua | Piper Writers Studio
Instructor

Eloisa Amezcua is an Arizona native. In 2014, she completed the MFA program at Emerson College in Boston, MA. She's received fellowships and scholarships from the MacDowell Colony, the Fine Arts Work Center, Vermont Studio Center, the Bread Loaf Translators’ Conference, the Vermont College of Fine Arts Post-Graduate Workshop, the Minnesota Northwoods Writers Conference, and the NY State Summer Writers Institute.


Charlie Jane Anders | Desert Nights, Rising Stars
Writers Conference Faculty

Charlie Jane Anders is the author of All the Birds in the Sky, which was one of Time Magazine’s 10 best novels of 2016 and recently won a Nebula Award, along with a Locus Award and the William L. Crawford Award. She organizes the Writers With Drinks reading series in San Francisco, and was a founding editor of the science fiction site io9. Her story “Six Months, Three Days” won a Hugo Award, and her debut novel Choir Boy won a Lambda Literary Award.

Diana Arterian | Visiting Writer

Diana Arterian is the author of Playing Monster :: Seiche (1913 Press), the chapbooks With Lightness & Darkness and Other Brief Pieces (Essay Press) and Death Centos (Ugly Duckling Presse), and coeditor of Among Margins: Critical & Lyrical Writing on Aesthetics (Ricochet). A poetry editor for Noemi Press, her creative work has been recognized with fellowships from the Banff Centre, Caldera, Vermont Studio Center, and Yaddo, and her poetry, essays, and translations have appeared in Asymptote, BOMB, Black Warrior Review, Boston Review, Denver Quarterly, and Los Angeles Review of Books, among others. Born and raised in Arizona, Arterian currently resides in Los Angeles where she is a Ph.D. candidate in literature and creative writing at the University of Southern California.

Andrea Avery | Desert Nights, Rising Stars
Writers Conference Faculty, Piper Writers Studio
Instructor

Andrea Avery is the author of Sonata: A Memoir of Pain and the Piano, which describes her experiences growing up as an aspiring pianist even after a diagnosis of rheumatoid arthritis at age 12. Her writing has been published in Ploughshares, Real Simple, The Oxford American, and The Politics of Women’s Bodies: Sexuality, Appearance, and Behavior. She was the winner of Real Simple’s 2010 essay contest and a
**BIOGRAPHIES | Visiting Writers, Instructors, Faculty & More**

**finalist in Glamour magazine’s essay contest. She holds a BA in music, an MFA in Creative Writing, and a doctorate in education from Arizona State University. She teaches English at Phoenix Country Day School and is an active volunteer with the Arthritis Foundation.**

**Luis Ávila | Piper Writers Studio Instructor**

Luis Ávila is a writer, playwright, director, actor, radio producer and community organizer. At age 15, Ávila founded a youth publication in Querétaro, Mexico, where he served as editor, and collaborated with over 20 people who contributed news, poetry, chronicles, and more. Migrating in 2000 to the United States, Ávila stayed in Arizona to attend college, where he developed a bilingual publication that focused in the arts, politics and social justice from the perspective of bilingual youth. In 2004, Ávila learned about voting rights in Jackson, Mississippi, as part of the American Freedom Summer program, and he decided to make a career as a community organizer. He collaborated with others to advocate for the DREAM Act, fight against SB1070 and challenge Sheriff Joe Arpaio’s discriminatory practices in Arizona. Ávila has an extensive career as a journalist, and has been a contributor for La Voz, the Arizona Republic, Phoenix New Times, Hijos de la Malinche, Hispano Post, Mixed Voices, and other publications. He has also served as a contributor for CNN en Español, AMC Media, El Nuevo Heraldo, Radio Formula, La Voz de los Vientos, and Medios Caminantes. In 2016, Luis published the book of chronicles, Nomada Temporal, which was featured #1 in the best seller list of Amazon’s travel section. Ávila is currently working in a collection of short stories based in Phoenix, Arizona.

**Valerie Bandura Finn | Piper Writers Studio Instructor**

Valerie Bandura’s books of poems are Human Interest (Black Lawrence Press, 2017) and Freak Show (Black Lawrence Press, 2013), which was a 2014 Patterson Poetry Prize finalist. Her recent poems have appeared in American Poetry Review, The Gettysburg Review, and Ploughshares, among others. She teaches creative writing at Arizona State University.

**Jennifer Battisti | Cody Wilson at Valley Bar, 06/04/2018**

Jennifer Battisti, a Las Vegas native, studied creative writing at the College of Southern Nevada. Her work has appeared in the anthology, Legs of Tumbleweed, Wings of Lace, and is forthcoming in Where We Live, an anthology of writing and art in response to the October 1st tragedy, as well as The Desert Companion, Minerva Rising, The Citron Review, FLARE, Helen: A Literary magazine, The Red Rock Review, 300 Days of Summer and elsewhere. In 2016 Nevada Public Radio interviewed her about her poetry. She holds a leadership position on the Las Vegas Poets Organization and is the administer and a participating teaching artist for the Alzheimer’s Poetry Project in Nevada. Her first chapbook of poetry, Echo Bay, was published in 2018 by Tolsun Books.

**Emily Bell | Desert Nights, Rising Stars Writers Conference Faculty**

Emily Bell is a Senior Editor at Farrar, Straus and Giroux and the Director of FSG Originals. She publishes Lucia Berlin, Amelia Gray, Catherine Lacey, and Laura van den Berg, among others. Prior to FSG she worked at Riverhead Books.

**Matt Bell | Desert Nights, Rising Stars Writers Conference Faculty**

Matt Bell is the author most recently of the novel Scrapper, a Michigan Notable Book for 2016. His previous novel, In the House upon the Dirt between the Lake and the Woods, was a finalist for the Young Lions Fiction Award and an Indies Choice Adult Debut Book of the Year Honor Recipient, as well as the winner of the Paula Anderson Book Award. He is also the author of two collections of fiction and a non-fiction book about the classic...
video game “Baldur’s Gate II.” His story collection, *A Tree or a Person or a Wall*, debuted fall 2016. His stories have been published in magazines such as *Tin House, American Short Fiction, Conjunctions, Gulf Coast, The American Reader, Ninth Letter, Unstuck, Fairy Tale Review, Guernica, and Hobart*, as well as anthologies including *Best American Mystery Stories* and *Best American Fantasy*. His poems have appeared in *Salt Hill, Spork, Barn Owl Review, Waxwing, Tupelo Quarterly, and Big Lucks*, among other venues.


Bell earned his MFA in Creative Writing from Bowling Green State University. He has taught writing at Northern Michigan University and the University of Michigan. He is currently an Associate Professor of Fiction in Arizona State University’s creative writing program.

**David Blythe (Alex Inoue) | Piper Writers Studio Showcase, 12/17/2018**

My name is David Blythe, though my pen name is Alex Inoue. I teach chess to kids, and I’ve also taught English and Japanese in Japan and in Seattle before. Now, I want to focus on writing so I can share all kinds of fun worlds and stories. Writing is my most dedicated hobby, but I also enjoy singing, cooking, and playing computer games.

**Chloë Boxer | Global Residency Fellow**

Chloë Boxer is a writer of fiction and true crime television pursuing an MFA in fiction at Arizona State University. Her stories have appeared or are forthcoming in *Gemini Magazine* and *The Michigan Quarterly Review*. Hello.

**Megan Bromley | ASU Undergraduate Writers Showcase, 11/16/17**

Megan Bromley is a junior studying Creative Writing and Astrobiology. She is currently researching complex systems with Professors Manfred Laubichler and Sara Imari Walker, and is an intern for both *Superstition Review* (where she is poetry editor) and the Psyche Inspired program (where she writes poetry). You can also catch her as a piccolo player for the Sun Devil Marching Band.

**Rachel Bunning | Intern, Fall 2017**

Rachel was born and raised in Arizona and is currently studying Creative Writing at Arizona State University. When she isn’t drowning in schoolwork and self-doubt, you can find her reading, hiking, or making cookies with her friends. She has always loved the arts, but she has always had a greater passion for the written word. Her work has previously appeared in *Blue Stoat*.

**John Calderazzo | Piper Writers Studio Visiting Faculty**

John Calderazzo has taught creative nonfiction and lyrical prose workshops for over 30 years. His
students have gone on to publish work in hundreds of journals and magazines, written best-sellers, and won some of our country’s most prestigious literary prizes. A “Best Colorado State University Teacher” award winner, Calderazzo urges writers at all levels to recognize and pursue the stories that float around us everywhere, all the time. His essays, poems, and stories have appeared in Audubon, Georgia Review, High Country News, North American Review, Orion, Witness, Best American Nature Writing, Best Travel Adventure Stories, and many other venues. His books include an over-the-shoulder, how-to book, Writing from Scratch: Freelancing; a children’s science book; a poetry chapbook; and Rising Fire: Volcanoes and Our Inner Lives, essays which explore volcanoes and culture around the world. He’s presently writing about a Quechua Indian ritual and climate change in the Peruvian Andes. He travels widely teaching scientists how to use storytelling techniques to better communicate with the public.

Cecil Castellucci | Desert Nights, Rising Stars Writers Conference Faculty

Cecil Castellucci is the award winning author of books and graphic novels for young adults including Boy Proof, The Plain Janes, The Year of the Beasts, Tin Star, and the Eisner nominated Odd Duck. In 2015 she co-authored Moving Target: A Princess Leia Adventure. Her latest graphic novel is Soupy Leaves Home. She is currently writing Shade, The Changing Girl, an ongoing comic on Gerard Way’s Young Animal imprint at DC Comics. Upcoming in 2018 is Don’t Cosplay With My Heart. Her short stories and short comics have been published in Strange Horizons, Tor.com, Apex Mag, Black Clock, The Rattling Wall, Womanthology: Space, Star Trek: Waypoint and Vertigo SFX: Slam! She is the Children’s Correspondence Coordinator for The Rumpus, a two time Macdowell Fellow and the founding YA Editor at the LA Review of Books. She lives in Los Angeles.

Elizabeth Charles | Global Teaching Fellow

Elizabeth Charles writes fiction and teaches undergraduate composition and creative writing at Arizona State University, where she is currently pursuing an MFA. She is a recipient of the 2017 Virginia G. Piper Global Residency Fellowship and 2018 Virginia G. Piper Global Teaching Fellowship in Singapore. Her work has appeared most recently in Bird’s Thumb and is forthcoming in Fiction Southeast.

Karissa Chen | Global Residency Faculty

Karissa Chen is the author of the chapbooks Meditations on My Name (Awst Press) and Of Birds and Lovers (Corgi Snorkel Press). Her fiction and essays have appeared in Longreads, Guernica, Gulf Coast, and PEN America among others. She was a Fulbright Research Fellow to Taiwan in 2015-2016, and is a Kundiman Fellow. She currently serves as the editor-in-chief of Hyphen magazine, the fiction editor at The Rumpus, and is a contributing editor at Catapult.

Christine Chia | Global Residency Faculty

Christine Chia is the author of The Law of Second Marriages (2011) and Separation: a History (2014). She is the co-editor of the groundbreaking poetry anthologies A Luxury We Cannot Afford (2014) and A Luxury We Must Afford (2016), and was a featured writer for the Singapore Literature Festival in New York. Her work appears in Washington Square Review, Brooklyn Poets Anthology and Unfree Verse, amongst others. A graduate of The New School (New York) and the National University of Singapore, she is one of over 50 writers from Singapore and Malaysia whose works are excerpted in W!LD RICE’s original production of Another Country (2015).

Sandra Cisneros | Visiting Writer

Sandra Cisneros is a poet, short story writer, novelist, essayist, whose work explores the lives of the working-class. Her numerous awards include
NEA fellowships in both poetry and fiction, the Texas Medal of the Arts, a MacArthur Fellowship, several honorary doctorates and book awards nationally and internationally, and most recently Chicago’s Fifth Star Award, the PEN Center USA Literary Award and the National Medal of the Arts, awarded to her by President Obama in 2016. *The House on Mango Street* has sold over five million copies, been translated into over twenty languages, and is required reading in elementary, high school, and universities across the nation. Founder of awards and foundations that serve writers and a dual citizen of the United States and Mexico, Sandra Cisneros earns her living by her pen.

**Eduardo C. Corral | Visiting Writer**

Eduardo C. Corral’s debut collection of poetry, *Slow Lightning*, won the Yale Younger Poets Prize. He has received the J. Howard and Barbara M.J. Wood Prize from Poetry Magazine, a Whiting Writers’ Award, the Holmes National Poetry Prize from Princeton University, and a National Endowment for the Arts Fellowship. He teaches in the MFA program at North Carolina State University. During the 2017-18 academic year, he’ll serve as a Hodder Fellow at Princeton University.

**Katie Cortese | Visiting Writer**

Katie Cortese is author of *Make Way for Her and Other Stories* (University Press of Kentucky, 2018) and *Girl Power and Other Short-Short Stories* (ELJ Publications, 2015). She teaches in the creative writing program at Texas Tech University where she serves as the fiction editor for *Iron Horse Literary Review*.

**Tanya De Rozario | Global Residency Faculty**

Tania De Rozario is an artist and writer engaged with issues of gender, sexuality, and representations of women in Horror. She is the author of *And The Walls Come Crumbling Down* and *Tender Delirium* (2016/2013, Math Paper Press). Her work won the 2011 Singapore Golden Point Award for Poetry, was shortlisted for the 2014 Singapore Literature Prize, and has been published in journals including *Blue Lyra Review, Prairie Schooner Online Journal, Sow’s Ear Poetry Review, The Laurel Review, Margin – Asian American Writers Workshop Online Journal* and *Permafrost Magazine*. Her visual work has been showcased in Asia, the USA, the UK and Europe. She is a two-time recipient of Singapore’s National Arts Council’s Creation Grant, and she runs EtiquetteSG, a platform that develops and showcases art, writing and film by women.

**Raquel Denis | Volta Mentee**

Raquel Denis is a poet, teaching artist and musician from Phoenix, Arizona. She received her undergraduate degree from ASU in the English Literature Creative Writing program where she studied Poetry. She currently works for Childsplay Theater, volunteers with Cardboard House Press and has a host of other side hustles, hobbies and gigs. Raquel is currently applying to graduate school for an MFA in Poetry and hopes to gain the tools necessary to live a life of writing.

**Natalie Diaz | Desert Nights, Rising Stars Writers Conference Keynote Speaker**

Natalie Diaz was born and raised in the Fort Mojave Indian Village in Needles, California, on the banks of the Colorado River. She is Mojave and an enrolled member of the Gila River Indian Tribe. Diaz teaches at Arizona State University, and her first poetry collection is *When My Brother Was an Aztec*.

**Rosemarie Dombrowski | Desert Nights, Rising Stars Writers Conference Faculty, Piper Writers Studio Instructor**

Rosemarie Dombrowski is the founder of rinky dink press, the co-founder and host of the Phoenix Poetry Series, and an editor for Four Chambers Press. She is the recipient of four Pushcart nominations, the Carrie McCray Memorial Literary Award, an Arts Hero Award, and a fellowship from the Lincoln Center for Applied Ethics. Her collections include *The Book of Emergencies, The*
Philosophy of Unclean Things, and the forthcoming The Cleavage Planes of Southwest Minerals [A Love Story], winner of the 2017 Split Rock Review chapbook competition. She teaches courses on the poetics of street art, women’s literature, and creative ethnography at Arizona State University's Downtown Phoenix campus. Additionally, she is the inaugural Poet Laureate of Phoenix, AZ.

Rita Dove | Visiting Writer

Former U.S. poet laureate Rita Dove was born in Akron, Ohio in 1952. A 1970 Presidential Scholar as one of the one hundred top high school graduates in the nation that year, she received her MFA in 1977 from the University of Iowa’s Writers Workshop, where she and her classmates Sandra Cisneros and Joy Harjo were the only non-white students at the time. From 1981 to 1989 she taught creative writing at Arizona State University—the final two years as the first and only African-American full professor in ASU's English Department. In 1989 Rita Dove joined the University of Virginia, where she continues to hold the chair of Commonwealth Professor of English. The recipient of the 1987 Pulitzer Prize in poetry for Thomas and Beulah, a book she wrote while teaching at ASU, she has numerous other literary works to her credit, among them Sonata Mulattica (2009), a poetic treatise on the life of 19th century violinist George Bridgetower, as well as sole editorship of The Penguin Anthology of Twentieth-Century American Poetry (2011). Rita Dove’s most recent book, Collected Poems 1974-2004, received the 2017 NAACP Image Award and was a finalist for the 2016 National Book Award. Among her many other honors are the 2011 National Medal of Arts from President Obama, the 1996 National Humanities Medal from President Clinton (making her the only poet with both national medals) and 25 honorary degrees, including an honorary Doctor of Letters from Arizona State University in 1995.

Larry Ellis | Piper Writers Studio Instructor

Larry Ellis is a senior lecturer in the ASU Department of English, where he teaches classes in American literature and world folklore. He has been published in Studies in American Indian Literatures (SAIL), Tributaries: The Journal of the Alabama Folklife Association, Thalia: Studies in Literary Humor, The Steel Toe Review, and Zocalo Public Square. He first attended ASU in 1974 and remembers Mill Avenue at the height of its seedy glory. Coming back to grad school in the mid-1990s, he completed his MA and PhD in English at ASU, specializing in Indigenous American Oral Traditions. A Phoenix native, he proudly claims New Orleans, Louisiana as his second home town.

Sawyer Elms | ASU Undergraduate Writers Showcase, 11/16/17

My name is Sawyer Elms and I am a Senior Creative Writing: Fiction student at Arizona State University. I was born and raised in the backwaters of Arizona, and when I was young I played outside, didn’t wear clothes, and often snuck horse feed from my grandpa’s wheelbarrow. I speak of my childhood because it feels wrong to talk about where I am now if I don’t acknowledge where I am from. I was the first Undergraduate Intern at the Virginia G. Piper Writer’s Center for Creative Writing. I have been on the editorial board of several literary publications such as Write on Downtown and Marooned. In my free time, I listen closely to pinecones and tree leaves, straining to hear squirrel’s secrets, and bird songs, long forgotten. In the future, I want to teach young adults how to healthily express themselves through art and promote lifelong learning. But ultimately, I hope that someday I can stop worrying about wanting to be a writer and just write.

Amy Fellner Dominy | Piper Writers Studio Instructor

Amy Fellner Dominy is an MFA playwright and the award-winning author of seven books for kids of all ages. Fellner Dominy’s novels for teens and tweens include The Fall of Grace; Die for You; A Matter
of Heart; Audition & Subtraction; and OyMG, a Sydney Taylor Notable Book. Fellner Dominy also co-writes picture books including Cookiesaurus Rex and Cookiesaurus Christmas (2018). Find out more at amydominy.com.

**Eric Gansworth | Visiting Writer**

Writer and visual artist Eric Gansworth, S’ha-ween na-saeʔ, (enrolled Onondaga) was raised at the Tuscarora Nation Territories in Western New York. Spanning novels, poetry, and memoir, his work includes *If I Ever Get Out of Here, Extra Indians* (American Book Award), *Mending Skins* (PEN Oakland-Josephine Miles Award), and others. In addition to writing, Gansworth is also an accomplished visual artist, with current exhibitions at Canisius College and the Iroquois Indian Museum. Gansworth recently served as NEH Distinguished Visiting Professor of Native American Studies at Colgate University in 2016, and was one of 15 writers chosen for inclusion in LIT CITY, a public arts project celebrating Buffalo’s Literary Legacy. Currently, he is a Professor of English and Lowery Writer-in-Residence at Canisius College in Buffalo, New York. His next novel, *Give Me Some Truth*, is forthcoming from Arthur A. Levine Books.

**Warren Glynn | Global Residency Fellow, Piper Writers Studio Instructor**

Warren Glynn is a MFA candidate in fiction at Arizona State University, currently in his third year, where he has taught creative writing in addition to both introductory and advanced composition. He was most recently awarded a 2018 Global Residency Fellowship from the Virginia G. Piper Center for Creative Writing. He graduated Phi Beta Kappa from Franklin & Marshall College in Lancaster, Pennsylvania in 2015, with Bachelor degrees in both creative writing and philosophy. He is originally from Scranton, Pennsylvania.

**Tod Goldberg | Desert Nights, Rising Stars Writers Conference Faculty**

Tod Goldberg is the New York Times bestselling author of over a dozen books, including *Gangster Nation, Gangsterland*, a finalist for the Hammett Prize, *The House of Secrets*, which he co-authored with Brad Meltzer, *Living Dead Girl*, a finalist for the Los Angeles Times Book Prize, two collections of short stories, and the popular *Burn Notice* series. His short stories, essays, and criticism, have appeared in numerous publications, including the *Los Angeles Times, Los Angeles Review of Books, Black Clock, the Normal School, Las Vegas Weekly*, and, recently, *Best American Essays*. In addition, he is also the co-host of the immensely popular podcast Literary Disco along with Julia Pistell and Rider Strong. He holds an MFA fiction and literature from Bennington College and founded and directs the Low Residency MFA in Creative Writing and Writing for the Performing Arts at the University of California, Riverside.

**Amelia Gray | Visiting Writer**

Amelia Gray is the author of five books, most recently *Isadora* (FSG). Her fiction and essays have appeared in *The New Yorker, The New York Times, The Wall Street Journal, Tin House*, and *VICE*. She is winner of the NYPL Young Lion, of FC2’s Ronald Sukenick Innovative Fiction Prize, and a finalist for the PEN/Faulkner Award for Fiction. She lives in Los Angeles.

**Shannon Green | ASU Undergraduate Writers Showcase, 11/16/17**

Shannon Green is an English major and a Senior in the Creative Writing Program at ASU. She has been published in Lux Undergraduate Creative Review and Menagerie Magazine, and last year she received the Jane Shaw Jacobs Award for Fiction, presented to her by Mark Jacobs, Dean of the ASU Honors College. When she’s not writing, she’s either daydreaming about doing so or—more likely—staring at a blank screen waiting for inspiration to strike.
Joy Harjo | Visiting Writer

Joy Harjo’s eight books of poetry include Conflict Resolution for Holy Beings, How We Became Human: New and Selected Poems, and She Had Some Horses. Harjo’s memoir Crazy Brave won several awards, including the PEN USA Literary Award for Creative Non-Fiction and the American Book Award. She is the recipient of the 2015 Wallace Stevens Award from the Academy of American Poets for proven mastery in the art of poetry; a Guggenheim Fellowship, the William Carlos Williams Award from the Poetry Society of America, and the United States Artist Fellowship. In 2014 she was inducted into the Oklahoma Hall of Fame. A renowned musician, Harjo performs with her saxophone nationally and internationally, solo and with her band, the Arrow Dynamics. She has five award-winning CDs of music including the award-winning album Red Dreams, A Trail Beyond Tears and Winding Through the Milky Way, which won a Native American Music Award for Best Female Artist of the Year in 2009. She is Professor of English and American Indian Studies at the University of Illinois at Urbana-Champaign and lives in Tulsa, Oklahoma.

Mark Haunschild | Piper Writers Studio Instructor

Mark Haunschild teaches writing and literature at Arizona State University, where he coordinates the Face-to-Face Writers’ Studio and serves as the faculty advisor of poetry for Superstition Review. His recent poetry appears or is forthcoming in A Dozen Nothing, Elke: A Little Journal, The Squaw Valley Review, Waxwing, Watershed Review, and The Drunken Boat. He is also a member of the Community of Writers at Squaw Valley.

Cynthia Hogue | Desert Nights, Rising Stars Writers Conference Faculty

Cynthia Hogue has published fourteen books, including nine collections of poetry, most recently Revenance, listed as one of the 2014 “Standout” books by the Academy of American Poets, and In June the Labyrinth (Red Hen Press, 2017). With Sylvain Gallais, Hogue co-translated Fortino Sámano (The overflowing of the poem), from the French of poet Virginie Lalucq and philosopher Jean-Luc Nancy (Omnidawn 2012), which won the Harold Morton Landon Translation Award from the Academy of American Poets in 2013. Among Hogue’s other honors are an NEA Fellowship in poetry, a MacDowell Colony residency, and the Witter Bynner Translation Fellowship at the Santa Fe Art Institute. Hogue served as the Distinguished Visiting Writer at Cornell University in the Spring of 2014. She was a 2015 NEA Fellow in Translation, and is the Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry Emerita at Arizona State University.

Heather Horvat Atwood | Piper Writers Studio Showcase, 12/17/2018

Heather Horvat Atwood (writing as Heather Lynn Horvat) is a graduate of the Mountainview MFA and is working on a memoir about sexuality and self-abuse. Her work has appeared in The Blue Guitar Magazine and Sunlight Press. “One-Way Ticket,” a story about mental illness, was a finalist for the Spring Fiction Contest. Another fiction piece won first place in a short story contest. She regularly writes short stories and features for a magazine.

Tara Ison | Desert Nights, Rising Stars Writers Conference Faculty

Tara Ison is the author of three novels: The List (Scribner), A Child out of Alcatraz (Faber & Faber), a Finalist for the Los Angeles Times Book Prize, and Rockaway (Counterpoint/Soft Skull Press), featured as one of the “Best Books of Summer” in O, The Oprah Magazine, July 2013. Ball, a short story collection, was published in 2015, and her collection of essays, Reeling Through Life: How I Learned to Live, Love, and Die at the Movies, was the 2015 PEN Southwest Book Award winner for Creative Nonfiction. Her short fiction, essays, poetry and book reviews have appeared or are forthcoming in Tin House, Salon, Electric Literature,

**Jac Jemc | Desert Nights, Rising Stars Writers Conference Faculty**

Jac Jemc lives in Chicago. Her novel *The Grip of It* was recently released from FSG Originals (Farrar, Straus & Giroux) in August 2017. Jemc is also the author of *My Only Wife* (Dzanc Books), named a finalist for the 2013 PEN/Robert W. Bingham Prize for Debut Fiction and winner of the Paula Anderson Book Award; *A Different Bed Every Time* (Dzanc Books), named one of Amazon’s Best Story Collections of 2014; and a chapbook of stories, *These Strangers She’d Invited In* (Greying Ghost Press). Jac’s nonfiction has been featured on the long list for *Best American Essays* and her story “Women in Wells” was featured in the 2010 Best of the Web anthology. Jac received her MFA from the School of the Art Institute of Chicago and has completed residencies at the Oberpfälzer Künstlerhaus, Hald: The Danish Center for Writers and Translators, Ragdale, the Vermont Studio Center, Thicket, and the Virginia Center for the Creative Arts. She has been the recipient of two Illinois Arts Council Professional Development Grants, and was named as one of 25 Writers to Watch by the Guild Literary Complex and one of New City’s Lit 50 in Chicago. She’s taught English and Creative Writing at the University of Notre Dame, Northeastern Illinois University, Loyola University Chicago, Lake Forest College, Illinois Wesleyan University, Story Studio Chicago, and The Loft Literary Center. She currently serves as web nonfiction editor for *Hobart*.

**Yvette Johnson | Piper Writers Studio Instructor**

Yvette Johnson is an accomplished writer, filmmaker, speaker, and the Executive Director of the Booker Writer Project which facilitates workshops on unconscious bias. Her memoir, *The Song and the Silence*, was published in 2017. Of her book, the *Library Journal* wrote, “This rich complex family history will appeal to anyone desiring a greater understanding of the consequences of intolerance.” Johnson co-produced the documentary, Booker’s Place: A Mississippi Story, which premiered at the internationally recognized Tribeca Film Festival. The film also won several industry awards including the 2013 International Cinema in Industry: Documentary Gold Award, the 2013 FOCAL International Award for Best Use of Footage in a Factual Production, and the 34th Annual Telly Silver Award for Social Issues.

**David Joseph | Piper Writers Studio Instructor**

David Joseph is an MFA candidate in ASU’s creative writing program and serves as a graduate teaching assistant. He is the winner of *Revolution John Magazine*’s inaugural Highlander Fiction Award and placed second in *Cheap Pop/GLCL*'s 2015 Micro-Fiction Contest. David’s creative work has appeared in *Hobart, Entropy*, W.W. Norton’s *Hint Fiction* anthology, and elsewhere. He served as Co-Editor-in-Chief of *Susquehanna Review* for its 2012 and 2013 issues and now lives with his wife (Kristin) and two cats (Oscar and Mo) in Tempe. Connect with him on Twitter: @dfhjoseph
Balli Kaur Jaswal | Global Residency Faculty

Balli Kaur Jaswal is the author of *Inheritance*, which won the *Sydney Morning Herald*’s Best Young Australian Novelist Award in 2014, and *Sugarbread*, a finalist for the 2015 inaugural Epigram Books Fiction Prize. She has been a writer-in-residence at the University of East Anglia and Nanyang Technological University. Her third novel *Erotic Stories for Punjabi Widows* (Harper Collins/William Morrow) was released internationally in March 2017. Translation rights to this novel have been sold in France, Spain, Italy, Israel, Poland, Germany, Sweden, Greece, China and Estonia. Film rights to *Erotic Stories for Punjabi Widows* have been acquired by Scott Free Productions and Film Four in the UK. Balli is currently working on a fourth novel about three sisters who go on a pilgrimage to India to reconnect with each other after their mother’s death.

Roy Kesey | Desert Nights, Rising Stars Writers Conference Faculty

Roy Kesey was born and raised in northern California, and currently lives in Maryland. His latest book is a short story collection called *Any Deadly Thing*. He’s also the author of a novel called *Pacazo* (the January 2011 selection for *The Rumpus* Book Club), a collection of short stories called *All Over* (a finalist for the *Foreword Magazine* Book of the Year Award, and one of *The L Magazine*’s Best Books of the Decade), a novella called *Nothing in the World* (winner of the Bullfight Media Little Book Award), and a historical guide to the city of Nanjing, China.

His work has appeared in several anthologies including *Best American Short Stories, New Sudden Fiction, The Robert Olen Butler Prize Anthology and The Future Dictionary of America*, and in more than eighty magazines including *McSweeney’s, Subtropics, The Georgia Review, American Short Fiction, The Iowa Review and Ninth Letter*.

His translation of Pola Oloixarac’s magnificent debut novel *Las teorías salvages* was published by Soho Press as *Savage Theories* in 2017. Other translations of his from Spanish and French into English include work on behalf of Turner Books, the Ministry of Education of Spain, PromPerú, Ferrovial Agromán, and the City of Santander.

Bill Konigsberg | Desert Nights, Rising Stars Writers Conference Faculty, Your Novel Year Instructor

Bill Konigsberg is the award-winning author of four young adult novels. *The Porcupine of Truth* won the PEN Center USA Literary Award and the Stonewall Book Award in 2016. *Openly Straight* won the Sid Fleischman Award for Humor, and was a finalist for the Amelia Elizabeth Walden Award and Lambda Literary Award in 2014. His debut novel, *Out of the Pocket* won the Lambda Literary Award in 2009. His most recent novel, *Honestly Ben*, received three starred reviews, from *Publisher’s Weekly, Booklist*, and *School Library Journal*. He lives in Chandler, Arizona, with his husband, Chuck, and their Australian Labradoodles, Mabel and Buford.

Meghan Krein | Piper Writers Studio Showcase, 12/17/2018

An experienced copywriter and editor, I rely on emotion to find a connection between a reader and a brand, while weaving in data and clinical information where relevant. My diverse writing palette covers content creation for print and digital platforms, while my portfolio includes consumer-targeted commentary focused on relationships, higher education, and healthcare industry pieces for major hospital systems. I’m a versatile wordsmith, exposing my style with ease through tweets, blogs, newsletters, web copy and emails. When I’m not writing, I take my words off paper and deliver them to a crowd. I’m a habitual performer on Arizona’s live storytelling scene, and moonlight as an on-air relationship consultant for TV and radio. In between, I spend as much time as I can with my 2-year-old son, and volunteer with organizations for youth and domestic violence victims.
Stephen Kuusisto | Desert Nights, Rising Stars Writers Conference Faculty

Stephen Kuusisto is the author of the memoirs *Planet of the Blind* (a *New York Times* “Notable Book of the Year”) and *Eavesdropping: A Memoir of Blindness and Listening* and of the poetry collections *Only Bread, Only Light*, and *Letters to Borges*.

His newest memoir, *Have Dog, Will Travel: A Poet’s Journey with an Exceptional Labrador* will be published in March, 2018 by Simon & Schuster. A graduate of the Iowa Writer’s Workshop and a Fulbright Scholar, he has taught at the University of Iowa, Hobart & William Smith Colleges, and The Ohio State University. He currently teaches at Syracuse University where he holds a professorship in the Center on Human Policy, Law, and Disability Studies. He is a frequent speaker in the US and abroad. His website is: www.stephenkuusisto.com

Lawrence Lacambra Ypil | Global Residency Faculty

Lawrence Lacambra Ypil is a poet and essayist from Cebu, Philippines. He received an MFA in Creative Writing (Poetry) from Washington University in St. Louis on a Fulbright Scholarship, and has recently completed an MFA in Nonfiction Writing from the University of Iowa. His first book of poems, *The Highest Hiding Place* was given the Madrigal Gonzalez Best First Book Award. His work has received The Academy of American Poets Prize, the Philippines Free Press Awards, and the Don Carlos Palanca Memorial Awards. He is currently writing a book inspired by the 1904 St Louis World’s Fair, which examines photographs and objects from the Philippine exposition and explores the role of material culture in the construction of cultural identity and memory.

Dana Lam | Global Residency Faculty

Dana Lam is an artist, writer, former journalist, and past president of Singapore’s Association of Women for Action and Research (AWARE). She is the author of *Days of Being Wild* (Ethos, 2006), the writer-director of She Shapes a Nation, a film that captures the cadences of women’s lives over five decades of nation-building, and the artist behind Bellyful, a project featuring the cast bellies of various women. She received her MA in Fine Arts from Lasalle Open University, and has written for numerous publications. Under Checkpoint Theatre, she is currently developing And, Everyone (A)Part, an intimate one woman monologue in which she muses on the complexities of being a daughter, mother, grandmother and wife—experiences that span the 1950s to present day.

Louise Law Lok Man | Global Residency Faculty

Louise Law Lok Man graduated as a Philosophy major at The Chinese University of Hong Kong. Louise received a master’s degree in English at the same school. In 2010 she joined Fleurs des lettres, one of the most acclaimed Hong Kong literary magazines and is now its executive director. She also occasionally contributes to local media such as *City Magazine*, *Mingpao Weekly* and *Hong Kong Economic Times*. She was the Festival Manager at the Hong Kong International Literary Festival and the Project Manager of LitStream, the first literary festival initiated by the Hong Kong Arts Development Council. She was one of the first runner-up of the 3rd Li Shing Wah Modern Poetry Award for Young Poets. She has just published her first poetry collection in Chinese, *As If*.

Kenny Leck | Global Residency Faculty

Kenny Leck established BooksActually, a celebrated independent bookstore, in 2005. The store sells fiction, poetry, essays, and literary journals, alongside obscure, critical works and antique/rare editions. They also stock titles in other various subjects: history, biography, current affairs, human sciences, math/natural sciences, travel narrative, food narrative, aesthetics, music, and film. BooksActually also houses the largest collection of Singapore literary publications, including some out-
of-print titles. In the bookstore, you can also often find literary trinkets in the form of stationery and other lovely tchotchkes. Kenny also publishes and distributes books under BA’s imprint Math Paper Press, and produces hand-stitched notebooks and stationery under Birds & Co.

**Amanda Lee Koe | Global Residency Faculty**

Amanda Lee Koe is the fiction editor of *Esquire Singapore* and the editor of the National Museum of Singapore’s film journal, *Cinematheque Quarterly*. The working manuscript for her debut novel, *Delayed Rays of A Star*, won the 2017 Henfield Prize, awarded to the best work of fiction by a graduating MFA student at Columbia University’s Writing Program. *Delayed Rays of A Star* is forthcoming from Doubleday/Nan A. Talese in 2019. A 2013 fellow of the International Writing Program at the University of Iowa and a 2016 recipient of a PEN/Heim Translation Grant, she was the youngest winner of the Singapore Literature Prize for her first short story collection, *Ministry of Moral Panic* (2013), shortlisted for the Frankfurt Book Fair’s LiBeraturpreis and the Haus der Kulturen der Welt’s Internationaler Literaturpreis in 2017. She has guest-lectured at Goethe University, the University of Iowa and Bard Early College. In Singapore, she has initiated mentorship programmes and workshops for emerging writers and senior citizens alike, and developed interdisciplinary projects for the National Library, the Asian Film Archive, and HBO Asia. Based in New York, she was born in Singapore, and has lived in Bangkok, Beijing and Berlin.

**Ada Limón | Visiting Writer**

Ada Limón is the author of five books of poetry, including *Bright Dead Things*, which was named a finalist for the 2015 National Book Award in Poetry, a finalist for the Kingsley Tufts Poetry Award, a finalist for the 2016 National Book Critics Circle Award, and one of the Top Ten Poetry Books of the Year by The New York Times. Her other books include *Lucky Wreck, This Big Fake World*, and *Sharks in the Rivers*. She serves on the faculty of Queens University of Charlotte Low Residency M.F.A program, and the 24Pearl Street online program for the Provincetown Fine Arts Work Center. She also works as a freelance writer in Lexington, Kentucky. Her new collection, *The Carrying*, was released by Milkweed Editions in August of 2018.

**Layli Long Soldier | Visiting Writer**

Layli Long Soldier is a member of the Oglala Sioux Tribe. She has served as a contributing editor of *Drunken Boat*. Her poems have appeared in *The American Poet, The American Reader and The Kenyon Review Online*. She is the recipient of the 2015 Native Arts and Cultures Foundation National Artist Fellowship, a 2015 Lannan Literary Fellowship and a 2016 Whiting Award. Her newest collection of poems *Whereas* was published by Graywolf Press in spring 2017. She lives in Santa Fe, New Mexico.

**Devoney Looser | Faculty Fellow**

Devoney Looser is professor of English at Arizona State University. She is the author or editor of seven books on literature by women and a 2018 Guggenheim Fellow. Her most recent book is *The Making of Jane Austen* (Johns Hopkins University Press, 2017), which was named a Publishers Weekly Best Summer Book (Nonfiction) and received the Inside Higher Ed Reader’s Choice Award for 2017.

Looser’s public writing has appeared in *The New York Times, The Atlantic, Salon*, and the TLS. She writes regularly on professional issues for *The Chronicle of Higher Education*. She’s been interviewed about Jane Austen on *CNN* and has been a quoted authority in the *New York Times, USA Today*, and the *Wall Street Journal*.

**Bojan Louis | Visiting Writer**

Bojan Louis (Diné) is a poet, fiction writer, essayist, and Poetry Editor for *RED INK: An

Mattawa’s poems, essays and translations have appeared in major American literary reviews and anthologies such as *Poetry, The Kenyon Review, The New Yorker, American Poetry Review, The Iowa Review, TriQuarterly, Michigan Quarterly Review,* and *Best American Poetry.*

Mattawa is the recipient of many awards including a Guggenheim Fellowship, a USA Artists Award and a MacArthur Fellowship. His books have been awarded the San Francisco Poetry Center Prize, PEN American Center Poetry Translation Prize (twice), a finalist for the Pegasus Prize, a Notable Book recognition from the Academy of American Poets, and 3 Pushcart prizes. Mattawa is a Chancellor of the Academy of American Poets, the premier poetry society in the U.S. and was recently inducted into the Phi Kappa Phi honor society.

Khaled Mattawa | Visiting Writer


Mattawa’s poems, essays and translations have appeared in major American literary reviews and anthologies such as *Poetry, The Kenyon Review, The New Yorker, American Poetry Review, The Iowa Review, TriQuarterly, Michigan Quarterly Review,* and *Best American Poetry.*

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Mattawa is the recipient of many awards including a Guggenheim Fellowship, a USA Artists Award and a MacArthur Fellowship. His books have been awarded the San Francisco Poetry Center Prize, PEN American Center Poetry Translation Prize (twice), a finalist for the Pegasus Prize, a Notable Book recognition from the Academy of American Poets, and 3 Pushcart prizes. Mattawa is a Chancellor of the Academy of American Poets, the premier poetry society in the U.S. and was recently inducted into the Phi Kappa Phi honor society.

Nina McConigley | Desert Nights, Rising Stars Writers Conference Faculty

Nina McConigley is the author of the story collection *Cowboys and East Indians,* which was the winner of the 2014 PEN Open Book Award and winner of a High Plains Book Award. It also was on the longlist for the 2014 Frank O’Connor International Short Story Award. She was born in Singapore and grew up in Wyoming. She holds an MFA in Creative Writing from the University of Houston, where she was an Inprint Brown Foundation Fellow. She also holds an MA in English from the University of Wyoming and a BA in Literature from Saint Olaf College. She is the winner of a Barthelme Memorial Fellowship in Non-Fiction and served as the Non-Fiction Editor of Gulf Coast: a Journal of Literature and Fine Arts. Her play, *Owen Wister Considered* was one of five...
plays produced in 2005 for the Edward Albee New Playwrights Festival, in which Pulitzer-prize winning playwright Lanford Wilson was the producer. She has been awarded a work-study scholarship to the Bread Loaf Writers’ Conference in 2005-2009, and received a full fellowship to the Vermont Studio Center. She was granted a Tennessee Williams Scholarship in Fiction at the 2010 Sewanee Writers’ Conference. In 2011, she was a Scholar at the Bread Loaf Writers’ Conference and in 2014 was a Fiction fellow.

**Kevin McIlvoy | Desert Nights, Rising Stars Writers Conference Faculty**

Kevin McIlvoy, retired New Mexico State University Regents Professor, has published six books, most recently *57 Octaves Below Middle C* (Four Way Books, 2017) and *The Complete History of New Mexico and Other Stories* (Graywolf Press, 2008). His novel, *At the Gate of All Wonder* (Tupelo Press) will be published in September 2018. He teaches in the MFA Creative Writing Program at Warren Wilson College. He has served on the boards of the Council for Literary Magazines and Small Presses and the Association of Writers and Writing Programs.

**Sheila McMullin | The Citizen-Artist, 11/13/17**

Sheila McMullin is author of *daughterrarium*, winner of the 2016 Cleveland State University Poetry Center First Book Prize chosen by Daniel Borzutzky. She co-edited the collections *Humans of Ballou and The Day Tajon Got Shot* from Shout Mouse Press. She volunteers at her local animal rescue, is a youth ally and organizer, and holds an M.F.A. from George Mason University. Find more about her writing, editing, and activism online at www.moonspitpoetry.com.

**Elizabeth Meadows | Piper Writers Studio Showcase, 12/17/2018**

Elizabeth Meadows is a poet and speech language pathologist who lives in Phoenix, Arizona. She is very grateful to work with language every day. Recently she started wearing a hat and so far enjoys being a hat person. Two of her current goals are “visit space” and “visit Pittsburgh”. Her work has appeared in *Eunoia Review* and *Tempe Writers Forum Volume 2*.

**Jeredith Merrin | Piper Writers Studio Instructor**

Jeredith Merrin’s most recent publication is a prize-winning chapbook from Grayson Books entitled *Owling* (2016). She earned a Ph.D in Anglo-American Poetic History from U.C. Berkeley, where she also studied at length with poets Robert Hass and Robert Pinsky. Her first two poetry books, *Shift and Bat Ode*, appeared in the University of Chicago Press Phoenix Poets series. Her third collection *Cup* was issued by Able Muse Press in 2014. In addition, Merrin has authored an influential book of criticism on Marianne Moore and Elizabeth Bishop, and her reviews and essays (on Marianne Moore, Elizabeth Bishop, John Clare, Charlotte Mew, Yehuda Amichai, Billy Collins, and others) have appeared in *The Southern Review* and elsewhere. Her poems may be found many journals and magazines, including *Ploughshares, The Southern Poetry Review, The Virginia Quarterly Review, Berfrois*, and *The Yale Review*. A retired Professor of English (The Ohio State University), she has given readings and conducted workshops at many venues in the area (including for the Piper Center). She lives in Tempe.

**Ye Mimi | Global Residency Faculty**

Ye Mimi is a Taiwanese poet and filmmaker. A graduate of the MFA Creative Writing Department at Dong Hwa University and the MFA Film Department at the School of the Art Institute of Chicago, she is the author of several volumes of poetry, most recently *With/out a Hitch* (2015). Steve Bradbury’s translation of her chapbook *His Days Go by the Way Her Years* was a finalist for the Best Translated Book Award in poetry in 2014. She also makes poetry films, which have been exhibited internationally. Through collaging her words and images, she tries to erase the border
between poetry and image-making to create a new landscape.

**Ander Monson | Desert Nights, Rising Stars Writers Conference Faculty**

Ander Monson is the author of six books: three of nonfiction (*Neck Deep and Other Predicaments*, *Vanishing Point*, and *Letter to a Future Lover*), two poetry collections (*Vacationland* and *The Available World*), and a novel, *Other Electricities*. A finalist for the New York Public Library Young Lions Award (for *Other Electricities*) and a NBCC in criticism (for *Vanishing Point*), he is also a recipient of a number of other prizes: a Howard Foundation Fellowship, the Graywolf Nonfiction Prize, the Annie Dillard Award for Nonfiction, the Great Lakes Colleges New Writers Award in Nonfiction, and a Guggenheim Fellowship. He edits the magazine *DIAGRAM* (<thedigram.com>), the New Michigan Press, Essay Daily (<essaydaily.org>), and a series of yearly literary/music tournaments: March Sadness (2016), March Fadness (2017), and March Shredness (2018). He directs the MFA program at the University of Arizona.

**Bonnie Nadzam | Visiting Writer**

Bonnie Nadzam is author of *Lions* (Grove Atlantic, 2016) and *Lamb* (Other Press, 2011), and co-author of *Love in the Anthropocene* (OR Books 2015) with Dale Jamieson. She is at work on her third novel.

**Pooja Nansi | Global Residency Faculty**

Pooja Nansi is a poet and educator who believes in the power that performance can lend to the written word. She is Singapore’s first Youth Poet Ambassador, and she has published two poetry collections, *Stiletto Scars* and *Love Is an Empty Barstool*. Since April 2013, she has curated a monthly spoken word and poetry showcase, Speakeasy, which plays to packed audiences. Her one-woman show, *You Are Here*, explores her own family’s history of migration; she has performed it at the Esplanade Studios Series and the Queensland Poetry Festival. She was the NTU-NAC writer-in-residence for 2015-2016. She is a recipient of the Young Artist Award, Singapore’s highest accolade for Arts practitioners below the age of 35. Her most recent work, *Thick Beats For Good Girls*, was a collaborative performance made with writer Jessica Bellamy, which delved into the intersections between race, culture, femininity and hip-hop

**Amy K. Nichols | Desert Nights, Rising Stars Writers Conference Faculty, Your Novel Year Instructor**

Amy K. Nichols has been a musician, a web designer, a political assistant, a teacher, and a technical writer. She’s traveled overseas, studied medieval paleography, earned a brown belt in karate, been complimented by Benedict Cumberbatch, and survived being crushed by drunken Scots. She lives in Peoria with her husband, two children and too many books. She is the author of the YA science fiction novels *Now That You’re Here* and *While You Were Gone* published by Knopf. She taught with the Your Novel Year program at the Piper Center for Creative Writing at ASU, served as the Writer in Residence for the Glendale Public Library, and is currently plotting her next adventure. Visit her online at www.amyknichols.com.

**Connor Nielsen | Volta Mentee**

Connor Nielsen was born in Warren Ohio, on an early morning in 1994, which makes him a Cancer. He doesn’t know if that’s important, but likes to think it is. After flying so far under the radar in high school that he had to climb back up out of the earth’s crust, he enrolled at ASU to pursue a creative writing degree in fiction. That didn’t quite pan out, so he does poetry now. He’s quite pleased with how that turned out. Fun fact; he also believes in faeries. Can you believe that? What a loon.

**Justin Noga | Global Teaching Fellow**

Justin Noga is a first-year MFA student in Fiction at Arizona State University, and holds a Bachelor’s from Ohio University. His work has been published...
in Conjunctions. Before coming to ASU, he worked in libraries and tutoring centers in Seattle, Washington. He has been known to foster dogs for local rescues. He hails from Akron, Ohio.

Jordyn Ochser | ASU Undergraduate Writers Showcase, 11/16/17

Jordyn Ochser is a senior Creative Writing major and Film Studies minor at ASU. Her work has been previously published in Lux, the Undergraduate Creative Review. In her final year at ASU, she is working on her thesis, a collection of short stories that examine gender politics, cultural visibility, and lost-and-found personal identities. When she isn’t writing until two in the morning, you can find her sitting upside down on her couch reading about Dungeons and Dragons, the television industry, and feminism.

Alix Ohlin | Desert Nights, Rising Stars Writers Conference Faculty

Alix Ohlin is the author of four books of fiction, most recently Inside and Signs and Wonders. Her work has appeared in The New Yorker, Tin House, The New York Times, Best American Short Stories, and many other places. She lives in Easton, PA and teaches at Lafayette College.

Daniel José Older | Desert Nights, Rising Stars Writers Conference Faculty

Daniel José Older is the New York Times bestselling author of Salsa Nocturna, the Bone Street Rumba urban fantasy series from Penguin’s Roc Books and the Young Adult novel Shadowshaper (Scholastic, 2015), a New York Times Notable Book of 2015, which won the International Latino Book Award and was shortlisted for the Kirkus Prize in Young Readers’ Literature, the Andre Norton Award, the Locus, the Mythopoeic Award, and named one of Esquire’s 80 Books Every Person Should Read.

Malka Older | Desert Nights, Rising Stars Writers Conference Faculty

Malka Older is a writer, aid worker, and PhD candidate. Her science fiction political thriller Infomocracy is the first full-length novel from Tor.com, and the sequel Null States will be published in 2017. She was nominated for the 2016 John W. Campbell Award for Best New Writer. Named Senior Fellow for Technology and Risk at the Carnegie Council for Ethics in International Affairs for 2015, she has more than a decade of experience in humanitarian aid and development. Her doctoral work on the sociology of organizations at the Institut d’Études Politiques de Paris (Sciences Po) explores the dynamics of multi-level governance and disaster response using the cases of Hurricane Katrina and the Japan tsunami of 2011.

Chantelle Aimée Osman | Piper Writers Studio Instructor

Chantelle Aimée Osman is the author of numerous works of short fiction, including a forthcoming episodic thriller featuring authors Jeffery Deaver, Eoin Colfer and Andrew Gross, as well as a series of non-fiction writing guides. The former Editor-in-Chief of RT Book Reviews, she is a freelance editor specializing in mystery and thriller, and teaches writing internationally. A 2017 Left Coast Crime Guest of Honor, Chantelle was also nominated for an Anthony Award for her website, The Sirens of Suspense. She currently co-hosts The Crime Friction podcast with author Jay Stringer.

Derek Palacio | Desert Nights, Rising Stars Writers Conference Faculty

Derek Palacio is a Delbanco Visiting Professor of Creative Writing at the University of Michigan, as well as a faculty member of the Institute of American Indian Arts MFA program. He is the author of the novella How to Shake the Other Man and the novel The Mortifications. With Claire Vaye Watkins, he co-directs the Mojave School, a free creative writing workshop for rural Nevada teens.
Alvin Pang | Global Residency Faculty

Alvin Pang (b. 1972) was Singapore’s Young Artist of the Year for Literature in 2005 and received the Singapore Youth Award for Arts and Culture in 2007. A poet, writer, editor and occasional translator, he is a Fellow of the Iowa International Writing Program and a board member of the International Poetry Studies Institute. Listed in the Oxford Companion to Modern Poetry in English (2nd Edition, 2013), his writing has been published worldwide in more than twenty languages, including Swedish, Macedonian, Croatian and Slovene. His recent books include: What Gives Us Our Names, When the Barbarians Arrive, and What Happened: Poems 1997-2017.

Irena Praitis | Visiting Writer

Irena Praitis is a Professor of literature and creative writing at California State University, Fullerton. She earned her BA from Carleton College, her MA from Washington University in St. Louis, and her PhD and MFA degrees from Arizona State University. She teaches courses in 19th and 20th century literature, focusing especially on modern and contemporary poetry, and also courses in creative writing.


Elena Passarello | Visiting Writer

Elena Passarello is an actor, writer, and recipient of a 2015 Whiting Award. Her first collection Let Me Clear My Throat (Sarabande, 2012), won the gold medal for nonfiction at the 2013 Independent Publisher Awards and was a finalist for the 2014 Oregon Book Award. Her essays on performance, pop culture, and the natural world have been published in Oxford American, Slate, Creative Nonfiction, and The Iowa Review, among other publications, as well as in the 2015 anthologies Cat is Art Spelled Wrong and After Montaigne: Contemporary Essayists Cover the Essay.

Passarello has performed in several regional theaters in the East and Midwest, originating roles in the premieres of Christopher Durang’s Mrs. Bob Cratchit’s Wild Christmas Binge and David Turkel’s Wild Signs and Holler. In 2011, she became the first woman winner of the annual Stella Screaming Contest in New Orleans. She lives in Corvallis, Oregon and teaches at Oregon State University.

Kalani Pickhart | Creative Research Fellow

Kalani Pickhart is an MFA fiction candidate at Arizona State University. In 2018, she was selected as a Title VIII Fellow and awarded a grant from the U.S. Department of State Bureau of Intelligence in Eastern European Research. Kalani was chosen as a finalist for the Yemassee Journal's 2017 Fiction Writing Prizes, judged by Alexandra Kleeman. Her short fiction has appeared in Superstition Review, The Harpoon Review, and Four Chambers Press and is forthcoming in Spilled Milk Magazine.

Daryl Qilin Yam | Global Residency Faculty

Daryl Qilin Yam is a writer of prose and poetry. His first novel, Kappa Quartet (Epigram Books, 2016), was longlisted for the 2015 Epigram Books Fiction Prize, and has been released in both Singapore and the U.K. Yam is also an arts organiser and administrator at the literary charity Sing Lit Station where he also serves as a member on its board of directors. He holds a BA(Hons) in English Literature and Creative Writing at the University of Warwick. Yam is the co-editor of three editions of the SingPoWriMo Anthology series (Math Paper Press 2015-2017) and is presently working on his second novel, which received the 2017 Creation
Grant from Singapore’s National Arts Council. Aside from writing, Yam is developing a wider artistic practice involving text, collaboration, visual arts and queer perspectives.

**Kristen Radtke | Desert Nights, Rising Stars Writers Conference Faculty**

Kristen Radtke is the author of the graphic nonfiction book *Imagine Wanting Only This* (Pantheon, 2017). She is the managing editor of Sarabande Books and the film & video editor of *TriQuarterly* magazine. She lives in New York.

**Shubigi Rao | Global Residency Faculty**

Shubigi Rao is a visual artist and writer who has been exhibited and collected in Singapore and internationally. Since 2013 she has been visiting public and private collections, libraries and archives globally for *Pulp: A Short Biography of the Banished Book*, a decade-long film, book and visual art project about the history of book destruction. She released her first book from the project in January 2016. Shubigi’s publications include *Bastardising Biography* (2005), 3 pseudo-encyclopaedia under the joint title *No Cover No Colour* (2006), and *Useful Fictions* (2013). Her publication *History’s Malcontents: The Life and Times of S. Raoul* (2013), chronicled 10 years of artwork and writing under the pseudonym S. Raoul. Her book-works also include limited-edition artist books, metaphysical puzzles, ideological board games and invisible manuscripts. She lectures part-time for the Faculty of Fine Arts at LASALLE College of the Arts.

**Christopher Reider | Piper Writers Studio Instructor**

Currently a Residential Education Faculty at Chandler-Gilbert Community College, Reider possess a BA in English from ASU, and a Masters of Education, Curriculum and Instruction, from Ottawa University. Besides being a relentless promoter for the career choice of education, he advocates for sustaining multicultural education, endorses active learning in student-centered classrooms, and challenges students to be intrinsic learners through problem-based learning. In addition to teaching Cultural Diversity in Education, The Art of Storytelling, and Teaching at the Community College (teaching college faculty) Reider also teaches English, and is the former Division Chair of the Composition, Creative Writing, and Literature Division. He regularly facilitates experiential project opportunities for the campus culture and his students, and enjoys organizing multicultural programming on his campus. He is the chair of the Creative Writing and Arts Committee, and Co-Coordinator for Learning Communities at CGCC.

In addition to a short story published in the *Gila River Review*, he has created podcasts for advocacy projects and written a number of stand-up comedy routines and stories for the stage. As an instructor of Storytelling, Reider teaches scientifically researched techniques, balanced with a variety of inspirational creative writing activities to unlock ideas in the form of exercises and mini-stories in his students; these lead to personal narrative vignettes, and then Advocacy stories, based in primary and secondary academic research.

**Alberto Álvaro Ríos | Desert Nights, Rising Stars Writers Conference Faculty**

Alberto Ríos, Arizona’s inaugural poet laureate and a chancellor of the Academy of American Poets, is the author of eleven books and chapbooks of poetry, including *The Theater of Night*—winner of the 2007 PEN/Beyond Margins Award—three collections of short stories, and a memoir about growing up on the border, *Capirotada*. His book *The Smallest Muscle in the Human Body* was a finalist for the National Book Award. Ríos is the recipient of numerous accolades and his work is included in over 300 national and international literary anthologies. He is also the host of the PBS program *Books & Co*. His work is regularly taught
and translated, and has been adapted to dance and both classical and popular music. Ríos is a University Professor of Letters, Regents’ Professor, and the Katharine C. Turner Chair in English at Arizona State University. His most recent book is *A Small Story About the Sky*.

**Addison Rizer | ASU Undergraduate Writers Showcase, 11/16/17**

Addison Rizer is a current junior at Arizona State University majoring in English, working on a writing certificate. She is currently an Interview Editor for *Superstition Review*. She plans to pursue a career in editing.

**Kim Stanley Robinson | Visiting Writer**

Kim Stanley Robinson is a *New York Times* bestseller and winner of the Hugo, Nebula, and Locus awards. He is the author of more than twenty books, including the bestselling *Mars* trilogy and the critically acclaimed *Green Earth*, *2312*, and *Aurora*. His work has been translated into 24 languages. In 2008, he was named a “Hero of the Environment” by *Time* magazine, and he works with the Sierra Nevada Research Institute. His most recent novel, *New York 2140*, was published by Orbit in March 2017.

**Joel Salcido | Creative Research Fellow, Volta Mentor**

Joel Salcido was born in the San Fernando Valley and raised in West Phoenix. He is the son of Mexican immigrants, a first-generation college graduate, a husband, and father of three sons. Joel characterizes his work as hood magical realism—a navigation between the grief and ecstasy of place and experience. His work has been featured in *Write On, Downtown, Public Pool, The Decolonizer*, and *Four Chambers Press* among others. Joel is the Editor-in-Chief of *Hayden’s Ferry Review* and an MFA candidate in poetry at Arizona State University.

**James Sallis | Piper Writers Studio Instructor**

James Sallis has published seventeen novels, multiple collections of short stories and essays, four collections of poetry, three books of musicology, reams of criticism, a classic biography of Chester Himes, a book on paperback novelists of the fifties, and a translation of Raymond Queneau’s novel *Saint Glinglin*—36 books, to date. His novels include *Drive*, from which the award-winning film derived, the six-volume Lew Griffin cycle, *Death Will Have Your Eyes, Others of My Kind*, and *Willnot*. Jim has received a lifetime achievement award from Bouchercon, the Hammett Award for literary excellence in crime writing, and the Grand Prix de Littérature policière. This year sees a new novel, *Sarah Jane*, and a new poetry collection, *Ain’t Long ‘Fore Day*.

**Rayhané Sanders | Desert Nights, Rising Stars Writers Conference Faculty**

Rayhané Sanders is an agent at Massie & McQuilkin (www.mmqlit.com) and an independent book editor available for hire (rss.editorial@gmail.com). She attended NYU and began her publishing career at *Newsweek* Magazine. She then moved to book publishing, working first for Penguin’s Dutton and Gotham Books and then for William Morris Endeavor, where she worked with New York Times bestselling authors and recipients of such honors as the PEN/Hemingway Award, PEN/New England Award, Guggenheim and Wallace Stegner Fellowships, and National Endowment for the Arts grants, among others. Rayhané began to represent authors at Wayne Kabak’s WSK Management, where she worked with a slew of internationally bestselling authors and broadcast journalists, and added a *New York Times* bestseller and winners of, among others, the Hopwood Award, Oregon Book Award, and Pacific Northwest Booksellers Association Award to her list. She represents and is on the lookout for literary and historical fiction, upmarket book-club fiction and comic novels, select YA (no speculative elements, please), propulsive narrative nonfiction, linked essay
collections, and select memoir. She likes projects that are voice-centered and site-specific, whether that be a place, profession, or subculture. Though quality of writing is the most important factor, she is particularly interested in fresh voices telling fresh stories we haven’t heard before (including for YA audiences), and is fond of immigrant stories and stories concerned with race, sexuality, specific cultural settings, cross-cultural themes, and notions of identity.

Jesse Sensibar | Cody Wilson Book Launch, 06/04/18

Jesse Sensibar is unafraid to die but terrified of dying alone. He loves big bore handguns with short barrels; the clean, uncluttered lines of old outlaw choppers, old pawn jewelry, and small fuzzy critters with equal abandon. He has a soft spot in his heart for The Virgin of Guadalupe, tide pools, house cats, quiet bars, innocent strippers, and jaded children. He has worked as a mechanic, heavy equipment operator, strip club bouncer, repossession agent, tattoo shop owner, private investigator, tow truck driver, snow plow operator, wildland firefighter, and college English teacher. He received an MFA in Creative Writing and an MA in English from Northern Arizona University. He currently resides in Flagstaff, AZ and Tucson, AZ

Katrina Shawver | Piper Writers Studio Showcase, 12/17/2018

Katrina Shawver is a writer, blogger, speaker, and the author of Henry—A Polish Swimmer’s True Story of Friendship from Auschwitz to America, an adult nonfiction biography released in 2017 to high praise. She spent fifteen years researching WWII, Poland, Auschwitz, and wrote the view of the Holocaust through Polish eyes. She began her writing career more than twenty years ago by writing hundreds of newspaper columns for The Arizona Republic and holds a BA from the University of Arizona in English/Political Science. For more information visit katrinashawver.com where she blogs regularly.

James Shea | Global Residency Faculty

James Shea is the author of two books of poetry, The Lost Novel and Star in the Eye, both from Fence Books. His poems have appeared in various literary magazines and anthologies, including Boston Review, Iowa Review, jubilat, Mississippi Review, and The New Census: An Anthology of Contemporary American Poetry. A former Fulbright Scholar in Hong Kong, he is currently an assistant professor in the Department of Humanities and Creative Writing at Hong Kong Baptist University.

Maggie Smith | Visiting Writer


Chris Song | Global Residency Faculty

Chris Song is a poet and translator based in Hong Kong. He has published three collections of poetry and many volumes of poetry translation. He was poet-in-residence at Bundanon, NSW, Australia in 2010 and 2011, and won the “Extraordinary Mention” of the 2013 Nosside International Poetry Prize (Italy). Song is executive director of the International Poetry Nights in Hong Kong, editor-in-chief of Voice & Verse Poetry Magazine and associate series editor of the Association of Stories in Macao.

Jennifer Spiegel | Piper Writers Studio Instructor

Jennifer Spiegel is the author of two books, The Freak Chronicles (stories) and Love Slave (a novel). She has recently completed both a second novel and a memoir-in-almost-real-time. In addition to
Susan Stenson | Piper Writers Studio Showcase, 12/17/2018

Susan Stenson’s work has appeared in many Canadian literary magazines, most recently, *Fiddlehead*, *Geist*, and *The Malahat Review*, on CBC radio and on buses through the Poetry in Transit program, and in many anthologies, including, *Threshold: 6 Women, 6 Poets*, edited by Rona Murray, and *Desperately Seeking Susan*. She co-edited *The Claremont Review*, Canada’s thriving literary magazine of teen poetry, art and fiction from 1992 until 2014 and she taught English and creative writing in the Saanich School District. Her students, youth and adult, have won provincial, national and international prizes. Winner of a Prime Minister’s Award for Excellence in Teaching, Susan has been a proud faculty member of Sage Hill’s Writing Colloquium, The Victoria School of Writing, St. Michael’s University School and Camosun College.

Sharon Suzuki Martinez | Piper Writers Studio Instructor

Sharon Suzuki-Martinez’s first book of poetry, *The Way of All Flux*, won the 2010 New Rivers Press Poetry Prize. She has received Pushcart and Best of the Web nominations, was awarded fellowships to the Anderson Center at Tower View and Kundiman, grants from the Arizona Commission on the Arts, and a scholarship to The Fine Arts Work Center in Provincetown. Her recent poems have appeared in *Gargoyle, Duende, Dusie, Rise Up Review, Quarterday Review, Clockhouse*, and *Algebra of Owls*. She previously taught a stand-up poetry class for the Piper Center. Originally from Hawaii, she earned a PhD in English from the University of Arizona, and now lives with her husband David in Tempe.

Mailk Toms | Piper Writers Studio Instructor

Mailk Toms was born and raised in Harlem, New York, and is a 20+ year veteran of the pen and keyboard. He did his undergraduate work in Sociology at Iowa State University, working as a drug rehabilitation counselor before returning to college to pursue a graduate degree in Creative Writing. He published his first short story at the age 18 after two years of “No thanks.” Since then he has worked as a freelance author, which is a bit like being a freelance mercenary minus all the bullets and moral ambiguity. His work has appeared in over thirty publications including multiple anthologies and a stand-alone novella. A graduate of Iowa State’s Creative Writing MFA program, Malik Toms polished his writing skills crafting cyberpunk and steampunk fantasies on the way to multiple Origin and Ennie award nominations including six Ennie wins. Malik also was part of the Shadowrun Returns video game team which won Diehard gameFan’s PC Game of the year in 2013. He is presently hard at work writing his first fantasy thriller. Malik currently lives in Arizona where he is regularly super-smashed by at least one of his three video game obsessed boys. When he isn’t writing, he’s teaching writing and sociology at community colleges throughout the Arizona desert, and maybe watching a lot of TV.

Annie Vitalsey | Global Residency Fellow

Annie Vitalsey is an MFA candidate in fiction at Arizona State University. Her stories have appeared in *Pacifica Literary Review, Bennington Review, Menacing Hedge, Bird’s Thumb, Watershed Review, Spilled Milk Magazine*, and elsewhere. Originally from North Carolina, Annie now resides in Mesa, Arizona.

Claire Vaye Watkins | Desert Nights, Rising Stars Writers Conference Faculty

Claire Vaye Watkins was born and raised in the Mojave Desert. She is the author of *Gold Fame Citrus* and *Battlebom*, which won the Story Prize, the Dylan Thomas Prize, New York Public Library’s...
Young Lions Fiction Award, the Rosenthal Family Foundation Award from the American Academy of Arts and Letters, and a Silver Pen Award from the Nevada Writers Hall of Fame. She is an assistant professor in the Helen Zell Writers’ Program at the University of Michigan and the co-director, with Derek Palacio, of the Mojave School, a free creative writing workshop for teenagers in rural Nevada.

Jason Wee | Global Residency Faculty

Jason Wee lives and works in Singapore and New York. His practice is concerned with hollowing out singular authority in favour of polyphony. Wee is the founder and director of Grey Projects, an artists’ space, library, and residency programme that focuses on emerging artists, experimental curatorial practices, new forms of writing, and design propositions. He is editor of the poetry journal *Softblow*, and the author of *The Monsters Between Us and My Suit* (2013, 2011, Math Paper Press). His performance script Tongues, cowritten with Sean Tobin, premiered at the National Museum Singapore in February 2012. Jason’s visual work has been included in myriad exhibitions, including group shows at the Chelsea Art Museum, Casino Luxembourg, and the Singapore Art Museum.

Kimberly Williams | Piper Writers Studio Showcase, 12/17/2018

Kimberly’s first collection of poems, *Finally, the Moon*, was published by Stephen F. Austin University Press in May 2017. She has an MFA from University of Texas El Paso and teaches writing full-time at Glendale Community College.

Cody Wilson | Cody Wilson Book Launch, 06/04/2018

Cody Wilson teaches English in Arizona, where he lives with his wife. They are expecting their first son this summer. He has an MFA from Queens University of Charlotte, where he served as poetry editor of *QU*. He enjoys making things with his hands, including wooden furniture, shadow puppets, and gestures of approval or disapproval.

He has recent poems published in *Juked, Juxtaprose, Southampton Review* and forthcoming in *Emrys*.

Elliot Winter | Global Residency Fellow

Elliot Winter is a queer poet originally from New Jersey, currently living in Tempe, AZ. They are an MFA Candidate at Arizona State University, and have an interest in trans and eco-poetics.

Cyril Wong | Global Residency Faculty

Cyril Wong has been called a confessional poet, according to *The Oxford Companion to Modern Poetry*, based on his “anxiety over the fragility of human connection and a relentless self-querying”. He is the Singapore Literature Prize-winning author of poetry collections such as *Unmarked Treasure, Tilting Our Plates to Catch the Light, The Dictator’s Eyebrow, After You* and *The Lover’s Inventory*. He has also published *Ten Things My Father Never Taught Me and Other Stories* and a novel, *The Last Lesson of Mrs de Souza*. Cyril has served as a mentor under the Creative Arts Programme and the Mentor Access Project, as well as a judge for the Golden Point Awards in Singapore. A past recipient of the National Arts Council’s Young Artist Award for Literature, he completed his doctoral degree in English Literature at the National University of Singapore in 2012.

Nicholas Wong | Global Residency Faculty

Nicholas Wong is the author of *Crevasse*, winner of Lambda Literary Awards in Gay Poetry. He is also recently a winner of *Australian Book Review’s* Peter Porter Poetry Prize. He teaches at the Education University of Hong Kong.

Timothy Yu | Visiting Writer

Timothy Yu’s debut poetry collection, *100 Chinese Silences* (2016), was the Editor’s Selection in the NOS Book Contest from Les Figues Press. He is the author of three chapbooks: *15 Chinese Silences* (Tinfish); *Journey to the West* (Barrow Street), winner of the Vincent Chin Memorial
Chapbook Prize from Kundiman; and, with Kristy Odelius, *Kiss the Stranger* (Corollary). He is also the author of *Race and the Avant-Garde: Experimental and Asian American Literature since 1965* (Stanford) and the editor of *Nests and Strangers: On Asian American Women Poets* (Kelsey Street). His poems and essays have recently appeared in *Poetry, The New Republic, TYPO,* and *Cordite Poetry Review.* He is professor of English and Asian American studies at the University of Wisconsin-Madison.

Lidia Yuknavitch | Visiting Writer

Lidia Yuknavitch is the author of the National Bestselling novels *The Book of Joan* and *The Small Backs of Children,* winner of the 2016 Oregon Book Award’s Ken Kesey Award for Fiction as well as the Reader’s Choice Award, the novel *Dora: A Headcase,* and three books of short stories. Her widely acclaimed memoir *The Chronology of Water* was a finalist for a PEN Center USA award for creative nonfiction and winner of a PNBA Award and the Oregon Book Award Reader’s Choice. She founded the workshop series Corporeal Writing in Portland Oregon, where she also teaches Women's Studies, Film Studies, Writing, and Literature. She received her doctorate in Literature from the University of Oregon. She lives in Oregon with her husband Andy Mingo and their renaissance man son, Miles. She is a very good swimmer.