

UNIVERSITY of
HOUSTON

CREATIVE WRITING PROGRAM



2022 NEWSLETTER



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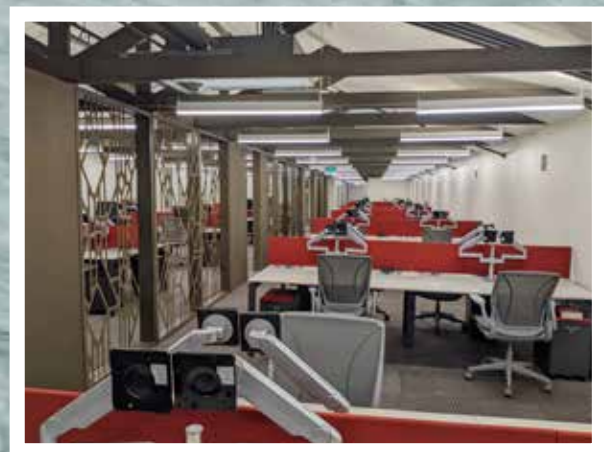
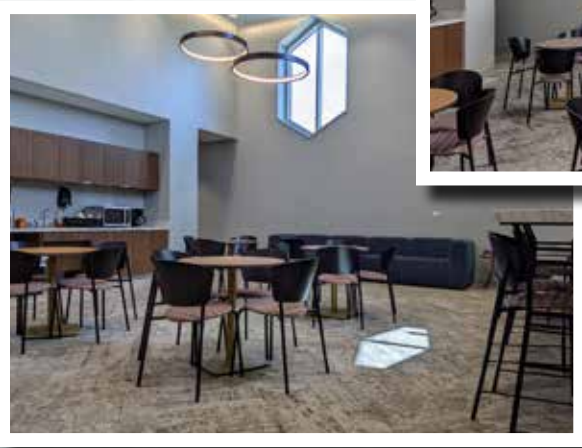
Dr. Daniel P. O'Connor
Dean, CLASS

Dr. Ann Christensen
English Department Chair

Alexander Parsons
CWP Director

Giuseppe Taurino
Associate Director

FROM THE DIRECTOR...



Fellow Writers,

We bring this year, and the end of my second term directing, to a good close and a new beginning. Moments where you reflect on the larger meaning of the day-to-day are few, at least those not filled with gusting existential dread. But I had one I wanted to share when, this past semester, I returned to the Roy Cullen Building.

Thanks to one of our great supporters, Roy Cullen now houses new space for our graduate students, reclaimed from the asbestos-laden, dismal warren that was the third floor and had been sealed like a tomb since the '80s. We have a beautiful library wired for hosting literary events, a graduate student lounge, *Gulf Coast* editorial space, and a suite of CWP offices neatly centered around the library. Ennui-inducing carpeting, highly symbolic drop ceilings, blistered plaster, and buckled floorboards are the stuff of a distant landfill.

A fact of our trade is that we're wired to think in metaphor. To be housed in a building that caught fire and regularly flooded invited certain, ah, ruminations. That our building had seen its useable square footage shrink even in terms of headspace (is there anyone who likes drop ceilings? Who invented them? Were they appropriately punished?) also invited dank thoughts about the enterprise of literature and teaching and the role of liberal arts. Cue the existential dread. Of course, we're not alone in this, which makes the metaphorical implications of deficient office space easier and harder to bear. I would bet most of us have wended parallel, dolorous labyrinths, prompted by English offices throughout the country, the way lit by black humor's torch.

I'd not considered how accustomed I'd become to such wanderings until I stepped into the bright hallways of Roy Cullen. Yeah, it felt symbolic. We can quibble about the corporate stylings of today's higher education, but to walk through halls that are well-lit and spacious, to see graduate students writing in the lounge, or advising students, was to feel that the work has been worth it. We brought this space into being because of the excellence we've committed to over decades, the reputation we've cultivated, the connections we've made with our many communities. We have our space. We've yet to fill it with art, but this will happen. The building will wear to our needs and reflect our character, a sanctuary for decades.

There is, however, a glaring deficiency. The bookcases in the (soon-to-be-named) Reading Room are empty. We can address this. Please contribute a book (or more) by you. We should house the work of our graduates. And, for that matter, send a book you think worthwhile for our students. If there's a novel or poetry collection that inspired you, share it. You can inscribe the books as you like or in the memory or acknowledgement of whomever you choose. You can mail these to attn: UH Creative Writing Program, 3687 Cullen Blvd, Room 124, Houston, TX 77204. We'll begin to create a tangible expression of our literary collective. In spite of Kindle, I know we all enjoy the feel of a book in the hand or another physical reminder of our literary endeavors; it communicates connection.

On a closing and equally delightful note, we have five partner organizations with whom we've created Sustaining the Writing Life Fellowships and Prof. Serpas established two narrative health fellowships through the new UH College of Medicine. We have funded 21 new students for '22 and this year's admissions marks a high point for our MFA: all seven Fiction MFAs offered admission accepted. Beyond this, the Alexandra Rowan Foundation renewed a three-year, \$150,000 fund for undergraduate Boldface literary conference and undergraduate internships, for which we are deeply grateful. CLASS is also offering summer thesis and dissertation funding, borne out of the major gift to the CWP. This year we offered nine, three of which were awarded to our students.

Wish great wishes for the coming year,
Alex



PROGRAM NEWS

Sustaining the Writing Life

Several years ago, the UH Creative Writing Program devised a community partnership initiative. Recognizing Houston's long tradition of creativity and innovation, and the CWP's unique position within that space, we figured what better way to evolve as a program than to leverage the inherent talents of our students and the various opportunities our broader community could provide.

The initiative, officially dubbed Sustaining the Writing Life, is quite simple: partner with community organizations to help fund student fellowships and place students into roles within those organizations as a means of professional development. In doing so, we wished to train graduate students to enjoy fulfilling careers that supported their writing outside of academia and more broadly strengthened the arts. We also wanted to continue our decade-long effort to tie the program more tightly to the Houston community and in particular its arts, education, and nonprofit community.

As part of the Sustaining the Writing Life initiative, the CWP provides half the funding for a graduate student and a paired organization covers the other half (about \$13,000). The outside organization then gets the student's work hours (20/week) and benefits from the use of a talented writer. (If the organization is private, their share is also a tax write-off.) Students who don't aspire to teach get a chance to acquire professional skills and, in the process, the CWP is linked more tightly to community organizations in which there are overlapping interests.

Our first community partner was Inprint, Houston's premier literary arts nonprofit. We came away from our inaugural community partnership with positive and useful experience, which led us to fine-tune our procedures, and gifted us a more definitive notion of how to maximize the experience for both student-fellows and potential partners. Our partnership with Inprint inspired us to establish a second local partnership with 9th Wonder (a strategic marketing, media and ideas agency) during the 2018-19 academic year which, in turn, led to the crafting of a five-year plan to grow the initiative into a sustainable branch of the CWP. During the 2019-20 academic year we partnered with three organizations: 9th Wonder, Inprint, and Brazos Bookstore.

During the 2020-21 academic year we partnered with three organizations: 9th Wonder, Inprint, and Writers in the Schools (WITS) Houston.

This academic year, in addition to 9th Wonder, Inprint, and Writers in the Schools (WITS) Houston, we welcomed our newest partner, Grackle and Grackle.

During the 2022-23 academic year, we will partner with five organizations (9th Wonder, Inprint, Writers in the Schools (WITS) Houston, Grackle and Grackle, and Brazos Bookstore) and provide 6 fellowship opportunities.

Please take a few moments to read about last year's fellows' experiences. If you're interested in learning more about, or contributing to, the Sustaining the Writing Life program, please reach out to us at cwp@uh.edu.

9thWonder

This past year, I worked as a creative and copywriting intern at 9thWonder Agency. I tackled long- and short-term projects across a series of industries, including nonprofits, health, and the financial sector, as well as in-house miscellany. Sometimes, my work extended to creative and conceptual pitches – I even got to write a very brief teaser commercial that just shot late spring. Another highlight was giving feedback on a live voice over recording session with the LA team for copy I had written on a health campaign. My ad/marketing work now appears across social media platforms, websites, corporate blogs, and traditional print forms.

I worked mostly with a team out of Dallas, and occasionally collaborated with offices all over the globe – always from the comfort of my own home. There is a Houston-based office here as well, and the hybrid model is now an option for employees. The 9thWonder team has been super encouraging and supportive, all within a progressive company culture. I really like the people I worked with, too – creative, generous, funny, curious, talented, whip-smart, and they don't take themselves too seriously.

Fortuitously, I was able to translate this academic commitment into a paid summer internship. 9thWonder has been incredibly flexible in regard to scheduling around summer writing conferences and even a few on-campus events throughout the semester. My boss is excited for all the opportunities that have opened up for me – and this is deeply meaningful to me.

I have learned a lot about writing, too – and have sharpened my skills on brevity, tone, diction, and audience. It's also helped me pay attention to the media world a little differently – and how we absorb it. I am confident this is a job I could do to sustain my writing life post-graduation – which is key. I feel hopeful about my future work – both at 9thWonder as well as my own creative projects and goals. Though it could be challenging at times, working here did not leave me emotionally drained when I logged off. Instead, I was able to tend to my novel.

My fellowship not only supported my writing life, but my family life as well. As opposed to the traditional TA route, I was able to count on a set schedule – which really helped me navigate outside life and commitments, without having to worry about how long it might take me to get through grading a new pile of essays during any particular week.

Most importantly, having had this fellowship, I feel optimistic about my job prospects after graduation. While I loved teaching, and do genuinely miss it, this fellowship has opened up possibilities for me beyond academia. As someone who had already been on the adjunct circuit for five-plus years in the theatre world before joining the CWP, the idea of going back to adjuncting was not enticing--and landing a local tenure-track position would require a series of lucky breaks I couldn't count on with a family to help support. I feel tremendously encouraged and fortunate for my fellowship at 9th Wonder.



Lisa Wartenberg

When putting my name in the hat for a Sustaining the Writing Life Fellowship, I was sure of two things and I spoke those two certainties to anyone who would listen: 1) *Wow, I'm wildly unqualified for all of these opportunities, and 2) I don't want to be anywhere near a classroom.*

Before joining the UH Creative Writing Program, I toiled away as a full-time English instructor. Before that, I toiled away as an adjunct English instructor, grading and creating lesson plans when I could snatch some time from a lunch break or a holiday weekend. Going back a bit further, I toiled away as a graduate student. To pay for my graduate studies, I worked, as most grad students do, as a TA.

I love the university space; I was always so inspired by my fellow teachers; I still adore my former students. I loved all of it so much that I abandoned my life as a writer. When I met with Giuseppe Taurino and he suggested I consider the Program Associate role at Writers in the Schools, I winced at the word schools, thinking that my involvement with any educational space would push me back into that toxic work dynamic where my personal life becomes an after-thought, and my writing life becomes non-existent.

Thankfully, Giuseppe encouraged me to actually read the position description, because WITS perfectly aligns with my personal and professional endeavors. I came to Houston hoping to find a way to live a life that privileges my creative spirit while also working to improve the lived experience of oppressed folk. I did that every day at WITS.

When I began my role in the Fall of 2021, most of my tasks consisted of supporting the program and operations team in an administrative capacity: taking notes at meetings, scheduling writer interviews, organizing digital files, etc. Soon after, I was tasked with creating and managing a weekly virtual newsletter for the program team, building a financial report that would be presented to the organization's board, and managing an 8-week workshop project with a significant budget.

To reiterate, I initially felt unqualified for all of the Sustaining the Writing Life fellowship opportunities, and that feeling didn't wane when I joined the organization. I'd never worked in the non-profit world and to ensure that I was executing my deliverables correctly, I remember actually wanting to be micro-managed, though most, if not all employees, find that to be a terrible management style. I'd spent so much time in the classroom, that I began to assume teaching was the only career I could execute successfully. My leadership team, many of them former educators, believed in my skills

before I did. I also believe that the UH CWP carries a lot of weight at WITS, as writing students from UH founded the organization. As such, my peers and managers understood that I was coming from a long line of writers dedicated to the WITS mission.

I think any CWP student interested in working outside of the classroom, while also privileging their own writing practice, should consider the WITS Program Associate Role. I'm always open to speaking about the joys of working at WITS; please feel free to reach out to me with any specific questions. awarner@witshouston.org.



Ashley Warner

Four years ago, I assumed that if I was lucky enough to get into an MFA program, I'd be spending my years in the program teaching in a university environment. I'm a writer who is not interested in pursuing a university teaching career, but I assumed teaching would be the only available funding option. When making my MFA decision, I had a conversation with a then-current UH student who told me about the CWP's Sustaining the Writing Life fellowships, assistantships providing participating UH students access to funding and professional development via alternative, non-teaching positions in the broader Houston literary and creative communities. None of the other schools I was deciding between had any similar funding opportunities. I accepted UH's offer of admission later that same day.

For the past two years, I have been the UH CWP fellow at Inprint. It goes without saying that these have been two years in which life and work have looked different than ever before, and while the impact to Inprint's typical operations was no exception, I believe I gained that much more experience by joining the Inprint team at such an unprecedented time. I started my fellowship virtually in August 2020, about two weeks before Inprint's 2020-2021 programming season was set to kick off. The tail end of the prior season had of course been impacted by the pandemic as well, but this new season was the first in which all typically in-person, community programs had been designed to take place entirely online for the duration of the year. That is, beloved, long-standing programs were launching in new and untested ways, and from day one, in this context, the team at Inprint fully welcomed my input and involvement in areas of work far beyond the logistical and administrative scope of traditional non-profit internship roles. And in this past year, as Houston and the broader country (and world) attempted to begin returning to some aspects of non-virtual life, I was able to support Inprint's efforts transitioning to a hybrid programming model in which some events remained online and others resumed in-person operations.

Overall, throughout my time at Inprint, I was able to support the full suite of Inprint's community programs, including two seasons of the Inprint Margaret Root Brown Reading Series, the Inprint *Cool Brains!* series for young readers, two Inprint Poets & Writers Balls (one virtual and one in-person), many full rosters of Inprint's community Creative Writing Workshops, and much more. I gained invaluable, firsthand exposure to the ins and outs of nonprofit development, communications, marketing, and general organization management. I got involved wherever was needed, from packaging hundreds of books for season subscribers, to developing tracking and analytics mechanisms for a nationally expanding virtual Inprint audience, to working with members of Inprint's Board and Executive Committee to strategize about donor experience components of a virtual gala event—and many projects in between.

I'm so grateful for the learning and development experience that Inprint and this fellowship opportunity gave me. I anticipate drawing on the immeasurable learnings from that experience for years to come.



Katie Edkins Milligan



While I had enjoyed my teaching experience at the University of Houston, I was interested in exploring a different path in the literary arts, so I threw my hat in the ring for the pilot Marketing Assistant position for Grackle & Grackle Writing Enterprises, where I was Sustaining the Writing Life fellow during the 2021-2022 academic year. To my mind, the fresh, persuasive language of poetry and marketing go hand-in-hand, and wielding my creative writing practice for a commercial purpose was the kind of opportunity I'd vaguely contemplated for a while. The non-writing duties were probably where I noticed the biggest development in my skillset: website management, search engine optimization, bookkeeping, and programming, in addition to social media copywriting. I am grateful that the Sustaining the Writing Life program allowed me to work firsthand with a hybrid for-profit/nonprofit organization; it has been and will continue to be an invaluable experience.

Grackle & Grackle's origins, vision and mission are admirable. One defining concept I've learned from my boss — Grackle & Grackle director Miah Arnold — is that the creative and entrepreneurial spirits are not necessarily mutually exclusive. It was eye-opening to meet someone with a literary passion and tactical drive. Miah's approach and attitude motivated me to undertake my new responsibilities with vim and vigor. Grackle & Grackle's goal to extend creative writing into the community beyond the institutional educational realm is similarly inspiring. Grackle & Grackle's workshops foster a genuine sense of camaraderie among wildly interesting individual writers. Getting to know these diverse students by observing workshops was all the more rewarding. Grackle & Grackle is an ever-evolving enterprise: you can achieve excellence in any field and role if you have the grit, and although workshops encourage positive feedback rather than criticism, the best feedback still emphasizes practice as a path to improvement.



Addie Eliades



Scripts Teaching Fellowships

Beginning Fall 2022 two doctoral students will serve as teaching fellows at the College of Medicine in a pilot program sponsored by the College of Liberal Arts and Sciences and the College of Medicine.

Nick Almeida and Stephanie Pushaw were selected as the first Scripts Teaching Fellows at UH's Tillman J. Fertitta College of Medicine. They will assist professors of medicine in incorporating literature and writing into existing courses; lead "drop-in" creative writing workshops for students, staff, professors, and patients; and curate an anthology of fiction, poetry, and nonfiction. Each position is a two-year appointment in which fellows expand their study of narrative and lyric health. Professors Martha Serpas and Winston Liaw (chair of Health Systems and Population Health Sciences), with the collaboration of the Behavioral and Social Sciences Department, co-direct the intercollegiate program.

Ecopoetics

Fall 2021

Ecopoetics on the Gulf (aka Shrimp Boat) had an unusual run this year. Hurricane Ida interrupted plans to visit the Louisiana Universities Marine Consortium (LUMCON), which was heavily damaged, and to stay on Grand Isle, last human-inhabited barrier island in Louisiana and ground zero for Ida's sustained 150+ mph winds. Instead, we camped in Houma as guests of the United Houma Nation and helped deliver supplies and perform repairs. The class toured UH's Coastal Center with Steve Pennings, Moores Professor of Biology; kayaked with Artist Boat; and collaborated on cinepoems with Cheryl Beckett's graphic arts students. These videos, along with poetry by the CWP class, were shared at November's Poetry and Prose and were submitted to UH's Media and Moving Image's Student Competition. Between fieldwork trips, students wrote shore poems and discussed essays on ecopoetics.



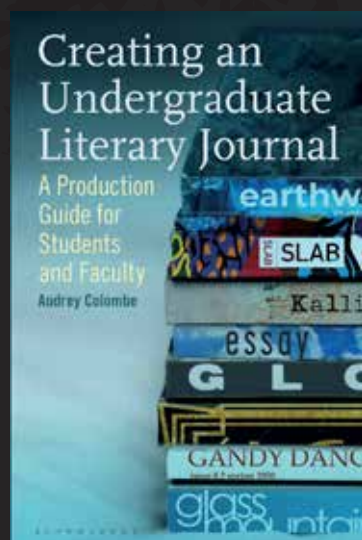
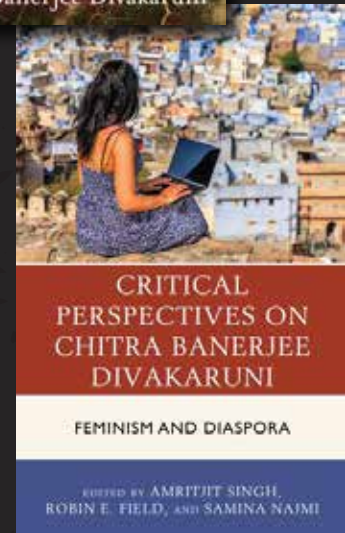
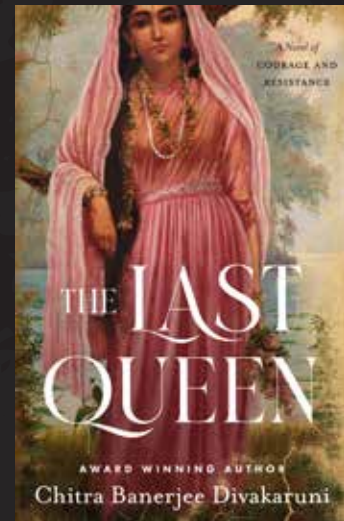


FACULTY NEWS

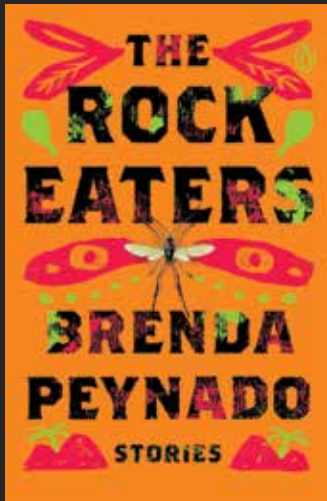
Erin Belieu, along with Carl Phillips, co-edited the anthology, *Personal Best: Makers On Their Poems That Matter Most*, which is forthcoming from Copper Canyon Press in September 2023. The anthology asks 60 high profile American poets to choose their favorite poem they've ever written and includes the poem they chose along with original essays talking about the poems and why they're so particularly meaningful to them. Some of the poets included are Yusef Komunyakaa, Brenda Hillman, Mark Doty, Danez Smith, Ada Limon, Rita Dove, Erika Sanchez, Kaveh Akbar, Robert Pinsky, Jericho Brown, and Ocean Vuong.

Audrey Colombe was on sabbatical (officially called "faculty development leave") during the 2021-2022 academic year, working on a couple of new book projects. In December, Bloomsbury London published her book *Creating an Undergraduate Literary Journal: A Production Guide for Students and Faculty in the U.S., Britain, and Australia*. The book, featuring Glass Mountain and many other undergraduate journals, is a basic guide for print and online publication. It also includes pointers/opinions from students and faculty across the U.S. Audrey says that having a book come out during covid was actually fortunate – plenty of quiet time to edit the text and consider marketing.

Chitra Divakaruni's novel, *The Last Queen*, (HarperCollins, India and USA) about Rani Jindan Kaur, a freedom-fighter who resisted the British in ingenious and spirited ways in 19th century India, received the International Association of Working Women's Award for Best Fiction and the Times of India Best Fiction Award, both in 2022. It has been optioned for a film. A festschrift on Divakaruni's work, titled *Critical Perspectives on Chitra Banerjee Divakaruni: Feminism and Diaspora* (Rowman and Littlefield) was published in 2022.

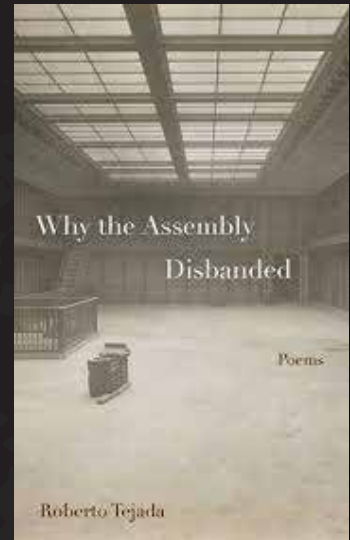


Brenda Peynado's genre-bending short story collection, *The Rock Eaters*, featuring Latinx girlhood alongside angels, ghosts, aliens, and virtual reality was listed as one of NPR, the New York Public Library, and NBC News's best books of the year. A science fiction novella about time dilation, grief, and lost innocence is forthcoming from Tor.com in 2023, when she will also be the keynote speaker for the Sigma Tau Delta conference.

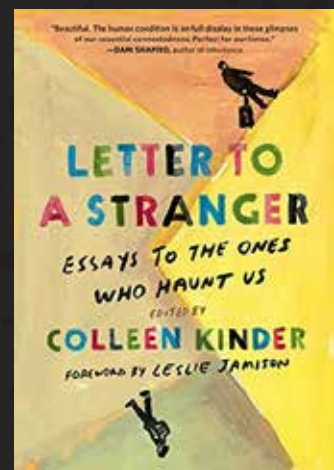


Kevin Prufer's new book, *The Fears*, will be published by Copper Canyon Press next year. He and UH PhD student Ryan Bollenbach recently co-edited a volume for UH's Unsung Masters Series on the story writer Jean Ross Justice.

Roberto Tejada's catalog essay "Something Lost, Missing, or Unattainable: In the Landscapes of Crisis with Christina Fernandez" features in *Christina Fernandez: Multiple Exposures*, a publication on the life and work of this award-winning Los Angeles-based artist. The book accompanies an exhibition at the California Museum of Photography (University of California, Riverside / UCR Arts, September 10, 2022 - February 5, 2023). An exchange with fellow poet Rosa Alcalá—on the publication of Tejada's *Why the Assembly Disbanded* (Fordham, 2022)—can be found in *BOMB* magazine. New poems from Tejada's forthcoming book appear in *The Brooklyn Rail* and give title to an exhibition *Carbonate of Copper* at Artpace, San Antonio (May 19 – Aug 28, 2022), a gathering of international and Texas-based visual artists whose work incorporates the particulars of "circuitry, flow, foundation, and cultural inheritance, particularly in relation to infrastructure, the environment, and geological time."



Peter Turchi's "Letter to a Grandfather I Hardly Knew" appeared in *Letter to a Stranger: Essays to the Ones Who Haunt Us* (Algonquin Books); his new collection of essays on writing, *(Don't) Stop Me if You've Heard This Before* will be published by Trinity University Press in January 2023. He recently joined the Advisory Board of the National Parks Arts Foundation.



STUDENT NEWS

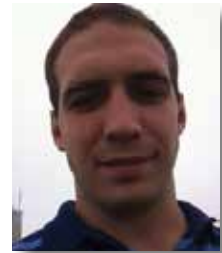
Nick Almeida's (PhD, Fiction) *Masterplans*, a chapbook of stories, was published *The Master's Review*.



Sara Kaplan-Cunningham's (MFA, Poetry) poems were published or are forthcoming in *Redivider*, *Oxidant | Engine*, *Glass: A Journal of Poetry*, *SOFTBLOW*.



Daniel Kennedy (PhD, Fiction) had two stories nominated for the Pushcart Prize. His first published essay appeared in the winter issue of *New England Review*. He was awarded the Inprint Donald Barthelme Prize in Nonfiction.



Leisa Loan (PhD, Poetry) has recently had two poems published in *Hobart* as well as two poems published in the third issue of *WAS Quarterly*.



Pritha Bhattacharyya's (PhD, Fiction) short story "Long Division" was published in *Ecotone Magazine* and was nominated for the Pushcart Prize. She also has a short story forthcoming in *The Southern Review*. In 2022, she received a grant from the Elizabeth George Foundation and scholarships from the Bread Loaf Writers' Conference, the Napa Valley Writers' Conference, and the Tagore Society of Houston/ UH India Studies. She was awarded the 2022 Inprint Donald Barthelme Prize in Fiction.



Tayyba Maya Kanwal (MFA, Fiction) won the Inprint Donald Barthelme Prize in Fiction. She was a CRAFT Fiction Elements 2021 finalist, as well as a *Witness Magazine's* Literary Awards 2022 runner-up in fiction. New publications include short fiction in *Witness Magazine*, *Meridian* and AAWW's *The Margins*. Tayyba was also accepted into the 2022 American Short Fiction Workshop, 2022 Sewanee Writers' Conference and the 2022 Bread Loaf Writers' Conference.



Katie Edkins Milligan (MFA, Fiction) published a story in *Fiction* magazine ("Lucky's"), and has another forthcoming in *The Florida Review* online.



Colby Ornell (PhD, Fiction) won the Provost's Teaching Excellence Award.



Ernie Wang (PhD, Fiction) published stories in *The Southern Review* and *Mississippi Review*.



Adele Elise Williams (PhD, Poetry) had poems accepted by *Air/Light* and *New Orleans Review*. Broad-sided Press published her poem "THE ROAD TO REHAB IS PAVED" in July. Adele gave readings for Poetry Foundation, the Word Is Bond/AAWW reading series, and The Splice/Poets & Writers Poetry Series out of New Orleans.



Katerina Ivanov Prado (PhD, Fiction) recently received a 2022 Lit Up Fellowship from Reese's Book Club. Her essay "To Be Good" in *The Florida Review* was also nominated for a Pushcart Prize.



Lisa Wartenberg (MFA, Fiction) won the 2021 Francine Ringold Award for Emerging Writers with a first publication forthcoming in *Nimrod* later this summer. This summer, she attended the Kenyon Review Workshop, the Tin House Workshop, and the Bread Loaf Writers' Conference as the 2022 Bread Loaf Katharine Bakeless Nason Contributor Award winner in Fiction.



Marshall Woodward's (MFA, Poetry) first poetry chapbook was published by Gutslut press in March of 2022. His work is forthcoming in *FENCE* and *blush lit* this summer.



Annie Shepherd (PhD, Fiction) completed her PhD and will be starting as an Assistant Professor of Writing at Grove City College this fall.



NEW STUDENTS 2022 - 2023

Fiction

Layla Al-Bedawi, MFA

MA, West Virginia University
BA, Otto-Friedrich University

Anna Barr, MFA

BA, University of Michigan

Charlotte Bellomy, MFA

BA, Wake Forest University

Caleb Berg, MFA

BA, University of California-Santa Cruz

Brittany Bronson, PhD

MFA, UNLV
BA, Wheaton College

Katerina Ivanov, PhD

MFA, University of Arizona
BA, Boston College

Ariel Katz, PhD

MFA, University of Iowa
BA, Yale University

Reese Lopez, MFA

BA, Evergreen State College

Will Lowder, MFA

BA, University of North Carolina

Biz Rasich, MFA

BS, Rice University

Poetry

Kimberly Cervantes, MFA

BA, University of Texas-Rio Grande Valley

Jacob Harris, MFA

BA, Centre College

Catherine Lu, MFA

BA, University of Chicago

Keelan Nee, PhD

MFA, Washington University
BA, Colorado College

Stacy Nigliazzo, MFA

MS, University of Texas
BA, Texas A & M University

Bevin O'Connor, PhD

MFA, University of Iowa
BA, Hobart & William Smith Colleges

Adrian Pachuca, MFA

BA, Colby College

Aishwarya Sahi, MFA

MA, Jadavpur University
BA, University of Calcutta

Anthony Sutton, PhD

MFA, Purdue University
BA, University of Houston

Mathew Weitman, PhD

MFA, New School University
BA, Sarah Lawrence College

Marshall Woodward, MFA

BA, Washington and Lee University

GRADUATES

Spring 2022

Aris Brown, MFA Poetry
Erik Brown, MFA Poetry
LeeAnne Carlson, MFA Fiction
Christopher Flakus, MFA Fiction
Devereux Fortuna, PhD Poetry
Daniel Hunt, MFA Fiction
Gabriella Iacono, MFA Poetry
Justin Jannise, PhD Poetry
Katie Edkins Milligan, MFA Fiction
Paige Quiñones, PhD Poetry
Kaitlin Rizzo, MFA Poetry
Anne Shepherd, PhD Fiction
Brendan Stephens, PhD Fiction
Kaj Tanaka, PhD Fiction
Obi Umeozor, PhD Fiction
Theodora Ziolkowski, PhD Poetry

*Inprint and the University of Houston's
Creative Writing Program
are pleased to announce the writing prize winners
for 2021 - 2022*

INPRINT ALEXANDER PRIZE IN FICTION

Madeleine Maillet

INPRINT VERLAINE PRIZE IN POETRY

Joy Priest

INPRINT MARION BARTHELME PRIZE IN CREATIVE WRITING

Aris Brown

INPRINT DONALD BARTHELME PRIZE IN NONFICTION

Dan Kennedy

INPRINT DONALD BARTHELME PRIZE IN FICTION

Pritha Bhattacharyya and Tayyba Kanwal

INPRINT DONALD BARTHELME PRIZE IN POETRY

Adele Williams and Blaine Ely

INPRINT MARION BARTHELME GULF COAST EDITOR'S PRIZE

Emelie Griffin

ACADEMY OF AMERICAN POETS PRIZE

Ashley Warner

CONGRATULATIONS TO ALL!

JUDGES

MARION BARTHELME AWARD

Ian Stansel (UH Alum)

POETRY

David Tomas Martinez (UH Alum)

FICTION

Ashley Wurzbacher (UH Alum)

NONFICTION

Allie Rowbottom (UH Alum)

READINGS, PUBLICATIONS, AND COMMUNITY

Poison Pen Reading Series

Always on the last Thursday of the month, the Poison Pen Reading Series features nationally renowned writers and local talent, as well as members of the University of Houston community. Now in its 15th year, Poison Pen continues with its sometimes raunchy, rarely classy, but always exceptional ensemble of readers and audience.

This past October, after a Covid-induced hiatus, we hosted our first reading since February 2020. And while we were nervous about ramping back up (would people come back? did they remember the series existed?) and had to take a brief pause in January with the Omicron surge, we're happy to say (fingers-crossed), Poison Pen has come back as strong as ever. I mean, our mics still only work intermittently, and the planes somehow still manage to fly overhead whenever a reader is leading us through a perfectly rendered scene or line, and Giuseppe did almost electrocute himself a few times setting up the speakers, but that's what makes us us. (Also... we're happy to report the cable line walking rat is still around.)

Since ramping back up, we welcomed writers Tomás Q. Morín, Leslie Contreras Schwartz, Miah Arnold, Raie Crawford, Bruno Ríos, Darrel Alejandro Holnes, Lisa Nikolidakis, Hayan Charara, Jenny Li-Wang, Aliah Lavonne Tigh, Reyes Ramirez, Miranda Ramirez, BJ Love, and new UH faculty member Brenda Peynado. Also featured were UH students Nick Almeida, Lisa Wartenberg, Patrick Stockwell, Ryan Bollenbach, Pritha Bhattacharyya, Gabriella Adriana Iacono, and Joy Priest.

Poison Pen is organized by Giuseppe Taurino (UH MFA, 2006), Lacy Johnson (UH PhD, 2008), and our newest co-curator, Sara Kaplan-Cunningham (UH MFA, 2024). The series was founded by Scott Repass (co-owner of Poison Pen, and current UH MFA student), Casey Fleming (UH MFA, 2007), David Maclean (UH PhD, 2009), and Greg Oaks (UH PhD, 2001).



Boldface: Building Sustainable Communities

Reconvening for our annual Boldface Conference, the excitement in the Rockwell Pavilion was palpable. Our featured readers were Jennifer Chang, J. Estanislao Lopez, Joy Priest, and Reyes Ramirez. Graduate students Maha Ahmed, Jari Bradley, Gabby Iacono, Zarlisht Diaz, and Lisa Wartenberg led workshops, and undergraduate volunteers and Glass Mountain staff worked together to create the extraordinary camaraderie that was Boldface 2022.

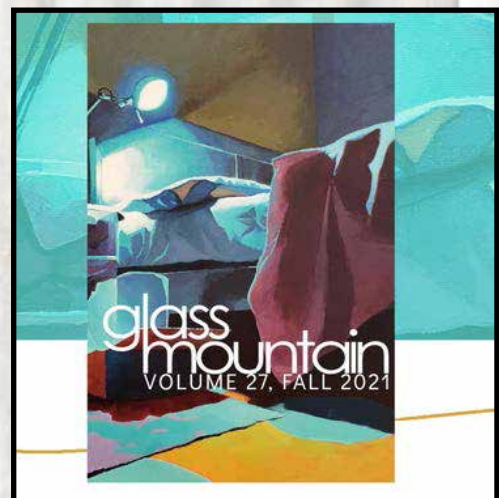
On the final day, Glass Mountain held our first-ever Annual Silent Auction, with all funds to be directly donated to our students who run the conference and work the magazine year-round. We created the Silent Auction Fundraiser to progressively build a community where historically underrepresented students will no longer be monetarily barred from the professional experience of working for a literary magazine. We hope over the years this event will continue to grow and will always be a place where the department can come together to enjoy a shared space and sustainably support itself. To our community partners, faculty, and friends who made this inaugural event such a success: thank you so much for your support!



Glass Mountain

Glass Mountain students and staff again rose to the organizational challenge of adapting to an evolving pandemic. We kicked off Fall 2021 with virtual readings and slowly ventured back into the city as boosters became accessible and active daily cases began to fall. For Halloween, we held our first in-person reading since the onset of the pandemic. Featured poet, Lauren Berry, appeared dressed as Rainbow Brite and heralded in Glass Mountain's return to face- to-face community.

What followed throughout the year was a series of incredible readings, including one held at the Houston Arboretum by our very own Hayan Charara, whose book *These Trees, Those Leaves, This Flower, That Fruit* was just released by Milkweed this past April. Please join us in congratulating him!

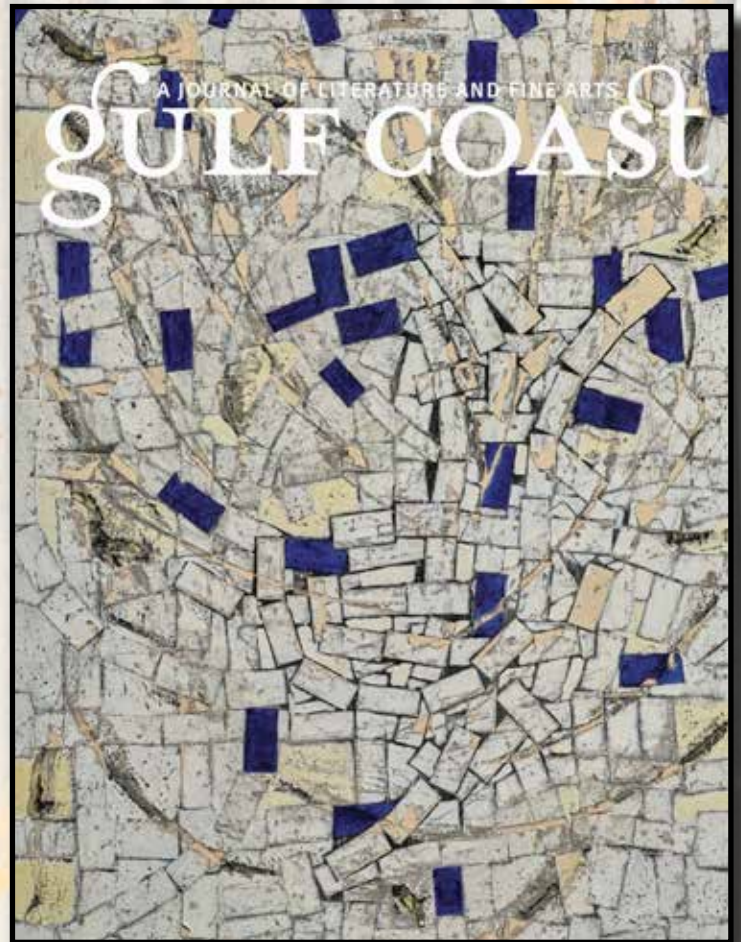


Gulf Coast: *A Journal of Literature and Fine Arts*

The 2021-2022 year brought a welcome return to in-person meetings and readings for *Gulf Coast: A Journal of Literature and Fine Arts*, with outgoing senior editors Nick Rattner (Editor), Emelie Griffin (Managing Editor), and Erik Brown (Digital Editor) working alongside new and returning staff. While the year was not without bumps, we were thrilled to publish two beautiful issues. Issue 34.1 includes poetry by Sherwin Bitsui and Sandra Lim; stories by Whitney Collins and Thomas Renjilian; nonfiction by Franny Choi and Stephanie Sauer; and a full color folio of artists featuring selections from the 2021 Texas Biennial, with a photo of John Gerrard's heart stopping *Western Flag (Spindletop, Texas)* adorning the cover.

Issue 34.2, due to debut in early March, was held up in supply chain-related delays, but we are happy to announce that the issue is on its way. It includes stories by Bonnie Jo Campbell and Bobuq Sayed; nonfiction by Cat Wei and Blessing Christopher; and poems by Huan He and Ramón García. It also features a special section, curated by Guest Editor Madhu Kaza of translations from languages underrepresented in the field; as well as a folio of art from Houston's famous DeLuxe Show and one from Houston's own Rick Lowe. The winners of 2021's Barthelme Prize for Short Prose, Beauchamp Prize for Critical Art Writing, and Gulf Coast Prize in Translation appear alongside these exciting features. Set aside an afternoon or two to walk through and enjoy!

Speaking of prizes, *Gulf Coast* runs a total of six, including the above mentioned, and the recently closed *Gulf Coast Prizes in Fiction, Nonfiction, and Poetry* (results to be announced soon!). Our judges this year included Molly McCully Brown, Jenna Wortham, Sophie Hughes, Micah Dean Hicks, José Vadi, and Jennifer Chang. In early June, we will host an online conversation between Beauchamp Award-winner Adéolá Olákiitán and Judge Jenna Wortham, which promises to introduce many new readers to the dynamo of art and literature that is *Gulf Coast*.





The *Gulf Coast* Reading Series returned to Lawndale Art Center, one of Houston's premier public galleries. Things kicked off with Micah Dean Hicks, who was followed by an award-winning array of talents: Rosa Alcalá, Saddiq Dzukogi, Cameron Dezen Hammon, and Sandra Lim. The Series came to close with a wonderful reading by Bonnie Jo Campbell, who joined CWP students earlier in the day to field questions about her work and life as a writer.

Our online presence continued to flower in exciting and beautiful ways with a website redesign in the offing. We debuted two editions of Online Exclusives, including an ongoing series on our blog about the influence of the late scholar and writer Lauren Berlant. Participating writers in the series include Christina McCausland, Anthony Sutton, and Gabriel Ojeda-Sagué. In addition, we featured poems by Sharon Olds and Natalie Scenters-Zapico; stories by Megan Milks and Robbie Maakestad; essays by Charlee Dyroff and David Shields; as well as reviews and interviews by GC staff.

The issues that make their way into the world are the fruits of months-long collaborations between CWP students. Our staff of over 40 also includes undergraduate interns, who support operations and add their vision to the editorial process, including many who go on to helm journals during their MFAs. Support from a host of donors and foundations allows *Gulf Coast* to continue to pay our staff and contributors, and to keep the aesthetic quality of our Print and Online Editions among the very best in the country. The *Gulf Coast* Board of Directors is fundamental to these efforts as they continue to build support among readers and philanthropists in Houston's ever blooming arts community.

As we forge ahead on production of Issue 35.1, due out in October (fingers crossed), three new Senior Editors take the helm: Rosa Boshier (Editor), Ryan Bollenbach (Managing Editor), and Leisa Loan (Digital Editor). We are thrilled to know the Journal is in such good hands and look forward to the bright and dynamic vision these three will bring over the next two years.

The Unsung Masters Series

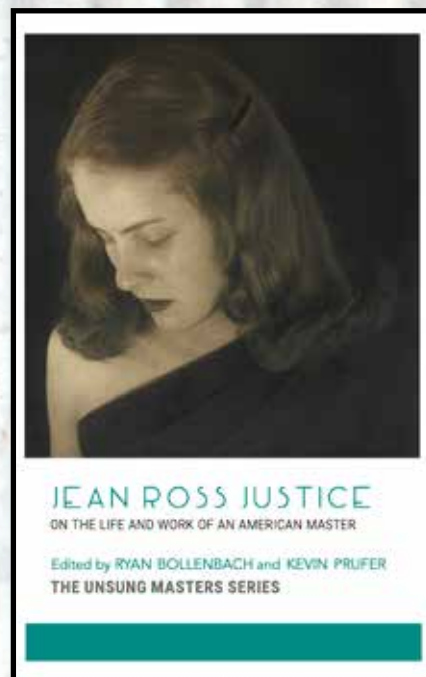
The English Department, Professor Kevin Prufer and PhD student Ryan Bollenbach have added another volume to UH's Unsung Masters Series.

The Unsung Masters Series exists to bring new light to great authors who have been largely forgotten today. Each volume in the Series includes a large selection of the author's original writing printed alongside essays on the author's life and work, interviews with people who knew her, photographs, and ephemera. Though the series is centered in the English Department, recent volumes have been published in partnership with *Gulf Coast* magazine, *Copper Nickel*, *The Georgia Review*, *Pleiades: Literature in Context*, the *Asian American Literary Review*, the Smithsonian Institution, and others. Each volume is edited by a nationally prominent author who works alongside a co-editor who is always a graduate student in the UH English Department.

The most recent volume is dedicated to the work of fiction writer Jean Ross Justice. Justice spent her adult life traveling in literary circles—she was married to poet Donald Justice, was the sister of poet Eleanor Ross Taylor, and was sister-in-law to novelist Peter Taylor—but she only published her first book of stories when she was 84 years old. She followed this up with a second book of stories two years later, then a novel two years after that. Her stories are often quiet examinations of complex, frequently literary figures—down-on-their-luck authors, ambitious scholars, and the many people who circle literary worlds, looking in. This volume includes essays by Lan Samantha Chang and Mary Szybist, among others.

But the Unsung Masters Series doesn't only publish books. UH PhD alum Martin Rock and Kevin Prufer co-direct The Unsung Masters Reading Series, a regular Zoom event during which Rock and Prufer invite nationally prominent poets to discuss and read from the work of poets they think should be widely known...but aren't. These readings have been popular, drawing large Zoom audiences as they bring renewed attention to writers who need to matter.

UH is well represented in The Unsung Masters Series. Begun by Kevin and UH MFA alum Wayne Miller, the series is now in its fourteenth year and includes several UH alums as Board members, among them Wayne Miller, Niki Herd, Adrienne Perry, and Martin Rock, as well as UH professor Sarah Ehlers.



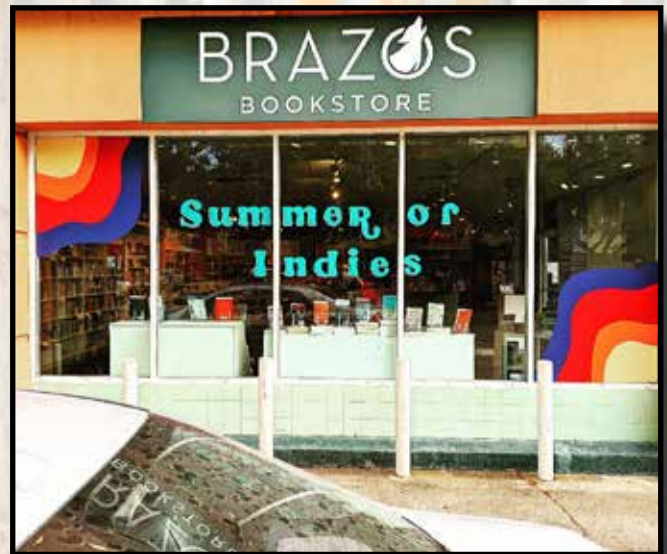
Brazos Bookstore

Brazos Bookstore, Houston's premier literary bookseller since 1974, features an eclectic mix of literary fiction, general interest nonfiction, art/architecture, children's books, culture, and sideline items. Through carefully crafted curation, Brazos proudly emphasizes independent publishers and literature in translation. It is our mission to ensure every customer finds something that speaks to them, celebrating diversity, inclusion, and unforgettable books.

Brazos is honored to partner with Houston's leading literary, arts, and community organizations and are constantly expanding the reach of these partnerships. Notable among these are the University of Houston Creative Writing Program, Inprint, Gulf Coast, Houston Public Library, Project Row Houses, The Contemporary Arts Museum of Houston, Interfaith Ministries and more!

Brazos Bookstore's event programming ranges from local authors to internationally renowned figures. Recent notable authors include Neil Gaiman, Ocean Vuong, Gloria Steinem, Annie Leibovitz, David Sedaris, Hilary and Chelsea Clinton and Hanif Abdurraqib.

Brazos Bookstore supports writers and readers through long partnerships with Inprint!, the University of Houston Creative Writing Program, the Academy of American Poets, and the Annual Poet and Writer's Ball. We additionally collaborate with many of Houston's premier cultural organizations, including the American Institute of Architects, Rice University and the Baker Institute, the Houston Public Library, and the Asia Society, to produce and promote their literary events.



BRAZOS
BOOKSTORE

Inprint

Supporting, engaging, and celebrating the talented graduate students at the University of Houston Creative Writing Program (UH CWP) has been at the heart of Inprint since its inception four decades ago, and has formed the basis of this unique and vibrant relationship between a community literary nonprofit and a graduate creative writing program. 2022/2023, which marks Inprint's 40th anniversary, promises to be another exciting year showcasing this commitment.

First and foremost, Inprint is proud to once again provide an array of fellowships and juried prizes to UH CWP graduate students, the organization's beloved Inprint Fellows. For the 2022/2023 year, Inprint will provide \$10,000 recruiting fellowships to twenty incoming UH CWP students, the organization's highest number of fellowships given in a single year to new students. Supplementing this will be annual \$1,500 Inprint fellowships for each international student, in recognition of the added costs faced by students from other countries. In the spring, Inprint will award nine juried prizes ranging from \$1,000 to \$10,000, with judges selected by the UH CWP administration. In an effort to celebrate their achievements, Inprint prize winners will be invited to share their work at a community-wide reading, which we hope will again be held in collaboration with The Menil Collection. Inprint will also continue its annual \$10,000 support of *Gulf Coast: A Journal of Literature and Fine Art*.

This fall, Inprint is thrilled to welcome Iris Cronin as the 2022/2023 Inprint UH CWP Fellow. Iris will join the Inprint staff, working part-time throughout the academic year, assisting on a variety of projects, and learning firsthand about nonprofit administration. Iris takes over from Katie Edkins Milligan, who served as the Inprint CWP Fellow from 2020-2022 and completed her MFA in spring 2022.

This past year, Inprint's combined support of UH CWP graduate students in all of the above-mentioned ways was \$251,500; and since 1983, Inprint's awards to more than 500 emerging writers total nearly \$4 million. Annual fundraising efforts by the Inprint Board of Directors and staff, plus the creation and management of the Inprint endowment (which is dedicated solely to funding UH CWP fellowships, prizes, and other support) make this dedicated assistance possible.

In addition to directly supporting UH CWP graduate students, Inprint is the city's leading literary arts nonprofit, annually serving 15,000 people locally and worldwide with inclusive and accessible readings, conversations, and literary performance programs featuring an inclusive array of award-winning adult and children's authors, and so much more. Inprint works hard to ensure that the UH CWP graduate students and alumni are part of several of these programs in a variety of ways.

On an annual basis, Inprint conducts 50+ writing workshops for the general public and underserved communities. These workshops—which provide creative writing teaching experience, the opportunity to serve different communities and individuals in Houston and beyond, and the chance to develop a class of one's interest—are predominantly led by UH CWP students and alumni. This past year, members of the UH CWP community led multi-week Inprint workshops in fiction, poetry, creative nonfiction, flash creative nonfiction, and other genres, as well as community workshops for K-12 teachers, healthcare providers at Houston Methodist hospital system, Texas Children's Pediatrics, and Baylor College of Medicine, at various senior centers across town, at the Harris County Jail, and more.

UH CWP students and alumni are also hired to serve as Inprint Poetry Buskers, a team of local writers who demystify and spread the joy of poetry by writing poems (in English and Spanish) free on demand on typewriters at festivals and special events throughout the city. Fifteen or more Inprint Poetry Busking events take place annually, and through them, UH CWP students get to visit and connect with many different Houston neighborhoods and communities.

The Inprint Margaret Root Brown Reading Series, now in its 42nd season, is the organization's flagship program, presented in association with the UH CWP and Brazos Bookstore. The series makes it possible for thousands of Houstonians to meet and hear from the world's most accomplished writers and thinkers. UH CWP students receive complimentary access to all events, and faculty members often serve as interviewers. While the past two seasons were mostly conducted virtually, the 2022/2023 season will be conducted in person once again at the city's top theatrical venues with recordings of the readings rebroadcast afterwards. The season (so far) features Booker Prize finalist Mohsin Hamid in August with his new novel *The Last White Man*; Nobel Prize winner Abdulrazak Gurnah in September with his new novel

Afterlives; *New York Times* bestselling author Maggie O'Farrell with her new novel *The Marriage Portrait* in October; U.S. Poet Laureate Joy Harjo in November with her new collection *Weaving Sundown in a Scarlet Light: Fifty Poems for Fifty Years*; MacArthur Fellow Yiyun Lee with her new novel *The Book of Goose* and Inprint fellowship and prize recipient Matthew Salesses with his new novel *The Sense of Wonder* in January; National Book Critics Circle finalist Abraham Verghese with his new novel *The Covenant of Water* in May; and more to come. When possible, visiting writers also give outreach readings and craft talks at UH CWP, Texas Southern University, UH-Downtown, Houston Community College, and the HISD High School for the Performing and Visual Arts.

In addition to the Inprint Margaret Root Brown Reading Series, the UH CWP community is always invited to enjoy the organization's other offerings, including the Inprint *Cool Brains!* Series, featuring the nation's top middle-grade authors; *Escritores en la casa*, a Spanish-language reading series featuring visiting and local authors; community readings held at Inprint House; the Inprint Writing Cafe; the Inprint Book Club; *Ink Well*, a podcast conducted in collaboration with Tintero Projects, featuring established and emerging Latinx and other authors; and more. All of these opportunities connect the UH CWP students to Houston in fresh and exciting ways

For information, visit www.inprinthouston.org, where you can join the email list and follow us on Facebook, Twitter, Instagram, and LinkedIn. If you have a good idea or just want to visit, please reach out or come see us at Inprint House (behind the Menil Collection, 1520 West Main).



inprint
INSPIRING READERS & WRITERS

Grackle and Grackle

Grackle and Grackle devotes itself to helping writers throughout Houston and the world receive the support, community, and push they need to translate their thoughts and stories into the mediums they love. Founders Miah Arnold and Raj Mankad are both UHCWP alums and writers. Miah is a poet, essayist, and novelist. Raj is an editorial board member, columnist and op-ed editor at the *Houston Chronicle* with an extensive non-fiction background.

For eight years Grackle and Grackle has run classes ranging from traditional poetry, nonfiction, and fiction workshops to songwriting and playwriting, podcasting Moth, and mixed-genre classes. We also hold a literature-in-translation reading group, and we work with nonprofits and small businesses on high profile projects that require a literary eye.

Many of our students have MFAs and PhDs in creative writing, or have written for most of their lives apart from their professional careers. Our workshop model is unique in that we allow anybody who wants to take a class to take a class, whether they can pay or not. We offer a ladder of discounts, and around fifty absolutely free spots for writers to use every year. This helps us build workshops diverse in age, ethnicity, and/or economic class. Our writers who pay full price are often in the same classes as our students on full scholarships, which injects a particular dynamic and community into Grackle and Grackle that we are very proud of.

Last year we started a podcast called the Incandescent Word and have branched into the world of online teaching. We hold readings and literary events. Our focus in the next year is on creating a nonprofit arm. We are growing quickly.

It has been easy for us to support the fine writers in the University of Houston Creative Writing Program by employing students to teach our courses, and by sponsoring a Sustaining the Writing Life fellowship in partnership with the university. The UH writers we employ are working for their PhDs, or occasionally, are working for MFAs but have long worked in literary fields. This is important since so many of our writers have advanced creative writing degrees.

Please friend Miah Arnold and Grackle and Grackle on Facebook and Instagram and make yourself known to us when you arrive in Houston.

We are always ready to mentor or support writers however we can. If you have an idea for a program or venture, please reach out, and we'll see how we can help you, connect you to resources that can. Contact us about teaching, volunteer, or mentorship at miah@grackleandgrackle.com or read more about us at www.grackleandgrackle.com



Writers in the Schools

Writers in the Schools serves the greater Houston area by bringing revolutionary educational practices to the classroom that promote the value of literary arts. Engaging children in the joy and power of reading and writing has been the goal of WITS since 1983, when creative writing students at the University of Houston sought to enrich the educational experience of K-12 students and provide paid teaching opportunities for Houston writers.

That commitment to educational equity continues to grow, as WITS places writers in public and private schools, and community spaces such as: Asia Society Texas Center, Discovery Green, YMCA of Greater Houston, and Texas Children’s Cancer and Hematology Center. Through WITS Collaborative programming, writers get the opportunity to work with K-12 teachers, energizing their lesson plans, as well as encouraging teachers to value their own creative voices. WITS continues its partnership with Rice University to offer the Creative Writing Camp, a fun summer camp beloved by students and parents alike. Young writers interested in the art of spoken word compete in the WITS Space City Slam, an annual slam competition where young writers earn a spot on the Meta-Four Houston team, the WITS Slam team. Meta-Four Houston, led by Houston Poet Laureate and WITS Community Connector Emanuelee “Outspoken” Bean represent Houston at the international Brave New Voices Festival. WITS also continues to support the young voices of Houston by serving as the site for the Houston Youth Poet Laureate competition.

WITS offers programming that expands beyond the classroom. WITS created the Emerging Writers Fellowship in recognition of the fact that young writers leaving the K-12 space need time to develop their creative and professional skills to serve their communities. The 10-month apprenticeship offers rigorous training to emerging writers who graduate from the program as WITS writers. Through funding from the Amazon Literary Partnership, in the fall of 2021, WITS worked with its first Texas Writer’s Lab cohort, an 8-week project where promising creative voices were coached by some of Houston’s most notable published authors.

Writers in the Schools is proud to lead a network of over 30 sister organizations across the United States. Through the WITS Alliance, writers and artists serve over 100,000 students each year.

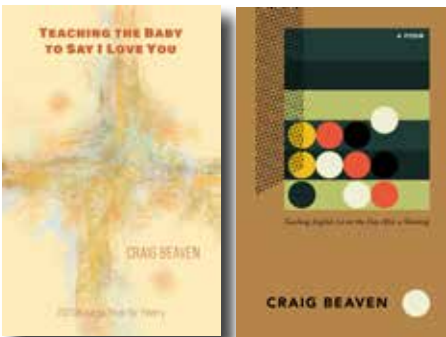
Our partnership with the UH CWP and its wonderful writers is integral to the success of WITS. WITS would not be able to offer any of its wonderful programming without the creativity, energy, and dedication of CWP writers. Should you wish to learn more about WITS programming, as well as teaching placements, please visit us at witshouston.org.



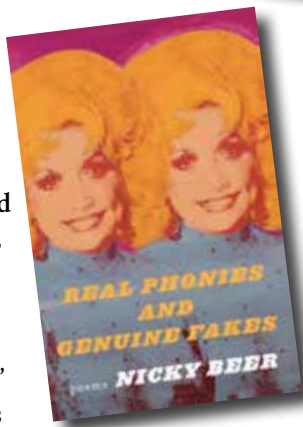
ALUMNI NEWS

Claire Fuqua Anderson's (MFA, 2014) novel manuscript, *Dust Country*, was recognized as the top finalist for the 2022 Landmark Prize by Homebound Publications and as a finalist in The Big Moose Prize for an unpublished novel by Black Lawrence Press.

In 2021, Craig Beaven (PhD, 2009) was awarded a scholarship to the Sewanee Writers' Conference, and a parent-writer fellowship to the Martha's Vineyard Institute for Creative Writing. He also won the Cutbank Chapbook Prize, and his second full-length collection was selected by Ellen Bass as winner of the Anhinga Press Poetry Prize. Both books are slated for 2022 publication.



Nicky Beer's (MFA, 2003) third book of poems, *Real Phonies and Genuine Fakes* (Milkweed 2022) was released in March to many positive reviews, including starred reviews from *Booklist* and *BookPage*: "Clever, kaleidoscopic, and powerfully profound." "[Beer's] formal shape-shifting and penchant for performance make this a magnetic collection." A recent essay, "My Brother Says 'What the Fuck,'" was listed as "Notable" in *Best American Essays 2021*.



Layla Benitez-James (MFA Poetry, 2014) was awarded a 2022 National Endowment for the Arts Literature Fellowship in Translation to support the translation of the novel *Hija del camino* by Lucía Asué Mbomío Rubio in partnership with Lawrence Schimel. "Nausea" was included in *A Harp in the Stars: An Anthology of Lyric Essays*, published by the University of Nebraska Press in 2021, and "Proust's Oreo" is collected in *Violent Phenomena: 21 Essays on Translation* out with Tilted Axis Press 28 July 2022. Translations from the Spanish of Beatriz Miralles de Imperial's poems from her collection *Oscura deja la piel su sombra* are forthcoming in *Copper Nickel* (fall 2022) and *Poetry* (London (spring 2023)).



Shannon Borg (MFA, 1999) coaches artists and writers through art and business transitions, helping them set up business systems, create online courses, and overcome mindset issues in her business, Shannon Borg Art & Business Coaching (www.shannonborg.com). She is a painter, writer, coach and teacher living in the San Juan Islands of Washington State. Shannon recently taught a 3-day workshop on art and business at the Ithra Academy in Dammam, Saudi Arabia.

Conor Bracken's (Poetry, 2015) translation of Jean D'Amérique's *No Way in the Skin without This Bloody Embrace* will be published by Ugly Duckling Presse in September, 2022. Poems from it have appeared (or will soon) in *The Arkansas International*, *Hayden's Ferry Review*, and *The Offing*.



Tracy Daugherty (PhD, 1985) has three recent publications: *Snow and Straw: Three Novellas on the Life of Poetry* (Broadstone Books); *The Land and the Days: A Memoir of Family, Friendship, and Grief* (University of Oklahoma); and *148 Charles Street* (University of Nebraska), a novel about Willa Cather's friendship with Elizabeth Shepley Sergeant. Next year, St. Martin's Press will publish his biography of Larry McMurtry.

Hayan Charara's (PhD, 2010) new poetry collection, *These Trees, Those Leaves, This Flower, That Fruit*, was published by Milkweed Editions, and his previous collection, *Something Sinister*, was published in Spanish, as *Algo Siniestro* (Somnambulists Editions), translated by Lorea Uresberueta.



Robin Davidson's (PhD, 2001) new book of translations, *Dear Ms. Schubert: Poems by Ewa Lipska*, with a foreword by Adam Zagajewski, appeared from Princeton University Press's Lockert Library of Poetry in Translation in January 2021, and her newest book of poems, *Mrs. Schmetterling*, was released by Arrowsmith Press in December 2021. The *Schmetterling* poem cycle was written in response to Lipska's *Schubert* poems and includes companion images by Houston visual artist Sarah Fisher. An exhibition of the *Schmetterling* poems and Fisher's artwork will be featured in the University of Houston Downtown's O'Kane Gallery in fall 2022.



Chelsea B. DesAutels's (MFA, 2019) first collection of poems, *A Dangerous Place* (Sarabande, Oct 2021), was named a *New York Times*' Editors Choice. Chelsea's poem "City Lake," was featured on *The Slowdown* podcast, and she was awarded a Fellowship to the Bread Loaf Writers' Conference.



Barbara Duffey (MFA 2005, poetry) has poems forthcoming in *On the Seawall* and *MAYDAY*, and had two poems in the winter 2022 issue of *Blackbird*. She is an associate professor of English at Dakota Wesleyan University in Mitchell, SD, where she is also the chairperson of General Education.

Michael Dumanis's (PhD, 2005) second collection of poems, *Creature*, is forthcoming from Four Way Books in September 2023. Recent work has appeared in *American Poetry Review*, *The Believer*, *Colorado Review*, *The Common*, *Harvard Review Online*, *Poetry*, and *Waxwing*. He continues to teach at Bennington College, where he serves as editor of *Bennington Review*. This summer, he joined the faculty of Bennington's low-residency MFA program.



Rachel Fairbank (MFA, 2017) started working as a full-time freelance reporter in January 2020. She covers health, science and fitness for a number of publications, including *Lifehacker*, the *Houston Chronicle*, the *Washington Post* and the *New York Times*.

Randi Faust (MFA, 2006) completed her law degree (2021) at South Texas College of Law, Houston, and in April of this year she and her husband bought a house tucked away in the woods of Spring City, Pennsylvania. They also just had their fifth grandchild, who lives just a few minutes away. Randi is licensed to practice law in Missouri and at the moment, while she and her husband settle in after the move, is doing volunteer pro-bono legal work remotely for Missouri FreeLegalAnswers.org (a service of the Missouri Bar to give free legal advice to Missourians who cannot afford a lawyer.)

Georgia Pearle Foster (PhD, 2019) & Joshua Dewain Foster (PhD, 2019) both will release their first books in 2022, publishing each under their new imprint and literary cooperative, Foster Literary. Josh's short story and essay collection *The Crown Package: A Personal Anthology* is available as of July 2022, and Georgia's poetry collection *Refinery* is due out in September 2022. Along with their press, Georgia and Josh manage an event venue in Idaho, work on the farm, and caretake three young humans and too many beasts.

ALUMNI NEWS

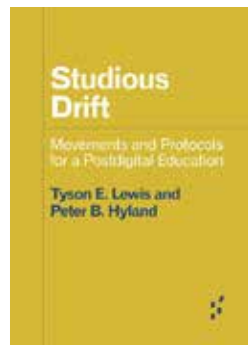
Hannah Gamble's (MFA, 2010) second collection of poetry *The Traditional Feel of the Ballroom* is now out from Trio House Press. Gamble is currently guest editing the next issue of *Queerly*, a journal of art and poetry from queer / neuroqueer creators. After placing in / winning awards at numerous national and international film festivals including the The Streamy Awards, Madrid International Film Festival, the London Lift-Off Film Festival, and the Montreal International Film Awards, Gamble's webseries **CHOOSE ME: AN ABORTION STORY** is now available to watch for free on YouTube. In early 2022 Gamble accepted a Consulting Producer / Occasional Blogger / LGBTQ+ Educator role for a new mental wellness / anti-stigma / anti-isolation app called the **STIGMA APP**. Gamble will also be featured in a documentary produced by the STIGMA team called **QUEER**. If you live in Chicago, you can book a reiki session with them at the Chicago Center for Psychophysical Healing, and if you live anywhere you can contact Gamble through instagram (@baron_von_soulscapes) to order customized smut.

April Goldman (MFA, 2011) was a winner for the 2022 92Y [Discover Contest](#). She also has a poem in the 2022 *Best American Poetry* anthology.

Jessica Greenbaum (MFA, 1981) Greenbaum's third book of poems, *Spilled and Gone* (U. Pittsburgh Press), was named a Best Book, 2021 by *The Boston Globe*. She co-edited the poetry anthology, *Treelines: 21st Century American Poems* (Grayson, 2022). The collection's 135 poems by 130 living poets, speak not only to the beauty of trees, but comment on who gets to live with trees and who doesn't; what history have they witnessed; what do we exchange with them and how can we protect them. She teaches inside and outside academia <https://poemsincommunity.org/>



Peter Hyland (MFA, 2007) co-wrote, along with Tyson e. Lewis, *Studious Drift: Movements and Protocols for a Postdigital Education*, which was recently published by the University of Minnesota Press. You can find more info on [UMP's website](#).

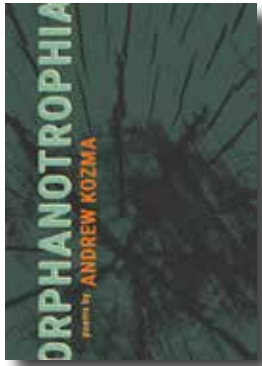


Jenny Staff Johnson's (MFA, 2020) flash piece, "In Event of Moon Disaster," was published by *Necessary Fiction* and nominated by the publication for the *Best Small Fictions* anthology. The piece was also the basis for a short film of the same name, directed by her husband, Mark, which was selected for the 2022 Berlin Short Film Festival. Her translation of "The Double Cat Syndrome" by Carmen Boullosa will be included in the anthology *A Very Mexican Christmas*, to be published in September 2022 by New Vessel Press.

Janine Joseph (PhD, 2013) was promoted to Associate Professor, with tenure, at Oklahoma State University. In 2022-2023, she will serve as a Visiting Associate Professor/Paul and Linda Austin Distinguished Faculty Fellow at Virginia Tech. Janine received a residency from Hedgebrook and had poems published in *The Arkansas International*, *The Cortland Review*, *Poetry Northwest*, and *The Rumpus*. Her choral work, *The Art of Our Healers*, jointly commissioned by Washington Master Chorale and Houston Grand Opera, was performed in Washington, D.C. and later excerpted by HGO's Community Virtual Choir for their annual Thanksgiving video. Undocupoets, for which she is a co-organizer, was recently a recipient of grants from the Academy of American Poets/Amazon Literary Partnership Poetry Fund and the Literary Arts Emergency Fund. Her second poetry collection, *Decade of the Brain*, is forthcoming in January 2023 from Alice James Books.

Sophie Klahr's (MFA, 2013) second book, *Two Open Doors in a Field*, is forthcoming from The Backwaters Press in Spring 2023. Her third book, *There is Only One Ghost in the Work*, winner of the 2022 Ronald Sukenick Innovative Fiction Contest and co-authored with Corey Zeller, is forthcoming from Fiction Collective 2 in Fall 2023. She is a Lecturer in Poetry at the University of North Carolina.

Andrew Kozma's (PhD, 2007) second book, *Orphanotrophia*, was published in late 2021 by Cobalt Press.



In November of 2020, Matthew Krajniak (PhD, 2021) was named Executive Editor of Consequence Forum, a 501(c)(3) organization that addresses the human consequences and realities of war and geopolitical violence through literature, art, and community events. This org produces *Consequence* journal and *Consequence* online, and this past spring,



Volume 14.1 of the journal came out. To learn more about this volume and this nonprofit, please visit www.consequenceforum.org/.

Laura Lark's (MA, 1989) fourth solo exhibition with Devin Borden Gallery, "Theatre de la Mode", a multimedia installation, was shown throughout May and June of 2022.

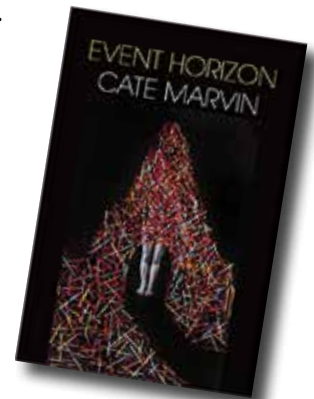
Lance Larsen (PhD, 1993) won the 2021 *Sewanee Review* annual poetry contest for "Two Horses in a field in Mid-December." <https://thesewaneeview.com/articles/horses-mid-december>. He published other poems in *Agni*, *Gettysburg Review*, *Image*, *Southern Review*, and *Witness*; a selection of aphorisms in *North American Review*; and a short story in *Boulevard*. He has new poems forthcoming in *London Magazine*, *Conduit*, and *New Ohio Review*, and a short story in *The Sun*.

A video trailer for the translation of Leah Lax's (MFA, 2003) memoir into Arabic was viewed more than 255,000 times. Leah wrote an opera based on that story—composer Lori Laitman—and it will debut in Manhattan with City Lyric Opera in November. Her agent is shopping her second book *Not From Here*. She is also in the trenches with a historical novel about Houston immigrants trying to succeed without understanding the local, brutal racial history or how much of their new life is shaped by it.

Robert Lunday (MA, 1985/PhD, 2002) was awarded the River Teeth Literary Nonfiction Prize in February 2022. The final judge was Rigoberto Gonzalez. The work is a hybrid memoir titled "Fayettenam: Meditations on Missingness," and will be published in February 2023 by the University of New Mexico Press.

Carolann Caviglia Madden's (PhD, 2021) poems have recently been accepted by *Beloit Poetry Journal*, *Interim*, *The Stinging Fly*, and *PANK*. In 2021, she was appointed to a two-year Postdoctoral Research position at the National University of Ireland, Maynooth on a project entitled, "Invisible Women: Developing a Feminist Approach to Film Archive Metadata and Cataloguing," which is rooted in creating a feminist archive of Irish women's amateur filmmaking. Her essay, "Wet Nurse to na Daoine Maithe: 19th Century Breastfeeding and the Otherworld," was published in the anthology, *Birth and the Irish* (Wordwell Press, 2021), and she was the finalist in Poetry for the 2021 *Ploughshares* Emerging Writers Contest.

Cate Marvin's (MFA, 1997) fourth book of poems, *Event Horizon*, was published by Copper Canyon in May.



Nina McConigley (MFA, 2006) received a 2022 National Endowment for the Arts Literature Fellowship in Creative Writing. She also is joining the faculty at Colorado State University as an Assistant Professor in Fiction in Fall 2022.

ALUMNI NEWS

Ann McCutchan's (MFA, 1998) *The Life She Wished to Live: a Biography of Marjorie Kinnan Rawlings, Author of "The Yearling"* (W.W. Norton, 2021) was a finalist for the Marfield Prize/National Award for Arts Writing and released in paperback in June 2022. This past spring, she appeared at the University of Florida, Florida Gulf Coast University, Word of South Festival, and others. Ann will be a guest speaker for The Mount's (Edith Wharton's home, Lenox MA) summer lecture series in August 2022.



Karyna McGlynn (PhD, 2015) was recently appointed Director of Creative Writing at Interlochen Center for the Arts. Her third full-length book of poetry *50 Things Kate Bush Taught Me About the Multiverse* was published this year by Sarabande Books. Her essay "Leaping Between Seams: What Analog Collage Taught Me About Sequencing" will appear in the forthcoming craft guide *Marbles on the Floor: How to Assemble a Book of Poems* (University of Akron Press, 2023). With Sasha Debevec McKenney and fellow UHCWP alum Erika Jo Brown, she's currently editing the anthology *Clever Girl: Witty Poetry by Women*.

Oindrila Mukherjee's (PhD, 2009) novel *The Dream Builders* will be published by Tin House Books in January 2023.

Wayne Miller's (MFA, 2002) fifth poetry collection, *We the Jury*, published by Milkweed Editions in 2021, is now a finalist for the Colorado Book Award in Poetry. He also received an NEA Fellowship in Translation to support his co-translation from Albanian of Moikom Zeqo's short story collection *Sellers of Chaos*.

Christopher Munde (MFA, 2008) has recently placed poems at *Folio*, *Notre Dame Review*, *Sugar House Review* and *White Wall Review*. Additionally, his second poetry manuscript, *Indulgences*, was a semifinalist for Persea Books' 2022 Lexi Rudnitsky Editor's Choice Award.

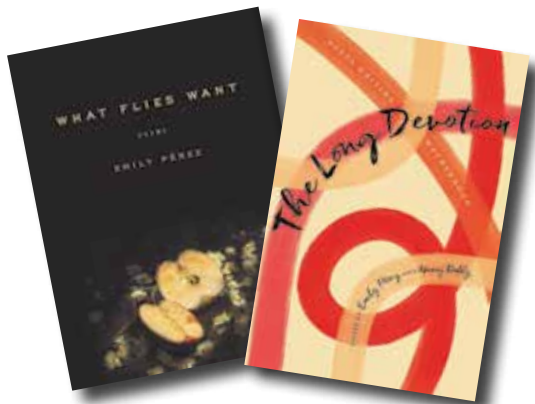
Christopher Brean Murray (PhD, 2018) won the 2021-22 Jake Adam York Prize. His book, *Black Observatory*, selected by Dana Levin, will be published by Milkweed Editions this coming February.

Kerry Neville (PhD, 2000) has been awarded tenure and promotion. She is an Associate Professor and Coordinator of the MFA and Undergraduate Creative Writing Program at Georgia College and State University.

Aza Pace (MFA, 2018) has poems published or forthcoming in *Tupelo Quarterly*, *The Southern Review*, *Southeast Review*, *Bayou Magazine*, *The South Carolina Review*, and *Indianapolis Review*, among others. At the University of North Texas, she serves as the Editor-in-Chief of *American Literary Review*. Their first issue as a fully student-run journal was released in Spring 2022.

Dave Parsons, (MA, 1991) published poems in Louisiana Literature, *As You Were: Military Experience & the Arts*, *The Chrysalis Project*, *Writing Texas*, *Odes and Elegies: Eco-Poetry from the Texas Gulf Coast* (edited by Kathrine Hoerth), and *LEVEL LAND: Poems for and about the I35 Corridor* (edited by Crag Hill & Todd Fuller). He also had his review of the book, *The Million Dead, Summ'd Up, Walt Whitman's Civil War Writings* (Ed Folsom/Christopher Merrell) published in *The Houston Chronicle Community Newspapers*. He was deeply honored to be named one of the Ten Legends of Conroe in Arcadia Presses', *Images of America: Conroe*. He and his colleague, Cliff Hudder were thrilled to again host their annual celebration of Walt Whitman's birthday month on May 12-13 with over sixteen poets at an in-person dinner/reading and a Zoom program with Whitman scholars Ed Folsom and Christopher Merrell. Though still teaching an LSC-Montgomery veteran theme English classes, he has added teaching writing workshops at the new University of St. Thomas satellite campus in Conroe. He was awarded a grant from the Texas Commission on the Arts to perform readings and workshops in underserved areas in El Paso this past summer.

Emily Pérez (MFA, 2006) won the Iowa Poetry Prize for her book *What Flies Want*, which was published in May 2022 by the University of Iowa Press. She also co-edited, along with Nancy Reddy, the anthology *The Long Devotion: Poets Writing Motherhood*, which was published in April 2022 by the University of Georgia Press.



Celeste Prince (MFA, 2013) was recently awarded the Sesquicentennial Award at Mary Institute and St. Louis Country Day School, where she has taught the last six years. The award is voted on through a secret ballot by the faculty of each division, and she won for the upper school.

Robin Reagler (PhD, 1995) published *Night Is This Anyway* with Lily Poetry this past March. She is a full-time faculty member at Houston Community College and Board Chair of LitNet, the national activist organization for the literary sector.



Mira Rosenthal's (MFA, 2005) collection *Territorial* was selected by Terrance Hayes for the Pitt Poetry Series and is forthcoming in November 2022. Her translation of Krystyna Dąbrowska's *Tideline* was published by Zephyr Press earlier this year, and her translation of Tomasz Różycki's *To the Letter* will come out with Archipelago Books in Spring 2023. Recent awards include a Fulbright Scholar Fellowship to Poland and residencies at Hedgebrook and MacDowell. Last year she received early promotion and tenure at Cal Poly, where she teaches poetry and literary translation.



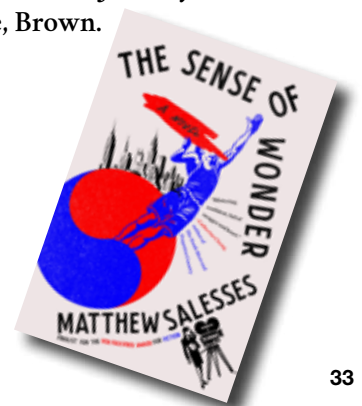
Henk Rossouw (PhD, 2017) has new poems out or forthcoming in *POETRY* magazine, *World Literature Today*, and *Poetry Northwest*. An assistant professor at the University of Louisiana at Lafayette, he recently became the Co-Director of the UL Creative Writing Program.

Allie Rowbottom's (PhD, 2016) second book and debut novel *Aesthetica* will be published by Soho Press in November 2022.



Cecily Sailer (MFA, 2008) is now offering creative coaching to help writers and artists clear blocks and doubts, make work they love, add magic to the process, and embrace life as a powerful creative act. Coaching blends practices like Tarot with somatic and meditative work, but also includes discussion of craft, process, and bringing work into the public eye. Cecily approaches this work through an anti-racist, trauma-informed, capitalist-critical lens. For a free consultation, fill out the coaching inquiry form at typewritertarot.com.

Matthew Salesses (PhD, 2017) will be an Assistant Professor of Creative Writing at Columbia University starting in the fall. His fourth novel, *The Sense of Wonder*, will be out in January 2022 from Little, Brown.

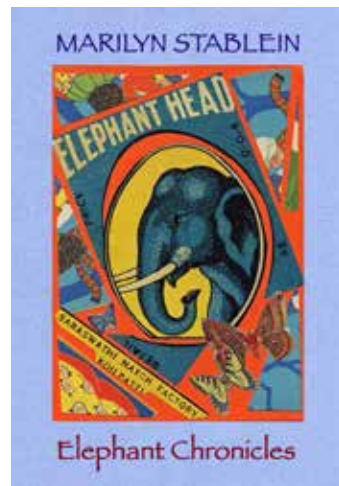


ALUMNI NEWS

J.D. Smith (MA, 1989) published two books of poetry in 2021: the light verse collection *Catalogs for Food Lovers* and the free verse collection *Glenn Danzig Carries Cat Litter*. His debut fiction collection, *Transit*, will be published by Unsolicited Press in December 2022. He welcomes suggestions on events, bookstores and reviews, and he is available on Twitter @Smitroverse.

Amy Spade (MFA, 1997) continues to write largely formal poetry, now in Oakland, California while also doing foundation work during the day. In the past year, Amy had two poems appear in the online art and writing magazine *Lesbians are Miracles* and a crown of sonnets published by *Lavender Review*. Three poems are forthcoming in *Sinister Wisdom*.

Marilyn Stablein's (MFA, 1984) new book, *Elephant Chronicles*, published in February by Red Fox Press, Ireland, debuted at the Codex VIII International Artist Book Fair in California in April. The book is part of an ongoing vernacular series of time and place based visual journals, this one inspired by elephant travel encounters, folk tales, myths, art and culture. *Smoke and Fire*, another artist book, was acquired by the Special Collections Library at Baylor University, Texas and four handmade artist books were exhibited at Puget Sound University Library in Tacoma, WA and the Newport Book and Paper Festival in Oregon in April. Poems appeared in the *Fixed and Free Anthology* and *Otoliths* magazine. She also presented a paper via Zoom on the *Eco-Poetics of Beat Women Poets* at the European Beat Studies Network's bi-annual convention in Brussels in November.



Gail Donohue Storey (MA, 1982, and Administrative Director of CWP 1982-86) was pleased to meet with Christian Kelleher, Head, and Emily Deal, Research Services Librarian of UH Libraries Special Collections, which acquired her literary archives. She's been interviewed for magazine pieces and on podcasts, and an excerpt from her award-winning memoir, *I Promise Not to Suffer: A Fool for Love Hikes the Pacific Crest Trail* was published in the anthology *Crossing Paths* from Mountaineers Books in 2022.



Yerra Sugarman's (PhD, 2016) new poetry book, *Aunt Bird*, was published by Four Way Books on February 15, 2022: <https://fourwaybooks.com/site/aunt-bird/>.



Robert Tinajero (MFA, 2004) continues to host of the “Words, Words, Words” podcast (Spotify and Apple). This past winter, he welcomed his new son, Ezra Sanchez Tinajero, born 2.22.22.

Stalina Villarreal (PhD, 2021) translated *Postcards in Braille* by Sergio Pérez Torres, published by Nueva York Poetry Press.



Rebecca Wadlinger's (PhD, 2013) new poetry collection, *Terror, Terrible, Terrific*, is forthcoming from Octopus Books in Fall 2022.



Sasha West (PhD, 2007) was tenured at St. Edward's University in Austin, Texas. She recently won both the Distinguished Teaching Award and the Hudspeth Award for Innovation, and she started an Environmental Humanities program that combines art, ethics, and action. Her second collection, *How to Abandon Ship*, is forthcoming from Four Way Books in spring 2024.

Cynthia Williams (MA, 1994) recently published short fiction in the *Tampa Review*.



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