



NonfictionNOW

PHOENIX, ARIZONA

NOVEMBER 1 - 3, 2018

NonfictionNOW 2018
Phoenix, Arizona

November 1 - 3, 2018
Renaissance Phoenix Downtown Hotel

Featuring keynote speakers Francisco Cantú, Gretel Ehrlich, and Stephanie Elizondo Griest.

Presented by the Virginia G. Piper Center for Creative Writing at Arizona State University in Partnership with Northern Arizona University and RMIT University

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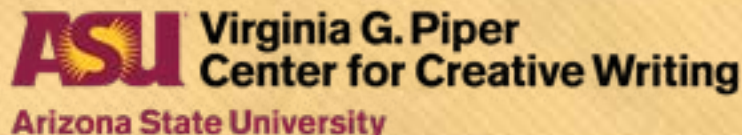
Satellite image of Phoenix metropolitan area by Jesse Allen, NASA Earth Observatory
Downtown Phoenix skyline and clouds by Deanna Dent, ASU NOW

A Note on Daylight Savings Time

Arizona is on Mountain Standard Time (MST) year-round and does not observe Daylight Savings Time. As such, participants should not adjust their clocks on Sunday, November 4th. For more information, see the "Resources & Reminders" section under General Information.

About NonfictionNOW

Neither a conventional academic conference nor a writers festival, NonfictionNOW is a conversation among peers, gathering over 400 writers, teachers, readers, and students from all around the world in an effort to explore the past, present, and future of nonfiction. For more information, visit <http://nonfictionnow.org>



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Welcome to NonfictionNOW

From Co-Presidents Nicole Walker and David Carlin on behalf of the Board



David Carlin

Professor, RMIT University
Co-Director of the non/
fictionLab and WrICE;
President, Australia



Nicole Walker

Associate Professor,
Northern Arizona
University;
President, USA

We are thrilled to welcome you to the 2018 Phoenix NonfictionNOW conference. The Board has put together what we hope is one of the most illuminating, active, diverse, accessible, and inspiring conferences you've ever attended. Thanks to the professional and non-stop work of our steering committee, Angie Dell, Matt Bell, and Ashley Wilkins, festivities from sun-up to sundown and beyond have been planned.

As ever with NonfictionNOW, we want to encourage lively debate, keen listening, inclusive atmospheres and playful experimentation throughout the conference. By day, expect the panels and húslestur (roundtables) that over 300 people have worked to put together to bring new dimension, form, conversation, and possibility to the world of nonfiction. We are delighted that more and more panels are adopting performative and untraditional approaches. Gretel Ehrlich will deliver a keynote address on Saturday afternoon in the beautiful and historic Orpheum Theatre. Our evenings together in Phoenix include the other two keynote speeches at the Orpheum, from Stephanie Elizondo Griest and Francisco Cantú, plus the return of the inimitable NonfictionWOW! gameshow event and an exciting and original new nonfiction entertainment, called Diary Bingo Karaoke, based on the revelation of teenage diaries.

Speaking of keynotes, we would like to express our support again here for Melissa Lucashenko, the well-known indigenous Australian prose writer who, unfortunately, was not able to join us as our fourth keynote speaker; the Board's statement of support for Melissa can be found on the conference website.

We want to thank the Virginia G. Piper Center for Creative Writing and Arizona State University as host organizations, and RMIT University and Northern Arizona University as major partners, as well as all of our other sponsors and book fair partners. We also thank our incredible board, Wendy S. Walters, Patrick Madden, Elena Passarello, Laurel Fantauzzo, Heidi Stalla, Rúnar Helgi Vignisson, Matt Bell, and Angie Dell. And, without our founder, Robin Hemley, there would be no NonfictionNOW conference to enjoy.

We look forward to spending three conversation-filled days with you. Thank you for making NonfictionNOW the ongoing, beloved conference that it has become.

Community Collaboration Praxis Research

non/fictionLab

is a research centre for scholars, writers and creative practitioners across forms and disciplines. We experiment with contemporary realities through critical and creative practice.

nonfictionlab.net.au



Rabbit Nonfiction Poetry Journal

celebrates the potential for poetry to explore and interrogate the boundaries of nonfiction writing and to openly engage with all aspects of real-world experience, recollection and interpretation.

rabbitpoetry.com



Bowen Street Press

is a student-led publishing house that forms the backbone of RMIT's Master of Writing and Publishing. Working on real-world projects, the Bowen Street Press explores the publishing process from manuscript to marketplace.

thebowenstreetpress.com



PRS Asia

is an international low-residency PhD program based in Vietnam, for mid-career writers to reflect on, frame and reshape their creative practice.

contact:
jessica.wilkinson@rmit.edu.au



Writing + Publishing @ RMIT

School of Media and Communication,
RMIT University, Melbourne, Australia



Desert Nights, Rising Stars

Writers Conference

February 22 - 23, 2019

Arizona State University

15th
Anniversary

Featuring

Hanif Abdurraqib

Ramona Ausubel

Sally Ball

Matt Bell

Jennine Capó Crucet

Kirstin Chen

Natashia Deón

Terry Galloway

Tara Ison

Yvette Johnson

Kirby Kim

Erin Jade Lange

Bojan Louis

Douglas Manuel

Deborah Miranda

Patricia Colleen Murphy

Achy Obejas

Alberto Álvaro Ríos

Matthew Salesses

James Sallis

Fernanda Santos

Nicole Sealey

TC Tolbert

and keynote speaker

Carmen Giménez Smith

ASU Virginia G. Piper
Center for Creative Writing
Arizona State University

Early registration ends Dec 31
Learn more at piper.asu.edu/conference

Welcome to NonfictionNOW

From Board Member Angie Dell on behalf of the Steering Committee



Angie Dell

Managing Director, The
Virginia G. Piper Center for
Creative Writing, Arizona
State University;
Conference Co-Chair, USA

As you arrive here in Phoenix, we welcome you to the conference and to our home. Although our Piper Writers House and Creative Writing programs are rooted within ASU's nearby Tempe campus, just a few minutes away, we chose to host NonfictionNOW here in the heart of the city, offering a better glimpse into the area's history and future, and the local businesses, organizations, and communities that are revitalizing Phoenix.

This city is many things. Named for the legendary bird that is reborn and rising from the ashes, it is the Valley of the Sun: a nearly cloud-free concrete behemoth, receiving the most sunshine of any major city on earth. It is a sprawling metropolitan desert – the 5th most populous city and one of the hottest in the country (hence our strategic November conference dates) – growing outwards and rarely upwards to avoid getting closer to the sun and to each other. It is, indeed, fiercely independent, steeped in 'the American West' and rich with mythologies, mysteries, and monsters. But Phoenix is perhaps most widely known for its surrounding landscape: the cacti, palm trees, wilderness, and mountain ranges that make up the Sonoran Desert. It's no wonder we all must write our desert stories when we arrive here, before we can dig deeper to what's underneath, before we can write more authentically about what it means to be here now.

Phoenix is the people who live and have lived here. For more than 2000 years the Hohokam thrived here, and the Tohono O'odham, Akimel O'odham (Pima), Maricopa, Yavapai, and Apache tribes and communities, among others, still call the Valley and the state of Arizona their home. Phoenix is Latinx and Chicanx; it is bilingual and multicultural. It has among the highest immigrant and refugee populations in the country. It is growing.

We are truly honored and excited to welcome you here to Phoenix, and we hope you enjoy your time at NonfictionNOW and beyond!

KEEP IT REAL.

Essays. Memoir. Longform. Interviews. Insights. Narrative.

Essentially, true stories, well told.

Delivered quarterly ...



CREATIVE NONFICTION magazine is fuel for nonfiction writers and storytellers, providing a lively blend of exceptional long- and short-form nonfiction narratives and interviews, as well as columns that examine the craft, style, trends, and ethics of writing true stories.

... and monthly.

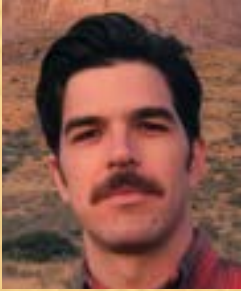
TRUE STORY is a new home for long-form narrative nonfiction. Each pocket-size issue showcases one exceptional essay by one exceptional writer and is a small celebration of the larger-than-life stories and experiences that make us think differently about what it means to be human.



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www.creativenonfiction.org/subscribe

Keynote Speakers



Francisco Cantú

Friday, November 2, 2018, 7:00 p.m.

Introduced by Wendy S. Walters

Francisco Cantú is a writer, translator, educator, and the author of *The Line Becomes a River*. From 2008 to 2012 he served as an agent for the United States Border Patrol in the deserts of Arizona, New Mexico, and Texas. A former Fulbright fellow, he is also the recipient of a 2017 Whiting Award. His essays and translations have been featured on *This American Life* and in *Best American Essays*, *Harper's*, *Guernica*, *Orion*, *n+1* and *Ploughshares*. He lives in Tucson, Arizona.



Gretel Ehrlich

Saturday, November 3, 2018, 1:30 p.m.

Introduced by Nicole Walker

Gretel Ehrlich is the author of 15 books of nonfiction, fiction, and poetry—including *The Solace of Open Spaces*, *Heart Mountain*, *This Cold Heaven*, and *Facing the Wave*, which was long-listed for the National Book Award. Her books have won many awards, including the first Henry David Thoreau Award for Nature Writing, the PEN USA Award for Nonfiction, the Harold D. Vurcell Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, three National Geographic Expedition Grants for travel in the Arctic, a Whiting Award, and an NEA. Her work has appeared in *Harper's*, *the Atlantic*, *Orion*, *The New York Times Magazine*, and *Best Essays of the Century*, among many other publications. Her poetry was featured on the PBS NewsHour. Gretel traveled for 20 years in northwestern Greenland by dogsled with subsistence Inuit hunters. In 2007, the National Geographic Expeditions Council sent her around the top of the world to explore with indigenous Arctic people in Alaska, Nunavut, Greenland and Arctic Russia, how their lives were affected by climate change. An updated report from Greenland on climate and Arctic culture appeared in the April, 2015 issue of *Harper's Magazine*. She lives with her partner, Neal Conan on a farm in the highlands of the Big Island of Hawai'i, and a cabin in Montana.



Stephanie Elizondo Griest

Saturday, November 3, 2018, 7:00 p.m.

Introduced by Matt Bell

Stephanie Elizondo Griest is a globe-trotting author from the Texas-Mexico borderlands. Her books include the travel memoirs *Around the Bloc: My Life in Moscow, Beijing, and Havana*; *Mexican Enough*; and *All the Agents & Saints: Dispatches from the U.S. Borderlands* as well as the best-selling guidebook *100 Places Every Woman Should Go*. She has also written for *The New York Times*, *Washington Post*, *VQR*, *The Believer*, *Orion*, and *The Oxford American*. Distinctions include a Margolis Award for Social Justice Reporting, a Hodder Fellowship at Princeton, and a Lowell Thomas Travel Journalism Gold Prize. She teaches creative nonfiction at UNC-Chapel Hill and can be found at StephanieElizondoGriest.com.

General Information

Venues

Renaissance Phoenix Downtown Hotel

1001 N 1st St, Phoenix, Arizona 85004

Nearly all conference events – panel conversations, Húslestur roundtable conversations, the welcome address, the reception, the bookfair, Diary Bingo Karaoke, and NonfictionWOW! – will take place in the historic Renaissance Phoenix Downtown Hotel. This centrally-located hotel features restaurants, bars (including a semi-secret speakeasy), and a Starbucks on-site, among other amenities for guests staying at the hotel. The hotel also features a full-service business center and FedEx shipping office, located on the hotel's lower level.

All spaces in use for the conference are wheelchair-accessible; for more information on the hotel's accessibility and features, please contact the general manager at +1 (602) 333-0000.

Parking & Transportation

For those who are able, we encourage traveling to the conference venues via the Valley Metro Rail "lightrail" system, an efficient above-ground public train that costs \$2 USD per ride, or \$4 per day. The Renaissance hotel is located right next to the train's Washington/Central Ave. stop, offering an affordable and eco-friendly (not to mention traffic-free) alternative to driving downtown.

The Renaissance Hotel has an on-site parking garage, available via Valet service at the special conference rate of \$13 USD per day (parking at the hotel normally costs \$39). To receive this reduced conference rate, be sure to let the parking attendant know you are there to participate in the NonfictionNOW conference. Other parking garages are located nearby, with a few just across the street from the hotel, at lower rates. Please see posted rates at the garages to confirm, as some fluctuate to accommodate special event parking.

Navigation

When you first arrive at the hotel, entering from the street level, you can take the escalator to the right of the registration desk, or the elevator around the corner, to reach the 2nd Floor Salon level. The Salon level is where registration, the bookfair (on Friday and Saturday) and nearly all panel and Húslestur sessions will occur. The conference welcome and first session will take place on the 3rd floor Ballroom level, in the South Ballroom. Thursday's Opening Reception will take place on the 5th Floor, in the rooftop Skyline Terrace lounge.

Orpheum Theatre

203 W Adams St, Phoenix, Arizona 85003

Built in 1929, the historic Orpheum Theatre sits in the center of downtown Phoenix and is just a short 5-minute walk from the Renaissance Hotel. All keynote addresses will take place here, and are free for registered conference participants—you will need to display your conference name badge to be admitted. Tickets are also available for sale to the general public, and can be purchased on the Orpheum Theatre's website, or in person at the Orpheum's box office leading up to and during the keynote events.

Registration & Check-In

Once you arrive at the conference, you should pick up your name badge, lanyard, and conference program at the registration table on the Salon Level of the Renaissance Hotel during the following times:

- Thursday, November 1st between 7:00 a.m. and 3:00 p.m.
- Friday, November 2nd between 8:30 a.m. and 3:30 p.m.
- Saturday, November 3rd between 9:00 a.m. and 11:00 a.m.

Registration & Conference Highlights

If you are donating a prize for Thursday night's NonfictionWOW! event, please leave it with the registration table volunteers during check-in. If there is a line at the registration table, or you have other questions unrelated to check-in, please speak with the volunteers on site for assistance.

Registration for the conference can be completed through the conference website at www.nonfictionnow.org up until one day before the conference: October 31st. Walk-ins will not be able to register for the conference on or after November 1st, though tickets for the evening keynote addresses only can be purchased at any time through the Orpheum Theatre's Box Office, both online and in person.

Conference Name Badge

As your name badge is your official access to all conference venues and sessions, you are required to wear your name badge at all times. If your name badge requires corrections or becomes lost, please visit the information table to obtain a replacement.

Conference Program & Highlights

Conference Schedule

The conference schedule and session descriptions are available in a printed format in your conference program or on the conference website at <http://www.nonfictionnow.org/schedule/>. Any last-minute changes will be posted outside of affected rooms.

Welcome Address

Thursday, November 1st, 9:30 a.m. – 10:45 a.m.
South Ballroom, Renaissance Phoenix Downtown Hotel

The first official event of the conference, we'll all gather for a welcome address by the board presidents of NonfictionNOW, and participate in the first panel conversation of the conference: On Collections.

Presented in partnership with RMIT University.

Opening Reception

Thursday, November 1st, 4:30 p.m. – 5:30 p.m.
Skyline Terrace Rooftop Lounge, Renaissance Phoenix Downtown Hotel

Join us for an intimate gathering to kick off the conference. Wine, beer, and non-alcoholic drinks (1 drink ticket will be provided with your registration materials), a cash bar will be available, and you'll have a unique view of Phoenix's urban center from the beautiful rooftop terrace.

Presented in partnership with the Whiting Foundation.

Keynote Addresses & Tickets

Orpheum Theatre, 203 W Adams St, Phoenix, Arizona 85003

- **Francisco Cantú:** Friday, November 2nd, 7:00 p.m.
- **Gretel Ehrlich:** Saturday, November 3rd, 1:30 p.m.
- **Stephanie Elizondo Griest:** Saturday, November 3rd, 7:00 p.m.

All keynote addresses are included as part of your conference registration; as with the sessions at the conference hotel, you must wear your conference badge to be admitted to the theatre. Individual keynote tickets will also be for sale to the public and can be purchased through the Orpheum Theatre's Box Office, both online and in person, for \$8 each, or \$20 for all three keynote events.

Panel Conversations

All panel conversations, except the introductory panel that takes place in the hotel's ballroom, will take place in the Salons on the 2nd Floor of the conference hotel. These sessions occur throughout the day on all three days of the conference; please see the schedule for more details.

Events taking place in Salon 8 are presented in partnership with Northern Arizona University.

General Information

Húslestur Roundtable Conversations

Húslestur, from the Icelandic, refers to the family custom of gathering at night to read aloud and discuss ideas. At this year's NonfictionNOW, we invite attendees to join us to consider and engage in conversation with other writers on the following topics:

- **Pedagogy:** Salon 3, Friday, Nov. 2, 3:00 p.m. - 4:00 p.m.
- **Translation and Hybrid Forms:** Salon 5, Friday, Nov. 2, 3:00 p.m. - 4:00 p.m.
- **Writing the Body and Self:** Salon 8, Friday, Nov. 2, 3:00 p.m. - 4:00 p.m.
- **Writing for Social Change:** Salon 5, Saturday, Nov. 3, 3:00 p.m. - 4:00 p.m.
- **Hauntings:** Salon 8, Saturday, Nov. 3, 3:00 p.m. - 4:00 p.m.

Húslestur conversations will be based on submitted papers from the presenting panelists, and will be led by a guest moderator. All húslestur sessions are open to conference attendees and welcome your support and involvement!

NonfictionNOW Bookfair

Friday, November 2nd and Saturday, November 3rd, 9:00 a.m. - 5:00 p.m.

Find your next read from a variety of national and international publishers and journals, and more information about Phoenix's literary organizations and communities at the NonfictionNOW Bookfair, open on the Salon Level of the Renaissance Hotel on the second and third days of the conference.

NonfictionWOW!

Thursday, November 1, 7:00 p.m. - 8:15 p.m.
Renaissance Phoenix Downtown Hotel, Salon 3 - 4

Join us to play the latest edition of NonfictionWOW!, the original NonfictionNOW audience participation quiz show. Come test your knowledge of everything CNF – from the wonkiest history and ephemera to the essentials of craft and theory.

Use your smartphone or tablet to play along, win quiz rounds to face off onstage against celebrity guests, and compete for a chance to win fabulous literary prizes. Alcohol and other drinks will be available for purchase.

Presented in partnership with Speculative Nonfiction Journal.

Diary Bingo Karaoke

Friday, November 2, 8:45 p.m. - 10:00 p.m.
Renaissance Phoenix Downtown Hotel, Salon 3 - 4

Diary Bingo Karaoke is a night of crazy collaged diary readings and communal conference merry-making at NFN Arizona 2018. DBK is a polyphonic and interactive event, celebrating the pre-formed voices of our community of non-fictioneers, and is open to all conference attendees as spectators – or participants. Alcohol and other drinks will be available for purchase.

Presented in partnership with RMIT University.

Resources & Reminders

Daylight Savings

Please note: Arizona is on Mountain Standard Time (MST) year-round and does NOT participate in Daylight Savings Time, which means you should NOT adjust your clocks on Sunday, November 4th. While other US states will be setting their clocks back an hour, both Hawai'i and Arizona (except for Arizona's Navajo Nation) do not observe Daylight Savings. In Arizona's case, this is to take advantage of the cooler hours of the day and limit energy use. Please make sure your phones and other clocks are not synced to a different time zone causing the time change to happen automatically overnight, as it could make you an hour late for any travel or other plans on Sunday!

Resources & Reminders

Phone Calls and Emergency Contacts

For local calls, use the country code (+1) followed by the 3-digit area code and 7-digit number. To reach the police in an emergency, please dial 911. The closest police precinct to the conference is located at 620 W Washington St, Phoenix, AZ 85003, and can be contacted at +1 (602) 262-7626 in a non-emergency.

The hotel front desk assistance can be reached at +1 (602) 333-0000.

Wi-Fi

Complimentary Wi-Fi internet access will be available in the Lobby and Salon Levels throughout the conference. Wi-Fi access is accessible without a password in the hotel lobby. On the conference's Salon level, you can log in on the network "Renaissance Conference" with the password: EVENT2018.

Printing

Printing is available for a charge at the Renaissance Hotel's on-site, full-service Business Center.

Shipping

There is a FedEx office on the Lower Level of the hotel to assist with all your shipping needs. If you are participating in the NonfictionNOW Bookfair or shipping materials for other reasons, please be sure to ship your books and materials to arrive 3-4 days in advance and follow the directions available at this link:

https://www.marriott.com/hotelwebsites/us/p/phxbd/phxbd_pdf/FedEx_Shipping-Instructions.pdf

Lost and Found

To inquire with the hotel's Lost and Found services, please contact the front desk assistance at +1 (602) 333-0000.

Water, Coffee, & Other Beverages

Water stations will be available in all Salon rooms throughout the conference. Please remember to stay hydrated, as Phoenix's desert climate can be deceptively drying, even in the cooler autumn months.

Complimentary coffee and light breakfast items will be available (while they last) on the Salon Level each day of the conference, beginning at 8:00 a.m. Coffee and quick snacks are also available for purchase on the Street Level of the hotel at the on-site Starbucks. Other local coffee shops are available within close proximity of the conference hotel.

Dining

Break times will be designated for lunch and dinner, and a variety of local restaurants available within a short distance of the conference sites. On Friday, we recommend heading over to Food Truck Friday at the nearby Civic Space Park, and on Saturday to the nearby Phoenix Public Market's open-air market – see the recommendations section for open hours and more information.

Tobacco-Free Policy

All conference venues are tobacco-free, and smoking on site is prohibited (including e-cigarettes or similar devices). If you'd like to smoke, you will need to choose an area at least 50 feet outside any of the hotel's exit doors.

Sustainability

Help us create a more sustainable conference by using a refillable water bottle and/or coffee tumbler, and recycling as many materials as you can. Lanyards may be returned to conference volunteers for recycling when the conference ends.

General Information

Shared Spaces

NonfictionNOW seeks to create a welcoming and safe space for all community members across all programs. We ask all individuals to be respectful of each other's ideas, spaces, and learning. Unwelcomed, aggressive, or bullying behaviors will not be tolerated. If you experience such behavior, please contact a Piper Center staff member immediately. Together, we can create a climate that's safe for all!

Accessibility

All conference venues are accessible to individuals with mobility impairment or other forms of disability. If you encounter any challenges or require accommodations, please find a conference staff member or volunteer to discuss.

A Note on Transportation

With most conference events and sessions located in the Renaissance Hotel, and the keynote events only a short distance to walk or travel from the hotel, it should be fairly easy to navigate and travel the city. You may wish to explore more of Phoenix and beyond, including Arizona State University's Tempe Campus and arboretum, via the downtown Valley Metro Rail. At the Renaissance Hotel, the Navigator desk can offer advice for your stay in Phoenix, and outside the conference hotel you can receive recommendations and support from the Downtown Phoenix Ambassadors, who will be stationed nearby during the conference—look out for their bright orange shirts and say hello! If you encounter difficulties traveling between the conference sites, please inform the staff at the registration table, or other venue or conference staff.

Recommendations

Hashtags & Social Media

Share your conference experience and connect with other attendees on social media using the hashtag **#NFNOW18**. You can also tag or follow us on the following platforms:

Facebook Group: Friends of NonfictionNOW

Twitter: @nonfictionow

Dining Recommendations

There are plenty of great restaurants and coffee shops right nearby the conference locations. For a few recommendations from local board members, try Cartel Coffee for your morning cup; Cornish Pasty, Phoenix Public Market Café, Pizzeria Bianco, Vegan House, Céntrico, Valley Bar, and Crescent Ballroom for food and drinks; and don't miss out these foodie events:

Food Truck Friday

11:00 a.m. - 1:30 p.m.

Civic Space Park, A.E. England Building, 424 N Central Ave. Phoenix, Arizona 85004

The Phoenix institution that brings people out into the sunshine to bond over gourmet hot dogs, fry bread tacos, and burritos filled with jambalaya.

Open Air Market on Saturday

8:00 a.m. - 1:00 p.m.

Phoenix Public Market, 14 E Pierce St, Phoenix, Arizona 85004

A farmer's market open through breakfast and lunch if you'd like to try some fresh, local fare before heading to your next session. Located next to Phoenix Public Market Café, The Open Air Market at the Phoenix Public Market is a downtown gathering place supporting small farmers and local businesses that strengthen sustainable food systems and produce healthy products for the community.

Recommendations

Other Event Recommendations

Outside of our packed NonfictionNOW conference schedule, there is a lot happening in Phoenix this weekend.

On Halloween, Wednesday, October 31, the Orpheum Theatre is hosting a flashlight ghost tour of the historic facility. St. Mary's Basilica is hosting a free Twilight Organ candlelit performance and tour; the Rosson House and Hotel San Carlo are hosting "Poefest" readings, performances, and séances; and Crescent Ballroom is hosting the biggest Halloween Party in downtown Phoenix!

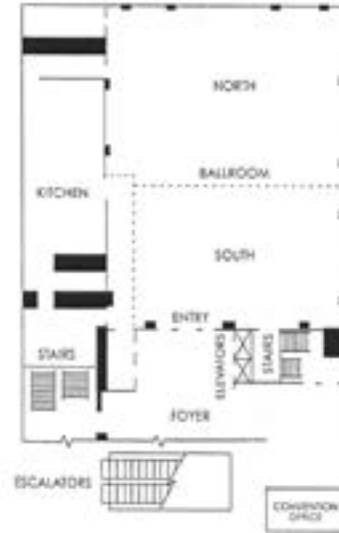
On Friday, November 2, First Friday Art Walk connects the art galleries and creative spaces in downtown for drop-in gallery exhibits, vendor boutiques, outdoor vendors, and many indie bands and street performers, and on Saturday you can check out the 14th Annual Arizona Fall Festival at Margaret T. Hance Park, featuring more than 200 Arizonan businesses, organizations, and performers.

On any day, we also highly recommend the Heard Museum for a visit, which is dedicated to the advancement of American Indian art. You might also enjoy a hike at the nearby Phoenix Mountain Preserve, Camelback Mountain, South Mountain Park, or Papago Park, among other sites and trails. We hope you're able to experience a little bit of Phoenix during your visit!

Maps / Renaissance Hotel

CONFERENCE CENTER

BALLROOM LEVEL

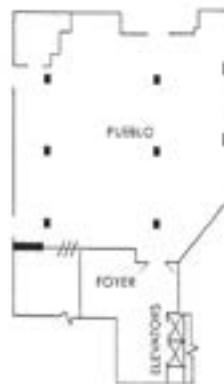


SALON LEVEL

Register Here



STREET LEVEL



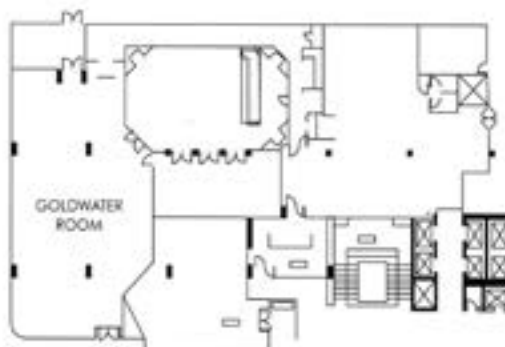
Renaissance Hotel, Guest Room Tower

GUEST ROOM TOWER

FIFTH FLOOR
(Outdoor)



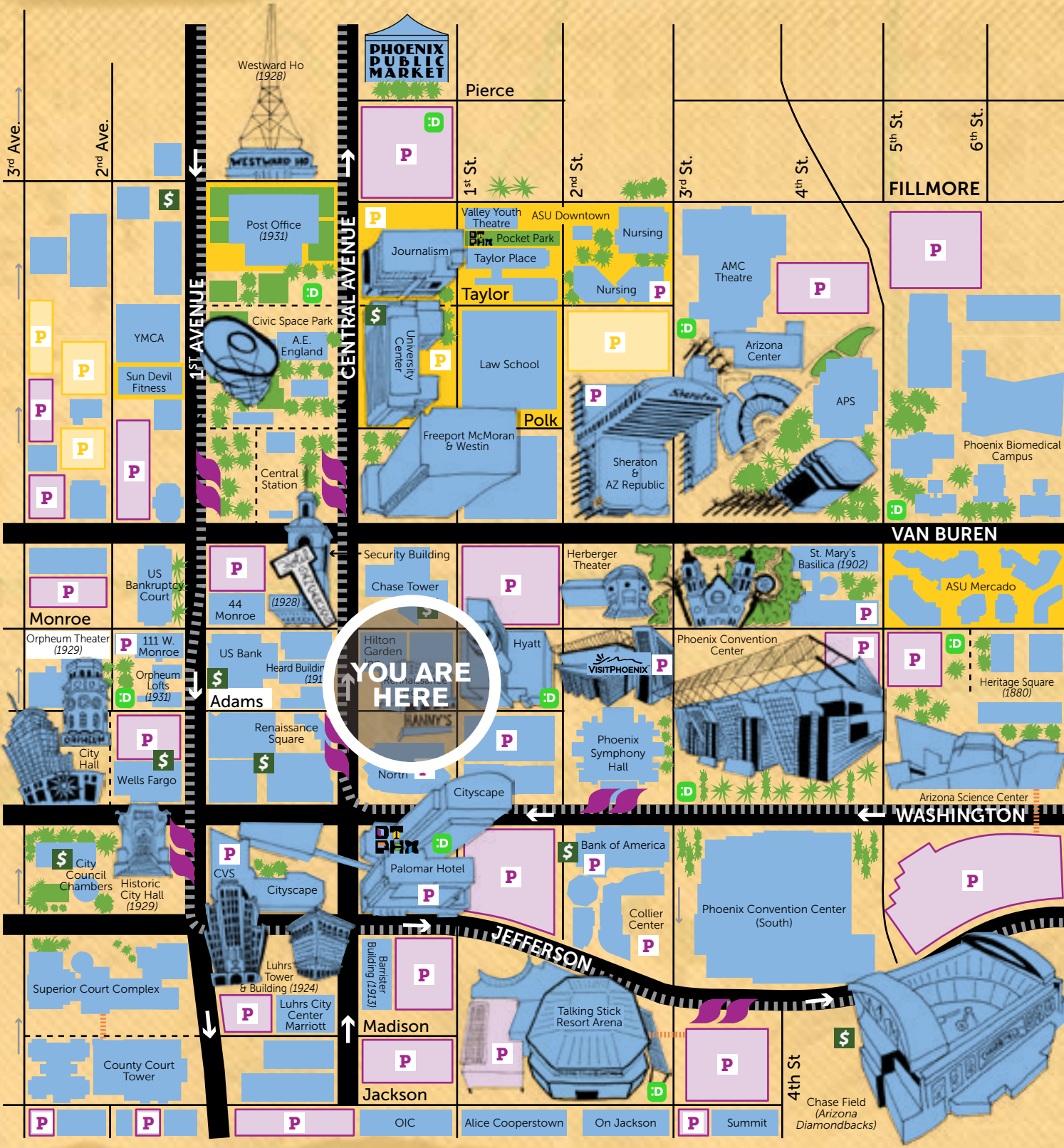
LOBBY LEVEL



LOWER LEVEL



Maps / Downtown Phoenix



Map of Downtown Phoenix graciously provided by Downtown Phoenix Inc.

Downtown Phoenix Key

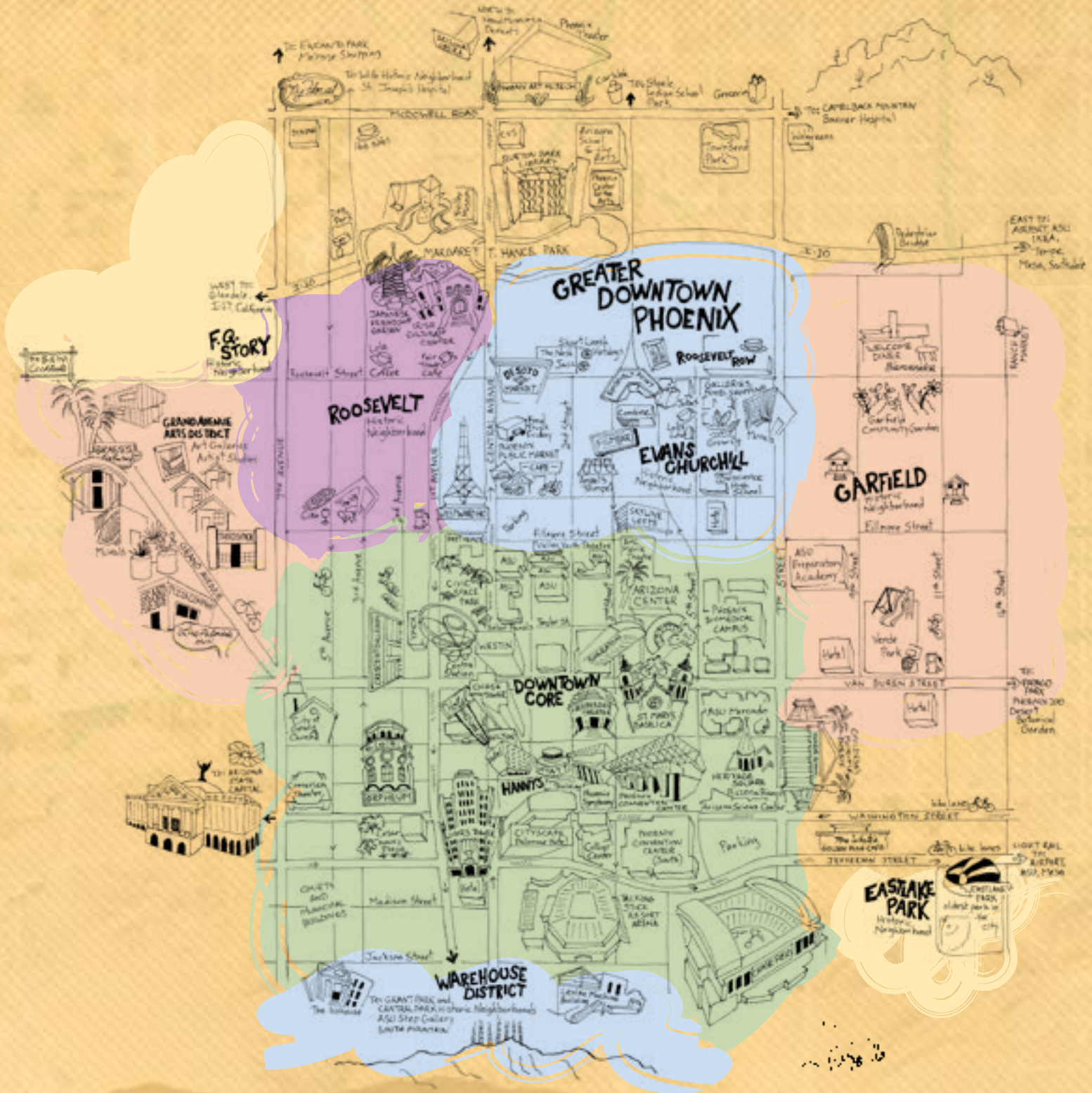
- Pedestrian Walkway
- ||||| Pedestrian Bridge
-  ASU Downtown
-  Public parking
-  Public parking in building
-  Private parking
-  Grid Bike Share
-  ATM
-  Metro Light Rail Station
-  Downtown Phoenix Information Center
-  Visit Phoenix Visitor's Center

7TH STREET

Palk

The Children's Museum of Phoenix

Maps / Phoenix



Map of Phoenix by Jen Urso. Graciously provided by Downtown Phoenix Inc.

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Todd Mitchell
Sarah Sloane
Sasha Steensen
Debby Thompson



COLORADO STATE UNIVERSITY

Schedule / Thursday, Nov 1

Time	Session & Location		
7:00 a.m. - 3:00 p.m.	Registration: Salon Level, Second Floor		
9:30 a.m. - 10:45 a.m.	Conference Welcome: South Ballroom		
	On Collections Venita Blackburn, Chen Chen, Angela Morales, Sarah Viren, & Elissa Washuta Presented in partnership with RMIT University		
10:45 a.m. - 11:00 a.m.	Session Break		
11:00 a.m. - 12:15 p.m.	Salon 3 From Memoir to #MeToo Janice Gary, Reyna Grande, Yvette Johnson, & Lisa Nikolidakis	Salon 4 Alternate Histories Erik Anderson, Mary-Kim Arnold, J'Lyn Chapman, Angela Pelster, & Michael Steinberg	Salon 5 Digital Textiles Sarah Minor, Kascha Semonovitch, Lyrae Van Clief-Stefanon, Christine Wilks, & Cori A. Winrock
	Salon 6 Sub/urban Environmental Writing Taylor Brorby, Lisa Couturier, Michael P. Branch, & Nick Neely	Salon 7 Assaying the Work of Nonfiction Karen Babine, Christine Cusick, Amy Monticello, & Julija Šukys	Salon 8 The Peripatetic Panel Ames Hawkins, Mary Cappello, Peta Murray, Francesca Rendle-Short, & Peggy Shinner
12:15 p.m. - 1:30 p.m.	Lunch Break		
1:30 p.m. - 2:45 p.m.	Salon 3 Real True Crime L.M. Ferreira Cabeza-Vanegas, Lacy M. Johnson, Alexandria Marzano-Lesnevich, José Orduña, & Sarah Viren	Salon 4 Writing Bilingually Luis Avila, Giancarlo Huapaya, & Ofelia Montelongo	Salon 5 The Nonfiction Maker as Emotional Sculptor Amaryllis Gacioppo, Stephanie Milsom, Wil Polson, Dorian Rolston, & Stayci Taylor

Thursday, Nov. 1

Time	Session & Location		
1:30 p.m. - 2:45 p.m.	Salon 6 “Just Be Yourself and Teach Us” Meg Day, Lisa Glatt, Jackie Hymes, Emily Rapp Black, & Jillian Weise	Salon 7 Race, Gender, Politics, and the American Dream Ann Cummins, Jennifer Denetdale, Andrew Levy, Annette McGivney, & Shaniya Smith	Salon 8 Writing Water Tim Corballis, Ingrid Horrocks, Susan Olding, Jen Palmares Meadows, & Beth Peterson
2:45 p.m. - 3:00 p.m.	Session Break		
3:00 p.m. - 4:15 p.m.	Salon 3 Hauntings in Nonfiction Philip Graham, Kate McCahill, Michele Morano, Audrey Petty, & Mimi Schwartz	Salon 4 What We Talk About When We Talk About Guns Heidi Czerweic, Lee Hancock, Sue Repko, Jo Scott-Coe, & Julija Šukys	Salon 5 Data’s Mine in the Data Mines Sophie Langley, Stephanie Milsom, Kim Munro, Mandy L. Rose, Scott Russell Morris, & Stayci Taylor
	Salon 6 Intersecting with the Aphorism Zara Bell, Elisa Gabbert, Lance Larsen, David Lazar, & James Lough	Salon 7 Beyond the Event Catina Bacote, Kathleen Blackburn, Daisy Hernández, & Cecilia Villarruel	Salon 8 March Shredness Steven Church, Berry Grass, Ander Monson, Beth (Bich Minh) Nguyen, & Elena Passarello
4:15 p.m. - 4:30 p.m.	Session Break		
4:30 p.m. - 5:30 p.m.	Conference Kickoff Reception: Skyline Terrace Lounge		
5:30 p.m. - 7:00 p.m.	Dinner Break		
7:00 p.m. - 8:15 p.m.	NonfictionWOW!		

Salon 3 - 4

Join us to play the latest edition of NonfictionWOW!, the original NonfictionNOW audience-participation quiz show. Come test your knowledge of everything CNF—from the wonkiest history and ephemera to the essentials of craft and theory. Use your smart phone or tablet to play along, win quiz rounds to face off onstage against celebrity guests, and compete for a chance to win fabulous literary prizes.

Presented in partnership with [Speculative Nonfiction Journal](#)

Schedule / Friday, Nov. 2

Time	Session & Location		
8:30 a.m. - 3:30 p.m.	Registration: Salon Level, Second Floor		
9:30 a.m. - 10:45 a.m.	Salon 3	Salon 4	Salon 5
	Rethinking the Travel Essay	Where Fact Meets Fantasy	The Sound-Centered Essay
	Alden Jones, Sarah Stodola, & Katrina Woznicki	Susanne Paola Antonetta, Amy Benson, Desirae Matherly, Paisley Rekdal, & Jennifer Sinor	Erin Anderson, Allison Coffelt, Corinna Cook, Noam Dorr, & Maya Goldberg-Safir
10:45 a.m. - 11:00 a.m.	Salon 6	Salon 7	Salon 8
	Pitching It	Writing the Day	Artistic Gestures
	Matthew Gavin Frank, Stephanie Elizondo Griest, E.J. Levy, & Maureen Stanton	Brian Blanchfield, Jill Christman, Shamala Gallagher, Jay Ponteri, & Dorian Rolston	Brian Bouldrey, Lee Gulyas, Brenda Miller, Sarah Pape, & Jericho Parns
10:45 a.m. - 11:00 a.m.	Session Break		
11:00 a.m. - 12:15 p.m.	Salon 3	Salon 4	Salon 5
	We Need Some Kind of Tomorrow	Nonfiction Form-Finding	The “I” in the Storm
	Margarita Cruz, Dionne Irving, Sreedhevi Iyer, & Tresa LeClerc	Sarah Ciston, Noa Kaplan, Fidelia Lam, Lisa Müller-Trede, & Holly Willis	Sarah Broom, Deanna Fei, V.V. Ganeshananthan, Lacy M. Johnson, & Maria Mockett
12:15 p.m. - 1:30 p.m.	Salon 6	Salon 7	Salon 8
	The Real F Word	Our True Voice(s)	Sound and Light
	Randon Billings Noble, Chelsea Biondolillo, Lisa Nikolidakis, Berry Grass, & Susan Olding	Jill Christman, Jen Palmares Meadows, Jess Row, & Kelly Sundberg	Simon Charles, Smiljana Glisovic, Peta Murray, & Jessica L. Wilkinson
12:15 p.m. - 1:30 p.m.	Lunch Break		

Friday, Nov. 2

Time	Session & Location		
1:30 p.m. - 2:45 p.m.	Salon 3	Salon 4	Salon 5
	Homing In Sybil Baker, Barrie Jean Borich, Harrison Candelaria Fletcher, Robert Vivian, & Xu Xi 許素細	Writing as Teaching, Teaching as Writing Brooke Champagne, Charles Green, Sonja Livingston, Stacy Murison, & Ned Stuckey-French	Essay as Artifact Matthew Batt, Charmaine Cadeau, Jacob Paul, Paisley Rekdal, & Kara Thompson
	Salon 6	Salon 7	Salon 8
	Not Your Mother's University Press Anthony Moll, Sarah Fawn Montgomery, Kathryn Nuernberger, Kristen Elias Rowley, & Sophronia Scott	The Essay as Unstrung Lyre Traci Brimhall, Katharine Coles, Heidi Czerwiec, Noam Dorr, & David Lazar	Women on the Edge: Writing and Reporting Risky Stories Melissa Chadburn, Amy Irvine, Lauren Markham, & Jennifer Sahn
2:45 p.m. - 3:00 p.m.	Session Break		
3:00 p.m. - 4:00 p.m.	Húslestur		

Pedagogy

Salon 3 | Jennifer Case, Mandy Len Catron, Kelly Kathleen Ferguson, Kathryn Kysar, Caroline Ledeboer, Julie J Nichols, Sean Prentiss, Nicole Sheets, Bonnie Sunstein, & Debby Thompson | Moderator: Paul Morris

Translation and Hybrid Forms

Salon 5 | Chelsea Balzer, Sarah Belliston, Chloë Boxer, Jennifer S. Cheng, Sayantika Mandal, Ofelia Montelongo, Andrew Petersen, Erin Fletcher Singley, & Jason Thayer | Moderator: Bojan Louis

Writing the Body and Self

Salon 8 | Joe Bardin, Mandy Len Catron, Don Cummings, Valerie Foster, Leora Fridman, A. Kendra Greene, Rona Kaufman, Hea-Ream Lee, Heather J. Macpherson, Joan Marcus, Melissa Matthewson, Dorothy Rice, Kessia Robinson, Kristina Tate, Erica Trabold, & Kirsten Voris | Moderator: Andrea Avery

Schedule / Friday, Nov. 2

Time	Session & Location		
4:00 p.m. - 4:15 p.m.	Session Break		
4:15 p.m. - 5:30 p.m.	Salon 3 Writers Writing About Literature Emily Rapp Black, Tara Ison, Alden Jones, & Stephanie Reents	Salon 4 Un-Standard and Unethical Joanna Eleftheriou, L.M. Ferreira Cabeza-Vanegas, José Roach Orduña, Adam Tipps Weinstein, & Inara Verzemnieks	Salon 5 Nonfiction Graphic Narratives Rebecca Fish Ewan, Nicole J. Georges, Kevin Haworth, & Elizabeth Kadetsky
	Salon 6 Science and Storytelling Peter Friederici, Holly J. Hughes, Lawrence Lenhart, Miranda Perrone, & Mark Rozema	Salon 7 The Faithful and the Faithless Sarah Beth Childers, Jessie van Eerden, D. Gilson, Thomas Larson, & Deirdre Sugiuchi	Salon 8 Hurdles and Epiphanies on the Way to Finishing a Work of Creative Nonfiction Brian Blanchfield, Sarah Broom, Francisco Cantú, & Gretel Ehrlich Presented by the Whiting Foundation
5:30 p.m. - 7:00 p.m.	Dinner Break		
7:00 p.m. - 8:15 p.m.	Keynote: Orpheum Theatre Francisco Cantú Psychogeography of the Borderlands		
	8:45 p.m. - 10:00 p.m Diary Bingo Karaoke Salon 3 - 4 Diary Bingo Karaoke is a night of crazy collaged diary readings and communal conference merry-making at NFN Arizona 2018. DBK is a polyphonic and interactive event, celebrating the pre-formed voices of our community of non-fictioneers, and is open to all conference attendees as spectators – or participants. Presented in partnership with RMIT University		

Saturday, Nov. 3

Time	Session & Location		
9:00 a.m. - 11:00 a.m.	Registration: Salon Level, Second Floor		
9:30 a.m. - 10:45 a.m.	Salon 3 Essaying Outside the Classroom John Bennion, Silas Hansen, Courtney Kersten, Brooke Larson, & Rachel Rueckert	Salon 4 The Fact of Your Imagination and the Imagination of Your Fact Natalie Bakopoulos, Jeremiah Chamberlin, V.V. Ganeshanathan, Miles Harvey, & Hasanthika Sirisena	Salon 5 Not From Around Here Sybil Baker, Sarah Einstein, Aaron Gilbreath, Liz Prato, & Lawrence Lacambra Ypil
	Salon 6 Threats of Influence: A Confidential Practicum Amy Benfer, Mary Cappello, Philip Graham, Maria Tumarkin, & Jean Walton	Salon 7	Salon 8 A Toxic Masculinity Cleanup Crew Taylor Brorby, Clinton Crockett Peters, Lucas Mann, Will Slattery, & Ira Sukrungruang
10:45 a.m. - 11:00 a.m.	Session Break		
11:00 a.m. - 12:15 p.m.	Salon 3 Reconceptualizing Nonfiction through Field Studies in Writing Susan Briante, Francisco Cantú, Raquel Gutiérrez, & Caleb Weaver	Salon 4 Stalking the Self Stephanie Elizondo Griest, Chris Feliciano Arnold, Kisha Lewellyn Schegel, Inara Verzemnieks, & Jessica Wilbanks	Salon 5 Writing the Hermit Crab Essay Kim Adrian, Joey Franklin, Michael Martone, Brenda Miller, & Dinty W. Moore
	Salon 6 Self, Self, and Other Alexandra Chasin, Margo Jefferson, & Elizabeth Kendall	Salon 7 Ethics of Writing Nonfiction with and about the Incarcerated Bob Cowser, Chauna Craig, Brittany Hailer, John Proctor, & Sarah Shotland	Salon 8 Decolonizing Nonfiction Daryll Delgado, Lawrence Lacambra Ypil, Maggie Tiojakin, Wilfredo Pascual, & Ruihe Zhang

Schedule / Saturday, Nov 3

Time	Session & Location
12:15 p.m. - 1:30 p.m.	Lunch Break
1:30 p.m. - 2:45 p.m.	Keynote: Orpheum Theatre Gretel Ehrlich Writing on Ice
2:45 p.m. - 3:00 p.m.	Session Break
3:00 p.m. - 4:00 p.m.	Húslestur

Writing for Social Change

Salon 5 | Zoe Bossiere, Sylvia Chan, Natalie Lima, Priyanka Kashyap Miller, Daniel Raeburn, Allison Spikes, & Miranda Trimmier | Moderator: Yvette Johnson

Hauntings

Salon 8 | Kim Bussing, Sylvia Chan, Ching-In Chen, Anne Edelstein, Elizabeth Enslin, Daryl Farmer, Robyn Ferrell, Lee Anne Gallaway-Mitchell, Warren Glynn, Laraine Herring, Lucy Kirkman, Leah Newsom, Joshue Rivkin, Sarah Sloane, & Kirk Wisland | Moderator: Piper J. Daniels

4:00 p.m. - 4:15 p.m.	Session Break
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4:15 p.m. - 5:30 p.m.	Salon 3	Salon 4	Salon 5
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Graphic Materialities

Lily Hoang, Christine Hume, Sarah Minor, Nicholas Muellner, & Catherine Taylor

Unexpected Activism

Maggie Messitt, Tom Montgomery Fate, Scott Russell Morris, Sheila Ngoc Pham, & Amy Silverman

The Essay as Ecosystem

Kate Lebo, Kathryn Nuernberger, Clint Crockett Peters, Elissa Washuta, & Maya Jewell Zeller

Salon 6

Nonfictive Sex

Dave Madden, Alexandria Marzano-Lesnevich, Allison Rodriguez, & Mike Scalise

Salon 7

Too Many Dead Grandmothers

Stephanie G'Schwind, Laura Julier, Garnett Kilberg Cohen, Marc Nieson, & S.L. Wisenberg

Salon 8

Radical Surprise

Barrie Jean Borich, Paul Lisicky, Marie Mutsuki Mockett, Beth (Bich Minh) Nguyen, & Ira Sukrungruang

Saturday, Nov. 3

Time	Session & Location
5:30 p.m. - 7:00 p.m.	Dinner Break
7:00 p.m. - 8:15 p.m.	Keynote: Orpheum Theatre Stephanie Elizondo Griest Art Above Everything Else

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Panel Sessions

Thursday, November 1, 9:30 a.m. - 10:45 a.m.

On Collections

South Ballroom | Venita Blackburn, Chen Chen, Angela Morales, Sarah Viren, & Elissa Washuta

What is a collection? What can we learn from thinking about other physical collections – of stamps, coins, baseball cards, shoes? And what can writers of different genres learn from talking to each other about their process of writing, and organizing, a collection of their work? In this panel, three nonfiction writers of recent essay collections will talk with a short story writer and poet about the intuition and calculations that go into collecting one's work into a book. Panelists will discuss practical things like structure, transitions, titles, and form, as well as sillier things like collections in popular media and whether a poem is more like a stamp and an essay like a shoe.

Presented in partnership with RMIT University.

Thursday, November 1, 11:00 a.m. - 12:15 p.m.

From Memoir to #MeToo

Salon 3 | Janice Gary, Reyna Grande, Yvette Johnson, & Lisa Nikolidakis

In the 1990's, a curious phenomenon appeared on bookshelves: memoirs written by women. These ordinary stories of ordinary lives were extraordinary in that they told the truth of what it was like to be a woman in a patriarchal world. Subjects previously off limits – rape, domestic violence, sexual harassment, mental and physical illness – were now exposed to the page. The predominantly male literary establishment pushed back, dismissing the work as “navel-gazing” and “whining.” “Whatever happened to the lost art of shutting up?” asked a NYT reviewer. What happened was that women writers of literary nonfiction refused to be silenced or shamed and kept writing, breaking through the barriers that suppressed female voices for centuries. On this panel, writers who have experienced the struggles and strengths of writing “confessional” memoir will discuss the role the form has played in one of the most significant social movements of our time.

Alternate Histories

Salon 4 | Erik Anderson, Mary-Kim Arnold, J'Lyn Chapman, Angela Pelster, & Michael Steinberg

This panel takes its inspiration from the question posed by Rilke's protagonist in *The Notebooks of Malte Laurids Brigge*: “Is it possible that the whole history of the world has been misunderstood?” In this passage, Malte questions whether history has incorrectly paid its attention to the masses instead of to “the one person they were standing around because he was a stranger and was dying.” While this supposition about history's making is not new – we see it reflected in Aristotle's privileging of poetry over history – this panel proposes that not only can imaginative interpretations better help us to understand the past, they can also recover voices and perspectives that have been

		
Out of Step A Memoir Anthony Moll	Quite Mad An American Pharma Memoir Sarah Fawn Montgomery	Sustainability A Love Story Nicole Walker
Apocalypse, Darling Barrie Jean Borich	The Trouble with Men Reflections on Sex, Love, Marriage, Porn, and Power David Shields Available Spring 2019	Fear Icons Essays Kisha Lewellyn Schlegel
Love's Long Line Sophronia Scott		Hummingbirds Between the Pages Chris Arthur
Brief Interviews with the Romantic Past Kathryn Nuernberger	AN IMPRINT OF THE OHIO STATE UNIVERSITY PRESS	

Thursday, Nov. 1, 11:00 a.m. - 12:15 p.m.

subsumed in grand narratives that perpetuate notions of the universal subject. In this panel, we will consider how creative nonfiction can treat the past as both contingent and knowable through imaginative interventions and innovations in form.

Digital Textiles

Salon 5 | Sarah Minor, Kascha Semonovitch, Lyrae Van Clief-Stefanon, Christine Wilks, & Cori A. Winrock

Textiles offer us a rich history and a language for writing that surpasses the restrictions of a page. As more writers explore the opportunities of digital space, the digital textile becomes a site that combines a diversity of material fragments to create a lyric, narrative, and visual texture. Like quilts, digital textiles often rely on stitching and “piecing” – they speak, tell jokes, and embroider arguments by joining family stories, sections of code, and historic references with images. Like their historic counterparts, digital textiles also offer a space for outsider voices. On this panel, five writers will showcase the opportunities of making textile essays and discuss the historic textures, structures, and theories that inform their work.

Sub/urban Environmental Writing

Salon 6 | Taylor Brorby, Lisa Couturier, Michael P. Branch, & Nick Neely

Even now, there is a dearth of environmental nonfiction about the places where most of us live: cities and suburbs. To some extent, this cultural and artistic blind spot is a matter of categorization, and we simply need to reimagine writing about the built landscape, social justice, and more as “environmental.” Yet most environmental or “nature” writers still dwell on (if not in) wilderness, its pastoral edges, and other traditional themes. How can we train ourselves to better see wildness and ecology in the city? What are some solid examples of urban environmental writing and techniques for pulling it off? These nonfictioners and editors have all taken a crack at writing about the earth downtown or down the block and they're here to share some concrete discoveries.

Assaying the Work of Nonfiction Studies

Salon 7 | Karen Babine, Christine Cusick, Amy Monticello, & Julija Šukys

Assay: A Journal of Nonfiction Studies takes its name from the scientific term which means to test, a natural linguistic play on our beloved essay. In our first five years, we have tested deep craft analysis alongside precise theoretical lenses with intense explorations of nonfiction pedagogy. We have expanded beyond the journal to host the Best American Essays database, In the Classroom blog series, and the Assay Interview Project in the spirit of literary citizenship.

The Peripatetic Panel

Salon 8 | Ames Hawkins, Mary Cappello, Peta Murray, Francesca Rendle-Short, & Peggy Shinner

“I am totally with Virginia Woolf in wanting to create a new form of colloquy, to move with others and across affiliations in the collective formation of ideas – to converse – to arrive at a dwelling in common where real discussion can be had...” declares Mary Cappello in her lecture on a lecture.

This unpanelled panel proposes a new form within the poetics of nonfiction: creative collaboration by promenade. Given that the etymology of promenade – now cast as a leisurely walk – points to the less leisurely endeavor of driving animals forth (pro) with shouts or menace (minari) – might we not do the same with ideas? Nonfiction-as-encounter. A queer promenade-as-nonfiction. Stations of the (Very) Cross. Can this peripatetic panel inscribe a generative and embodied process of collaboration across the space that is nonfiction towards the meeting of minds, and/or new form of colloquy?

Panel Sessions

Thursday, November 1, 1:30 p.m. - 2:45 p.m.

Real True Crime

Salon 3 | L.M. Ferreira Cabeza-Vanegas, Lacy M. Johnson, Alexandria Marzano-Lesnevich, José Orduña, & Sarah Viren

We live in a culture saturated with true crime stories, most of which follow a predictable narrative arc: there is a victim, a perpetrator, an investigation, and the satisfaction at the end that justice has been served. Occasionally, however, writers use crime stories as a means of exploring messier metaphysical, political, and social questions. Like: is it criminal to enforce border policies that result in hundreds of deaths each year? Or: how do victims of violent crimes reconstruct their narratives in ways that feel “true”? In this panel, we will reframe true crime to include topics, approaches, and voices outside of the traditional “whodunit” narrative. Panelists include those writing about political violence, border policy, and environmental crimes and writing from immigrant, queer, and feminist perspectives. Interactive and collaborative, this panel will ask audience members and panelists to push beyond what we normally think of as both “true” and “crime.”

Writing Bilingually

Salon 4 | Luis Ávila, Giancarlo Huapaya, & Ofelia Montelongo

Latin American writers, Huapaya, Ávila, and Montelongo, have been working amongst the literary community in Phoenix for a few years, developing the art of writing bilingually with classes and workshops. In this panel, they will talk about their experience contributing to the Latinx and Chicanx community and the impact and change that has created. Also, they will address how we can all contribute to expanding our spaces of dialogue and the importance of doing so.

The Nonfiction Maker as Emotional Sculptor

Salon 5 | Amaryllis Gacioppo, Stephanie Milsom, Wil Polson, Dorian Rolston, & Stayci Taylor

“Entanglements are not unities. They do not erase differences; on the contrary, entanglings entail differentiating, differentiating entails entanglings. One move – cutting together-apart.”

–Karen Barad, *Diffraction: Cutting Together-Apart*, P176

When we begin to interrogate notions of ‘self’ it quickly begins to unravel. Space and time become skewed and the linearity of nonfiction narrative is challenged. Look closer at the ‘I’ of the essay. How was it made? From what materials was it constructed? This panel explores the complexities of translating personal narrative through the materialities of nonfiction practice. How does the ‘self’ behave as it passes through a lens to become a photographic self-portrait? How might computational metadata inform and translate personal narrative? How might a practice that combines urban wandering, historical research, family myth and personal diary be used to interrogate notions of cultural identity? In this panel, each panelist will discuss their own use of interdisciplinary/nontraditional methods to approach the issue of subjectivity within their creative practice. This panel re-conceptualizes the nonfiction maker as an emotional sculptor exploring interdisciplinary and inter-materiality practices in an attempt to ‘cut together-apart’ the entanglement of the ‘self’.

“Just Be Yourself and Teach Us”

Salon 6 | Meg Day, Lisa Glatt, Jackie Hymes, Emily Rapp Black, & Jillian Weise

One of the most common workshop responses to nonfiction written by people with disabilities is, “Wow, I didn’t know your life was like this!” Given that every person living in a body – i.e., every single reader – is an accident, an illness, or a decade away from disability, it’s remarkable how much literary airtime writers with disabilities

Thursday, Nov. 1, 1:30 p.m. - 2:45 p.m.

are pressured to devote to education. This panel brings together disabled & Deaf writers to discuss the imposition of repeatedly teaching Disability 101 in our nonfiction; encounters we've had with literary and editorial ableism; and techniques we use in memoir, essay and video art to subvert what's expected of disabled and Deaf writing. Citing the groundbreaking scholarly and literary work of Rosemarie Garland-Thomsen, Laura Hershey, and others, panelists will discuss their artistic development within the larger history and culture of disability, inviting others to see themselves as part of this centuries-old cultural tradition.

Race, Gender, Politics, and the American Dream

Salon 7 | Ann Cummins, Jennifer Denetdale, Andrew Levy, Annette McGivney, & Shaniya Smith

How do narratives of youth become intertwined nationally with narratives of race, gender and culture, each shaping the other? How do ideas about race, gender and culture turn into national policies – i.e. manifest destiny, the removal of Native Americans from national parks, and the marginalization of various American groups such as people of color and LGBTQ communities? How do these racially charged, gender-biased policies in turn impact the destinies of individuals, families and cultures, threatening to obliterate traditional cultures, to systemically ghettoize African-American cultures, and to repress LGBTQ people?

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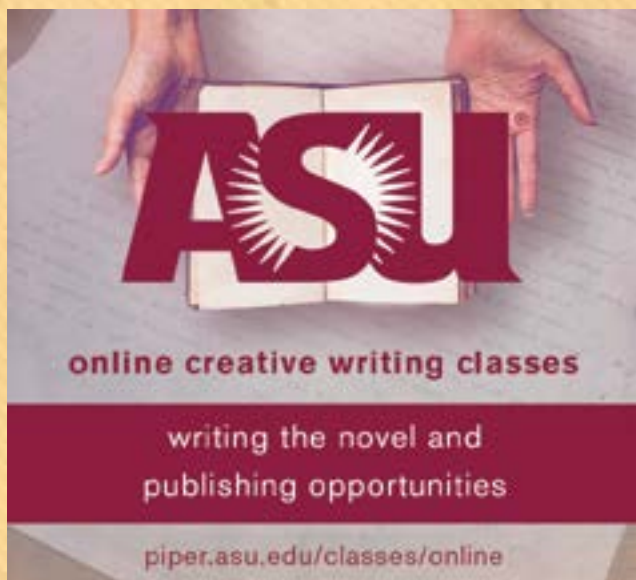
Panel Sessions

Writing Water

Salon 8 | Tim Corballis, Ingrid Horrocks, Susan Olding, Jen Palmares Meadows, & Beth Peterson

What might immersive personal forms of nonfiction offer in linking the water in our streams, harbors and glaciers with the wide social and environmental issues it connects to? What written forms or structures does water – and altered waterscapes – invite? And how might experiments with water writing build new cognitive maps and understandings of the world – from how we comprehend climate change, to global migration and the legacies of colonialism?

Join this international group of writers in the desert to think together about writing droughts, buried rivers, underwater cities, melting glaciers, and disappearing lakes in California, Toronto, Michigan, Europe, and Aotearoa New Zealand. Flowing from local and specific narratives to wider comparative thoughts, the discussion will explore what is shared and what is distinct about water in different human contexts, how it affects us and how we seek to control it.



Thursday, November 1, 3:00 p.m. - 4:15 p.m.

Hauntings in Nonfiction

Salon 3 | Philip Graham, Kate McCahill, Michele Morano, Audrey Petty, & Mimi Schwartz

“Show, don’t tell” is the classic adage of creative writing advice, and yet while attention to detail is important, often what one experiences is fueled by what one cannot track so easily. People are daily haunted by invisible forces, which include the presence of others who are not present in their lives, either by geography or time. But people can also be haunted by the weight of place and history, memory’s maze, and even past selves or hidden inner lives. Each of us contains within an invisible – and personalized – cloud of ghosts and hauntings. How can nonfiction writers best honor the physicality of the world while at the same time uncover the hidden influences and motivations behind those we struggle to understand, what are the strategies we can use to make visible these invisibilities, and in so doing reveal the larger hidden forces in the world around us?

What We Talk About When We Talk About Guns

Salon 4 | Heidi Czerweic, Lee Hancock, Sue Repko, Jo Scott-Coe, & Julija Šukys

How can we – as journalists, essayists, creative nonfiction writers, academics – respond to the violence being wreaked upon our communities? How can we find new ways to write about the marketing and fetishization of military-grade guns and counter the narrative of fear perpetrated by the gun lobby? These panelists have researched and written extensively on mass shootings at the University of Texas, Umpqua Community College, Virginia Tech, Ft. Hood, and elsewhere. Join them in conversation about how these events are memorialized, revised over time, exploited, or forgotten. Whose narratives are elevated and whose are buried? What are we saying, or not saying, about the culture of fear and the cult of the gun at the root of this violence? This panel

Thursday, Nov. 1, 3:00 p.m. - 4:15 p.m.

will challenge attendees to hone and deploy their words, ideas, and experiences, on all sides of gun violence, to re-take the national conversation in order to effect change.

Data's Mine in the Data Mines

Salon 5 | Sophie Langley, Stephanie Milsom, Kim Munro, Mandy L. Rose, Scott Russell Morris, & Stayci Taylor

"Everyday narrative practices," write Elinor Ochs and Lisa Capps, "confront interlocutors with unanticipated emotions and ideas and ultimately with unanticipated selves" (1996). Examining such processes and outcomes, this panel probes the depths of the 'diary' as both source and method in creative writing and research practice. Stephanie Milsom interrogates automated diary keeping, and the diarist's shifting position when apps and machines collect her information. Scott Morris discusses his experience of 'essaying' his food diaries, and using diary-keeping in his PhD dissertation, as inspired by Karl Klaus' *Weathering Winter*. Sophie Langley, Kim Munro, and Stayci Taylor introduce *The Symphony of Awkward*, an ongoing practice-based investigation into the act of publicly performing one's juvenilia. Poet and essayist Mandy Rose discusses her own legal and medical documents as a form of diary, as well as the dictionary as confession, and how both inform her own writing practice.

Intersecting with the Aphorism

Salon 6 | Zara Bell, Elisa Gabbert, Lance Larsen, David Lazar, & James Lough

Ambrose Bierce ironically defined aphorisms as predigested wisdom. Certainly, pithy wit is a trademark of aphorisms, but they can also flourish as lightning illuminations, slashing revisions, resonant fragments, or surgical probes. This panel of aphorists will consider the aphorism not only as a brilliant standalone but as a mode that promiscuously informs and counterpoints braided essays, ekphrastic critique, lyric poetry, and surrealist collage. Aphorisms also serve as fantastic skill-builders in class. We'll share successful writing prompts and discuss how

aphorisms encourage compression, juxtaposition, syntactic deftness, and irony. Perhaps more than any other form, aphorisms embody Blake's dictum to recognize analogy everywhere: "To see a World in a Grain of Sand / And a Heaven in a Wild Flower / Hold Infinity in the palm of your hand / And Eternity in an hour."

Beyond the Event

Salon 7 | Catina Bacote, Kathleen Blackburn, Daisy Hernández, & Cecilia Villarruel

Hurricanes, invasive species, infectious disease, shootings, oil spills – too often these violences are cast as disastrous events that eschew the intersection of geography, race, class, and infrastructure. How do the forms of nonfiction push against the hegemony of the "event" to tell a longer, slower story of disruption across the nexus of time and space? How can we defamiliarize the aesthetics of extraction, commodity flow, climate change, and borders? Our panelists will discuss writing on abject landscapes and communities traditionally excluded from hegemonic narratives. We will offer approaches for rendering displaced communities visible, reversing myths of settler colonialism, and representing diasporic identities.

March Shredness

Salon 8 | Steven Church, Berry Grass, Ander Monson, Beth (Bich Minh) Nguyen, & Elena Passarello

What if, instead of starting and publishing yet another literary magazine publishing the usual range of "emerging and new" voices and blah blah blah, we instead ran a literary tournament, March Madness-style, in which we invited writers and musicians to choose a song and write an essay about it: what it means to them, what it means to us, or straight up what it means or what it tells us about us? And what if we played off that 64-essay tournament each year, pitting one song and essay against another and allowing readers and listeners to read and listen and watch and determine which song and essay moved forward, until we crowned a champion? What might we learn about music and memory

Panel Sessions

and our shared culture and ourselves from writing about terrible songs like Warrant's "Cherry Pie" or Chumbawamba's "Tubthumping"? These five writers will show you what.

Friday, November 2, 9:30 a.m. - 10:45 a.m.

Rethinking the Travel Essay

Salon 3 | Alden Jones, Sarah Stodola, & Katrina Woznicki

Travel writing needs an overhaul, both in perspective and form. Once dominated by a colonizing point of view and a formulaic prose style, the genre of literary travel writing is currently opening up to unusual perspectives, unexpected ideas of what "travel" means, and innovative forms that complement the traditional travel essay. Who gets to be a "travel writer"? What kind of knowledge is most valued in the travel essay? Panelists who are literary nonfiction writers, travel memoirists, travel journalists, and editors of travel-based publications discuss recent changes in the genre, new outlets for creative travel writing, and their own experience as travel essayists seeking a fresh angle.

Where Fact Meets Fantasy

Salon 4 | Susanne Paola Antonetta, Amy Benson, Desirae Matherly, Paisley Rekdal, & Jennifer Sinor

In this panel, four nonfiction writers consider the role of speculation in research-based literary nonfiction. Moving beyond generally recognized craft moves like cueing the reader, perhapsing a moment, or the fundamentals of scene reconstruction, these writers explore more creative and experimental ways to reimagine or invoke moments that happened in the past, happened without the writer being present, or didn't happen at all while still maintaining the rigor and responsibility necessary for deep research. In addition to describing how they have used speculative leaps in their work, the panelists will also discuss with each other and the audience the

ethics of who can imagine what and to what end as well how folding research into the speculative narrative form can function as implied critique of what we consider the authoritative text.

The Sound-Centered Essay

Salon 5 | Erin Anderson, Allison Coffelt, Corinna Cook, Noam Dorr, & Maya Goldberg-Safir

How do we marshal principles of sound in our written essays? And how do principles of writing play out in our audio essays? Writers and audio producers unite on this panel to map the mutual interdependencies between aural and written. We open with a thought-experiment reversing the sound-metaphors writers traditionally rely on: in recognizing the metaphysical problems of referring to narrators as speakers, we draw on ethnomusicology to chart a new angle on narration that casts narrators as listeners. We then turn toward the craft of writing for the page, writing for radio, and producing essays in the medium of sound. We'll discuss a pedagogy and a writing practice informed by a sound-centered consciousness, celebrating the role of the ear in the creation of text. And we'll explore emerging styles/techniques of sound production, discussing the nuts and bolts of getting a text to "lift off" the page.

Pitching It

Salon 6 | Matthew Gavin Frank, Stephanie Elizondo Griest, E.J. Levy, & Maureen Stanton

The writers on this panel have secured publishing contracts with trade and independent publishers based on proposals for nonfiction books. Whether it's memoir, anthology, or literary journalism, narrative nonfiction is a form that publishers will consider in proposal form. What does a nonfiction book proposal look like? What are its components? What makes a successful proposal? What types of projects might be better sold as proposals versus shopped as fully-realized manuscripts? And what are the benefits and challenges of writing a book sold to a publisher on a proposal? These panelists will share their processes, and offer suggestions for crafting winning nonfiction book proposals.

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Speculative Nonfiction

Announcing a new nonfiction journal
edited by

Robin Hemley & Leila Philip

The first issue, "Beyond Truth versus Fiction," includes work by Gretel Ehrlich, David Shields, Mary Cappello, Ander Monson, Margo Jefferson, Jerald Walker, Lia Purpura, Joshua Shenk, Lina Ferreira, David Carlin, Inara Verzemineks, Harrison Candelaria Fletcher, Nicole Walker, and Xu Xi.

To learn more, see our website below. Our next call for submissions will begin in January. Managing editor Adlin Zainal.

speculativenonfiction.org

Friday, Nov. 2, 9:30 a.m - 12:15 p.m.

Writing the Day

Salon 7 | Brian Blanchfield, Jill Christman, Shamala Gallagher, Jay Ponteri, & Dorian Rolston

This panel is all about dailiness – how a day shapes a writing practice, but also how whatever happens in those 24 hours gets into the writing itself. Flips that perennial question – How do you find time to write? – on its head: How do you find writing in time? Whether you're working on a book of days or diary essays, or keeping a journal, or just looking for more of the everyday in your prose, or even just thinking about the room you write in/in the writing, these panelists working at the intersection of process and product invite us to consider new ways for the act of creating to become the thing created. Taking us “backstage,” our panelists talk about their writing life behind the desk (or wherever), before leading an exercise in writing the day: panel as prompt, as prattle, as play.

Artistic Gestures

Salon 8 | Brian Bouldrey, Lee Gulyas, Brenda Miller, Sarah Pape, & Jericho Parmis

What happens when prose writers enlist the aid of other arts to generate and enhance their work? In this panel, five prominent writers and teachers will describe how they employ photographs, painting, sculpture, and video forms in their creative processes and in their teaching. We will also discuss the corollaries between writing and art disciplines, as well as provide ideas and exercises for use in the creative writing classroom. We will offer an “in-class” writing prompt for attendees to try their hands at this kind of cross-disciplinary collaboration.

Friday, November 2, 11:00 a.m. - 12:15 p.m.

We Need Some Kind of Tomorrow

Salon 3 | Margarita Cruz, Dionne Irving, Sreedhevi Iyer, & Tresa LeClerc

This panel is about breaking traditional academia – and remaking it. Creating a place where performance, song and word intersect. We want to take over the space, change it, reclaim it – speak our ‘unsaid’s’.

When asked to do panels, Writers of Colour (WoCs) must often position themselves in relation to a white audience. But what would a panel look like that didn't make concessions toward whiteness? Piriye Altraide traverses the line between spoken word and the academic sphere. Sreedhevi Iyer's monograph explores the paradoxical position writers of colour face in global literary discourse. Tresa LeClerc's creative work meditates on racial microaggressions. Dionne Irving's work challenges the notions of black essentialism through a discussion of language, culture and race. Through performative pieces and audience participation, our panel seeks to change direction by breaking away from tradition. As Toni Morrison writes, ‘we got more yesterday than anybody. We need some kind of tomorrow.’

Nonfiction Form-Finding

Salon 4 | Sarah Ciston, Noa Kaplan, Fidelia Lam, Lisa Müller-Trede, & Holly Willis

What are the changing stakes of a nonfiction practice? As a space for exploration and invention, as well as a political intervention that suggests that we ignore the form that our arguments take at our peril, this panel brings together five experiments by hybrid scholar/practitioners that reconsider nonfiction forms in a post-truth world. Each panelist will enact a critical engagement with media through media using diverse forms, from moving images to algorithms to the conference panel form itself. These projects emerge from the Creative Critical

Panel Sessions

Writing Workshop, a craft-based exploration of techniques for writing about – or alongside, next to, or near – film, video, still images, sound, and other media forms at the University of Southern California. The panel will include a discussion of media-based nonfiction craft and opportunities to participate in writing exercises.

The “I” in the Storm

Salon 5 | Sarah Broom, Deanna Fei, V.V. Ganeshanathan, Lacy M. Johnson, & Maria Mockett

Creative nonfiction often bears witness to disaster, and conventional wisdom tells us that the writer’s role is to stand apart from the chaos of actual experience in order to chronicle it, to remark on it, to create narrative order through logic, reflection, and exposition. But is that ever really possible? What does it cost the writer to maintain the distance of detached observer that “good” creative nonfiction requires, and how might that distance usefully be collapsed? On this panel, writers consider the implications of writing about different modes of disaster – from the natural disasters of hurricanes and flooding to disasters of war and contamination; from personal and intimate disasters to political and public ones – and the relationships among nature, politics, so-called narrative distance and the proximity of lived experience. Can literary work do more than simply document? Should it? How do these demands differ when writing essays, memoirs, and research narratives?

The Real F Word

Salon 6 | Randon Billings Noble, Chelsea Biondolillo, Berry Grass, & Susan Olding

You’ve done the research, you’ve written and revised, perhaps you’ve found an interested agent, or an excited editor. So what happens if, despite all this hard work, your manuscript still fails to launch? What happens when you’ve put years into a project that ultimately goes nowhere? It’s easy to say, “Just keep writing,” but what does that really look like? There are myriad reasons why a promising manuscript might not end up

in print, and these widely published panelists have experienced many of them. After sharing their individual stories, the panel will segue to a roundtable on how a book’s failure can impact our confidence, productivity, and drive in both negative and positive ways – and, most importantly, what to do next.

Our True Voice(s)

Salon 7 | Jill Christman, Jen Palmares Meadows, Jess Row, & Kelly Sundberg

We tell writers to “find their voice,” which makes voice seem like a lost set of keys easily retrieved. “Voice” is more than craft; it is the performance of one’s deepest thoughts, wishes, demands, dreams, and laments. Our panelists will each read a very short selection in one of their own voices, and then as a panel we will consider what it means to excavate and inhabit these writing voices. We will address whether we write in one voice or multiple, how a writing voice evolves, and what happens when we lose or are denied access to a voice that grants power, insight, and agency. We will ask how teachers can help develop or misshape student writers’ voices, and how we might talk about voice in a way that adequately weighs the power dynamics, social forces, and individual sensibilities that form our understanding of this central concept.

Sound and Light

Salon 8 | Simon Charles, Smiljana Glisovic, Peta Murray, & Jessica L. Wilkinson

How might a performed essay express materiality as an illuminated manuscript? How can sound and moving image co-create with an author a new sense of time and scale, so as to explore the agency of matter? And what happens when a composer and a poet meet at the site of biography writing? These are some of the curious questions raised in this ‘panel’ of three 20-minute performances, through which the artists explore how sound and light can enliven nonfiction pursuits.

Friday, Nov. 2, 11:00 a.m. - 2:45 p.m.

Peta Murray's LIT will showcase findings of an experiment in the application of light to word. Smiljana Glisovic's *a figure walks into an empty room* presents a characterless and wordless performance that explores entanglements between human and non-human bodies. Jessica Wilkinson and Simon Charles will perform an excerpt from their movie-length collaboration *Marionette*, a biographical recollection of early cinema actress Marion Davies, combining sound, music and spoken word. Each performance is distinct and yet connected through interactions with sound and light; all three forays into nonfiction performance through cross-disciplinary engagement and collaboration.

Friday, November 2, 1:30 p.m. - 2:45 p.m.

Homing in

Salon 3 | Sybil Baker, Barrie Jean Borich, Harrison Candelaria Fletcher, Robert Vivian, & Xu Xi 許素細

"Perhaps home is not a place," writes James Baldwin, "but simply an irrevocable condition." This panel of essayists and memoirists will discuss the intricate relationship between landscape and identity – how one shapes the other and how that interplay fuels our writing. We will discuss relocation, nostalgia, appropriation and the spell cast by spaces urban and rural, past and present, real and imagined. Whether you have lost a home, found a home, or are discovering one, this panel will offer strategies for writing not just about landscape, but of it, and how place can be both a catalyst for our work and a condition.

Congratulations to the
2018 winners of the **Whiting
Creative
Nonfiction
Grant**

Call for submissions February 2019
whiting.org/nonfiction

The Whiting Foundation recognizes that works of deeply researched and imaginatively composed nonfiction are essential to our culture, but come into being at great cost to writers in time and resources. The Whiting Creative Nonfiction Grant of \$40,000 is awarded to writers in the process of completing a work of nonfiction to the highest aesthetic and intellectual level. It is intended to encourage original and ambitious projects by giving its grantees the additional means to do exacting research and devote time to composition.

Jennifer Block

*Everything Below the Waist: Why
Healthcare Needs A Feminist Revolution*

Andrea Elliott

Invisible Child

Akash Kapur

Better to Have Gone

Jori Lewis

Slaves for Peanuts

Sarah Ramey

*The Lady's Handbook for Her
Mysterious Illness*

Jess Row

*White Flights: Race, Fiction, and
the American Imagination*

Panel Sessions

Writing as Teaching, Teaching as Writing

Salon 4 | Brooke Champagne, Charles Green, Sonja Livingston, Stacy Murison, & Ned Stuckey-French

Teaching essay-writing workshops means appearing in the classroom in many personas. More than in other classes, instructors are multi-faceted characters. Besides offering instruction on craft, encouragement, and group facilitation, describing our own writing processes often means telling again the stories of our lives. This panel will address the questions that accompany the role of teacher-practitioner in the essay-writing classroom: How do instructors manage that emotional labor? How do we avoid self-aggrandizement? How can our self-presentation inspire students to become more confident, exploratory writers? And then, beyond the

classroom, how does that labor return into our written work? When we write about the classroom, how do we write about our teaching and our students? How do classroom experiments and experiences appear in our writing, and how can and do we acknowledge the essential role our students play in our work?

Essay as Artifact

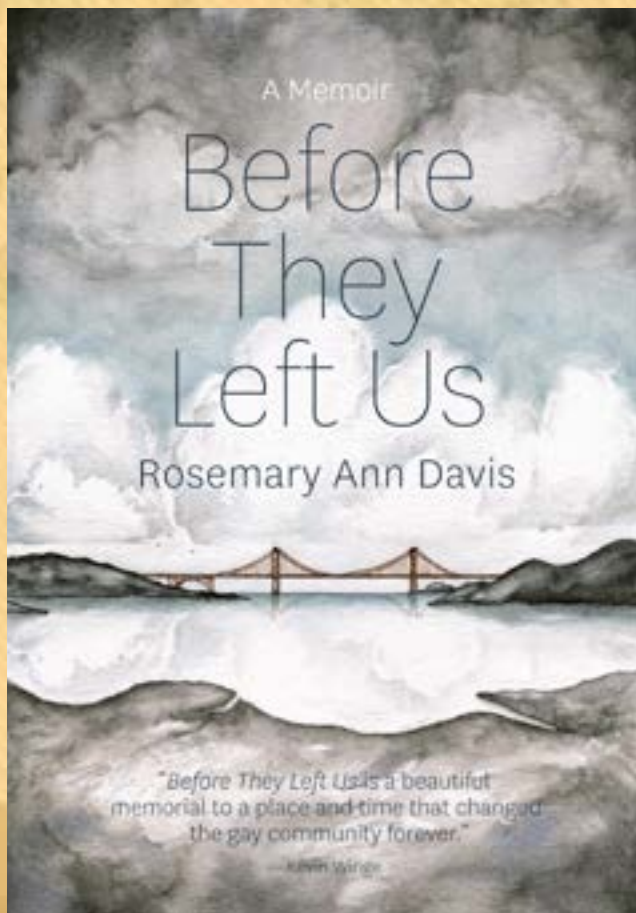
Salon 5 | Matthew Batt, Charmaine Cadeau, Jacob Paul, Paisley Rekdal, & Kara Thompson

In *Camera Lucida*, Roland Barthes writes that the photograph uniquely transforms a subject into an object, in part because it infinitely reproduces that object that only occurred once, existentially. By contrast, it seems to us that the essayist more often engages in an attempt to restore subjectivity to objects. Our panel theorizes a third, transitive state, that of the artifact, the object that accrues a subjective identity through its usage and provenance, independent of, though potentially correlative to, the subject it documents. We will call attention to the way artifacts function simultaneously as essays and as the objects that essays encounter, whether those artifacts are essays in turn, fragments of language, physical objects such as heirlooms or handmade books, or the writing produced during otherwise ephemeral performances. In all, we'll strive to highlight the palimpsest of physical form and written experience.

Not Your Mother's University Press

Salon 6 | Anthony Moll, Sarah Fawn Montgomery, Kathryn Nuernberger, Kristen Elias Rowley, & Sophronia Scott

Determining where to submit nonfiction books in the mass of trade, academic, and indie presses is often more of an essayist exploration than the writing process itself. Writers who have published memoirs, essay collections, and hybrid texts with The Ohio State University Press will discuss how an academic press became the unlikely home for work that challenged genre conventions and examined complex subject matter like mental



Friday, Nov. 2, 1:30 p.m - 5:30 p.m.

health, sexuality and the armed services, faith, motherhood, and race. This group of writers will discuss the experience of publishing with a university press, reading a section of their work before reflecting on their process, work with editors, marketing and release.

The Essay as Unstrung Lyre

Salon 7 | Traci Brimhall, Katharine Coles, Heidi Czerwiec, Noam Dorr, & David Lazar

Prosody is typically understood as a poet's game of bending language into familiar patterns of rhyme and rhythm. In addition to following sound patterns, many traditional forms, like odes or sonnets, also pivot around rhetorical conventions that can playfully and ingeniously be applied to other literary genres. The drama of a well-placed volta is tremendous in any genre. The hybrid form of the haibun is often the perfect form for a piece of science writing. The long tradition of the aphorism opens up many possibilities. In this panel essayists who also have closely studied lyrical forms will discuss how poetics help them shape their prose.

Women on the Edge: Writing and Reporting Risky Stories

Salon 8 | Melissa Chadburn, Amy Irvine, Lauren Markham, & Jennifer Sahn

Sometimes a story requires that the writer put herself at risk. This can mean reporting in unsafe circumstances, or it can mean divulging information that feels too private to share. What is it like to walk this edge, to flirt with danger in order to find and tell stories that are too important to leave untold? This panel brings together four women who have written beautifully and movingly about topics of great consequence – mental illness, immigration, discrimination, and trafficking among them – to share how these stories took hold of them, how they confronted their own vulnerabilities, what protections, if any, they sought for themselves, and how they practiced self-care through the reporting and writing process.

Friday, November 2, 4:15 p.m. - 5:30 p.m.

Writers Writing About Literature

Salon 3 | Emily Rapp Black, Tara Ison, Alden Jones, & Stephanie Reents

Writers are often in conversation with certain books they read and re-read, and particular books have lasting effects on both their writing and their lives. But outside of book reviews, few formats have allowed writers to creatively explore their relationships with specific texts. Recently, two new series of books have emerged to invite writers to explore their responses to individual books that have preoccupied them: *Afterwords* (Fiction Advocate) and *Bookmarked* (Ig Publishing). In this panel, writers who have penned short volumes for these series or who have engaged deeply with this topic in their work discuss their different approaches to merging personal essay, literary criticism, and homage, and the creative possibilities of this hybrid genre.

Un-Standard and Unethical

Salon 4 | Joanna Eleftheriou, L.M. Ferreira Cabeza-Vanegas, José Roach Orduña, Adam Tipps Weinstein, & Inara Verzemnieks

Ever since the fateful Wednesday after Kelly Anne Conway uttered the now infamous sentence, “alternative facts,” the public conversation concerned with language, accuracy and the verifiable experience has become more urgent and ubiquitous than ever before. The question “how did we get here?” is uttered almost daily, and occasionally it is answered with the idea that CNF helped to pave the road to this “post-fact world” with lyrical scenes, emotional truths and an impressionistic notion of truth. Though the conversation regarding how to construct a personal code of essayistic ethics and how to discuss them in the classroom has never been any less vital and present in the CNF sphere, the current socio-political moment has made it more visible than ever before, and requires a careful examination and throughout discussion of how to approach the matter for both students of the genre and non-CNF writers and readers.

Panel Sessions

Nonfiction Graphic Narratives

Salon 5 | Rebecca Fish Ewan, Nicole J. Georges, Kevin Haworth, & Elizabeth Kadetsky

Graphic narratives are one of the most challenging ways that writers can explore the boundaries and tensions in nonfiction writing. The combination of image and text is compelling for many nonfiction writers, but working in “comics” still may feel forbidding to writers whose education and writing practice have been focused on prose. Facilitated by comics scholar Kevin Haworth, this panel will feature three female nonfiction comics artists with diverse backgrounds and experiences in the field. Nicole Georges is a Lambda-award winning graphic memoirist who teaches comics studies in an MFA program. Elizabeth Kadetsky is a fiction writer, memoirist and English professor who is working on her first graphic memoir. Rebecca Fish Ewan teaches landscape architecture and her debut graphic memoir was published this year. Panelists will share examples of their work, discuss how they “broke into” comics, and discuss why they use text and image together to tell nonfiction stories.

Science and Storytelling

Salon 6 | Peter Friederici, Holly J. Hughes, Lawrence Lenhart, Miranda Perrone, & Mark Rozema

This panel explores ways to present science in a lively and emotionally engaging style. How do we share the satisfactions of geology, climatology, entomology, ichthyology, (or any kind of -ology) in a way that is natural, fun, and not intimidating? Some readers shy away from non-fiction they anticipate will be a dry recitation of facts delivered in an academic voice; they want to feel things. Other readers grow impatient with essays that wax lyrically about transformative moments in nature; they want to know things. Science writing can blend both kinds of prose. It can be simultaneously informative and celebratory. In helping readers appreciate the connections that hold earth’s creatures together, a science writer can use the whole grab-bag of literary techniques and tap into the full range of emotion. We can be more than lecturers; we can be curious fellow travelers with good stories to tell.

The Faithful and the Faithless

Salon 7 | Sarah Beth Childers, Jessie van Eerden, D. Gilson, Thomas Larson, & Deirdre Sugiuchi

Whether in autobiography, memoir, or essay, writers who are spiritually attuned have complex stories to tell when it comes to writing about faith, loss of faith, or living without faith. Panelists will discuss the literary challenges of our work. How do we think about an audience for our books and essays? What are the substantive differences between religious belief and spiritual practice? What is it that makes writing religiously or spiritually compelling? What role does faith play in essaying about politics or the growing movement of the Nones? How do we deal with poet Billy Collins’s challenge that even though writing about the religious or the spiritual is, much like music, “beyond verbal description,” we end up fairly certain we can describe our experience in words nevertheless?

Hurdles and Epiphanies on the Way to Finishing a Work of Creative Nonfiction

Salon 8 | Brian Blanchfield, Sarah Broom, Francisco Cantú, & Gretel Ehrlich

Creative nonfiction writers face specific struggles, as well as opportunities and outcomes that are available only to the nonfiction world. In this panel, four writers – a mix of Whiting Award winners and Whiting Creative Nonfiction Grantees – discuss the unique endeavor of researching, crafting and publishing creative nonfiction. Panelists will share experiences that include: trying to stay on course as new information or ideas make themselves known (sometimes 3/4 of the way through the writing process for a reported work, when funding may have run out); navigating the line between fact and history and interpretation; reaching out with their work to publishers, agents or magazine editors; securing funding and attention for reported work; and generally making a life while creating an ambitious new work of nonfiction.

Presented by the Whiting Foundation.

Saturday, Nov. 3, 9:30 a.m. - 10:45 a.m.

Saturday, November 3, 9:30 a.m. - 10:45 a.m.

Essaying Outside the Classroom

Salon 3 | John Bennion, Silas Hansen, Courtney Kersten, Brooke Larson, & Rachel Rueckert

Creative non-fiction courses are often classroom bound, but many programs have been successful in working with students to conceive, research, and draft literary non-fiction in the field. Writing reflectively is often an integral part of adventure therapy, study abroad, field study, and many other kinds of experiential programs. Exploring outside the artificial structure of the academy can give students material to write about, integrate the process of writing into the curriculum, and create strong writing communities. Even limited forays into human and non-human communities and environments can motivate students and transform their experience with writing. Panelists will discuss experiences of learning, teaching, and writing outside the walls of the university in urban, wilderness, and foreign settings.

The Fact of Your Imagination and the Imagination of Your Fact

Salon 4 | Natalie Bakopoulos, Jeremiah Chamberlin, V.V. Ganeshanathan, Miles Harvey, & Hasanthika Sirisena

One of the great pleasures of writing – regardless of genre – is writing into the unknown. In nonfiction, writers draw on both research and imagination to do so. How might these two approaches be thought of less as independent practices and more as different stages or components of the same process? The panelists will explore moving beyond the idea that imagination goes places research can't go, and will discuss both how research and imagination might inform and amplify each other and how the attendant risks and challenges form a symbiotic relationship. Whether we are writing about other cultures, other histories, or other selves, we will attempt to illuminate the ties between investigation and invention.

Not From Around Here

Salon 5 | Sybil Baker, Sarah Einstein, Aaron Gilbreath, Liz Prato, & Lawrence Lacambra Ypil

Writing and travel are both acts of discovery. On this panel, four writers will discuss writing about a place to which they aren't native, and the ethical and technical issues that writing as an "outsider" can entail. Sybil Baker's *Immigration Essays* explore this outsidership both as an ex-pat and as an American working with refugees. For Aaron Gilbreath, writing about places which aren't his own is how he experiences and understands our world. Liz Prato's forthcoming essay collection, *Volcanos, Palm Trees, and Privilege*, explores her decades-long relationship with Hawai'i through the prism of white imperialism. Writing about the shared histories of the US and the Philippines, Lawrence Lacambra Ypil ruminates on what it means to be the 'right' kind of foreigner and the 'wrong' kind of native. Sarah Einstein's work in progress, *In Austria after the War*, explores how Austria has, and hasn't, come to terms with its role in Nazi atrocities through the lens of her relationships with her Austrian in-laws. Each of these writers face specific challenges, and will discuss how they have, or are struggling to, overcome them.

Threats of Influence: A Confluent Practicum

Salon 6 | Amy Benfer, Mary Cappello, Philip Graham, Maria Tumarkin, & Jean Walton

When electoral outcome might not reflect the "will of the people," when Russian meddling lines up with influence peddling, when threads of influence become threats of influence, are Americans suffering a crisis of originality? Where do our nonfictive practices begin, and menacing influences end? e.g, social media, perceived trends, venerated orthodoxies, foundational figures, powerful frauds, and market forces? From a global perspective, what are the options for writers and teachers of literary nonfiction in the Anglophone world today, when we face the convergence of a near-monopoly on journals, books, networks and conferences? Prior to this

Panel Sessions

event, we will employ digital methods of “hidden persuasion” to “recruit” individual conference-goers to collaborate with us. In real time, this (non) panel of ex-patriot and queer writers will involve the gathered community in a confluential practicum.

A Toxic Masculinity Cleanup Crew

Salon 8 | Taylor Brorby, Clinton Crockett Peters, Lucas Mann, Will Slattery, & Ira Sukrungruang

In a country where the embodiment of patriarchy is elected president, men benefit the most from the gendered imbalance of power in every community, including our nonfiction one. But masculine constructions hurt men too by creating harmful expectations, limiting acceptable emotions, and narrowly defining manhood. Some men have taken to their work in order to write past toxic masculinity. They attempt to write through or against aggression, unrealistic stoicism, the gendering of emotions. Most of all, they write against “traditional” gender norms that encode misogyny and male dominance. These men try to define strength beyond the physical and create spaces for new modes of masculinity in the literary community. But how can we undo decades if not thousands of years of poisonous, masculine constructions in literature? How can individual writing help wider citizenship? How can we confront toxic masculinity in the literary community? Five male writers offer advice and reflection.

**Saturday, November 3, 11:00
a.m. - 12:15 p.m.**

Reconceptualizing Nonfiction through Field Studies in Writing

Salon 3 | Susan Briante, Francisco Cantú, Raquel Gutiérrez, & Caleb Weaver

We too often conceive of the craft of nonfiction as something that happens as the result of time spent in classrooms, in front of a computer screens, or absorbed in bookish research. The University of Arizona's Field Studies in Writing

Program for MFA students seeks to explore how the craft of creative writing is also essentially linked to field research, site visits, person-to-person engagement, and hands-on work out of doors.

This panel brings together coordinators, participants, and community partners from the University of Arizona's Field Studies Southwest Program to discuss various curriculum, fellowship, and residency models for engaging writing students with their communities. In particular, panelists will discuss their work in relation to environment and social justice issues in the southwestern borderlands, and the collaborative partnerships and educational outcomes that have stemmed from taking a place-based approach to creative writing.

Stalking the Self

Salon 4 | Stephanie Elizondo Griest, Chris Feliciano Arnold, Kisha Lewellyn Schegel, Inara Verzemnieks, & Jessica Wilbanks

A former believer goes back to church. An adoptee returns to the country of his birth to chronicle its evolution from military dictatorship to fledgling democracy. A woman from the borderlands of Texas goes north to better understand what happens when an international borderline divides a people in two. A descendant of refugees retraces their path of flight back to the family's ancestral village. In this panel, four writers whose work moves between memoir, history, and narrative nonfiction talk about the deeply personal origins of their most recent books, the interplay between their own history and their reporting process, and the way their narrative personas shifted and evolved through the course of their projects.

Saturday, Nov. 3, 11:00 a.m. - 12:15 p.m.

Writing the Hermit Crab Essay

Salon 5 | Kim Adrian, Joey Franklin, Michael Martone, Brenda Miller, & Dinty W. Moore

Fiction writers, poets, visual artists, even musicians have worked with borrowed forms for centuries, but how can nonfiction writers swing such a thing? With a “hermit crab essay.” Hybrid in the truest sense, these essays borrow their forms from ordinary, everyday sources—anything from a recipe to an obituary to a legal brief. In the best examples, the borrowed forms are less contrived than inevitable, and manage not only to shape the work but also to illuminate and exemplify its subject. But how do you find the right form for your content? And how far can you stretch a form to fit what you need to say? Is there an art to picking the right “shell”? The short answer is: definitely. Panelists will share advice and insights on working with this unusual type of essay, and share examples of how borrowed forms helped them tackle especially difficult or diffuse subjects.

Self, Self, and Other

Salon 6 | Alexandra Chasin, Margo Jefferson, & Elizabeth Kendall

Working in a range of genres, our panelists consider the relationship between self and self, self and other, self and world. Jefferson elaborates a self in memoiristic work that probes the writer’s relations with “others” – humans and objects – by restaging them in monologic fragments and dialogic essays. Kendall’s biographical work on choreographer George Balanchine explores the elusive relationship between self and subject by mapping geographies in which the subject advances and recedes, according to archival and imaginative evidence. Chasin shows that the mission to fix a border between a human “we” and nonhuman “they” is not only doomed to failure, but doomed to reproduce practices that threaten the viability, on this planet, of both “us” and “them.” In all cases, the mutual constitution of the writing self and objects of study means we make up our subjects, our histories, and our world even as we are imagining ourselves.

Ethics of Writing Nonfiction with and about the Incarcerated

Salon 7 | Bob Cowser, Chauna Craig, Brittany Hailer, John Proctor, & Sarah Shotland

Reading and writing nonfiction serves a multitude of purposes particularly suited to people who are incarcerated, including documentation, artmaking, therapy, and advocacy. These purposes are not limited to incarcerated populations, though: in fact, they are frequently also intrinsic to the work of nonfiction writers who teach and lead workshops in jails and prisons. In a lively panel composed of nonfiction writers who devote their energies to serving incarcerated populations, we present our work and talk out methods and practices, both in teaching writing as part of the practice of restorative justice and in writing about our experiences working in the American justice system. We hope to focus specifically on the ethics of working with incarcerated populations in developing their skills as thinkers and writers, while also writing nonfiction ourselves within the reality of mass incarceration.

Decolonizing Nonfiction

Salon 8 | Daryll Delgado, Lawrence Lacambra Ypil, Maggie Tiojakin, Wilfredo Pascual, & Ruihe Zhang

This panel gathers the experiences and voices of five writers whose work engages in nonfiction writing in Southeast Asia. Whether it be journalism or the lyric essay, narrative longform or multimedia writing, the work of these writers examine what it means to write nonfiction in English in a region that is multilingual and multicultural, whose traditions of nonfiction run counter to or beyond conventional notions of creative nonfiction. This panel explores what it entails to write within and against a Western tradition, through challenging notions of form, and within the changing political landscape of Southeast Asia, fraught with the threat of dictatorial regimes and historical revisionism, what the challenges and possibilities lie in the nonfiction form.

Panel Sessions

Saturday, November 3, 4:15 p.m. - 5:30 p.m.

Graphic Materialities

Salon 3 | Lily Hoang, Christine Hume, Sarah Minor, Nicholas Mueller, & Catherine Taylor

How is meaning made dialogically, playfully, indirectly with text that interacts with graphic material? In what ways might text image work exhaust and expand one another, and what is it capable of that neither textual or graphic culture can fully access on its own? How might we read visual material critically as coded social performances? What is the life of literary text image work in politics? As we respond to these questions, Graphic Materialities will experiment with the possibilities of nonfiction that makes use of the full graphic and textual vocabularies of our times.

Unexpected Activism

Salon 4 | Maggie Messitt, Tom Montgomery Fate, Scott Russell Morris, Sheila Ngoc Pham, & Amy Silverman

Though literary nonfiction often leans towards the private and personal, it increasingly acts as a medium for seeking change and awareness, as witnessed in the work of Baldwin, Didion, Hersey, Rukeyser, and others. As the genre in its many forms returns to prominence in popular media and the academy, it continues to take on issues of social importance as shown recently with notable authors like Luiselli, Coates, Viet Thanh Nguyen, and Ward. But do those who engage with issues of social justice necessarily deserve the title of “activist,” or is that a separate endeavor? The international writers on this panel will conduct a lively and interactive discussion on the nonfiction authors they most admire who are working in areas of social justice and how those writers have inspired their own nonfiction practice.

The Essay as Ecosystem

Salon 5 | Kate Lebo, Kathryn Nuernberger, Clint Crockett Peters, Elissa Washuta, & Maya Jewell Zeller

Like an aspen grove, where trees only seem to be discrete entities, but actually share an interwoven root system, even the most disparate disciplines can nourish each other. With appreciation for and attention to ongoing conversations about intersectionality, this panel will propose that multi-disciplinary approaches to nonfiction can be thought of as the art of creating essayistic ecosystems. This panel includes writers with experience interweaving scientific, cultural, historical, and philosophical angles into the webs of their essays. The panelists will describe how they approach both the research process and crafting of essays that attempt to understand the trees through the forest.

Nonfictive Sex

Salon 6 | Dave Madden, Alexandria Marzano-Lesnevich, Allison Rodriguez, & Mike Scalise

Writing about sex is so famously terrible and bad sex writing so commonplace that The Guardian gives an annual award to it. The problems inherent here get, like, triplicated when it comes to writing about sex in nonfiction. About *our own sex lives*. But given that sex is such a central aspect of our existence, it feels irresponsible – fictional – to leave it out of our stories. What are the perils of writing about sex, and what are the pleasures? If we know bad sex writing when we see it, what makes for good sex writing? Panelists from across the spectrum of sexual experience – gay, straight, trans, bisexual – will answer these and other questions as they talk about their practices in capturing nonfictive sex on the page.

Saturday, Nov. 3, 4:15 - 5:30 p.m.

Too Many Dead Grandmothers

Salon 7 | Stephanie G'Schwind, Laura Julier,
Garnett Kilberg Cohen, Marc Nieson, & S.L.
Wisenberg

A handful of editors will talk shop. What are we looking for? What do we wish writers sent (content as well as style) and what do we wish they wouldn't? What subjects are we tired of reading about and are usually written about in clichéd ways (see title – and we realize some of us will be those dead grandmothers some day)? Is it worth bothering to submit if the lit magazine is going to take mostly solicited pieces any way? Is there a best way to get an editor's attention in Submittable or a cover letter? How does a magazine start from scratch, how does a venerable magazine continue to be fresh, how do you bring a dead magazine back to life?

Radical Surprise

Salon 8 | Barrie Jean Borich, Paul Lisicky, Marie Mutsuki Mockett, Beth (Bich Minh) Nguyen, & Ira Sukrungruang

For writers, uncertainty can be a justice-seeking pathway. We live in a time mired by arguments about the veracity, or fakery, of facts – where power is maintained by the smugness of certainty. Any thinking person may wish to hunker down against arrogance and injustice, bound to only that which we can prove. Yet certainty is the death of remaking, particularly in the nonfiction arts where we create to discover what we know, what we seek to understand, and even what might transform our worlds. We may have difficulty embracing doubt when so many plain facts need our staunch defense, but we won't be able to make anything new if we don't lurch into the uncertain and risk failure. In this panel, nonfiction writers will explore how attempting, experimenting, questioning, uncovering, and essaying lead the way into radical surprise.

Roundtable Sessions

Friday, November 2, 3:00 p.m. - 4:00 p.m.

Pedagogy

Salon 3 | Moderator: Paul Morris

Discussant

Jennifer Case
Mandy Len Catron
Kelly Kathleen Ferguson
Kathryn Kysar
Caroline Ledeboer
Julie J. Nichols
Sean Prentiss
Nicole Sheets
Bonnie Sunstein
Debby Thompson

Paper

Place-Based Pedagogy and the Creative Nonfiction Classroom
Feeling Together in the Classroom
Reading Short, Writing Short
Teaching While White: Discussing Race in the Creative Nonfiction Classroom
The Writer Teaches
Composition, Creative Nonfiction, and Healing
Taxonomy of Creative Nonfiction
Collecting Literacy Narratives
Outreach for Impact: Master Classes in Public Spaces
When Your Politics Don't Match Your Aesthetics

Translation and Hybrid Forms

Salon 5 | Moderator: Bojan Louis

Discussant

Chelsea Balzer
Sarah Belliston
Chloë Boxer
Jennifer S. Cheng
Sayantika Mandal
Ofelia Montelongo
Andrew Petersen
Erin Fletcher Singley
Jason Thayer

Paper

Colonialism in Narrative (and Sentence) Structure
Digital Translation
True Crime, Real Docudrama
Marginal Forms, Marginal Identities
Lost in Translation
Translating Chicano Literature
Nonfiction Writers Appropriating Fiction
Years-Old Never-Finished Work Is a Ghost Who Speaks a Dead Language
Abandoning the Binary: The Need for an Inclusive Genre in Creative Writing

Writing the Body and Self

Salon 8 | Moderator: Andrea Avery

Discussant

Joe Bardin
Mandy Len Catron
Don Cummings
Valerie Foster
Leora Fridman
A. Kendra Greene
Rona Kaufman
Hea-Ream Lee
Heather J. Macpherson
Joan Marcus
Melissa Matthewson
Dorothy Rice

Paper

Physical Immortality as Nonfiction
Writing through Beauty
Bent But Not Broken – A Penis Adventure
Warrior Writing
Illness as Heat Source
The Author Almost Completely Elides Herself
Through a Little Cleft
Quantum Teleportation, a Love Story
The Body Armored
More's the Pity: Narrating the Suffering of Others
The Erotic Landscape and the Rural Voice in Contemporary Nonfiction
The Body as Topo Map

Fri. & Sat., Nov. 2 & 3, 3:00 p.m. - 4:00 p.m.

Kessia Robinson
Kristina Tate
Erica Trabold
Kirsten Voris

The Body: Irreverence and Awe
Untitled
Lena Dunham and the Blues: Writing the Body's Experience for Bodies Outside
Dance to Feel to Write

Saturday, November 3, 3:00 p.m. - 4:00 p.m.

Writing for Social Change

Salon 5 | Moderator: Yvette Johnson

Discussant

Zoë Bossiere
Sylvia Chan
Natalie Lima
Priyanka Kashyap Miller
Daniel Raeburn
Allison Spikes

Miranda Trimmier

Paper

The Art vs. The Artist
To Foster Failure: Testimonial Writing Workshops
Writing As "Other" And Why You Have To Tell Your Stories
The Window
Let's Clean up Our Own Back Yard
Joining the Conversation on White Supremacy: Moving from the Sidelines
to the Frontlines
Metonymic Essays & the Politics of Proximity

Hauntings

Salon 8 | Moderator: Piper J. Daniels

Discussant

Kim Bussing
Sylvia Chan
Ching-In Chen
Anne Edelstein
Elizabeth Enslin
Daryl Farmer
Robyn Ferrell
Lee Anne Gallaway-Mitchell
Warren Glynn
Laraine Herring
Lucy Kirkman
Leah Newsom
Joshua Rivkin
Sarah Sloane
Kirk Wisland

Paper

The Kingdom of Brambles and Beheadings
Because My Personhood is There
Haunting the Archive (an excerpt)
Death is a Haunting
Writing About Psychedelics
Artifacts in Time: On Not Being Haunted
Becoming Mrs Smith
On Chimeras
Perhaps with All Things Finally Aligned
The Ghosts in Me
Home is a Stray Dog
I Look for an Echo by Calling its Name
Notes on Hauntings
Apparitional Knowledge: The Ghosts the Writer Sometimes Fails to See
Haunted by Facebook Memoir

Bookfair

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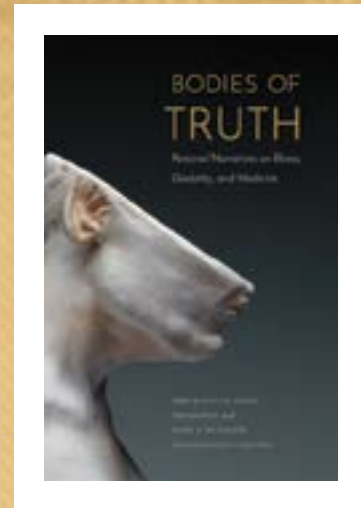
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Join us from 9:00 a.m. - 5:00 p.m. on Friday and Saturday in Salons 1 & 2 for the 2018 NonfictionNOW Bookfair, offering new intersections and work for sale from a variety of nonfiction publishers and sellers, literary journals, authors, universities, and others in the field. Tablers may arrive at 8 a.m. each day to begin set-up, and should plan to break down any materials they do not wish to leave unattended overnight by 6 p.m. Neither the conference nor the University can take responsibility for staffing tables. Anyone who wishes to present at the bookfair must register in advance and pay a registration fee; please see the NonfictionNOW website for more information.

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Courtney Hodell, Director of Literary Programs, Whiting Foundation

Whitney Peeling, Broadside PR

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Francesca Rendle-Short, RMIT University, Australia

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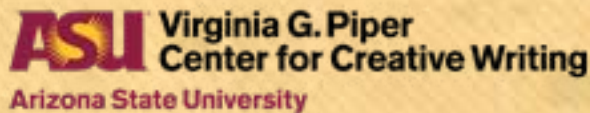
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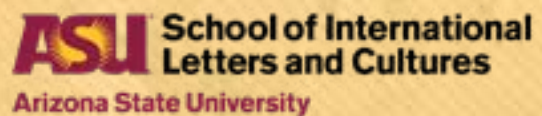
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