

Spring 2020

CREATIVE WRITING

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DIRECTOR'S NOTE

FROM REBECCA LINDENBERG

I write to you, students, friends, alums, and colleagues, in the midst of a time that has been called many things – unprecedented, uncertain, anxious, difficult. It is all of those things, and more. Like everyone, everywhere, our community is under stress. But thanks to good fortune, collective hard work, and great resilience, I'm able to write you a note that includes some good news in the mix.

Thanks to an efficient and determined search committee, as well as the advocacy of our committed Department Head, Leah Stewart, and our new Dean, Val Ferme, we are thrilled to be welcoming two new faculty members to our creative writing program – Aditi Machado and Felicia Zamora. Both are primarily poets, but with secondary expertise between the two of them in translation, editing and publishing, essay writing, transnational literature and theory, and Latinx studies. We had an enormous and hugely impressive applicant pool, and we interviewed tremendous candidates; we are overjoyed to have the opportunity to invite both of these incredible writers into our program and community and we look forward to welcoming them, working with them, and learning from all they have to offer. We initially searched for a single poetry hire, but thanks to the support of our English department colleagues and our upper administration, we were able to secure positions for two new creative writing faculty members, and we are looking forward to the new intellectual and creative energy these two wonderful writers promise to bring to our thriving legacy program.

Before our world was knocked for the loop we're currently living in, we were enjoying a tremendous year for the Visiting Writers Series. We had packed, standing-room-only readings for poet Ross Gay and poet, translator, editor-at-large, and professor emeritus Don Bogen, as well as excellent crowds for prose writers Lillian Li and Moriel Rothman-Zecker, to say nothing of our alums Brian Brodeur and Sarah Anne Strickley.

(DIRECTOR'S NOTE CONTINUED)

In the early Spring, poet Natalie Scenters-Zapico wowed everyone there with her fierce, moving work. And while we're very disappointed to be missing out on Tyehimba Jess this semester, his reading and other Elliston Poet activities have been rescheduled for fall, in hopes we'll be able to gather (or find another solution) to hear from him. We hope to reschedule essayist Lia Purpura, as well. *The Cincinnati Review* has had pieces from its pages selected for the *Best of the Net Anthology*, *Best Small Fictions*, and *Poetry Daily*, and continues to thrive under the tremendous leadership of managing editor Lisa Ampleman. And the CR's book-publishing companion, Acre Books, enjoyed the triumph of seeing one of its titles become a finalist for one of the PEN Literary Awards. We've been receiving increasing numbers of submissions to both enterprises, which continue to grow, evolve, and reach wider and wider readership.

Now, in the midst of all that we're all going through, alone and together, I want to pause to thank everyone – faculty, staff, students, alums, and all of the members of our community – for the tremendous efforts everyone has made to keep things going. You've taken your classes online, synchronously and asynchronously; you've given readings on YouTube and Zoom and WebEx; you've passed exams in occasionally-glitchy online forums; you've defended dissertations from your kitchens and bedrooms; you've worked tirelessly to make the resources that we have available more widely to students and members of the wider literary community – serving as tutors, mentors, guest lecturers, editors, readers, advisors, and friends. Some of you have had books come out and have found creative

ways to promote them even in isolation. Some of you have gotten good news about grants and awards for which you applied, or writing you submitted to journals long before we all went into lockdown. Everyone has been compassionate, determined, and focused. So before I go on, I want to say how proud I am and how grateful I am to be part of a community of writers so committed to this art, this work, which I firmly believe is more important than ever in times that are difficult to navigate, articulate, describe, imagine. The capacity to envision various possible narratives for the future, the ability to give language to moments like these, and the sheer mental and emotional stamina it takes to teach, study, write, and work in times when things can feel so unstable amazes me. The commitment you all continue to demonstrate buoys me and reminds me what a truly creative and resourceful group of people comprise this amazing community. I thank everyone for their extraordinary efforts. It's almost overwhelming at times, in so many ways, but not only are you all finding ways to keep in touch with each other and with your creative and intellectual work, you're giving of yourselves to students and community members who need the support, encouragement, and help that you provide. You have been wonderful, and I applaud you, I thank you, and I admire all you do more than you can ever know.

In that spirit, there is some other good news. At the time of the writing of this note, despite some looming potential budgetary cuts, we still plan to increase the baseline graduate student stipends in from 15,000 to 17,000 a year. (If you have any questions about whether or how this affects you personally, ask myself and/or Director of Graduate Studies Jennifer Glaser).

(DIRECTOR'S NOTE CONTINUED)

Additionally, thanks to cooperative efforts between the GSGA, our department, the College, and the Provost, we can ensure the continuation of graduate student health insurance support through at least next year, and talks are ongoing to ensure that program's continuance for all fully enrolled students beyond that, as well. We know everyone is struggling. We are committed to doing all we can to ensure everyone is as safe and healthy as we can possibly help to make them.

UC will undoubtedly feel different in the fall. We aren't sure yet quite whether or how many of us will teach online or in person, or how changes in undergrad enrollment will shift our responsibilities. But we are fortunate to be able to ensure the continuation of our illustrious creative writing program for our current, recent, and future students, as well as our generous friends and impressive alums. Our endowments and local funds help secure this program as one committed to artistry and innovation as well as tradition. They also allow us to find new ways to reach out into our local community and share the many resources we have accumulated over the years, even if we have to find ways to do so virtually right now. And we will continue to learn, to teach, to study, to innovate, to publish, to engage, and to thrive.

Even as we all stay safe at home, we are building new collaborations with other departments and local organizations. This year, we ran a series of translation programming with Romance and Arabic Languages and Literatures, and we're launching a cross-listed translation workshop in the fall. We're becoming more broadly

interdisciplinary, with more projects overlapping in digital humanities, theater, and book arts. We're running community programming through the Mercantile Library and the Elliston Room, developing partnerships with local high schools and literacy organizations like WordPlay, contributing to the further development of Books by the Banks beyond just their wonderful annual event. And as no doubt you'll see reading the updates from our individual students and faculty members in this newsletter, there are (even in this strange time) many, many awards, publications, and milestones to celebrate. I want to especially thank all of our creative writing faculty, who continue to be both ambitious and prolific, for always striving so hard to maintain the high standards for teaching and mentorship to which we are all so committed.

It is my hope that when I next have the opportunity to write a Director's Note for this newsletter, we can reflect upon this moment as something that has happened, not any longer something that is happening, and that we will have come through it as a community – not perhaps unscathed, but together. In the meantime, I thank you for all you do, and encourage you to keep fighting the good fight. Art is a place we go to in times of crisis – sometimes because we need solace or escape, sometimes because we need to be fired up with inspiration, sometimes because we just need to hear the truth, a scarcer and scarcer commodity these days. What you do matters. So keep doing it.

And stay safe. We need you.

DEPARTMENT NEWS

CREATIVE WRITING PROGRAM HIRES ADITI MACHADO AND FELICIA ZAMORA

We're delighted to announce that Aditi Machado and Felicia Zamora will join our creative writing faculty this fall. Machado comes to us from Washington University, where she has been the Visiting Poet-in-Residence, and Zamora from Arizona State University, where she has been the Program Manager for the Center for Imagination in the Borderlands.

Aditi Machado's books include the poetry collections *Emporium* (forthcoming in 2020) and *Some Beheadings* (2017), and a translation from the French of Farid Tali's novella *Prosopopoeia* (2016). *Some Beheadings* won the 2018 Believer Poetry Award, and *Emporium* won the 2020 James Laughlin Award for a second book of poetry. In the words of the judges of the Laughlin Award: "Aditi Machado's *Emporium* takes us on a tour of the development of mercantilism that gradually and deftly builds up into a critique of capitalism and its plundering. Her response to the resulting 'emporium' and its inevitable clichés is a language of resistance, but also one of delight, pleasure, and profound discovery. These poems rearrange and reorient the social and the political, making room for the ineffable, exposing a commerce of both oppression and expression in pieces that are alternately meditative, cinematic, playful, and searing—and always linguistically surprising. Never didactic, it's a work that comes from the margins—and from many of them simultaneously, decentering her center of trade and commerce, and leaving us with an emporium of possibility made by a magician's hands and

a visionary's eyes."



Aditi Machado

Felicia Zamora is the author of five books of poetry: *Quotient* (Tinderbox Editions 2021), *Body of Render*, winner of the 2018 Benjamin Saltman Award from Red Hen Press (2020), *Instrument of Gaps* (Slope Editions 2018), & *in Open, Marvel* (Parlor Press 2018), and *Of Form & Gather*, winner of the 2016 Andrés Montoya Poetry Prize (University of Notre Dame Press 2017). She was a 2019 CantoMundo Fellow, the 2017 Poet Laureate for Fort Collins, CO, and winner of the 2015 Tomaž Šalamun Prize from *Verse*. *Of Body of Render*—just published this month—Maggie Smith writes, "Language is action in these poems, which are utterances of pleading, fighting, and mending in an America we can hardly stand to look at straight on. *Body of Render* is a book of saying what must be said: 'say Capitol Hill be voice of all your people, be just; in haunt, you must be voice, must.' The risks Felicia Zamora takes with form, syntax, and breath pay off in poem after poem—and

make *Body of Render* one of the most dynamic, most transformative collections I've read in years."



Felicia Zamora

PRAISE AND AWARDS FOR ACRE BOOKS

Acre Books's rapidly expanding catalog garnered a great deal of praise this year from prominent outlets, as well as some serious attention from awards organizations. PEN America honored two of its books: Nancy Au's *Spider Love Song and Other Stories* was longlisted for the PEN/Robert W. Bingham Prize for Debut Short Story Collection, and Tomas Moniz's *Big Familia* was a finalist for the PEN/Hemingway Award for Debut Novel. *Big Familia* is currently a finalist for both the Lambda Literary Award (Bisexual Fiction category), and the Foreword INDIES (LGBTQ category). Joanna Pearson's *Every Human*

Love is also a Foreword INDIES finalist (short stories category). *Foreword Reviews* called it "a masterful collection." In poetry, Faylita Hicks's *HoodWitch* is a Lambda Literary Award finalist (Bisexual Poetry category). *Bustle* included *HoodWitch* in its list of poetry collections by LGBTQIA+ writers to look out for, and called the book a "tremendous debut."

In other exciting Acre Books news, Michael Downs's *The Strange and True Tale of Horace Wells, Surgeon Dentist* was optioned for film/TV treatment by The Apartment Pictures, the outfit that created *My Brilliant Friend* and *The Young Pope* for HBO. And this semester Acre collaborated with DAAP Galleries on "Selections from the Seagrave Museum," an exhibit of art inspired by one of its books. That inventive book, *The Ambrose J. and Vivian T. Seagrave Museum of 20th Century American Art* by Matthew Kirkpatrick, is a novel told through the fictitious labels accompanying imaginary art in an invented museum. For this exciting cross-disciplinary exhibition, artists from across the country realized some of these works of art, and they were exhibited along with labels from the novel. Here are some pictures from the reception for "Selections from the Seagrave Museum":





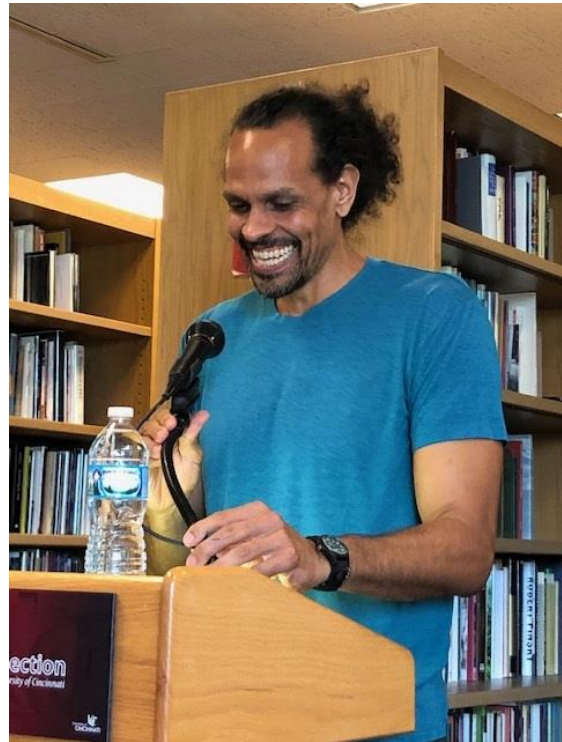
Nicola Mason, Editor of Acre Books, and Matthew Kirkpatrick

THE CINCINNATI REVIEW

The Cincinnati Review was named a finalist in 2019 for the Council of Literary Magazines and Presses (CLMP)'s Firecracker Award for general excellence in magazines. Work from its pages or the miCRo series was chosen for no less than six anthologies: *Best American Poetry*, *Best Microfiction*, *Best New Poets*, *Best Small Fictions*, *New Poetry from the Midwest*, and *The Orison Anthology*. Congratulations to the CR on these honors!

VISITING WRITERS SERIES

This year's Visiting Writers Series commenced with a packed reading by Ross Gay. Approximately one hundred people listened to Gay read from his poetry and nonfiction. One highlight was his reading of his long poem "Catalog of Unabashed Gratitude," which you can listen to [here](#).



Ross Gay in the Elliston Room

We also enjoyed a joint visit from Hannah Pittard and her agent Maria Massie. Pittard and Massie participated in a panel discussion on the role of the literary agent, and Pittard gave a reading from new work. Other highlights were readings by Natalie Scenters-Zapico, Lillian Li, and Moriel Rothman-Zecher, and we welcomed back emeritus professor Don Bogen, as well as alums Brian Brodeur and Sarah Anne Strickley, for readings from their wonderful new books.



Natalie Scenters-Zapico in the Elliston Room

Final plans for our fall reading series are on hold due to COVID-19, but we do look forward to hosting Tyehimba Jess, Laila Lalami, Lia Purpura, and Dana Spiotta, all of whom were originally scheduled to read at UC in March and April.

FACULTY NEWS

Don Bogen: Since my fifth book of poetry, *Immediate Song*, came out from Milkweed last spring, I've given readings at bookstores, colleges, and universities in Berkeley, Los Angeles, Salt Lake City, Denver, Cincinnati, and Salisbury, MD, among other places. My translations from the Spanish poet Juan Lamillar were published in *Notre Dame Review* and *Tupelo Quarterly*, and I enjoyed

collaborating with my fellow translator Madeleine Cohen on a version of a sixteenth-century German text for an early music group in Rochester. My lyric essay "Three Rose Studies" appears in the current issue of *Copper Nickel*; another is forthcoming in *Hotel Amerika*. I'm sheltering in place (I always feel I should have a blanket over my head when I use that phrase) in Martinez, CA, with hopes to be able to return to Ohio in late May for the birth of my granddaughter.

John Drury: A three-part poem of mine, "The Ruined Aristocrat," just came out in the Winter 2019 issue of *Able Muse*. "The Electric Guitarist," my elegy for poet Jim Simmerman, has appeared online in *Measure Review*. Two poems are forthcoming: "Arguing about Computers" in *The Raintown Review* and "The Teller's Love Life" in *Pine Row*, a new online literary magazine.

Michael Griffith's new book, *The Speaking Stone: Stories Cemeteries Tell*, is scheduled for release this fall by UC Press. He has two new puzzles, a crossword and a double acrostic, forthcoming in *The Southern Review*.

Kristen Iversen published two edited anthologies, *Doom with a View: Historical and Cultural Contexts of the Rocky Flats Nuclear Weapons Plant* (spring 2020) and *Don't Look Now: Things We Wish We Hadn't Seen* (co-edited with David Lazar, fall 2020), an anthology that includes two essays by UC grad students in literary nonfiction. Talks and presentations included Iowa State University and the AWP conference in San Antonio, where Iversen appeared on a panel organized by UC students in literary nonfiction. She is completing edits on a forthcoming literary biography of Nikola Tesla. A revival musical, "The Unsinkable Molly Brown," opened in New York with a new script and lyrics based on Iversen's first book, *Molly Brown*:

Unraveling the Myth, and a documentary based on her book *Full Body Burden* is in the works. Iversen will be a Fulbright Scholar at the University of Bergen in Norway for academic year 2020-2021.

Rebecca Lindenberg's poem "Ode to Anthony Bourdain" appeared in the final issue of *Tin House* magazine over the summer of 2019. Over that same summer, she worked on new poems at the Fine Arts Work Center in Provincetown, thanks in part to a Taft Summer Research Fellowship. Her poem "A Brief History of the Future Apocalypse" (whose title is feeling very ironic these days) was featured in the 2019 *Best American Poets* anthology. In early 2020, she was awarded an Ohio Arts Council Individual Excellence Award for poems representing her current project. Also, she got married, like, two seconds before the pandemic struck and has now spent almost half of her marriage in quarantine. So far, she has not set herself or anybody else on fire.

ALUMNI NEWS

Lisa Ampleman's second book of poems, *Romances*, is now out with LSU Press. It was named one of the Must Read poetry books for February by *The Millions*. She's also been awarded a fellowship at the Hermitage Artist Retreat.

Dr. José Angel Araguz: Recently, my fourth full-length poetry collection, *An Empty Pot's Darkness*, was published by Airlie Press. I've also had poems in the anthologies *The Breakbeat Poets Volume 4: LatINEXT* (Haymarket Books) and *Dear America: Letters of Hope, Habitat, Defiance, and Democracy* (Trinity University Press). I also joined the faculty of Pine Manor College's Solstice low-

residency MFA program, getting to work with poetry and creative nonfiction students. On March 25th, I was a featured poet alongside Cynthia Cruz for the "Poetry with Friends: an online reading." I was also a panelist for the "The New Faces of Indie Publishing" panel at this year's Association of Writers & Writing Programs conference held in San Antonio, TX in March. I have also recently joined the Board of Governors of CavanKerry Press. I'm wrapping up my first year teaching in the English Department at Suffolk University as well as entering production for the second issue of *Salamander* as Editor-in-Chief.

Joshua Butts: Starting July 1, 2020, I will be serving as Dean of Faculty at Columbus College of Art & Design in Columbus, OH. I will be overseeing faculty development, mentorship, promotion, and evaluation, among other things.

John Cussen published the campus novella [*this did not happen, as well as things that did*](#) on the National Association of Scholars website.

Rebecca Morgan Frank's fourth collection of poems, *Oh You Robot Saints!*, is due out in February 2021 by Carnegie Mellon University Press. Poems from the collection are forthcoming in *American Poetry Review*, *Pleiades*, *The Southern Review*, *The Kenyon Review*, *Poetry Northwest*, *Poetry Ireland*, and elsewhere. Her short stories are forthcoming in *Crazyhorse* and in *The Orison Anthology*, as the 2019 Fiction Award Winner.

Luke Geddes: My novel *Heart of Junk* was published in January, and I went on an 8 city tour to promote it. It received starred reviews in *Publishers Weekly* and *Booklist*, as

well as praise from *Country Living*, *Chicago Review of Books*, Kevin Wilson, Jen Beagin, J. Ryan Stradal, and others. It has been optioned for television by Fox 21 Studios.

Kristi Maxwell: My seventh book of poems, [*My My*](#), comes out next month with Saturnalia Books.

Matthew Pennock: The manuscript that made up the bulk of my dissertation won the Gival Press Poetry Award and will be published in October. It is entitled *The Miracle Machine*.

Rhonda Pettit: This academic year, two poems, "A Deed Supreme" and "Writing Blanks," from a manuscript-in-progress were accepted for publication in the *Anthology of Appalachian Writers, Crystal Wilkinson Volume XII*, to be published by Shepherd University (WV) in 2020. A third poem, "1792Kentucky Re/Constitution" was published in *Pine Mountain Sand & Gravel: Appalachia (Un)Broken* Volume 22, and a fourth, "River Work," appeared in the anthology *Riparian: Poetry, Short Prose, and Photographs Inspired by the Ohio River*, both published by Dos Madres Press. A reading of poems from her manuscript was accepted for the 2020 Appalachian Studies Association Conference, but the conference was cancelled due to the covid19 virus, as were other local readings.

Adam Sol: I'm now the Coordinator for the Creative Expressions & Society program at Victoria College, University of Toronto. My book of essays, *How a Poem Moves*, went into a second printing and has been course adopted in a few places, which is gratifying. I've started slowly adding new essays to the [How a Poem Moves blog](#). Also, I have a new [website](#). During these times of self-isolation, I

am reading a lot and playing some serious backyard hoops with my three sons.

Lisa Summe: My first collection of poems, *Say It Hurts*, will be out in August (formerly was June) of this year with YesYes Books.

Ruth Williams: Among this year's achievements is the publication of my chapbook *Nursewifery*, which won the 2019 Jacar Press chapbook prize in poetry. I continue to teach creative writing and literature, now as an Associate Professor of English, at William Jewell College and serve as an editor for *Bear Review*, a Kansas City-based literary journal.

Bess Winter received a \$25k 2020 Canada Council for the Arts Grant for her novel-in-progress, *Alteration*. Her debut collection of short fiction, *Machines of Another Era*, will be published by Gold Wake Press in January 2021.

STUDENT NEWS

Marianne Chan's debut collection, [*All Heathens*](#), was published in March by Sarabande Books. Her piece for *Poets & Writers' Writers Recommend* series is available [here](#).

Cara Dees's debut full-length collection, *Exorcism Lessons in the Heartland*, was published this October by Barrow Street Press. Chosen for the 2018 Barrow Street Book Prize by judge Ada Limón, the collection was recently reviewed in *Nashville Review*, *The Rupture*, and other publications. Poems from this collection were also recently published and reprinted in *Great River Review*, *The Southeast Review*, *Third Coast*,

and *Harvard Review*, and were selected by judge Cate Marvin for inclusion in *Best New Poets 2019*. In addition, her poem "Resurrected, a version of my mother dwells in silence" (originally published in *The Southeast Review*) was honored with a Pushcart Prize nomination and she presented her paper, "'A Starting Place': Incorporating Health Humanities into the Undergraduate Writing Classroom," at the ALSCW Conference at the College of the Holy Cross this fall. While events for her book tour and her first panels at the AWP Conference and the International Health Humanities Consortium Conference were unfortunately canceled this spring, she looks forward to continuing her travels to readings and conferences next year.

Kimberly Grey was awarded a Dean's Dissertation Fellowship for academic year 2020-2021. Her second book, *Systems for the Future of Feeling*, will be published in September by Persea Books, and her work has recently appeared in *New Ohio Review*, *The Adroit Journal*, *The Kenyon Review*, and *The Shore*.

Emily Heiden had a Visiting Writing Professor Position in Nonfiction this spring at Northern Kentucky University, where she taught in the Creative Writing Program. She will also teach a summer class online with the Loft Literary Center this summer, entitled *The Story You Have to Tell*. She is at work on a memoir.

Sakinah Hofler: Despite some of the wild surprises this year, I've had some good news. My poems have been anthologized in *Bettering American Poetry*, *The University of Canberra's Vice-Chancellor's International Poetry Prize: Silence*, and *Philadelphia Stories 15th Anniversary Anthology*. I have a short story forthcoming in *Kenyon Review Online*. I am so grateful to receive the Taft

Dissertation Fellowship and the P.E.O. Scholar Award for my dissertation-in-progress, a novel titled *Starshine, Stock, Clay*. I had the opportunity to give two TedX Talks: a Salon (unrecorded) talk on "Using Creative Writing to Embrace Your Fears" and a Mainstage (recorded) talk on "How To Use Creative Writing to Bear Witness." I was selected to represent UC at this year's The Alliance for the Arts in Research Universities (a2Ru) Summit, where I had the opportunity to work with emerging creatives from across the Americas and participate in a PBS Newshour documentary about the importance of incorporating the arts into our STEM-driven nation. Most of all, I had a wonderful year serving as Assistant Editor for *The Cincinnati Review* and I'm going to miss the CR crew so much!

In the past year, **Jess Jelsma Masterton's** work has been nominated for the Best of the Net anthology and has appeared in *The McNeese Review* and *Ligeia*. She gave readings and presentations at Western Kentucky University, Southern Utah University, UC Santa Barbara, Ithaca College, the Mercantile Library of Cincinnati, and the AWP Conference. In the summer of 2019, she served as an artist-in-residence for the Collaborative Retreat at the Cabin at Shotpouch Creek and as a reader for *The Cincinnati Review's* Robert and Adele Schiff Award in Prose. After a semester off on a Ricking Dissertation Fellowship, she returned to the *CR* as an Associate Editor in the spring of 2020. She holds out a modicum of hope that hiring freezes will be lifted sometime in the foreseeable future.

Lily Meyer's story "Helpers" is forthcoming in the *Sewanee Review*. Her translation of Claudia Ulloa Donoso's *Little Bird: Stories* will be published by Deep Vellum next year.

Ben Sandman has new stories forthcoming in *Story and Fiction Southeast*, and he recently contributed two reviews of German fiction in translation to *Los Angeles Review of Books*.

Connor Yeck: Connor's work has appeared or is upcoming in *Prairie Schooner*, *The Journal*, *The Gettysburg Review*, *Passages North*, *Denver Quarterly*, and *The American Literary Review*, and has recently received prizes from *Sonora Review* and the Tennessee Williams / New Orleans Literary Festival.

INCOMING STUDENTS

We are delighted to welcome seven new students next year:

A native of Virginia's Shenandoah Valley, **Michael Alessi** is the author of *Call a Body Home* (Mason Jar Press) and *The Horribles* (Greying Ghost). His fiction has recently appeared in *Ninth Letter*, *Passages North*, *The Pinch*, *Mid-American Review*, *The Cincinnati Review* and other journals. Over the past decade, he has served literary communities across the country as an educator, publisher, and workshop coordinator. His writing has received honors and awards from the AWP Intro Journals Project, Best of the Net, Louisiana State University, the University of Memphis, and Old Dominion University, where he earned his MFA.

Holli Carrell is a writer originally from Utah, now living in Queens. Her writing has appeared or is forthcoming in *Salt Hill*, *Bennington Review*, *Quarterly West*, *Blackbird*, *Poetry Northwest*, *Tupelo Quarterly*, and other places. She is a graduate of the MFA program in poetry at Hunter

College, where she was a recipient of the Colie Hoffman Poetry Prize and a Norma Lubetsky Friedman Scholarship. She has received support from the NY State Summer Writers Institute and was a semi-finalist in the 92Y's Discovery Poetry Contest in 2019. She currently works in publishing and reads poetry for *Ploughshares*.

Leila Chatti is a Tunisian-American poet and author of *Deluge* (Copper Canyon Press, 2020) and the chapbooks *Ebb* (Akashic Books, 2018) and *Tunsiya/Amrikiya*, the 2017 Editors' Selection from Bull City Press. She is the recipient of scholarships from the Tin House Writers' Workshop, The Frost Place, and the Key West Literary Seminar, grants from the Barbara Deming Memorial Fund and the Helene Wurlitzer Foundation, and fellowships from the Fine Arts Work Center in Provincetown, the Wisconsin Institute for Creative Writing, and Cleveland State University, where she was the inaugural Anisfield-Wolf Fellow in Publishing and Writing. Her poems appear in *The New York Times Magazine*, *Ploughshares*, *Tin House*, *American Poetry Review*, and elsewhere.

Haley Crigger is a writer, editor, and teacher from Florence, Kentucky. Before coming to the University of Cincinnati, she taught creative writing at Johns Hopkins University, where she received her MFA in fiction writing. She's a recipient of UCLA's Claire Carmichael Scholarship in Novel Writing, as well as a full scholarship to the Appalachian Writers' Workshop. Her nonfiction has appeared in *The Hopkins Review*, and her fiction is forthcoming in *The Colorado Review*.

David Lerner Schwartz is the writer in residence at St. Albans in Washington, DC. He holds an MFA in fiction from the Bennington

Writing Seminars where he was a recipient of the MFA Alumni Writer's Grant. His work has been published in *Witness, Literary Hub, SmokeLong Quarterly, Quartz, New York* magazine, and more, and has been produced by Red Bull Theater for winning its Short New Play Festival. He serves as the fiction editor of *Four Way Review*. For [more](#).

Negesti Kaudu, Barbara Fant, and Anisa Gandevalala. For [more](#).

Tiffany Marie Tucker is from Chicago's Jeffery Manor neighborhood. She earned her MFA in Nonfiction Writing and a graduate certificate in African American Studies from the University of Iowa. Before Iowa, Tiffany's fashion blog, *Fat Shopaholic*, was featured in the *New York Times*. In addition to teaching at U of I, she has taught creative writing and literature classes at Alabama State University and Hobart and William Smith College. She has been the recipient of the U of I's MFA Summer Fellowship and the Diversity Fellowship to aid research for her collection of essays *Hated on Mostly*. Find her work in *The Rumpus* and the *Seventh Wave*.

Paige Webb is the author of the chapbook *Tussle* (dancing girl press, 2019), and her work has appeared in *Blackbird, Denver Quarterly, DIAGRAM, Indiana Review, Kenyon Review Online, Poetry Northwest, Vinyl*, on the Academy of American Poets website, and elsewhere. Her poetry has received an Academy of American Poets Award, the Howard Nemerov Award in Poetry from Washington University in St. Louis, and a Pushcart Prize nomination. A graduate of the Washington University in St. Louis MFA program, Paige has served as an editor for [February, an anthology](#), [The Spectacle](#), and Ashland Poetry Press. She is currently the Administrative Director of Ashland University's MFA in Creative Writing program and co-curates the reading series *Paging Columbus* at Two Dollar Radio HQ with