

Spring 2018

CREATIVE WRITING

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DIRECTOR'S NOTE

FROM REBECCA LINDENBERG

This is the first of what I imagine will be several such notes I'll write in the coming years, all of which I am already looking forward to. I enjoy the privilege of taking over as Director of a program that is already very robust, thanks to the tremendous vision and hard work of all my colleagues, but especially Leah Stewart, who has moved from her position as Director of Creative Writing into the position of Department Head. This is only one of many changes happening now and in the near future, helping the program to continue to grow and thrive. As we move forward, we're always thinking about what the Creative Writing Program of the future needs to do in order to serve all of our students – our undergraduate majors (a number that has grown over the past few years) as they seek careers both in Creative Writing and as generators of original content and innovative ideas outside of the academy, as well as graduate students who aspire to succeed as artists, as teachers, as scholars in a university setting and those graduate students whose vision and ambition take them beyond the academy, into other creative careers in the arts that are inventive, entrepreneurial, interdisciplinary, and both materially and morally sustaining.

In the fall, we'll welcome back Michael Griffith, who has been on well-deserved leave this past year, working on a book-length nonfiction project occasioned by his visits to Cincinnati's famous Spring Grove Cemetery, researching some of the individuals buried there, whose lives, connections, innovations, and foibles weave a colorful tapestry of local and national culture, story, and history. Kristen Iversen has won a Taft Research Fellowship and will be on leave next year, and we are very happy for her and very excited to follow her new projects.

In very exciting new faculty news, the English Department has made a hire in Drama and Performance Studies, Dr. Sharrell Lockett, who is not only eager to work with our graduate

(DIRECTOR'S NOTE CONTINUED)

students on exams and dissertations, but is also looking forward to teaching in the Creative Writing program, courses in playwriting and critical ethnography – a form braiding personal essay with ethnographical research methodology and critical theory. Luckett is lead editor of *Black Acting Methods: Critical Approaches*, a groundbreaking anthology which is the first book to highlight diverse acting/directing methods rooted in Afrocentrism. Her critical ethnography, *YoungGiftedandFat: Size, Sexuality & Privilege*, engages with her experience as a transweight performer. Luckett's solo show, based upon that project, *YoungGiftedandFAT*, is on a rolling premiere and was recently staged Off-Broadway. She is a proud invitee of Harvard University's Mellon Institute of Theater and Performance Research, Cornell University's Performance Encounters Series, Northwestern University's Mellon Program in Black Feminist Performance, and a Fellow of the esteemed Lincoln Center Directors Lab. She is a dynamic scholar, exciting writer, and welcome addition to both the English Department and the Creative Writing Program.

We are also looking forward to welcoming both the largest and most diverse group of graduate students we've admitted in recent memory, including three winners of the university-wide Yates Fellowship. You can read about these new students in the pages that follow this note.

Our publications have continued to thrive this year. Acre Books, spearheaded by Nicola Mason, is receiving a truly impressive number of submissions, and has brought out

several wonderful new titles. *The Cincinnati Review* is flourishing under the superb leadership of Lisa Ampleman and Matt O'Keefe. I myself have been delighted to join the CR family as Poetry Editor, while my colleague (emeritus) Don Bogen continues on with us as a Poetry Editor-at-Large.

We are also very excited about some of the new developments in the Elliston Poetry Room, which is getting a much-needed makeover this summer, including the addition of a seminar room for graduate workshops. We're also excited about progress we're making with the Elliston Project, our audio archive of hundreds of readings, lectures, and podcasts from major authors who have visited the University of Cincinnati since the 1950's. We are entering into new research projects in collaboration with the Digital Scholarship Center run by our colleague James Lee and supported by a Mellon Foundation grant, as well as building out the content for the imminent launch of the Elliston Project website, where people can access all of the recordings and information about them for personal, pedagogical, and scholarly use.

There is much work, as ever, to be done, and there are always new and interesting challenges to be met, but it has been another full and rewarding year. Thank you to our colleagues, graduate students, alumni, donors, and supporters for all you do to help this program to grow and thrive through even transitional times. It is a pleasure to serve the Creative Writing program in this position, and I look forward to doing so for several years to come.

DEPARTMENT NEWS

CHANGES AT THE CININNATI REVIEW

The Cincinnati Review has never been one to rest on its accomplishments, and that has remained true during Lisa Ampleman's first year as its Managing Editor. Lisa, whom many of you probably know, is a graduate of our PhD program and a poet. She is the author of *Full Cry* (NFSPS Press, 2013) and *I've Been Collecting This to Tell You* (Kent State University Press, 2012). We asked Lisa about recent developments at the CR and about the pleasures and challenges of her (relatively) new position.

In January Rebecca Lindenberg became Poetry Editor, Brant Russell became Drama Editor, and Don Bogen became Editor-at-Large. Can you say something about what each of these people brings to the Review in their new positions?

Rebecca is invested in continuing the strong reputation we have for publishing poetry while also thinking about how we might tap into trends that we haven't yet. As she herself said it when we introduced her on our blog, "I am deeply committed to representing in our pages the diversity of voices that make up contemporary American poetry, to seeking out new points of view and unique ways of presenting them." She's also giving graduate-student editors some choice in picking pieces for the print mag, which they've appreciated.

Brant, a CCM professor, understands literary magazines, as a Kenyon College graduate familiar with the *Kenyon Review*, but more importantly, he's an expert in the field of contemporary drama, having directed and



Lisa Ampleman

written several plays in prestigious contexts, including a run of *The Miracle Worker* in New York recently. He's started a Playwrights Workshop at CCM, and he has a lot of passion for bringing works in progress to readers' attention. It's unusual to have drama in literary magazine pages, and he explains clearly in our summer issue how we're approaching the plays-in-progress feature.

Don, a stalwart who served more than thirteen years as *The Cincinnati Review* poetry editor, is entering a well-deserved retirement. As editor-at-large, he'll still forward us poets he thinks deserve consideration, and his take on things will be invaluable.

In addition to these staffing changes, what are some other recent developments at the journal?

We're very proud of our new online weekly feature, miCRo, curated by the graduate-student assistant and associate editors.

We've been getting some great content for that, including a story which was noted as a finalist by the *Best Small Fictions* anthology. Every Wednesday, we feature a piece of prose less than 500 words or a poem less than 32 lines, with an introduction written by the editor who picked it. We've enjoyed adding online content to our repertoire and expanding the reach for those authors.

In the past year, we've also digitized all our issues, and we have digital subscriptions and single issues available—for our entire back catalog, which will go on sale soon, though many issues, especially recent ones, are available already at cheaper rates than the print edition.

Internally, we've adjusted the graduate-student volunteer training program, focused on students' needs and our own, and moving from a lecture series to an approach based on "learning experiences." We've had a great time working with volunteers in this way, and their contributions to our work have kept the submissions moving. Since we have more and more submissions every year, it's great to have so many hands on deck.

What are your favorite things about working at *The Cincinnati Review*? What is the biggest challenge you face?

Favorite things: I love the editing, getting into a piece and figuring out how to help it do its work best while also conforming to our style manual, etc. I'm a details person, so copyediting and proofreading are fun tasks for me, even if they're time consuming. I also really enjoy mentoring the grad students, helping them understand about literary publishing and editing, and hearing their ideas about what we're doing.

Challenge: Being supported by the University of Cincinnati is a blessing and a burden. In particular, some of the bureaucratic workings of the university as institution make certain processes time consuming or frustrating. However, the support we get from the graduate school and the department balances that out in the long run.

Anything you want us to know about what's to come?

For locals, we're having a launch party for our next issue at the Caza Sikes art gallery in Oakley on June 1. And stay tuned for fifteenth anniversary celebrations in the upcoming year!



Summer 2018 Issue of *The Cincinnati Review*

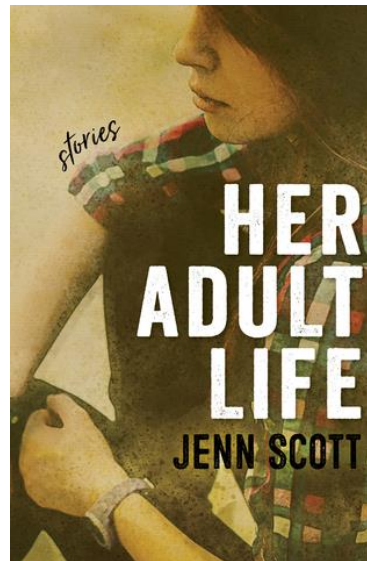
ACRE BOOKS PUBLISHES THREE NEW TITLES

Acre Books, the book-publishing offshoot of *The Cincinnati Review*, has published its first poetry and story collections, and is about to publish its first novel. The press' first single-author title, T. R. Hummer's *After the Afterlife*, was published in January 2018 and promptly made the Small Press Distribution's Poetry Bestsellers list. Hummer, who recently won the Donald Justice Award, visited UC in March to read from *After the Afterlife*.

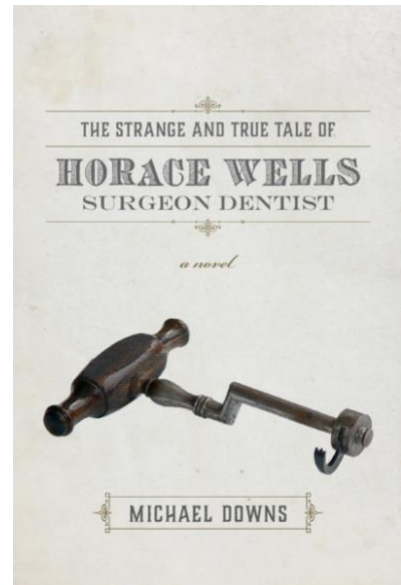
T. R. Hummer Reads in the Elliston Room



Jenn Scott's collection of stories, *Her Adult Life*, also appeared in January. *Kirkus Reviews* calls the stories in this book "strange and moving" and says of the collection that it "offers a necessary glimpse into lives often left unexamined." Like *After the Afterlife*, *Her Adult Life* made the Small Press Distribution's Bestseller list. Congratulations to Acre Books on both these publications!



Next up for Acre is Michael Downs' novel *The Strange and True Tale of Horace Wells, Surgeon Dentist*, which will be published in May. In this novel, Downs imagines the life of the historical figure Horace Wells, a dentist who encountered nitrous oxide in 1844 and began administering it as the first true anesthetic. His discovery would change the world, reshaping medicine and humanity's relationship with pain.



VISITING WRITERS SERIES

This year we enjoyed three dynamic public events given by 2017-18 Elliston Poet Amit Majmudar. Majmudar lectured on the subject of "Poetry's Origins in Play," as well as on his process of translating the Bhagavad Gita. *The New York Times* called Majmudar's translation (*Godsong*, Knopf 2018) "ravishing and faithful, marked by what Nabokov once called 'the precision of a poet and the imagination of a scientist.'"



John Drury and Amit Majmudar

Other highlights included a bilingual poetry reading and conversation by former U.S. Poet Laureate Juan Felipe Herrera, and a joint visit by Holly Goddard Jones and her editor Sally Kim. Kim, who is Vice President, Editor in Chief of Putnam, is also Leah Stewart's



Holly Goddard Jones, Sally Kim, and Leah Stewart

editor, and she, Stewart, and Jones participated in a panel on the subject of "How a Book Gets Published."



Juan Felipe Herrera at the Taft Center

Additional readers in 2017-18 were Brit Bennett, Victoria Chang, Allison Pitinii Davis, Erica Dawson, Kathy Fagan, Charley Henley, T. R. Hummer, David Lazar, Karan Mahajan, and Anne Valente. Many of these guests met with classes in addition to giving readings.



Victoria Chang in the Elliston room

FACULTY NEWS

Chris Bachelder: I published two reviews in *The New York Times Book Review* as well as a short piece in *The Lincoln Center Review*, and I gave readings at several universities, including Penn State and Virginia Tech, my alma mater. In the fall I was a selector for the National Book Foundations' 5 Under 35 program (I chose Lesley Nneka Arimah) and currently I'm serving as a judge for the 2018 National Book Award in fiction.

John Drury was recently elected a Fellow of the Graduate School. During the past academic year, three of his ghazals have appeared in *Eastern Structures*. Three of his double dactyls are included in *Jiggery-Pokery: A Semicentennial* (Waywiser Press, 2017, edited by our own Daniel Groves and Greg Williamson), and two others were published in *Light*. Finally, his poem "Embarking" was published in *The American Journal of Poetry* (Volume 4, January 2018) and appears [online](#).

Michael Griffith is using the last of his sabbatical to finish up a book of discursive essays inspired by Spring Grove Cemetery, *Windfalls in the Boneyard*. Pieces from the book have been published or are forthcoming in *Chicago Quarterly*, *South Carolina Review*, *Broad Street*, and *Composition Studies*. A short story (thanks, Dan Paul) appeared in *The Southern Review* in the fall and was nominated for *Best of the Midwest*.

Kristen Iversen: Our Literary Nonfiction program continues to grow. We celebrated our first PhD graduate in Literary Nonfiction, Chris Collins (check out his great news in the student section), and we're very excited

about our two incoming PhD candidates this fall. David Lazar paid us a visit in March, doing a reading and book signing and a videotaped intensive session with graduate students (on YouTube soon!). The Literary Nonfiction section of *The Cincinnati Review* continues to grow in size and reputation.

My shorter publications this year include the essay "When Death Came to Golden" in *The American Scholar*; the essay "A Good Ghost Story" in *Hotel Amerika*; the first chapter of a novel, "In the Crossfire," in *Beloit Fiction Journal*; and a book review of *Chernobyl: The History of a Nuclear Catastrophe* by Serhii Plokyh, Mykhailo Hrushevsky Professor of Ukrainian History at Harvard University, forthcoming in *The American Scholar*. I co-authored an essay in *The Guardian* entitled "In the Shadow of Fat Man and Little Boy: how the stigma of nuclear war unraveled."

I did a number of book signings, interviews, conferences, and podcasts, and I'm currently serving as an Executive Producer on the forthcoming documentary *Full Body Burden* (based on my most recent book). My forthcoming books include *Tesla and Twain, Doom with a View, Wide and Generous World* (essays), and a novel. I'm also very excited to be working with David Lazar on a new collection of essays, "Don't Look Now: an anthology of essays about what we wish we hadn't seen." An earlier book, *Molly Brown: Unraveling the Myth*, was just published in a new third edition.

This summer I'll be taking another research trip to Serbia, Croatia, and Austria.

I am very fortunate to have been selected as a Taft Center Fellow for 2018-2019, and a recipient of the 2018 Ohio Arts Council Individual Excellence Award.

Rebecca Lindenberg published new poems in *American Poetry Review*, *McSweeney's Quarterly*, *Tupelo Quarterly*, *Prelude*, and elsewhere, and a lyric essay called "Transcript of Texts Sent from the Beelitz Heilstätten" in the *Seneca Review*.

Leah Stewart's sixth novel, *What You Don't Know About Charlie Outlaw*, was published by Putnam, and was named one of Barnes & Noble's best books of March. She recently completed a book tour that took her to Denver, LA, San Francisco, Chicago, DC, New York, Dallas, Austin, Ann Arbor, Providence, Southern Pines NC, Woodstock GA, Memphis, Nashville, and Oxford MS. This is her first year as Department Head.

ALUMNI NEWS

Lisa Ampleman has had poems recently in *Bear Review*, *Jabberwock Review*, *Jet Fuel Review*, and *New Ohio Review*.

Daniel Bowman Jr.: I was awarded tenure at Taylor University, where I am Associate Professor of English. I am a 2018 recipient of an Individual Artist's Grant from the Indiana Arts Commission, for work on my new book. Recent readings and speaking engagements include the Festival of Faith and Writing at Calvin College in April 2018, and the "Writing the Watershed" festival at the Schoharie River Center in New York, where I'll be featured writer and poetry workshop leader.

Brian Brodeur's third full-length collection of poetry, *Self-Portrait with Alternative Facts* (2019), is forthcoming from Measure Press. New poems and critical essays appear in *Blackbird*, *The Hopkins Review*, *The Kenyon Review*, *Measure*, *Pleiades*, and *The Writer's Chronicle*.

Allison Pitinii Davis's *Line Study of a Motel Clerk* (Baobab Press, 2017) was a finalist for the National Jewish Book Award/Berru Prize in Poetry. She completed the book as a fellow at Stanford University and the Provincetown Fine Arts Work Center. Poems from the book have appeared in *Best American Poetry 2016*, *Crazyhorse*, *The Missouri Review*, *Sycamore Review*, *The New Republic*, and elsewhere. Allison has recently presented at the Southern Festival of Books in Nashville and will present at the Jewish Book Council Poetry Salon in New York. Allison is pursuing a PhD at the University of Tennessee, where she serves as an assistant poetry editor at *Grist*.

Darrin Doyle's short fiction has appeared recently in *The Offbeat*, *Spelk*, *Hobart*, *(b)OINK*, and *Five:2:One Magazine*. His story collection *Scoundrels Among Us* will be published in September 2018 by Tortoise Books.

Rebecca Morgan Frank: This year I published my third collection of poems, *Sometimes We're All Living in a Foreign Country* (Carnegie Mellon UP), and some poems from the collection appeared in *The New Yorker*, *American Poetry Review*, and elsewhere. I have just finished up a two-year position as the Jacob Ziskind Poet in Residence at Brandeis University, and I continue to edit *Memorious.org*.

Luke Geddes: My novel *Heart of Junk* has been sold to Simon & Schuster.

Katie Hartsock: My husband (and UC English alum) Jon Geltner and I welcomed our first child, Harlan, into the world in February of 2017. Excerpts of my in-progress translation of Homer's *Iliad* appeared in the fall 2017

issue of *Exchanges*, U of Iowa's translation journal.

Chris Koslowski: In January, I was hired as a writer and instructional designer by the University of South Carolina's Center for Child and Family Studies. In December, my wife, Julia Velasco, and I had our wedding in Seville, Spain. We met as MA students in UC's creative writing program in 2011.

Leslie Jenike: I've been finding my way into essay writing, specifically lyric essays that combine art and literary criticism, memoir, and fairy tales. They have been published or are forthcoming in *phoebe*, *The Kenyon Review*, *The Cincinnati Review*, *The Bennington Review*, *Diode*, *Waxwing*, and *The Account*. I'm hoping to have a collection of essays complete in the next few months.

Amy Lemmon published poems in *The Hopkins Review* and *Post Road*. She created and coordinated the interdisciplinary project [Communicating Climate Change](#) and served as President of AWP's Art School Writing Faculty Caucus. She also presented on a panel at AWP and is offering a workshop, "Your Brain on Poetry: A Generative Workshop," at the 2018 West Chester Poetry Conference.

Rhonda Pettit: My book of poems, *Riding the Wave Train*, was published by Dos Madres Press in August 2017.

Linwood Rumney was recognized by Union Institute & University with a 2017 SOCHE Faculty Excellence Award. At Union, he has developed the Live Reading Series, which pairs a local artist with an area advocate and educator to explore various themes. His book *Abandoned Earth* was a runner-up for the

Paris Book Festival. Poems, translations, and nonfiction essays have appeared in *Verse Daily*, *La Otra*, *Northside Review*, *Miracle Monocle*, and elsewhere. He was also interviewed by Kelly Blewett for WVXU.

Lauren Sharp: Since graduating from UC I've worked in publishing for eight years, as a literary agent for the last five. I'm based in Washington, D.C., and I represent nonfiction, mostly about politics, history, science, and current affairs. I work with writers who are telling interesting stories and making thoughtful, original arguments, including academics, from Georgetown, Stanford, Harvard, and elsewhere; and journalists, from the *New York Times*, the *Washington Post*, the *Wall Street Journal*, and other publications.

Adam Sol spent the year teaching at the University of Toronto's Victoria College. In the fall of 2016 he started a blog called [How a Poem Moves](#). It consists of a series of short essays on single poems. Now he's hard at work turning them into a book, which will be published by ECW Press in 2019. There's a new book of poems brewing too.

Sarah Anne Strickley's debut collection, *Fall Together*, was selected from more than 400 manuscripts to become one of three titles Gold Wake Press will publish in June of 2018. She has placed stories this year in *Ninth Letter*, *Hotel Amerika*, and *This Is Bill Horton*, and has work forthcoming in *The Laurel Review*. She recently accepted a term position at the University of Louisville, where she teaches creative writing and edits the online literary journal *Miracle Monocle*.

Suzanne Warren's work recently appeared in *Post Road*, which selected her flash fiction

"The Raspberry King" to appear in its Guest Folio. Her story "The Country of Husbands" was a runner-up for a *Sequestrum* Editor's Reprint Award. She will serve as a writer in residence at the Whiteley Center on San Juan Island in June 2018, and she presented her fiction at the Association for the Study of Literature and the Environment (ASLE) conference in summer 2017. She is currently Visiting Professor of English at the University of Puget Sound.

Ruth Williams: My first poetry collection, *Flatlands*, was published by Black Lawrence Press in April 2018. In summer 2017, I was a Tennessee Williams scholar at the Sewanee Writers' Conference. I also serve as an editor for *Bear Review*, a Kansas City-based online literary journal. I continue to teach creative writing and literature as an Assistant Professor of English at William Jewell College.

Katherine Zlabek: This year, I've placed some nonfiction in *Puerto del Sol* and *The Pinch*. I also have a story coming out in *Ninth Letter*.

STUDENT NEWS

The very first PhD candidate in Literary Nonfiction at UC, **Chris Collins**, graduated this spring. His book, *My American Night*, won the Georgia Poetry Prize and was published by University of Georgia Press. He won the spring 2018 Boyce Award for Outstanding Teaching, has completed an essay collection entitled *Pocket Medal Elegy*, and--after receiving two job offers--Chris accepted a position as Assistant Professor of English at Wilmington College.

Caitlin Doyle's work has recently appeared or is forthcoming in *The Yale Review*, *The New Criterion*, *Poetry Daily*, *The Guardian Poetry Column*, *Poetry Sunday*, and *The American Life in Poetry Column*. She has been selected as one of 100 doctoral students in the United States and Canada to receive a P.E.O. Scholar Award. During the fall of 2018, Caitlin was commissioned by Grammy-nominated composer Anna Clyne to compose lyrics for "The Silent Voices" program, and their musical collaboration will premiere in NY in late April. During the 2017-2018 academic year, Caitlin has been an Assistant Editor at *The Cincinnati Review*, and she has presented academic papers at the Association of Literary Scholars, Critics, and Writers Conference in Dallas, TX, and the Society for the Study of Midwestern Literature Conference in Lansing, MI. Caitlin has received a GSGA Research Fellowship in support of her debut poetry manuscript-in-progress and a Taft Graduate Summer Research Fellowship, which will fund her development of a research-based project about the poet Gwendolyn Brooks. She was recently interviewed as a special guest for National Poetry Month on WVXU, an NPR affiliated radio station located in Cincinnati. This upcoming fall, Caitlin will serve as the visiting writer at Miss Porter's School in Farmington, CT.

Bernard Grant has most recently published stories in *The South Carolina Review* and *Day One*. His short nonfiction piece appeared on the *Literary Review's* Website for their TRL Share page. In Tampa, Florida he presented on a panel titled "Toward Truth and Brevity: All About Creative Nonfiction Chapbooks." Sundress Publications released his e-chap. He

published a series of articles in *The Review Review*, and was an A.E. Stallings Visiting Writer at Marshall University.

Sakinah Hofler won the 2017 Manchester Fiction Prize. Her work has appeared in *Hayden's Ferry Review*, *Philadelphia Stories*, *Eunoia Review*, and *Counterexample Poetics*. She was a finalist for the Sherwood Anderson Fiction Competition and the 2016 Manchester Poetry Prize. She received an Honorable Mention for the Sandy Crimmins National Poetry Prize. This summer, she will travel to Berkeley, CA to participate in VONA/Voices.

Kelly Kiehl's short story manuscript *Bad Love* was long-listed for the Santa Fe Writer's Project award. She published poems in *Contrary Magazine*, and also presented at the Louisville Conference on Literature and Culture. She will continue to work for Duke University's Talent Identification Program in North Carolina this summer.

Gwen E. Kirby's stories appeared in *One Story*, *Guernica*, *New Delta Review*, and elsewhere. She won the 2017 DISQUIET Literary Prize for Fiction and received a Pushcart Prize special mention. Her story "Shit Cassandra Saw . . ." will appear in *Best Small Fictions 2018*. Starting in August, she will be the 2018-2019 George Bennett Writer-in-Residence at Philips Exeter Academy.

Jess Jelsma Masterton's essays have recently appeared in *Post Road*, *Catapult*, *Penny Zine*, and *The Explicator*. Her fiction and nonfiction are forthcoming in *CRAFT Literary* and *Entropy*. Last fall, she was featured on *The Heart* podcast's episode "It's Not Me, It's You." This year, she served as EGO's

secretary and Reading Series Organizer. She is looking forward to working as an intern at *The Cincinnati Review* next year!

Sarah Rose Nordgren's second collection of poems, *Darwin's Mother*, was published in the Pitt Poetry Series through University of Pittsburgh Press in November 2017. She has been on a mini-book tour with her new baby Oliver, with appearances in Nashville, AWP Tampa, Chicago, New York City, Utica NY, and more to come this summer and fall. Her poems have recently appeared in *The Adroit Journal*, *The Humanist Magazine*, *Southern Indiana Review*, *The Offing*, *Bennington Review*, *Colorado Review*, and *Verse Daily*, and her videopoem, "Territory," was published in *TriQuarterly*. She received her certificate in Women's, Gender, and Sexuality Studies from UC in fall 2017.

Daniel Paul won the 2018 Carter Prize in Non-fiction from *Shenandoah*. He also published or had work accepted in: *Hobart*, *Necessary Fiction*, *Queen Mob's Teahouse*, *The Pinch*, *Passages North*, and *The South Carolina Review*.

Ryan Ruff Smith published a short story in *Green Mountains Review* online, and his story "The Disturbance" was listed as one of the "Other Distinguished Stories" in *Best American Short Stories 2017*.

Eric Van Hoose was awarded *Sycamore Review's* 2017 Wabash Prize in Fiction. He has a story forthcoming in *STORGY Magazine* and recently published an essay in *Full Stop Quarterly*.

INCOMING STUDENTS

We are delighted to welcome ten new students next year. Among those joining us are:

Cara Dees holds an MFA from Vanderbilt University. Her work appears or is forthcoming in such journals as *The Adroit Journal*, *Beloit Poetry Journal*, *Best New Poets 2016*, *Crazyhorse*, *Gulf Coast*, and *The Southeast Review*. In addition to teaching at the university level, she has served as Poetry Editor and Comics Editor for *Nashville Review* and Managing Editor for *The Arkansas International* and has worked as an instructor of creative writing for the Reading Academy at Vanderbilt, Arkansas's Writers in the Schools Program, the Saturday Academy at Vanderbilt for the Young, *Southern Word*, and other extracurricular programs. The recipient of an Academy of American Poets Prize, a scholarship from the Sewanee Writers' Conference, and a Pushcart Prize nomination, she was also named the runner-up for the 2018 *Third Coast Poetry Prize* and a finalist for *Indiana Review's* 2016 Poetry Prize. Her first manuscript was recently listed as a semifinalist or finalist for the Brittingham & Felix Pollak Prizes in Poetry, the Lexi Rudnitsky First Book Prize, *The Journal*/Charles B. Wheeler Poetry Prize, and the St. Lawrence Book Award.

Afsheen Farhadi's fiction and essays have appeared in various publications, including *Colorado Review*, *The Rumpus*, *The Millions*, *Witness*, and *Vol. 1 Brooklyn*. His story "On the Faces of Others" was a notable selection in *Best American Short Stories 2017*. He has an MFA from Oregon State University, and this Fall he will be a Provost Graduate Fellow in the Creative Writing PhD

Program at University of Cincinnati. You can find him on Twitter @AfsheenFarhadi.

Emma Faesi Hudelson was a finalist in the 2017 International Literary Awards, and her nonfiction appears in *BUST*, *Chickpea Magazine*, *Linden Avenue*, *Lost Balloon*, and other publications. She lives in a house by the woods with three dogs, two cats, and one husband. After twelve years at Butler University in Indianapolis--first as an undergraduate, then an MFA student, and then faculty--she is finally leaving to pursue her PhD in creative writing at the University of Cincinnati. Emma is sober and vegan, so no one invites her to dinner parties. Ever.

Yalie Kamara is a Sierra Leonean-American writer and a native of Oakland, California. She currently serves as Assistant Editor of the *Black Camera: An International Film Journal*. She is the author of *When The Living Sing* (Ledge Mule Press, 2017) and *A Brief Biography of My Name* (Akashic Books/African Poetry Book Fund), which is included in the *2018 New-Generation African Poets: A Chapbook Box Set* (Tano). She was a 2017 Brunel International African Poetry Prize finalist and is a Callaloo Fellow. She holds BA degrees in Languages (Portuguese + French) and Creative Writing from University of California, Riverside, an MA in French in Culture and Civilization from Middlebury College, and an MFA in poetry at Indiana University. For more: www.yaylala.com.

Lisa Low was born and raised in Maryland. Her poems have appeared or are forthcoming in *Passages North*, *Quarterly West*, *cream city review*, *Vinyl*, *The Journal*,

and elsewhere. She received her MFA from Indiana University.

Jason Namey completed his MFA in fiction at the University of Alaska Fairbanks, where he edited prose for *Permafrost Magazine*. His short stories appear or are forthcoming in *Puerto del Sol*, *Juked*, *Hobart*, *Moon City Review*, and elsewhere. He is from Jacksonville, Florida.

Ben Sandman was born and raised in the Catskills in upstate New York. His stories have appeared in *Stirring: A Literary Collection*, *The Susquehanna Review*, *The Allegheny Review*, which awarded him its prize for prose, and *Stone Canoe*, which awarded him the Allen and Nirelle Galson Prize for Fiction. He contributes to *Full Stop* and *The Rumpus*. He holds a BA in English from Vassar College and an MFA in fiction from Oregon State University.

Matthew Yeager's work has appeared or is forthcoming in *American Poetry Review*, *Bennington Review*, *Academy of American Poets Poem-A-Day*, and elsewhere, as well as several anthologies, including *Best American Poetry 2005* and *Best American Poetry 2010*. His short film "A Big Ball of Foil in a Small NY Apartment" was an official selection at eleven film festivals in 2009-2010, picking up three awards. Other distinctions include the Barthelme Prize in short prose and three MacDowell fellowships. The co-curator of the long running KGB Monday Night Poetry Series, he worked in the NY catering industry for fourteen years in various capacities: truck driver, waiter, sanitation helper, sanitation captain, bartender, bar captain, lead captain, and producer. His first book, *Like That* (Forklift Books, 2016), received a starred review from *Publisher's Weekly*. He is a native of Cincinnati, OH.