

BENNINGTON COLLEGE

Writing Seminars | Master of Fine Arts in Writing and Literature

MFAW PUBLIC SCHEDULE

January 7-16, 2016

NOTE: Schedule subject to change

All readings and lectures will be held in Tishman Lecture Hall, unless otherwise indicated.

Thursday, January 7

7:00 Faculty & Guest Readings: **Bernard Cooper** and **Joan Wickersham**

Friday, January 8

1:00–2:30 **Faculty Lecture: Mark Slouka:** “Welders and Philosophers”: The Argument for the Humanities.”

7:00 Faculty & Guest Readings: **Gregory Pardlo** and **Leslie Jamison**

Saturday, January 9

Graduate Lectures

9:00 **Erica Anderson-Senter:** “Work is Work: Confronting Alienation in Blue-Collar Poetry.” Relying heavily on Jan Beatty and Philip Levine, we will tease out Marx’s four aspects of alienation in poems about blue-collar, neck-down labor. Picking apart pieces from these poets, we will search to answer the question: Do these particular poets deconstruct the nature of the labor class or strengthen it?”

9:40 **Jan Charone-Sossin:** “Is Insanity Versus Sanity a Useful Lens in our Analysis of Fictional Characters?” In this lecture, I will closely examine significant works of literature to discover the critical ways that authors successfully invite their readers into the minds and hearts of their characters, no matter how ‘crazy’ their thinking might be, without using a diagnostic label to dismiss the validity of their experience.

10:30–noon **Associate Faculty Talk with Q&A: Gregory Pardlo:** “Ekphrastic Everything: Using Ekphrasis As a Method for Engaging the Material World.”

4:00–5:30 **Associate Faculty Lecture: Leslie Jamison:** “Compassion and Confession: A few thoughts on personal reporting.”

7:00 Faculty & Guest Readings: **Charles Bock** and **Rachel Pastan**

Sunday, January 10

Graduate Lectures

9:00 **Rita Calderon:** “The Long and Short of It: Dialogue in All Sizes and Shapes: Oates, McCullers, Carver and Others” How do writers create that Oh-wow! moment in

dialogue? This lecture explores elements such as length, direct versus indirect, pace, structure and other factors involved in writing effective dialogue. We will read examples to see what makes written conversation sing.

9:40 **Ann Marie Brzozowski:** "Dappled Things." Reflecting on grief as both plight and privilege in the writing life.

10:30–noon **Associate Faculty Lecture: Charles Bock:** "The Wilderness: What happens after Bennington, how do I structure my huge mess of a novel, how the hell am I supposed to do this?"

Graduate Readings

4:00 Jay Wilcox

4:20 Christian Whitney

7:00 Faculty & Guest Readings: **Alexander Chee** and **Jill McCorkle**

Monday, January 11

Graduate Lectures

9:00 **Jessica Danger:** "Methods of Distancing in the Nonfiction of Mary Karr, Jo Ann Beard, and Abigail Thomas." Looking at the nonfiction of Mary Karr, Jo Ann Beard, and Abigail Thomas we will suss out the methods of distancing used to push against over emoting. A close look at these authors teaches us that if we can resist the danger of self-indulgence, we can amplify the impact of small powerful moments in non-fiction.

9:40 **Christian Whitney:** "Born & Raised: On Characters Being Stuck in Fiction." People change when a factory closes and a local economy collapses. Using fiction by Jim Ray Daniels, Russell Banks, and Philipp Meyer, this lecture will show when characters are faced with economic hardship, their lives and morals are negatively impacted.

Graduate Readings

4:00 Lydia Martin

4:20 Noah LeBien

7:00 Faculty & Guest Readings: **Mark Slouka** and **Major Jackson**

Tuesday, January 12

Graduate Lectures

9:00 **Tessa Gerling:** "Making it Whole: Displacement, Memory and the Search for the Centre in the Works of Nabokov, Naipaul and W.G. Sebald." These expatriate authors have dealt in poignant ways with displacement, both in their lives and their writing. We will identify some commonalities between their approaches, and in so doing hopefully shed some fresh light on the task of the writer in the fast-changing world of the twenty-first century, in which global mobility and transculturalism are on the rise.

9:40 **Madeline Hennessey:** "Of Turtles and Gods." An examination of two 20th Century poets who sought to heal their ailing societies by embracing the mythologies of the distant past.

10:30–noon **Faculty Lecture: Major Jackson:** "Documentary Poetry."

DARK KNIGHT—No Readings

Wednesday, January 13

Graduate Readings

- 4:00 Madeline Hennessey
4:20 Tessa Gerling

7:00 Faculty & Guest Readings: **Stuart Nadler** and **Kathleen Graber**

Thursday, January 14

Graduate Lectures

- 9:00 **Noah LeBien:** "I Have Wasted My Life: James Wright and the Surrealization of Place." Focusing on the poet James Wright and his 1963 volume *The Branch Will Not Break*, I will elaborate on the important change in Wright's verse from his early formal poetry to a more crystallized style.

9:40 **Lydia Martin:** "Weirding the English." Immigrant authors who cross back and forth between linguistic borders are creating a new space on the page that honors the translatable as well as the untranslatable. A look at code-breaking and language-making in the works of Anzia Yezierska, Junot Diaz, Aleksandar Hemon and Jhumpa Lahiri.

Graduate Readings

- 1:00 Kevin Fitton
1:20 Jessica Danger

7:30 Faculty & Guest Readings: **Alice Mattison** and **Deirdre McNamer**
NOTE later start time

Friday, January 15

Graduate Lectures

- 9:00 **Kevin Fitton:** "Tell Me a Story I Haven't Heard: Fiction as Resurrection." King Solomon once proclaimed, "There is nothing new under the sun." And In the past 3,000 years, the difficulty of creating something new hasn't gotten any easier. In this lecture, we will discuss how setting and surprise are vital tools in fiction for creating stories that feel fresh and new.

9:40 **Jay Wilcox:** "Things I Found Interesting But Didn't Know How to Explain (At Least Not Right Away)." This lecture will compare five authors' control of narrative distance in third-person fiction. Of special consideration: punctuation; syntax; and techniques both subtle and mysterious."

Graduate Readings

- 4:00 Lauren Brazeal
4:20 Jan Charone-Sossin
4:40 Rita Calderon

7:00 Faculty & Guest Readings: **Mark Wunderlich** and **Megan Mayhew Bergman**

Saturday, January 16

Graduate Lectures

9:00 **Lauren Brazeal**: "Sunbathing in the Uncanny Valley: Freakish Poetry and Its Success—Or Lack Thereof—in Our 21st Century Literary Landscape." Many modern poems can be categorized efficiently, but what about the ones that defy definition? In this lecture I'll apply the "uncanny valley" principle from robotics to explain the sometimes violently negative reactions readers have to poetry that doesn't quite fit, through work from noted poets ranging from Francine J Harris to Mary Oliver.

1:00–2:30 **Associate Faculty Talk and Q&A: Saeed Jones**

Graduate Readings

4:00 Ann Marie Brzozowski

4:20 Erica Anderson-Senter

Graduation Ceremony

7:30 Commencement Ceremony, Usdan Gallery
Commencement Speaker: **Saeed Jones**

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PARTICIPANTS

Charles Bock

Charles Bock, is the author of the forthcoming novel *Alice & Oliver* (Random House, April 2016). His novel *Beautiful Children* won the Sue Kaufmann award for First Fiction from the American Academy of Arts and Letters, was a NYT Notable Book of the Year, and a New York Times bestseller. His fiction and nonfiction has been anthologized, and has appeared in venues including Harper's, The New York Times, on NPR, in Esquire, AGNI, and the Iowa Review. He has received fellowships from the Civitella Ranieri Foundation, Yaddo, UCross, and the Vermont Studio Center. Charles is a proud graduate of the Bennington Writers Seminars, class of 1996. **Associate Faculty.**

Lecture: "The Wilderness: What happens after Bennington, how do I structure my huge mess of a novel, how the hell am I supposed to do this?"

Will also give a reading.

Alexander Chee

Alexander Chee was born in Rhode Island, and raised in South Korea, Guam and Maine. He is a recipient of the 2003 Whiting Writers' Award, a 2004 NEA Fellowship in Fiction and residency fellowships from the MacDowell Colony, the VCCA, Ledig House, the Hermitage and Civitella Ranieri. His first novel, *Edinburgh* (Picador, 2002), is a winner of the Michener Copernicus Prize, the AAWW Lit Award and the Lambda Editor's Choice Prize, and was a Publisher's Weekly Best Book of the Year and a Booksense 76 selection. In 2003, Out Magazine honored him as one of their 100 Most Influential People of the Year. His essays and stories have appeared in *Granta.com*, *Out*, *The Man I Might Become*, *Loss Within Loss*, *Men On Men 2000*, *His 3* and *Boys Like Us*. He has taught fiction and nonfiction writing at the New School University, Wesleyan, Amherst College, and in spring 2011 will teach in the Fiction program at the Iowa Writers' Workshop. He lives in New York City and blogs at [Koreanish](#). His second novel, *The Queen of the Night*, is forthcoming from Houghton Mifflin Harcourt.

Faculty.

Will give a reading.

Bernard Cooper

In 2015, Bernard Cooper's memoir, *My Avant-Garde Education*, was published by W.W. Norton, sections of which appeared in *Granta*, *Los Angeles Magazine*, *New York Times Magazine*, and elsewhere. A show of his digital art opened earlier this year at The MDC Museum of Art and Design in Miami. He is the author of six books, including the memoir are *The Bill from My Father* (Simon & Schuster, 2006) and *Truth Serum* (Houghton Mifflin, 1996) and a book of short stories, *Guess Again* (Simon & Schuster, 2000.)

Cooper's honors include writing fellowships from the National Endowment for the Arts and the Guggenheim Foundation. Mr. Cooper has served on the board of directors of PEN/West and Beyond Baroque, a literary center in Los Angeles. He received a B.A. and an M.F.A. from the California Institute of the Arts and has taught at the low-residency M.F.A. program at Antioch College, the California Institute for the Arts, U.C.L.A., the Southern California Institute of Architecture. Cooper has been the Visiting Writer and The University of Iowa and The University of Montana. **Faculty.**

Will give a reading.

Kathleen Graber

Kathleen Graber is the author of two collections of poetry, *Correspondence* (Saturnalia Books, 2006) and *The Eternal City* (Princeton University Press, 2010), which was a finalist for The National Book Award, The National Book Critics Circle Award, and the winner of The Library of Virginia Literary Award for Poetry. She is a recipient of fellowships from The Rona Jaffe Foundation, The New Jersey State Council on the Arts, the National Endowment for the Arts, and the Guggenheim Foundation. She has been a Hodder Fellow at Princeton University and an Amy Lowell Travelling Scholar. She is the Director of

Creative Writing at Virginia Commonwealth University. Recent poems have been anthologized in *The Literary Review*, *AGNI*, and *Best American Poetry* 2012 and 2014. **Faculty.**

Will give a reading.

Major Jackson

Major Jackson is the author of four collections of poetry: *Roll Deep* (2015, Norton), *Holding Company* (2010: Norton); *Hoops* (2006: Norton); and *Leaving Saturn* (2002: University of Georgia Press). He is the editor of *Countee Cullen: Collected Poems* (2013: Library of America). He has published poems and essays in *AGNI*, *American Poetry Review*, *Boston Review*, *Callaloo*, *The New Yorker*, *The New York Times Style Magazine*, *Poetry*, *Tin House*, and among other literary journals. Jackson is a recipient of a Guggenheim Fellowship, a Pushcart Prize, a Whiting Writers' Award and has been honored by the Pew Fellowship in the Arts and the Witter Bynner Foundation in conjunction with the Library of Congress. He served as a creative arts fellow at the Radcliffe Institute for Advanced Study at Harvard University and the Fine Arts Work Center in Provincetown. He took a B.A. from Temple University and an M.F.A. from the University of Oregon. He lives in South Burlington, Vermont, where he is the Richard Dennis Green and Gold Professor at University of Vermont. He serves as the Poetry Editor of the *Harvard Review*. **Faculty.**

Lecture: "Documentary Poetry."

From literary ballads to Greek myths, poets have long combined the conventions of narrative with the lyrical effects of poetry. Modernist and contemporary poets have advanced this impulse by using collage, found material, multiple voices, and ethnographic sources to tell the particular stories of people whose struggle for equality and justice feel equally heroic and worthy of narration. Major Jackson will explore historical examples and recent collections of verse that utilize this radical, yet not so new, technique that blurs the lines between journalism, history, and lyric poetry. We will discuss the writings of Charles Reznikoff, Muriel Rukeyser, C.D. Wright, and Claudia Rankine as models who reveal innovative ways of enriching and layering poems with language repurposed from a variety of documents. Additionally, the lecture will make a case for the shifting identity of the traditional image of the romantic poet to the poet as a more engaged writer of historical record and social activist. Additionally, the lecture will argue that documents and other cultural sources can be a rich source and site of imaginative play. Books/Poems Discussed: *Testimony* by Charles Reznikoff, *Citizen* by Claudia Rankine, *One with Others* by C.D. Wright, and *Book of the Dead* by Muriel Rukeyser. Additional Readings: *Coming Though Slaughter* by Michael Odaatje, *Blue Front* by Martha Collins, H.L. Hix *God Bless*.

Will also give a reading.

Leslie Jamison

Leslie Jamison is the author of *The Empathy Exams*, a New York Times bestselling essay collection, and a novel, *The Gin Closet*, a finalist for the Los Angeles Times First Fiction Award. Her work has appeared in *Harper's*, *Oxford American*, *A Public Space*, *Boston Review*, *Virginia Quarterly Review*, *The Believer*, and the *New York Times*, where she is a regular columnist for the Sunday Book Review. She is an assistant professor at Columbia University and lives in Brooklyn with her family. **Associate Faculty.**

Lecture: "Compassion and Confession: A few thoughts on personal reporting."

The talk will examine the relationship--or rather, the many possible relationships--that can develop between writer and subject, as well as the ways in which reporting can confess its own anxieties and complexities *en route*. I'll talk about my own process as well as drawing from the work of others: Janet Malcolm, James Agee, Nellie Bly. What does it mean to write about one's own consciousness inside a representation of the lives of others? What does inserting the "I" into a reported piece do? Which intrusions of self illuminate and which ones simply intrude?

Saeed Jones

Saeed Jones' debut poetry collection *Prelude To Bruise* (Coffee House Press) was the winner of the 2015 PEN/Joyce Osterweil Award For Poetry and the 2015 Stonewall Book Award/Barbara Gittings Literature Award and a finalist for the 2015 National Book Critics Circle Award. The book was also a finalist for 2015 awards from the Lambda Literary and the Publishing Triangle. His poetry and essays have appeared in publications like the *New York Times*, *NPR*, *Guernica*, *Ebony*, and *The Rumpus*, among others. Saeed won

a Pushcart Prize for poetry in 2013 and is BuzzFeed's Executive Editor of Culture. **Associate Faculty and Commencement Speaker.**

Alice Mattison

Alice Mattison's new book, *The Kite and the String: How to Write with Spontaneity and Control—and Live to Tell the Tale*, is forthcoming from Viking. Her most recent novel, *When We Argued All Night*, was a *New York Times Book Review* Editor's Choice. Her collection of connected stories, *In Case We're Separated*, was a *New York Times* Notable Book and won the Connecticut Book Award for Fiction. She's the author of five earlier novels, including *Nothing Is Quite Forgotten in Brooklyn* and *The Book Borrower*, and three earlier collections of stories, as well as a book of poems. Her stories, poems, and essays have appeared in *The New Yorker*, *The New York Times*, *Ploughshares*, *The Threepenny Review*, *Ecotone*, and elsewhere, and have been reprinted in *The Pushcart Prize*, *Best American Short Stories*, and *PEN/O. Henry Prize Stories*. She holds a bachelor's degree from Queens College and a Ph.D. in English literature from Harvard. She lives in New Haven, Connecticut. Her website is alicemattison.com. **Faculty.**

Will give a reading.

Megan Mayhew Bergman

Megan Mayhew Bergman is the Associate Director of the Bennington Writing Seminars. She studied anthropology at Wake Forest University, and completed graduate degrees at Duke University and Bennington College. She's had fellowships from Breadloaf and the Millay Colony for the Arts. The Fellowship of Southern Writers awarded her the Garrett Award for Fiction in April 2015. The American Library in Paris has awarded her a fellowship for 2016. *Scribner* published her first story collection, *Birds of a Lesser Paradise*, in March 2012, which was a Barnes and Noble Discover pick, Indie Next selection, and one of Amazon and Huffington Post's Best Books of 2012. *Scribner* published *Almost Famous Women* in January 2015, also an Indie Next selection. She has a novel under contract and writes regular essays for *Salon* and *Ploughshares*. Her work has been published in the *New York Times*, *Oxford American*, *McSweeney's*, *Wall Street Journal*, *Kenyon Review*, and the *Best American Short Stories* 2012 and 2015. Megan is a Justice of the Peace and works closely with the BOMA Project, a non-profit that works with women in extreme poverty in Northern Kenya. **Associate Director.**

Will give a reading.

Jill McCorkle

Jill McCorkle is the author of ten books--four story collections and six novels--five of which have been selected as *New York Times* Notable Books. Her latest novel, *Life After Life* was published in the spring of 2013. Two of the stories in *Going Away Shoes*, were included in the *Best American Short Stories* Series. She is the winner of the New England Book Award, the John Dos Passos Prize for Excellence in Literature, and the North Carolina Award for Literature. She was a Briggs Copeland Writer in Residence at Harvard, and was one of the original five core faculty members of the Bennington Writing Seminars. She lives with her husband in Hillsborough, North Carolina. **Faculty.**

Will give a reading.

Deirdre McNamer

Deirdre McNamer is the author of four novels: *Rima in the Weeds* (HarperCollins, 1991), *One Sweet Quarrel* (HarperCollins, 1994), *My Russian* (Houghton Mifflin, 1999), and *Red Rover* (Viking, 2007), which was named to the Best Books of 2007 lists of Artforum, the Washington Post and the Los Angeles Times. Her essays, short fiction and reviews have appeared in the *New Yorker*, *Ploughshares*, the *New York Times Magazine*, the *New York Times Book Review*, and *Outside*, among other venues. She has taught writing at Cornell, Williams, the University of Ohio, the University of Oregon, the University of Alabama, and the University of Montana, where she has been, since 1998, a core faculty member of the MFA program. She chaired the fiction panel of the National Book Awards in 2011, and was a judge for the 2015 PEN/Faulkner award. **Faculty.**

Will give a reading.

Stuart Nadler

Stuart Nadler is the author of two novels and a short story collection. His first novel, *Wise Men* (Little, Brown), was named a Barnes and Nobel Discover Great New Writers selection, a Best Book of the Year by Amazon, and has been translated into five languages. His story collection, *The Book of Life* (Little, Brown), was a finalist for the Sami Rohr Prize for Jewish Literature, and long-listed for the Frank O'Connor International Story Prize. His newest novel, *The Inseparables* (Little, Brown), will be published in July 2016. He holds a BFA from the Tisch School of the Arts at NYU, and an MFA from the Iowa Writers' Workshop, where he was a Truman Capote Fellow and a Teaching-Writing Fellow. He was also the Carol Houck Smith Fiction Fellow at the University of Wisconsin. In addition to teaching at the University of Iowa and the University of Wisconsin, he has led workshops at Boston's Grub Street, and taught at Connecticut College. In 2012 he was a recipient of the 5 Under 35 Award from the National Book Foundation. **Faculty.**
Will give a reading.

Gregory Pardlo

Gregory Pardlo's collection *Digest* (Four Way Books) won the 2015 Pulitzer Prize for Poetry. *Digest* was also shortlisted for the 2015 NAACP Image Award and was a finalist for the Hurston-Wright Legacy Award. His other honors include fellowships from the National Endowment for the Arts and the New York Foundation for the Arts; his first collection *Totem* was selected by Brenda Hillman for the APR/Honickman Prize in 2007. Pardlo's poems appear in *The Nation*, *Ploughshares*, *Tin House*, *The Norton Anthology of Contemporary African American Poetry*, *Best American Poetry*, and elsewhere. Pardlo lives with his family in Brooklyn. **Associate Faculty.**

Lecture: "Ekphrastic Everything: Using Ekphrasis As a Method for Engaging the Material World." Once we begin to view our work as the product of deliberate practice rather than random moments of inspiration, we must develop strategies for plumbing the depths of otherwise mundane subject matter. And how do we get ourselves interested in a poem that is not insisting to be written? How do we instigate a poem if not from inspiration alone? If we are not invested in the poem, that is, if we are not inspired by the subject matter enough to compel our engagement with it, we may have difficulty bringing the poem to some moment of crisis or discovery that will justify a turn in the poem. In this talk, we will consider strategies employed in ekphrastic poems to help us gather a range of methods for engaging the material world, and create conditions for the possibility of surprise—the conditions under which inspiration may occur.

Rachel Pastan

Rachel Pastan's most recent novel, *Alena* (Riverhead, 2014), was named an Editors' Choice in *The New York Times Book Review* and is a finalist for the New England Society Book Award in fiction. She is also the author of two other novels, *Lady of the Snakes* (Harcourt, 2008) and *This Side of Married* (Viking, 2004). Her short fiction has been published in *The Georgia Review*, *The Threepenny Review*, *Mademoiselle*, *Prairie Schooner*, and many other places. She has a BA in English from Harvard College and an MFA from the Iowa Writers' Workshop, and has received grants from the Wisconsin Arts Board and the Delaware Arts Council. In 2014 she edited *Seven Writers* (The Common Press), a chapbook of fiction, nonfiction, and poetry inspired by exhibitions organized at the Institute of Contemporary Art in Philadelphia, where until recently she served as Editor-at-Large. **Faculty.**
Will give a reading.

Mark Slouka

Mark Slouka's books, which have been translated into 18 languages, include *Lost Lake* (stories), the novels *God's Fool*, *The Visible World*, and *Brewster* and two works of non-fiction, *War of the Worlds*, a cultural critique of the digital revolution, and, most recently, *Essays from the Nick of Time*, which in 2011 won the PEN/Diamonstein-Spielvogel Award for the Art of the Essay. A Guggenheim and NEA Fellowship recipient as well as a Contributing Editor at *Harper's*, his stories and essays have appeared in *Harper's*, *Granta*, *Agni* and *The Paris Review*, among other publications, and have been selected for inclusion in *Best American Essays* 1999, 2000 and 2003, *Best American Stories* 2009 and 2011, and the PEN/ O. Henry Prize

Stories 2011 and 2012. His memoir, *Labyrinth of the Heart* and a new book of stories, *Dominion*, will be published next year. He lives with his family in Brewster, New York. **Faculty.**

Lecture: “Welders and Philosophers”: The Argument for the Humanities.”

The humanities are in a state of crisis, yet the decline in their cultural standing has been so incremental that it largely escapes notice; each new demotion becomes the norm. Increasingly underfunded, placed in a defensive crouch by a corporate culture whose quantitative terminology has become the lingua franca of our time, those of us in the humanities inhabit an island ecosystem teetering on the edge of genetic viability in large part because we’ve been forced to justify our ‘value’ in terms unsuited to what we do. This talk suggests how we might go about adjusting the terms to our advantage so as to make a compelling, intelligible case for the humanities’ true value.

Will also give a reading.

Joan Wickersham

Joan Wickersham’s most recent book, *The News from Spain* (Knopf) was named one of the year’s best fiction picks by National Public Radio, *Kirkus Reviews* and *The San Francisco Chronicle*. Her memoir *The Suicide Index* (Houghton Mifflin Harcourt) was a National Book Award finalist. Her short fiction and essays have appeared in *One Story*, *Agni*, *Glimmer Train*, *Ploughshares*, *The Best American Short Stories*, *The Best American Nonrequired Reading*, and many other publications. Joan has been a regular op-ed columnist for *The Boston Globe* and her pieces have run in *The International Herald Tribune* and on NPR. She has a BA in art history from Yale, has taught writing at Emerson and Harvard, and has been awarded grants by the National Endowment for the Arts, the Massachusetts Cultural Council, the MacDowell colony, and Yaddo. **Fiction.**

Will give a reading.

Mark Wunderlich

Mark Wunderlich is the author of *The Anchorage*, which was published by the University of Massachusetts Press in 1999, and received the Lambda Literary Award, *Voluntary Servitude*, published in 2004 by Graywolf Press, and *The Earth Avails* published by Graywolf in 2014 which was a finalist for the Kingsley Tufts Award, and received the 2015 Rilke Prize. He has received fellowships from the NEA, the Massachusetts Cultural Council, the Wallace Stegner Fellowship Program at Stanford, the Fine Arts Work Center in Provincetown, the Amy Lowell Trust and the Civitella Ranieri Foundation. His poems, interviews, reviews and translations have appeared in journals such as *Slate*, *The Paris Review*, *The New York Times Magazine*, *Poetry*, *Yale Review*, *Fence* and *Tin House*, and his poems are widely anthologized. He has taught at Stanford and Barnard College and in the graduate writing programs at Columbia University, Ohio University, San Francisco State University and Sarah Lawrence. As an arts administrator, he has worked at the Academy of American Poets, Poetry Society of America, the University of Arizona Poetry Center, *Poets & Writers* and the Napa Valley Writers Conference. He holds a BA in German Literature and English from the University of Wisconsin, and an MFA from Columbia University School of the Arts. He teaches literature and writing at Bennington College, and lives in the Hudson River Valley. **Faculty.**

Will give a reading.