

BENNINGTON COLLEGE

Writing Seminars | Master of Fine Arts in Writing and Literature

PUBLIC RESIDENCY SCHEDULE

June 18–28, 2015

NOTE: Schedule subject to change

**All evening faculty and guest readings will be held in the Deane Carriage Barn.
All faculty, guest, and graduate lectures and all graduate readings will be held in
Tishman Lecture Hall, unless otherwise indicated.**

Thursday, June 18

7:00 Faculty & Guest Readings: **Amy Hempel and Peter Trachtenberg**

Friday, June 19

1:00–2:30 Faculty Lecture: **Alice Mattison**: “The Literary Imagination.”

Graduate Readings

4:00 Jennifer Babson

4:20 Susan Pagani

7:00 Faculty & Guest Readings: **Susan Cheever and Askold Melnyczuk**

Saturday, June 20

Graduate Lectures

- 9:00 **Kyle Adamson:** "Revealing the Monster: An Examination of the Dastardly Ego & Primeval Humanness in Confessional Poetry." From Frank Bidart seeing himself emerge as a monster in a dream that he didn't exactly dream to Sylvia Plath unapologetically exposing her volatile confessions, this lecture will examine the rhetorical purposes of these confessions, and how these acts root themselves into a primal state of the ego.
- 9:40 **Jennifer Babson:** "The 'Red Hot' Legacy of L. Rust Hills." He was a sagacious reader, a fussy vivand, an editor who shaped the early careers of writers such as Richard Ford, James Salter, and Richard Yates. A look at the life & legacy of Hills, whose stints at *Esquire* over four decades left a significant imprint on American literary fiction.

Graduate Readings

- 4:00 Tiffany Melanson
4:20 Janeil Page
4:40 Tanya Perez-Brennan
- 7:00 Faculty & Guest Readings: **April Bernard and Lynne Sharon Schwartz**

Sunday, June 21

Graduate Lectures

- 9:00 **Leigh Bennett:** "Everything I Need to Know About Writing I Learned from A Children's Book." What does Felix the Cat have to do with Stuart Dybek's *I Sailed With Magellan*? What has Aimee Bender learned from *Goodnight Moon*? Why does George Saunders recall with such fondness the cadences of Dr. Seuss and the "tasty" pages of *The Poky Little Puppy*? Did David Gates really write a children's book?
- 9:40 **Kelly Browne:** "Compassion and Character in the Short Story." How do we write characters in short stories? We'll take a close look at how Eudora Welty, William Trevor, and Alice Munro bring their characters onto the page and how compassion becomes a revealing and complicating force in their narratives. (Spoiler alert: Welty's "A Worn Path," Trevor's "The Telephone Game," and Munro's "A Real Life.")

Graduate Readings

- 1:00 Katherine Powers
1:20 Lynne Ravenel
- 7:00 Guest Reading: **Kevin Young**

Monday, June 22

Graduate Lectures

- 8:20 **Christopher Cochran:** "Negotiating Dialect." How to achieve regional vernacular with examples by Southern writers.
- 9:00 **Jennifer Crooks:** "Writing About Your Mother." The blood-battle between mother and daughter has roots in the archetypes of Greek tragedies: every mother is Euripides' Medea and every daughter is Sophocles' Electra. In this lecture, I'll examine how the memoirists Vivian Gornick and Patricia Hampl tackle the archetypal conundrum of mothers and daughters that Adrienne Rich has described as the "essential female tragedy."
- 9:40 **Tyler Davis:** "little self, Big Self, and the Ghost of History:" This lecture will examine the autobiographical impulse in American poetry. When we write from individual experience, what do our poems miss? I will review confessional poetry's origins, strengths, legacy, and downfalls. By examining two books of historically based poetry—Diane Gilliam Fisher's *Kettle Bottom* and Natasha Tretheway's *Native Guard*—this lecture will demonstrate alternative means of conceiving self in poetry.
- 10:30–noon Visiting Writer Lecture: **Kevin Young:**

Graduate Readings

- 4:00 Jamie Zvirzdin
4:20 Kyle Adamson

Tuesday, June 23

Graduate Lectures

- 8:20 **Agatha French:** "'So, uh, What's it About?' Non-traditional Narrative Structure in Fiction." How do we talk about fiction that isn't plot driven? Why tell a story using a challenging, non-linear structure? What can unconventional forms achieve? This lecture will explore texts by Mary Robison, Padgett Powell, and Lydia Davis: how they work, why they work, and why they're worth reading.
- 9:00 **Kelly Marages:** "That's Hilarious, Hold Me!: How Humor and Horror Act as (Un)likely Bedmates." Donald Antrim, George Saunders, Etgar Keret and Lorrie Moore walk into a bar. Comic stuff happens, then scary stuff, making the emotional payoff of the story greater than the sum of its parts. Really! Come to this lecture, and I promise you'll leave feeling funny inside.
- 9:40 **Laura Martineau:** "Reading outside the lines: context, subtext and intertextuality." At its most basic, narrative fiction is an intimate dialogue between writer and reader. We'll explore authors who extend the proposition, with excerpts from Marguerite Duras, Andre Aciman, and W.G. Sebald, who held a virtual existential salon in his strange, urgent fictions.
- 10:30–noon **Writer in Residence: Donald Hall**

Graduate Readings

- 1:00 Alysse McCanna
1:20 Leigh Bennett

DARK KNIGHT—No Readings

Wednesday, June 24

- 10:00–noon Writing Workshops
- 1:00–2:30 **Visiting Writer Lecture: Rivka Galchen:** "Getting Things Wrong."
- 2:45–3:45 **Life of Letters Talk: Cat Parnell:** "A Guide to Publishing."

Graduate Readings

- 4:00 Kelly Browne
4:20 Christopher Cochran
- 7:00 Guest Reading: **Rivka Galchen**

Thursday, June 25

Graduate Lectures

- 8:20 **Katie Powers:** "The Desk in My Garden." Donald Hall wrote, "The relationship between essay and farm is symbiotic." What does the physical work of the farm have to do with the intellectual work of writing? We'll stay close to Hall and also hear from Wendell Berry, Annie Dillard, and Seamus Heaney.
- 9:00 **Tiffany Melanson:** "Taking back the body: Representations of the female body and sexual pleasure in the poetry of Lucille Clifton, Dorianne Laux and Jan Beatty." In this lecture I will explore how female poets use their bodies as an expression of their desire to live the life of their choice.
- 9:40 **Susan Pagani:** "House Tour: What a House Can Tell Us About a Character." A house's yard, architecture, and furnishings allow a reader to inhabit the setting of a novel or a story, but they can also help us to understand the characters and major events in the plot. In this lecture, we'll look at how Donna Tartt and Edith Wharton use houses in their novels, and how we can put them to work in our own storytelling.
- 10:30–noon **Faculty Lecture: Benjamin Anastas:** "Less Emotion and More Intelligence: Muriel Spark and the Art of Satire."

Graduate Readings

- 1:00 Jennifer Crooks
1:20 Tyler Davis
- 7:30 Faculty & Guest Readings: **Dinah Lenney** and **Ed Ochester**
NOTE later start time

Friday, June 26

Graduate Lectures

- 8:20 **Janeil Page:** "On Courting Demons: How Fear of Mental Illness and the Evolution of Mental Health Care is Reflected in the Works of Charlotte Mew, Robert Lowell, Anne Sexton (and, of course, Sufjan Stevens)." The overrepresentation of mood disorders such as manic depression and schizophrenia within creative populations, within poets in particular, has been well-established. As our culture's treatment and understanding of mental illness has evolved, these changes are reflected in the works of poets impacted by these illnesses across generations to varying results.
- 9: 00 **Tanya Perez-Brennan:** "Beyond Magical Realism: A Colombian Narrative of Violence." Most think of magical realism when it comes to Colombian literature. But Gabriel García Márquez tackled political repression before telling stories about yellow butterflies and undying love. A new generation that includes Fernando Vallejo, Laura Restrepo, Evelio Rosero, and Juan Gabriel Vásquez moves beyond the fantastical to reveal Colombia's violent history.
- 9:40 **Alysse McCanna:** "More Joy in Sorrow: Sara Teasdale, Her Brief Life & Lyrics." Winner of the first Pulitzer Prize for Poetry in 1918, Sara Teasdale was a Victorian poet in the Modern era. This lecture will focus on the poet's concise and candid verses, her tumultuous life, and why her work is still relevant to us as readers and writers today.
- 10:30–noon **Visiting Writer Lecture: Sarah Manguso:** "Writing and the Problems of Desire."

Graduate Readings

- 4:00 Agatha French
4:20 Kelly Marages
4:40 Laura Martineau
- 7:00 Guest Reading: **Sarah Manguso (Usdan Gallery)**
- 9:00 Dog House Band, Downstairs Café

Saturday, June 27

Graduate Lectures

9:00 **Lynne Ravenel**

9:40 **Jamie Zvirzdin:** “Science in Literary Fiction, Fiction in Science Writing: Bridging C.P. Snow’s Two Cultures.” Carl Sagan said, “We live in a society that is so exquisitely dependent upon science and technology, in which hardly anyone knows anything about science and technology.” With help from Andrea Barrett and 19th-century science writers, we’ll discuss how to include science in our writing for the benefit of the reader.

5:00–6:00 Regular Dinner in Dining Halls—**NOTE EARLIER START**

Graduation Ceremony

7:30 Commencement Ceremony, Usdan Gallery—**NOTE LATER START**
Commencement Speaker: **Sarah Manguso**

9:45 Graduation Dance, Student Center—**NOTE LATER START**

PARTICIPANTS

Benjamin Anastas

Benjamin Anastas is the author of the novels *An Underachiever's Diary*, recently re-released in paperback by the Dial Press, and *The Faithful Narrative of a Pastor's Disappearance* (FSG), which was a *New York Times* notable book. His memoir *Too Good to Be True* was published in October of 2012 by New Harvest/HMH. Other work has appeared in *The Paris Review*, *Harper's*, *The New York Times Magazine*, *Bookforum*, *The Yale Review* and *The Best American Essays 2012*. He teaches literature at Bennington College. **Faculty.**

Faculty Lecture: "Less Emotion and More Intelligence: Muriel Spark and the Art of Satire."

In her 1970 address "The Desegregation of Art," Muriel Spark makes a case that it's not sentiment or social protest that the world demands from literature, but a "more deliberate cunning, a more derisive undermining of what is wrong." To Spark, there was no higher calling for the writer than the art of satire—a savage unmaking of the small-minded appetites of her characters and the plots they spin to inflict their bad intentions on others. We'll look closely at two novels from the period when Spark's work raised the art of satire to an almost supernatural perfection: *The Prime of Miss Jean Brodie* (1963) and *The Public Image* (1971). We'll spend a little time looking at the theory behind the French *nouveau roman* that influenced Spark's experiments in the liberation from literary sentiment, but mostly we'll engage in close readings of the texts and explore the ways that Spark manages to find depth in the skewering of surfaces. It will help if you've read the novels first, but a familiarity with Spark is not required—handouts will be provided.

April Bernard

April Bernard is a poet, novelist, and essayist. *Brawl & Jag*, her fifth collection of poems, will be published next year by W.W. Norton; *Miss Fuller*, a novel, was published by Steerforth Press in 2012. Her previous books of poems are *Romanticism*, *Swan Electric*, *Psalms*, and *Blackbird Bye Bye*. Bernard is a regular contributor to *The New York Review of Books* and other journals. She has received a Guggenheim Fellowship in poetry and the Stover Memorial Prize. Educated at Harvard University, she worked in book and magazine publishing in New York City, and has taught at Barnard, Yale, Columbia, Amherst and Bennington colleges. She is Professor of English and Director of Creative Writing at Skidmore College. **Faculty.**

Will give a reading.

Susan Cheever

Susan Cheever's next book *Drinking in America*, a look at American History seen through the lens of alcoholism, will be published in October. Her most recent biography, *E.E. Cummings: A Poet's Life*, was published in February 2014. *Louisa May Alcott: A Personal Biography*, was published in the fall of 2010 by Simon & Schuster. A previous book on the American transcendentalists, *American Bloomsbury: Louisa May Alcott, Ralph Waldo Emerson, Margaret Fuller, Nathaniel Hawthorne and Henry David Thoreau: Their Lives, Their Loves, Their Work* was published by Simon & Schuster in 2006, and was on the *Boston Globe* bestseller list for three months. *Desire: Where Sex Meets Addiction* was published by Simon & Schuster in 2009 and is in its third printing. *My Name is Bill: Bill Wilson, His Life and the Creation of Alcoholics Anonymous* was published by Simon & Schuster in 2004. Cheever is also the author of *As Good As I Could Be: A Memoir of Raising Wonderful Children in Difficult Times* (Simon & Schuster, 2001), *Note Found in a Bottle: My Life as a Drinker* (Simon & Schuster, 1999), *A Woman's Life: A Story of an Ordinary Woman and Her Extraordinary Generation* (Morrow), *Treetops: A Family Memoir* (Bantam, 1991), and *Home Before Dark: A Biographical Memoir of John Cheever by His Daughter* (Houghton Mifflin, 1984). She has also published five novels, including *Looking for Work*, *A Handsome Man*, and *Doctors and Women*. Her work has appeared in *The New Yorker* and *The New York Times*, and as a weekly column in *Newsday*, and she has contributed to many other magazines and anthologies. Her work has been nominated for a National Book Circle Award and won the *Boston Globe* Winship medal. She is a Guggenheim Fellow, a member of the Authors Guild Council and a member of the board of the Yaddo Corporation. Cheever took a B.A. from Brown and has taught at Yale, Hunter College, and elsewhere. She lives in New York City. **Faculty.**

Will give a reading

Angie Cruz

Angie Cruz is the author of the novels *Soledad* and *Let It Rain Coffee*. Her work has earned her numerous awards including the Camargo Fellowship, The New York Foundation of the Arts Grant, and most recently she was awarded the Elizabeth Kirkpatrick Doenges Visiting Artist/Scholar Fellowship at Mary Baldwin College. She is an Assistant Professor at University of Pittsburgh, where she currently lives and is finishing her third novel. She is also the editor of asterixjournal.com, a literary arts magazine dedicated to social change. **Faculty.**

Panelist on Faculty Open Q & A on publishing

Rivka Galchen

Rivka Galchen is a regular contributor of fiction and essays to *Harper's Magazine*, *The New Yorker*, and *The New York Times*. She is an award-winning author of the novel *Atmospheric Disturbances* (FSG) and the short story collection *American Innovations* (FSG). She was named one of 20 Writers under 40 by *The New Yorker*. **Associate Faculty.**

Associate Faculty Lecture: "Getting Things Wrong."

Will also give a reading

Donald Hall

Donald Hall writes poems, essays, short stories, memoirs, plays, biographies, textbooks, and children's books, and has worked as an anthologist and an editor. Hall has a small *Selected Poems* forthcoming in December. *Essays After Eighty*, was published in 2014 by Houghton Mifflin and a novella that draws on Don's childhood memories, *Christmas at Eagle Pond*, was published in 2012, also by Houghton Mifflin Harcourt. His latest book of poems, *The Back Chamber*, was published in 2011, also by Houghton Mifflin Harcourt. *Unpacking the Boxes: A Memoir of a Life in Poetry*, was published in 2008 (Houghton Mifflin Harcourt). Mr. Hall has published sixteen books of poems, including *White Apples and the Taste of Stone: Selected Poems 1946-2006*, *The Painted Bed*, *Without*, *The Old Life*, *The Museum of Clear Ideas*, *The One Day*, *The Happy Man*, and *Kicking the Leaves*. His books of prose include *Principle Products of Portugal*, *String Too Short to Be Saved*, *Dock Ellis in the Country of Baseball*, *Eagle Pond*, *Poetry and Ambition*, and many others. His children's book, *The Ox Cart Man*, won the Caldecott Award for 1980. He has been awarded the National Book Critics Circle Award in poetry for *The One Day*, and he has received Guggenheim fellowships, the Lamont Prize, and numerous other awards for his work. In June 2006, Hall was appointed the Library of Congress's fourteenth Poet Laureate Consultant in Poetry, and in March of 2011, President Obama awarded him the National Medal of Arts. Hall makes his home in Wilmot, New Hampshire.

Writer-in-Residence.

Will sit on a panel and also give an informal talk and reading combined.

Amy Hempel

A recipient of awards from the Guggenheim Foundation, the United States Artists Foundation, and the Academy of Arts and Letters, Amy Hempel is the author of *Reasons to Live*, *At the Gates of the Animal Kingdom*, *Tumble Home*, and *The Dog of the Marriage*, and is co-editor of *Unleashed*. Her stories have appeared in *Harper's*, *GQ*, *Vanity Fair*, and many other publications, and have been anthologized in *The Best American Short Stories* and *The Norton Anthology of Short Fiction*. Her *Collected Stories* was named by the *New York Times* as one of the ten best books of 2007, and won the Ambassador Book Award for best fiction of the year. In 2008 she received the REA Award for the Short Story, and in 2009 she received the PEN/Malamud Award for Excellence in the Short Story. She has a BA in Journalism from San Jose State University, and has taught at Sarah Lawrence, The New School, Duke, Princeton, and currently teaches at Harvard, too. She lives in New York City. **Faculty.**

Will give a reading

Dinah Lenney

Dinah is the author of *The Object parade* and *Bigger than Life: A Murder, a Memoir*, and co-authored *Acting for Young Actors*. She holds a B.A. from Yale, a Certificate from the Neighborhood Playhouse School, and an MFA from the Bennington Writing Seminars. Dinah's essays and reviews have appeared in a variety of publications and anthologies including *The New York Times*, the *Los Angeles Times*, *AGNI*, *Creative Nonfiction*, *Ploughshares*, the *Harvard Review*, and *The Rumpus*, and she serves as senior editor of nonfiction for the *Los Angeles Review of Books*. She is a faculty fellow for the Center of Excellence in Teaching at the University of Southern California and she teaches in the Rainier Writing Workshop at Pacific Lutheran University. *Brief Encounters: A Collection of Contemporary Nonfiction*, which she co-edited with Judith Kitchen, will be published next fall. **Faculty.**

Will give a reading.

Sarah Manguso

Sarah Manguso is the author, most recently, of *Ongoingness: The End of a Diary*. Her five other books include *The Guardians*, named one of the top ten books of the year by *Salon*, and *The Two Kinds of Decay*, named an Editors' Choice by the *New York Times Book Review* and a Best Book of the Year by the *San Francisco Chronicle* and several other outlets. She is the recipient of a Guggenheim Fellowship and the Rome Prize, and her books have been translated into five languages. Her essays have appeared in *Harper's*, the *New York Review of Books*, and the *New York Times Magazine*, and her poems have won a Pushcart Prize and appeared in four editions of the Best American Poetry series. Born and raised near Boston, she now lives in Los Angeles. **Associate Faculty.**

Associate Faculty Lecture: "Writing and the Problems of Desire."

Will also give a reading and the commencement address

Alice Mattison

Alice Mattison's book about writing, *The Kite and the String*, 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 www.alicemattison.com. **Faculty.**

Faculty Lecture: "The Literary Imagination." We know what we mustn't do with our imaginations. If we're writing nonfiction, we mustn't lie. If we're writing fiction or poetry, we mustn't be far-fetched or melodramatic (whatever that means). But the fear of going too far may make us timid. What is the legitimate role of imagination in narrative, whether in fiction, memoir, or poetry, and how can we invent or combine true elements in unforeseen ways? What makes a piece of writing feel complete, and how can imaginative thinking bring about that completeness?

Askold Melnyczuk

Askold Melnyczuk has received a Lila Wallace Reader's Digest Grant in Fiction, as well as the McGinnis Prize in Fiction. His first novel was a *New York Times* Notable, his second was an *LA Times* Best Books of the Year selection, and the most recent was chosen by the American Libraries Association's *Booklist* as an Editor's Choice. He has received the Magid Prize from PEN for his work as founding editor of *Agni* and in 2011 was honored by AWP with the George Garret Award. His recent work has appeared in *Glimmer Train*, *The Antioch Review*, *The Massachusetts Review*, and *The Denver Quarterly*. An Associate Professor in the MFA Program at the University of Massachusetts, he also teaches at the Bennington Writing Seminars, and has taught at Boston University and Harvard. A chapter from his new novel, *Excerpts from Smedley's Secret Guide to World Literature, Part I*, by Jonathan Levy Wainwright the IV, age 15 has been published as a chapbook by Anomalous Press, and new work is out or forthcoming in *The Boston Globe*, *The Los Angeles Review of Books*, the *Antioch Review*, and *The Gettysburg Review*. **Faculty.**

Will give a reading

Ed Ochester

Ed Ochester's new book of poetry is *Sugar Run Road* (Autumn House Press). His others include *Unreconstructed: Poems Selected & New* (Autumn House Press, 2007), *The Republic of Lies*, a chapbook, (Adastra Press, 2007), *The Land of Cockaigne* (Story Line, 2001), *Snow White Horses: Selected Poems 1973-1988* (Autumn House, 2000), *Cooking in Key West* (Adastra Press, 2000), *Changing the Name to Ochester* (Carnegie Mellon, 1988), *Miracle Mile* (Carnegie Mellon, 1984), and *Dancing on the Edges of Knives* (University of Missouri Press, 1973). He is the editor of the Pitt Poetry Series at the University of Pittsburgh Press, and edited *American Poetry Now* (Univ. of Pittsburgh Press, 2007). He is also the general editor for the Drue Heinz Literature Prize for short fiction at the press. With Peter Oresick, he edited *The Pittsburgh Book of Contemporary American Poetry* and for many years, with Judith Vollmer, he edited the poetry magazine, *5 AM*. Ochester has received fellowships in poetry from the NEA and the Pennsylvania Council on the Arts. He received the George Garrett Award from the Association of Writers and Writing Programs and the "Artist of the Year" award from the Pittsburgh Cultural Trust, a major cash award given annually to one established artist in Western Pennsylvania, selected from all fields. His poems have appeared in *Best American Poetry* 2007 and 2013, and the *Pushcart Prize* anthologies. Educated at Cornell, Harvard, and the University of Wisconsin, Ochester has taught at the University of Alabama at Birmingham and was for twenty years the director of the writing program at the University of Pittsburgh. He was twice elected president of AWP. He lives, as he says, "in the sticks" outside Pittsburgh. **Faculty.**

Will give a reading.

Catherine Parnell

Catherine Parnell is an independent consultant and occasional university lecturer as well as an instructor at Grub Street in Boston. She's the Senior Associate Editor for *Consequence Magazine*. Her nonfiction chapbook, *The Kingdom of His Will*, was published in 2007, and recent publications include blog posts, interviews, and stories *TSR: The Southampton Review*, *Spaces*, *Post Road*, *The Baltimore Review*, *roger*, and other literary magazines, as well as various newspapers and newsletters. When she's not attending to matters of consequence, Catherine can be reached through her website www.catherineparnell.com.

Life of Letters Talk: "A Guide to Publishing." As writers we have more opportunities than ever in the marketplace, but, when it comes to submitting our work to literary magazines and journals, or sending query letters and proposals to agents, we need to know how the process works. This conversation will review the importance of research, define basic terms, and explain submissions procedures. Please feel free to email questions to Cat Parnell at parnell.cat@gmail.com, and we'll discuss them during our conversation. **Guest Lecturer.**

Lynne Sharon Schwartz

Lynne Sharon Schwartz is the author of 23 books, including novels, short-story collections, nonfiction, poetry, and translations. Her most recent publication is a collection of essays, *This Is Where We Came In*. Her second poetry collection, *See You in the Dark*, and her novel *Two-Part Inventions*, were published in 2012. Her first novel, *Rough Strife*, was nominated for a National Book Award and the PEN/Hemingway First Novel Award. Other novels include *The Writing on the Wall*; *In the Family Way: An Urban Comedy*; *Disturbances in the Field*; and *Leaving Brooklyn*, nominated for the PEN/Faulkner Award. Her latest story collection is *Referred Pain*, published in 2004. She is also the author of the memoirs, *Not Now, Voyager* and *Ruined by Reading*, the essay collection, *Face to Face*, the poetry collection, *In Solitary*, and the editor of *The Emergence of Memory: Conversations With W.G. Sebald*, which includes interviews and essays. Her translations from Italian include *A Place to Live: Selected Essays of Natalia Ginzburg*, and *Smoke Over Birkenau*, by Liana Millu. Schwartz has received grants from the Guggenheim Foundation, the NEA, and the New York State Foundation for the Arts. Her stories and essays have been reprinted in many anthologies, including *The Best American Short Stories*, *The O. Henry Prize Stories*, and *The Best American Essays*. She has taught writing and literature at colleges and universities here and abroad. She lives in New York City. Her website is Lynnesharonschwartz.com . **Faculty.**

Will give a reading

Peter Trachtenberg

Peter Trachtenberg is the author of 7 *Tattoos*, *The Book of Calamities*, and *Another Insane Devotion*, a 2012 *New York Times* Editors' Choice. His essays, journalism, and short fiction have appeared in *The New Yorker*, *Harper's*, *A Public Space*, *Bidoun*, and *The New York Times's* travel magazine, with work forthcoming in *The Virginia Quarterly Review* and *Story Quarterly*. His honors include the Whiting Award, the Nelson Algren Award for Short Fiction, a Guggenheim Fellowship, and a residency at the Rockefeller Foundation's Bellagio Center. He is an Associate Professor in the Writing Program of the University of Pittsburgh. petertrachtenberg.com

Will give a reading.

Kevin Young

Kevin Young is the author of ten books of poetry and prose, most recently *Book of Hours*, a finalist for the Kingsley Tufts Poetry Award. Young's *The Grey Album: On the Blackness of Blackness*, won the Graywolf Nonfiction Prize, was a *New York Times* Notable Book for 2012, a finalist for the 2013 National Book Critics Circle Award for criticism, and won the PEN Open Award. He is Charles Howard Candler Professor of Creative Writing & English and curator of Literary Collections & the Raymond Danowski Poetry Library at Emory University, and served as the Holmes Visiting Poet at Princeton University for spring 2015.

Associate Faculty.

Associate Faculty Lecture: TBA

Will also give a reading