

The background of the cover is a photograph of a large, multi-story building made of light-colored stone blocks. The building has a central entrance with a large glass door. Above the door, there is a stone inscription that reads "ROY GUSTAV CULLEN MEMORIAL". Above the inscription is a small, diamond-shaped window with a white frame. The sky is bright blue with large, white, fluffy clouds. The text "UNIVERSITY of HOUSTON" is overlaid on the sky in a large, white, sans-serif font. A thin white horizontal line is positioned below the text. Below the line, the text "CREATIVE WRITING PROGRAM" is written in a smaller, white, sans-serif font. In the bottom right corner, the text "2017 NEWSLETTER" is written in a bold, white, sans-serif font.

UNIVERSITY of HOUSTON

CREATIVE WRITING PROGRAM

2017 NEWSLETTER

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Dr. Antonio D. Tillis
Dean, CLASS

Dr. James Kastely
English Dept. Chair

Alex Parsons
CWP Director

Giuseppe Taurino
Assistant Director

From the Director



Fellow writers,

Recruitment this year is arguably the best indicator of the state of the Program. Virtually every top applicant we contacted, cajoled, e-stalked, or otherwise pressured is attending. We'll welcome 16 writers to our singular community. They join in large part because of the rigorous and collaborative tone set by our students and faculty, as well as the success of our recent and long-standing graduates. This year and last we bade goodbye to a number of (employed!) creative writing professors, and enjoyed the work of many students and graduates, whether bound and bearing a publisher's impress or inked on the pages of *The New Yorker*.

As promised, we expanded our website and online presence because we ran out of storage space for the clay tablets. You can peruse the curated existence of the CWP via the Roy G. Cullen and UH Creative Writing Facebook pages, Instagram, and the blog we share on the Inprint site, the latter thanks to Inprint's generous crash-couch policy. On the subject of their support, Inprint provided 14 incoming students with \$10,000 grants and has underwritten half of the Cynthia Macdonald Graduate Assistantship in Arts Administration. Fifteen of our incoming students are also fully funded at between \$25-35,000 this year (this includes coverage of tuition & fees, health insurance, and a teaching assistantship; also pep talks). Such support is a high-water mark for the Program, and egalitarian in its division and disbursal. There are always threats to our funding, however, and we look to you for help as we foster new, reasonably debt-free writers.

Many of you teach throughout the country. We would like to rely on you to promote the CWP to deepen our pool of recruits and otherwise benefit from a happy symbiosis. If you gave us the slow fade but now recognize a repressed, nascent, or blooming

desire to rekindle your romance with the gorgeous, single and available CWP, give thought to in-kind donations if the strictly transactional isn't for you. We are open to proposals and propositions, advice and suggestions. And please send us your news, be it professional, literary, or familial.

This fall we launch our first large, lecture-style sophomore Creative Writing class. Seven faculty will collaborate on the lectures, and the class will be co-taught by three graduate students. The course is a template for others aimed at expanding the number and variety of fiction and poetry classes our graduate students can teach. We've also soldered together a shiny new Creative Writing Minor. Any student at UH can side-car this to their major field of study. It should open the vista and byways for a whole new spectrum of young writers. Our undergraduates now have one of the best slates of classes, professors, and resources among any university. In midst of general and depressingly usual cuts, our new dean has pledged \$10,000 in annual funding to the undergraduate literary journal *Glass Mountain* and the *Boldface Writers' Conference*, in tacit recognition of our curricular quality. And our undergraduates are publishing: one has a collection of short stories contracted with *Riverhead* and another was a finalist for this year's *Nelson Algren Prize* for fiction. In short, we are soon to arrive at an undergraduate program that mirrors the quality of the graduate program.

What does the future hold? A concerted effort to publicize our program's excellence. An on-going effort to ensure the financial well-being of our students. A trend in the MFA toward interdisciplinary studies. Perhaps a summer residency program? (Anyone have a villa? Anyone?) Whatever the outcome of these, I want to thank everyone who has contributed to the vibrant state of the CWP, which makes all futures possible.

With thanks,
Alex

Program News

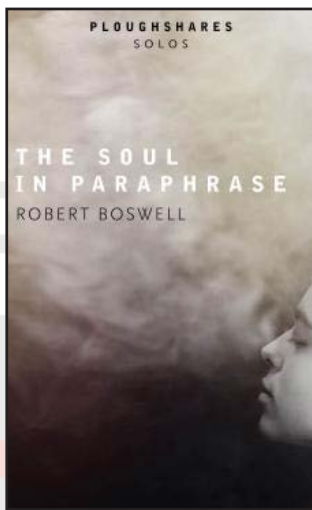


The Archival Impulse

In this project- / process-based course we used the collaborative art space Alabama Song as a lab to examine the concept of the ARCHIVE as both an imaginative as well as a generative site. Students investigated the idea of the ARCHIVE through artist presentations and readings. Throughout the semester each student developed and created [either solo or as a collaborative group] a series of ARCHIVES [alternate, personal, imaginative, unofficial] which sprang directly from their existing creative practice. As a final project one ARCHIVE was distilled, refined, and contained in either a book / performance / film / installation / website, etc. Visiting artists included: Regina Agu (A Living Index), Raphael Rubenstein / Heather Bause (The Miraculous), Mel Chin (Funk and Wag A to Z), Mariam Ghani (Index of the Disappeared), and Paula Matthusen (Field Recordings). The co-teachers of the workshop were Gabriel Martinez and Ronnie Yates. Readings included: Hal Foster, An Archival Impulse; Jacques Derrida, Archival Fever; Martha Rosler, The Bowery in Two Inadequate Descriptive Systems; Pad Ma, 10 Theses on the Archive; John Tagg, The Archiving Machine; Alan Sekula, The Body & the Archive.

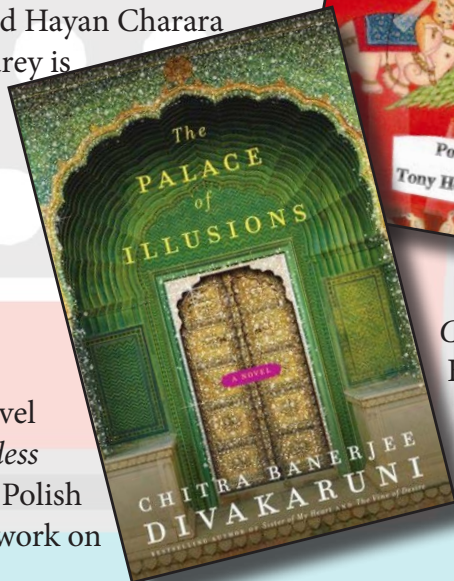
Faculty News

Robert Boswell's story "O" will appear in *The Atlantic* in October, and he has a story coming out in the anthology *Houston Noir*. Recent stories also appeared in *The Ploughshares Omnibus* and *Telluride Magazine*. He judged the Hopwood Drama Prize for the University of Michigan, and he will lecture at the Warren Wilson residency in July.



Audrey Colombe presented on difficult students in the creative writing classroom at the Creative Writing Studies Organization (CWSO) Annual Conference in Asheville, North Carolina. As faculty advisor for *Glass Mountain Magazine*, she oversaw the publication of *Glass Mountain* #18—as well as the 10th anniversary of the magazine—which included a reading and launch as part of the UH Libraries' 2016-2017 Poetry and Prose series. The annual Boldface Conference, held in May, welcomed many new writers—local and national—and brought in CWP alums Bill Broun, Leah Lax, and Hayan Charara as featured writers. Audrey is currently working on an article based on the CWSO conference presentation and also a handbook for undergraduate literary magazines.

Chitra Divakaruni's novel *Before We Visit the Goddess* has been translated into Polish and Italian. A scholarly work on



her writings, titled *Feminism and Diaspora: Critical Perspectives on Chitra Divakaruni*, will be published later this year in USA and India. Her novel *Palace of Illusions* has been optioned for a movie.

In the summer of 2016, **Nick Flynn** formed a band, *Shaker Flynn*, with Simi Stone (*The New Pornographers*) and Philip Marshall (*KILCOOL*), in response to the murder of Alton Sterling by the Baton Rouge police. *Shaker Flynn* has performed in several venues in New York and New England, including The Omega Center and The Boston



Book Festival. In February 2017, he presented *Blake & the Apocalypse* in London and Manchester (UK) with Sarah Lipstate (*Noveller*) on experimental

guitar, alongside films by Houston's Gabriel Martinez (*Alabama Song*). A book of poems, *I Will Destroy You*, is forthcoming from Graywolf Press.

Tony Hoagland has two books of poems forthcoming: *Priest Turned Therapist Treats Fear of God* in 2018 from Graywolf Press and *Recent Changes in the Vernacular* from Tres Chicas Press. His poems have appeared this year in the *Paris Review*, *Ploughshares*, *The Sun Magazine*, *American Poetry Review* and elsewhere. An interview with former U of H graduate student Katie Condon can be found in *Grist: The Journal for*

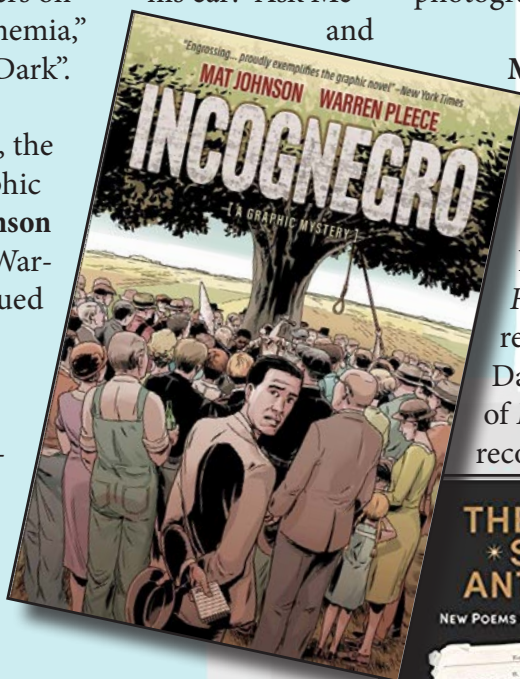
Writers from the University of Tennessee. He currently has two bumper stickers on About Iron-Deficient Anemia,” “Don’t Be Afraid of the Dark.”

In February, *Incognegro*, the critically acclaimed graphic novel professor **Mat Johnson** created with illustrator Warren Pleece, will be re-issued on its tenth anniversary by Dark Horse Comics, along with an entirely new monthly mini-series. The new storyline, *Incognegro: Renaissance*, will be a prequel origin story set in Harlem during the 1920s.

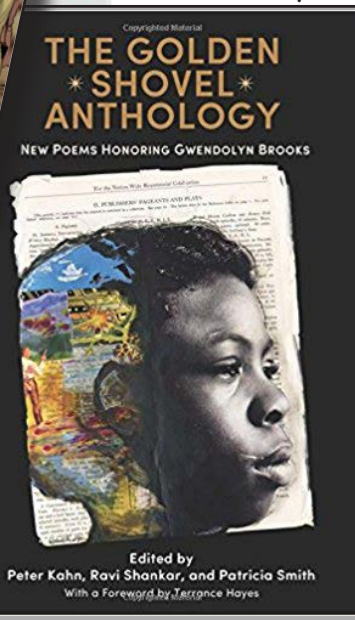
Antonya Nelson is working on a book of essays about dogs (tentatively titled *One Dog is People*), a kind of memoir told with dogs as the centerpiece of each part, to be published by Bloomsbury.

In November, Graywolf Press will publish **Martha Collins’** and **Kevin Prufer’s** *Into English: Poems, Translations, Commentaries*, an anthology of essays on the art of translation. This will be followed by my own new book, *How He Loved Them*, which Four Way Books will release at the beginning of 2018. Kevin’s newest poems are in *Paris Review*, *Kenyon Review*, *Boulevard*, *Southern Review*, and several other magazines. Kevin is also continuing to direct The Unsung Masters Series with UH MFA alum Wayne Miller. The series brings great, largely unknown authors to new readers by reprinting

their work alongside critical essays, interviews, letters, photographs, and other ephemera.



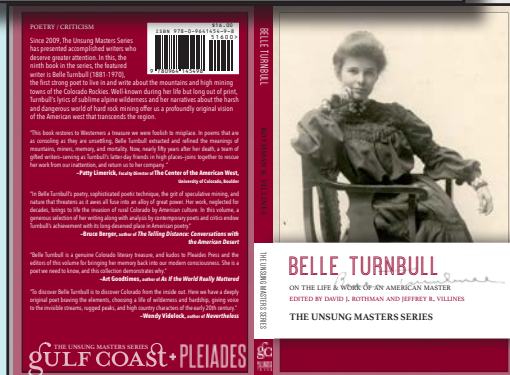
Martha Serpas was back at Tampa General Hospital this May offering workshops in integrative care and poetry. She published poems in *Plume* and *The Golden Shovel Anthology* in honor of Gwendolyn Brooks. Her nonironic poem “Joy” appeared in *Fogged Clarity’s* special Inaugural Issue. She read “Ode to the Passion Mark” with UH alum Dave Parsons, co-editor (with Wendy Barker) of *Far Out: Poems of the 60’s* at Brazos. (For the record, Martha may have been a bit late to that



particular revolution.) Spring visits by Alicia Ostriker, Ellen Bryant Voigt, and Alik Barnstone were highlights of the year for her as well as a mid-November trip with a double handful of students to attend the American Academy of Religion’s Annual Meeting in San Antonio for a dose of post-election analysis and activism.



Roberto Tejada has presented from his work on contemporary art and media from the U.S. and Latino America in lectures that include “Family Resemblance in 1990s Mexico: Francis Alÿs and the Fabiola Project” (The Menil Collection, Houston, December 2016); “A Traveling Show: The Language and Mail Art of Matt Keegan and Kay Rosen” (Contemporary Art Museum Houston, January 2017), and “The Latin American Photobook in Context” (The Museum of Fine Arts Houston, April 2017). Poems from his forthcoming collection, *Why the Assembly Disbanded*, can be heard at



the Poetry Foundation and Houston Public Media

Student News



Erika Jo Brown (PhD, Poetry) received a 2017 Teaching Excellence Award by the UH Provost's Office, given to four graduate students university-wide in recognition of outstanding teaching. She was honored at the Faculty Excellence Award Dinner on April 20 at the Hilton University of Houston. The award came with a lovely but deadly-looking statue and a cash prize. She was also accepted to the *Tin House* Writers' Workshop and the National Poetry Foundation conference

in order to attend the DisQuiet literary conference in Lisbon, Portugal. His short story, "Wyoming" appeared in the March 2017 issue of *Tin House*.



J.S.A. (Jennifer) Lowe (PhD, Poetry) has an article forthcoming in *Journal of Fandom Studies*, and two book chapters forthcoming in edited collections (one about the social media platform Tumblr, one on the Netflix series *Jessica Jones*).

with author George Saunders in Gulf Coast, and appeared on panel discussions as part of Writefest and MenilFest.



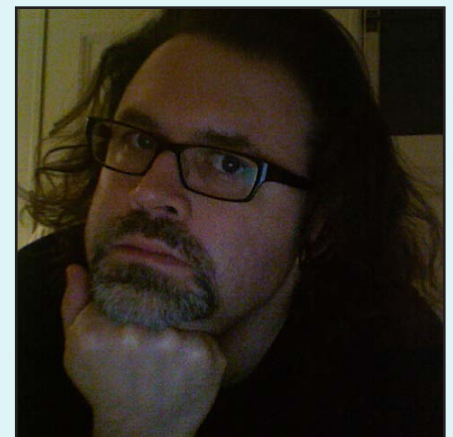
Sarah McClung (PhD, Fiction) published essays in *The Guardian*, *The Rumpus* and the *Corpus Christi Caller Times*, and a story, "The Green Ray," in *The Switchgrass Review*.



JP Gritton (PhD, Fiction) was awarded a Cullen travel grant from the University of Houston



Jonathan Meyer (MFA, Fiction) received the 2017 Inprint Donald Barthelme Prize in Fiction for his short story, "Meat off the Bone." He also published an interview



Christopher Brean Murray (PhD, Poetry) had poems accepted at *Forklift Ohio*, and *Jubilat*, and was the winner of an Inprint Donald Barthelme Prize in Poetry.



Aza Pace (MFA, Poetry) published a poem in *The Southern Review* and was nominated for *Best New Poets of 2017*. She also has two poems forthcoming in *American Chordata*, and she was the winner of an Inprint Donald Barthelme Prize in Poetry.



Georgia Pearle (PhD, Poetry) has a poem, "Gone, Ungone," forthcoming in *Kenyon Review Online*, and a review of francine j. harris's *play dead* forthcoming in *The Rumpus*.

Martin Rock's (PhD, Poetry) poem "Leda and Not the Swan" was runner up for *Mid-American Review's* James Wright Poetry Award and will be published in the forthcoming issue. His poem "On Forgetting My Tongue in Japan" was a finalist for *American*

Literary Review Prize in Poetry and published in their latest issue. A selection from "A Derive" will be anthologized in *Best American Experimental Writing*, and other poems have been accepted for publication in *Copper Nickel* and *Colorado Review*. He recently accepted a position as the Associate Director of Communications at Exploratorium in San Francisco.



Henk Rossouw's (PhD, Poetry) book-length poem *Xamissa* won the Poets Out Loud Editor's Prize and will be published by Fordham University Press in 2018. An excerpt will feature in the anthology *Best American Experimental Writing 2018* (Wesleyan University Press). For 2017-2018, Henk will

teach as a visiting assistant professor in the UH Honors College.

Luisa Muradyan Tannahill's (PhD, Poetry) book, *American Radiancy*, was a finalist for the 2017 Autumn House Rising Writer's contest, the 2017 Michael Waters Poetry Prize, and was chosen by Gold Wake Press for publication in the spring of 2018. She also published poems in the *Los Angeles Review*, *Rattle*, and the *Paris-American*.



Novuyo Tshuma's (PhD, Fiction) novel *House of Stone* is due out next year with WW Norton in the USA and Atlantic Books in the UK. She was invited by the Rockefeller Foundation to attend their thematic residency at their Bellagio Center in Bellagio, Italy, from July 24 to August 9 2017, on

'Youth as Agents of Transformative Change,' to work on House of Stone.



Stalina Villarreal (PhD, Poetry) published poems in the *Rio Grande Review* and the *Texas Review*.



Cait Weiss' (PhD, Poetry) manuscript *VALLEYSPEAK* won the Zone 3 Press First Book Award judged by Douglas Kearney and will be published October 2017. This year, her poems were nominated for *Best New Poets* and a Pushcart Prize. Cait spoke on the panel "Sexual Violence and the Poem as a Formal Body" at AWP 2016 in Washington, D.C., and led a masterclass talk at Boldface Conference. In 2017, she was invited to read her work at Kaboom Books and Public Poetry and had poems accepted for publication by *Boston Review*, *Chautauqua Literary Journal*, and *Hayden's Ferry Review*.

Writing Prizes

Inprint and the University of Houston's Creative Writing Program are pleased to announce the writing prize winners for 2016 – 2017

INPRINT JOAN AND STANFORD ALEXANDER PRIZE IN FICTION
Dana Kroos

INPRINT VERLAINE PRIZE IN POETRY
Daniel Chu

INPRINT MARION BARTHELME PRIZE IN CREATIVE WRITING
Adrienne Perry

INPRINT DONALD BARTHELME PRIZE IN NONFICTION
Joshua Foster

INPRINT DONALD BARTHELME PRIZES IN FICTION
JP Gritton and Jonathan Meyer

INPRINT DONALD BARTHELME PRIZES IN POETRY
Christopher Murray and Aza Pace

INPRINT ROBERT J. SUSSMAN PRIZE
Joshua Gottlieb-Miller

INPRINT DONALD BARTHELME GULF COAST EDITOR'S PRIZE
Carlos Hernandez

BRAZOS BOOKSTORE /ACADEMY OF AMERICAN POETS PRIZE
Michele Nereim

CONGRATULATIONS TO ALL!

JUDGES

MARION BARTHELME and SUSSMAN PRIZE
Laurie Ann Cedilnik (UH Alum)

FICTION
Ru Freeman

POETRY
Samuel Amadon (UH Alum)

NONFICTION
James Allen Hall (UH Alum)

Graduates

Fall 2016

Yerra Sugarman, PhD, Poetry

Spring 2017

Selena Anderson, PhD, Fiction

Melanie Brkich, MFA Poetry

M. Callen, MFA Poetry

Rachel Fairbank, MFA, Nonfiction

Christopher Hutchinson, PhD, Poetry

Dana Kroos, PhD, Fiction

Shane Lake, PhD, Poetry

Meghan Martin, PhD, Poetry

Jonathan Meyer, MFA, Fiction

Brennan Peel, MFA, Poetry

Henk Rossouw, PhD, Poetry

Matthew Salesses, PhD, Fiction

Nathan Stabenfeldt, MFA Poetry

Andrea Syzdek, MFA Poetry

New Students

2017-2018

Fiction

Laura Biagi, MFA
BA, Northwestern University

LeeAnne Carlson, MFA
BA, University of Houston

Robert Howell, PhD
BA, University of Texas-Dallas
MFA, Louisiana State University

Onyinye Ihezukwu, PhD
BA, University of Nigeria
MFA, University of Virginia

Cameron Lehman, MFA
BA, Stanford University

David Nikityn, MFA
BA, Monmouth University

Anne Shepherd, PhD
BA, Texas Tech University
MFA, Texas State University

Brenden Stephens, PhD
BA, Frostburg State University
MS, Frostburg State University
MFA, University of Central Florida

Ben Kaj Tanaka, PhD
BA, Emerson College
MFA, University of Arkansas

Poetry

Theodora Bishop, PhD
BA, University of Vermont
MFA, University of Alabama

Devereux Fortuna, PhD
BA, Northern Arizona University
MFA, New York University

Justin Jannise, PhD
BA, Yale University
MFA, University of Iowa

Ji yoon Lee, PhD
BA, Austin College
MFA, University of Notre Dame

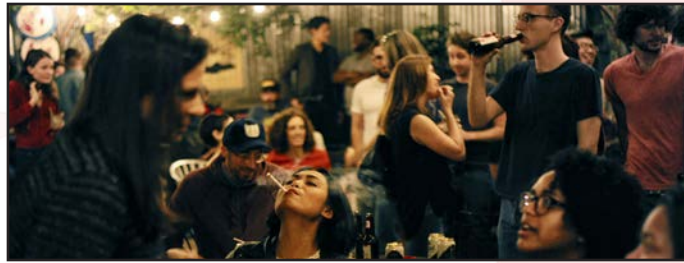
Kristjan Meikop, MFA
BA, Abo Akademi

Paige Quinones, PhD
BA, University of Florida
MFA, Ohio State University

Ralph Thompson, MFA
BA, Acadia University
BA, University of Houston
PhD, McGill University

Liza Watkins, MFA
BA, University of Colorado
-Boulder
MA, University of Chicago

Poison Pen Reading Series



Always on the last Thursday of the month, the Poison Pen Reading Series features nationally renowned writers and local talent, as well as members of the University of Houston community. Now in its 11th year, Poison Pen continues with a Cabbage Patch & Kool-Aid Man ensemble to remember.

This past year, the series featured UH alums Janine Joseph and Ed Porter, current UH students Chris Murray, Adrienne Perry, Allegra Hyde, Sam Thilen, Will Burns, Sam Dinger, and Josie Mitchell, and UH professor Mat Johnson. For the November reading, the Gulf Coast editors showcased their talents amidst whiskey and applause.

Poison Pen is organized by Greg Oaks (UH PhD, 2001), Analicia Sotelo (UH MFA, 2012) UH PhD student Erika Jo Brown, Scott Repass (co-owner of Poison Pen), Casey Fleming (UH MFA, 2007), Jameelah Lang (UH PhD, 2016), UH faculty member Mat Johnson, and David Maclean (UH PhD, 2009).

Poison Pen is proud to welcome Giuseppe Taurino (UH MFA, 2006) to the committee and looks forward to another crazy good year.



Inprint News

Supporting, championing, and utilizing the wonderful talent of the University of Houston Creative Writing Program (UH CWP) have been at the heart of Inprint since the organization's inception. A nonprofit organization founded in 1983, Inprint's mission is to inspire readers and writers in Houston. Inprint—**directly serving 14,000 people annually through readings, workshops, community program, and support for emerging writers**—has helped to transform Houston into a diverse and thriving literary metropolis, where creativity is celebrated and Houstonians come together to engage with the written word.



2016-2017 Inprint CWP Prize Winners

Looking forward to another great year ahead, Inprint will proudly award **fellowships and prizes** and provide employment and other support to graduate students at the UH CWP. Last year alone these Inprint fellows and juried prize winners received \$200,500 (marking the organization's highest year of support) and over the years Inprint has given more than \$4 million to over 500 graduate students. Inprint will also once again provide an annual financial grant to *Gulf Coast: A Journal of Literature & Fine Arts*, helping to ensure that the journal continues to thrive. The Inprint Fund, managed

by the UH CWP, provided more than \$25,000 last year to fund three dissertation fellowships and 11 author visits and craft talks.

As in the past, Inprint will also employ UH CWP students and alums in a variety of ways. A majority of **Inprint's Writers Workshops, Intensive Workshops, Teachers-As-Writers Workshops, Senior Memoir Workshops, and Life Writing Workshops at Methodist Hospital**—which help individuals of all backgrounds to become better writers—are taught by grad students and alumni. UH CWP students and graduates are also hired to serve as **Inprint Poetry Buskers**, a team of writers who demystify and spread the joy of poetry by writing free poems on demand with typewriters at festivals and special events throughout the city. In addition, Inprint will recruit bloggers and live tweeters from the UH CWP. For 2017-2018, Inprint is also thrilled to have UH CWP student Charlotte Wyatt as the first Inprint/UH CWP Fellow. She will join the Inprint staff and work on a variety of projects.



Top: Inprint Poetry Buskers
Bottom: Inprint Writers Workshop

Inprint Reading Series



The **Inprint Margaret Root Brown Reading Series**, now entering its 37th season and presented in association with the UH CWP, makes it possible for thousands of Houstonians to meet and hear from the world's most accomplished writers and thinkers. Over the years, the series has featured more than 350 great writers of fiction, poetry, and creative nonfiction. The 2017/2018 season is shaping up to be one of Inprint's best, featuring renowned author Paul Auster, Pulitzer Prize winner

Jennifer Egan, Pulitzer Prize finalist Nathan Englander, National Book Award finalist Nicole Krauss, Pulitzer Prize winner Jhumpa Lahiri, Guggenheim Fellow and novelist Claire Messud, Pulitzer Prize winner Viet Thanh Nguyen, UH CWP faculty member Kevin Prufer, and others. Readings take place on **Mondays, 7:30 pm, in downtown Houston's Alley Theatre and Cullen Theater in Wortham Center, and at Rice University's Stude Concert Hall.** When possible, UH CWP students are given complimentary tickets, and one or two writers each year give free craft talks on the UH campus for the benefit of the UH CWP. UH Creative Writing Program faculty also often serve as on-stage interviewers for the readings.

For more information on all of Inprint's programs, including the **Inprint Writers Workshops, Inprint Writing Cafe, Cool Brains! Inprint Readings for Young People, the Inprint Book Club**, community programs, collaborative readings, and more, visit www.inprinthouston.org, call 713.521.2026, join the email list, follow Inprint on Facebook, Twitter, and Instagram, or just come by and say hello.



Brazos Bookstore

Brazos Bookstore has been Houston's premier literary bookseller since 1974, a curated retail/community space featuring new fiction, poetry, and nonfiction, with a special emphasis on independent publishers and literature-in-translation. The store is honored to continue partnerships with some of Houston's foremost literary arts organizations, including the University of Houston Creative Writing Program (you!), *Gulf Coast*, Inprint, and many others.



Brazos Bookstore's events program is varied, ranging from local authors to internationally renowned figures, in a variety of venues across Houston. In the past two years, Brazos has hosted 12 Pulitzer Prize-winners, 2 Nobel laureates, and authors from countries including Argentina, Bolivia, Denmark, France, Iceland, Indonesia, Mauritius, Nigeria, Peru, Republic of Congo, South Korea, Spain, and Turkey, which reflects the increasing internationality of Houston.

Recent notable authors include Rick Bass, Mary Beard, Geraldine Brooks, Robert Olen Butler, Alexander Chee, Justin Cronin, Richard Ford, Alexandra Fuller, Mary Gaitskill, J. Bradford Hipps, Cheech Marin, Siddhartha Mukherjee, Eileen Myles, Sharon Olds, Orhan Pamuk, Steven Pinker, Diane Rehm, Richard Russo, Zadie Smith, and Colson Whitehead. Oftentimes those in attendance are able to see these authors in an intimate environment and engage in conversation with them about their work.

So come by and see us! We got books and authors. What more is there to say?

BRAZOS BOOKSTORE

Upcoming Notable Events

Offsite

- 9/7 Brené Brown – BRAVING THE WILDERNESS
- 9/30 Michael Chabon – MOONGLOW
- 10/26 Roddy Doyle – SMILE
- 11/3 Jeffrey Eugenides – FRESH COMPLAINT
- 11/16 David Eagleman and Anthony Brandt – THE RUNAWAY SPECIES
- 12/6 Reza Aslan – GOD

In-store

- 9/12 Rodrigo Hasbun – AFFECTIONS
- 9/25 Santiago Gamboa – RETURN TO THE DARK VALLEY
- 11/1 John Freeman – FREEMAN'S 4
- 11/2 Eileen Myles – AFTERGLOW

Writers in the Schools

Writers in the Schools (WITS) is a nonprofit 501(c)(3) organization that transforms the hearts and minds of young people all over Houston. Since 1983, WITS has worked hand-in-hand with educators and professional writers to teach students the craft of writing while encouraging critical thinking, creative self-expression, and personal responsibility. WITS programs take place in schools, museums, hospitals, community centers, parks, libraries, camps, and juvenile detention centers. WITS also provides professional development opportunities for classroom teachers, giving them the tools to make writing an adventure in learning.



This year, WITS was delighted to welcome new writers from the University of Houston Creative Writing Program to our teaching roster. Melanie Brkich, Michelle Burk, Thomas Cardamone, Chelsea DesAutels, Niki Herd, Matt Krajniak, Josie Mitchell, Dallas Saylor, Cait Weiss, and Charlotte Wyatt have infused WITS classrooms with fun and inquiry through their innovative approaches to teaching writing. We are grateful for their belief in WITS and their efforts to create rigorous, reflective, and celebratory learning experiences for their students. Many congrats to this year's Inprint Prize Winners who are also WITS writers: Dan Chu, Adrienne Perry, Jon Meyer, and Joshua Gottlieb-Miller.

WITS has been hard at work this year helping to cultivate and advocate for Houston's literary landscape:

In partnership with the Houston Public Library and the City of Houston, WITS established the Houston Youth Poet Laureate program to identify young writers committed to civic and community engagement, poetry and performance, and education across Houston. Fareena Arefeen, a student at the High School for the Performing and Visual Arts, was named Houston's second Youth Poet Laureate. WITS was also thrilled to join Mayor Turner in celebrating our Special Programs Manager, Deborah D.E.E.P. Mouton, as Houston Poet Laureate this year. D.E.E.P. will serve the city over the next two years, bringing poetry to youth all over Houston.

In celebration of National Poetry Month, WITS collaborated with The Buffalo Bayou Partnership and artist Nicola Parente for a second year to create colorful and interactive Poet-Trees. These installations captured the hearts of visitors at Buffalo Bayou park throughout the month of April. We are pleased to share that UH Professor Roberto Tejada joined the WITS board and was our keynote speaker at the Spring Writer Meeting.

We were thrilled to hear about the new UH PhD in Spanish with a Concentration in Creative Writing and are eager to welcome more bilingual writers to our WITS community as we continue to reach Spanish-speaking classrooms during the school year.

In addition to enhancing our local literary community, WITS has been developing a strong national presence through its partnership with the Association of Writers and Writing Programs (AWP) and Brave New Voices. Many of our writers have gone on to establish their own WITS programs as well, and we are happy to support them as members of the WITS Alliance.

WITS has been growing by leaps and bounds, serving over 38,000 students and teachers last year alone, and 3,000 kids during the summer. As we continue to develop and expand our programs, we recognize that the work we do depends on the strength of our writers. WITS employs and trains approximately 200 writers and teachers every year, giving creative individuals the chance to connect with each other and with the Greater Houston community. WITS is committed to fueling Houston's creative economy by giving professional writers the opportunity not only to earn a living, but also to make a difference in the lives of young people.

For more information about WITS, including how to apply for a teaching position, please visit us at witshouston.org or call 713-523-3877.



Gulf Coast

A Journal of Literature and Fine Arts

2016-2017 was another stellar year for *Gulf Coast* as we welcomed Digital Editor Georgia Pearle and Art Editors Rachel Cook and Maria Luisa Minjares to the *Gulf Coast* family. We celebrated 30 years as one of the best literary journals in the country by expanding our reading series and publishing a wide range of award-winning authors and artists.

Our Reading Series continued to be a smashing success that brought an incredible lineup of featured readers to Houston. With our Reading Series Curator Erika Jo Brown and Jonathan Meyer on the mic, the reading series lived up to its reputation as one of the best in Houston (as named by *Houstonia Magazine*). In addition to reading, several of our readers held brilliant talks during their time in Houston. Tim Z. Hernandez gave an insightful discussion on autonomy in writing, while Hadara Bar Nadav discussed the challenges of the job market. Guest readers this season included (in order) Hadara Bar Nadav, Allegra Hyde, Lisa Olstein, Monica Youn, Susan Briante, Janine Joseph, Tim Z. Hernandez, Jonathan Moody, and Chen Chen. In addition to our Reading Series, *Gulf Coast* also celebrated its 30th anniversary by having a party with Danez Smith, Deborah “DEEP” Mouton, and Houston’s Youth Poet Laureate Fareena Arefeen at the incredible Lawndale Art Center. At AWP 2017, *Gulf Coast* joined forces with six other journals (*Pleiades*, *AGNI*, and *American Literary Review*, to name a few) to host a powerhouse reading for a packed house.

Gulf Coast continues to embrace its focus on both literature and art. Our Summer Launch party was held

on top of a stunning installation by David Scanavino, and we added the Toni Beauchamp Critical Art Writing Prize to our contest lineup. With the guidance of our judge Darby English, we are already seeing an exciting pool of entries. We are also thrilled to say that the Barthelme and Translation Prizes are showing early signs of record-breaking entries, no doubt

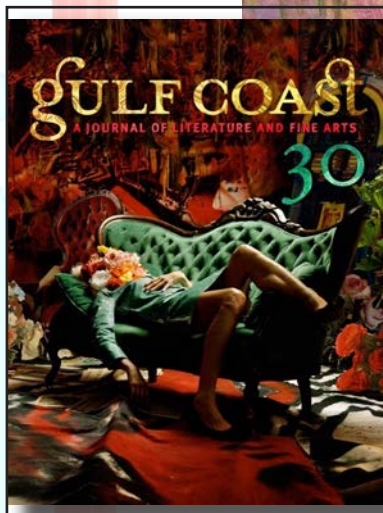
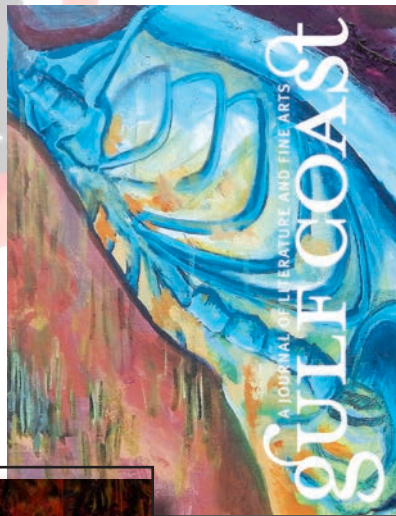
thanks to our amazing judges Roxane Gay and John Keene.

This year, we were also happy to continue to build on our strong partnerships with local organizations like Writefest, TCAF, Lawndale, the Moody Center for the Arts, WITS, Inprint, and the University of Houston. This year’s Menifest included local food trucks, amazing

performances by students of WITS, and panels featuring some of the UHCWP’s finest. *Gulf Coast* was also thrilled to continue its partnership with Pleiades Press, distributing this year’s *Unsung Masters Series* to our growing subscriber list.

In the digital realm, *Gulf Coast* broke the internet multiple times. Thanks to the efforts of our Digital Editor, we introduced live streaming of our events. We also published award winning authors like Alex Lemon and Kaveh

Akbar. Our print journal has continued on the path of excellence by including more translations, more special features, and more rising stars. Our latest issue features George Saunders, Leila Chatti, sam sax, Jamel Brinkley, Jill Magid, Jamal Cyrus, and Carmen Machado among many others! Our Fall issue is already coming together nicely and we look forward to another exciting year!



Glass Mountain

The Undergraduate Literary Journal at the University of Houston

We had a busy year at *Glass Mountain* as an influx of fresh and excited staff allowed us to take the journal in new directions. This year LeeAnne Carlson served as Editor, while the fall semester Managing Editor responsibilities were shared by Georges Boulos and Devyn Price. Our Fiction Editor was Francesca Ervin, Poetry Editor was Maryam Ahmed, and Art Editor was Vanessa Berumen. One challenge that we faced this year was that we were largely starting over. Many of our upper editors from last year had

moved on, or were unable to fulfil their obligations to the magazine and regretfully stepped down, leaving very large shoes to fill. In addition, mid-year we were faced with losing one of our co-managing editors, as Devyn Price graduated. These shoes were filled when Marissa Gonzalez, editor of the Reviews section moved into position as one of our

managing editors. This year we also formalized the position of Social Media Manager. Kim Coy took on this responsibility, and her work proved vital to growing the awareness of the magazine, not only at UH but to the Houston writing community at large. Erika Jo Brown was our hardworking and indomitable Graduate Student Advisor, keeping us focused and moving forward. Of course, nothing would have happened without the leadership of our Faculty Advisor, Audrey Colombe.

Glass Mountain is unique in that it accepts work only from emerging artists, defined as those who have not attended a graduate program in their craft. We have seen *Glass Mountain* grow from a publication that only accepted submissions from the undergraduate body at the University of Houston to one that publishes pieces from around the world. In our fall 2016 issue, we featured work from Columbia, Mexico, Canada, and Russia, submitted by writers ranging in age from high school students to a 65 year old labor

attorney. Having a wide range of submissions is unusual among undergraduate literary magazines, and is a significant part of what makes *Glass Mountain* unique.

This year we held our traditional six readings per year, as well as our annual Write-A-Thon, the primary means by which we raise funding for the

Boldface Conference. The ekphrastic competition featured one of the art selections from the Fall 2016 issue, a piece that would go on to be featured in the UH Sustainability Fest. Raffles provided breaks from a day of concentrated writing, with students buying tickets for a chance to win prizes ranging from books to naming rights for a baby goat--the winner of the naming rights declaring that 'his goat' would be named Peaches.

One of our primary goals this year was to expand our



involvement with, and support of, the other organizations that comprise the local Houston writing community. Beyond involvement in events on campus such as the Red Block Bash, hosted by the Blaffer Gallery, staffers from *Glass Mountain* could be found at events around the city of Houston such as book festivals at different universities, WriteFest, Menil-Fest, and more. Due to an expanded social media presence we were able to attract not only increased numbers of students, but also community members to the six readings held by the magazine over the course of the year. Staffers at *Glass Mountain* had the opportunity to add poetry busking to our repertoire, with the support of Inprint. The magazine was invited to participate in a panel held at Brazos Bookstore on Texas Independents, featuring independent bookstores, publishing houses and magazines. It was particularly gratifying to learn that *Glass Mountain* is used

to teach journal publication in local high schools and in colleges across the country. We are looking forward to continuing our craft class series with CWP students next year, continuing to strengthen the ties between the undergraduates and the graduate program.

Arguably the highlight of the year was being able to bring seven staffers to the 50th Annual AWP Conference in Washington D.C. Not only were we able to promote the magazine, as well as the Boldface Writing Conference, we also saw a change in our staffers. Our editors and assistant editors are committed to the magazine and work long hours to put together a publication that we feel is truly unique in focus and beautiful in form. To be able to see these staffers leave D.C. inspired to continue work in writing and publishing was incredibly satisfying. The vast majority of our student volunteer staffers do not plan to continue in the literary sphere beyond their time at the university; to be able to help shape goals

and dreams in such a fashion is an investment in the future of our craft.

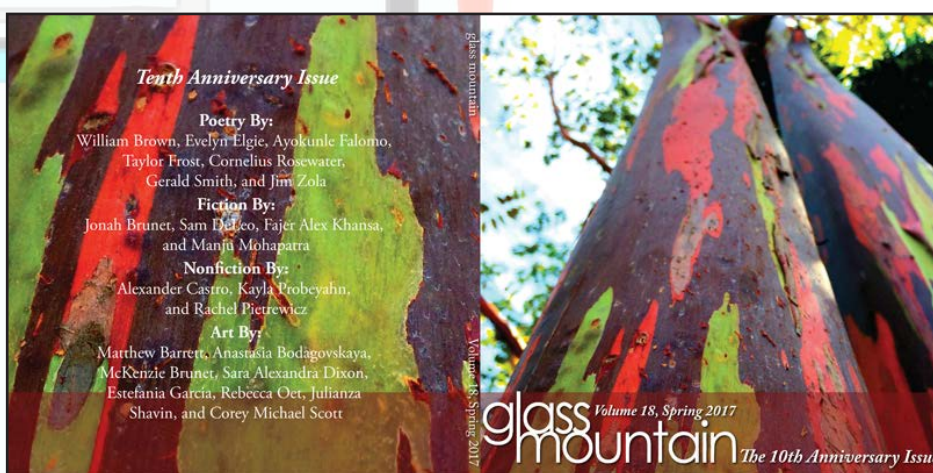
The Spring 2017 semester brought staffing changes to the magazine. Marissa Gonzalez stepped into the shoes of graduating Managing Editor, Devyn Price, and Kim Coy shouldered more editorial responsibilities as well. This semester was intense as we pushed forward to publish our Tenth Anniversary Issue. For an undergraduate student-run magazine to have persevered and excelled is amazing. It was an honor to be able to shepherd the magazine to the publication of this beautiful issue, mindful of the work of so many who labored to lay the foundation of the maga-

zine. The magazine has grown and developed a unique esthetic that perfectly exemplifies what can be expected when the unjaded eyes of undergraduates pore through a slush pile. We are excited to take this edgy

and adventurous approach even further with the launch of our online magazine this summer. We look forward to being able to complement the print magazine with podcasts of panels and interviews with artists selected for the print journal as well as make public art and writing unique to the online version.

The changes that have taken place this year at *Glass Mountain* will only continue to be dynamic and exciting with the new staff stepping up for the 2017-2018 year. Kim Coy will be the new Editor, with Amanda Ortiz and Anthony Alvares serving as Co-Managing Editors. It will be exciting to see the growth of the magazine in their capable hands!

~ LeeAnne Carlson
Outgoing Editor, *Glass Mountain Magazine*



Boldface

A Conference for Emerging Writers



“Imagine spending the day at a coffee-shop filled with unique, passionate, intelligent writers who want to share their knowledge and listen to you in kind. Now imagine doing that for five days in a row. That’s Boldface.”

–Boldface attendee

This year we held our ninth annual Boldface Writing Conference. This conference, unique in its focus on emerging writers, features daily small group writing workshops, alternating with craft talks, readings, and panels. This year, like previous years, we had students joining us from local schools such as UH, UH Downtown, and Houston Community College. We also had students from as far away as Indiana and Oregon, not to mention such far-flung locales as Waco, Texas. The conference highlighted our visiting writers, all graduates of the CWP, and readings and craft talks given by our visiting writers were well attended and well appreciated. Poet Hayan Charara challenged attendees to turn from glib witticism to seek authenticity and authority in their writing. Our featured nonfiction writer, Leah Lax, spoke on memory, and how essential it is for the writer to be driven by memory as well as to create memory within their characters. Bill Broun, fiction, encouraged writers to find the freedom to create worlds by creating their own nouns, arguing that by creating a unique world in which your narrator is an expert serves as fictive portals.

This year we expanded our focus on professionalism established in previous years for the last day of the conference. Literary journals, publishers, writing

guilds and groups joined us on Friday, many featured in panels offered throughout the day. Panels focused on the practical aspect of taking writing to the next step, from self-publishing and traditional publication, to exploring the MFA application process. A panel on translation was well particularly popular, not surprising for a conference offered at one of the nation’s most diverse universities, in one of the nation’s most diverse cities.

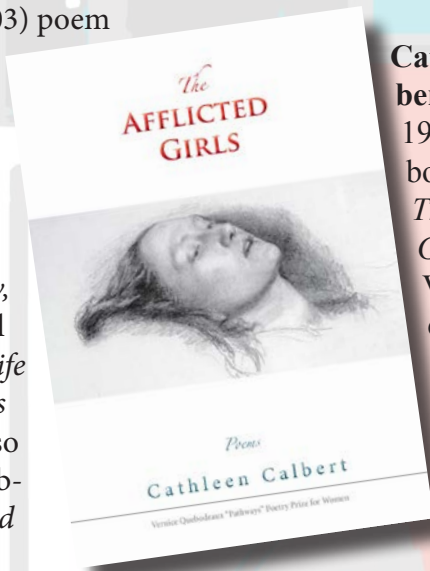


Evening events provided for more relaxed interaction, with two open-mic readings at local businesses. The party on the rooftop at Calhoun’s Bar continued for hours as both attendees and faculty enjoyed clear weather after a week full of rain. The party continued late into the night, with promises to return in a year for the tenth anniversary of Boldface.

Boldface continues to grow each year, in attendees, and scope of the conference. This is only possible because of the support that the conference receives from the graduate students, community members, and most importantly, the UH English Department and the Creative Writing Program. Special thanks are due to Alex Parsons, j Kastely, Lillie Robertson, Dr. Antonio Tillis, and each and every member of the board of Glass Mountain.

Alumni News

Nicky Beer's (MFA, 2003) poem "Juveniles" appeared in the July 4, 2016 issue of *The New Yorker*. She also published poems in the *Alaska Quarterly Review*, *descant*, *Jet Fuel Review*, and *Memorious*, as well as the anthology *Still Life with Poem: 100 Natures Mortes in Verse*. She also had an essay/recipe published in *The Artists and Writers Cookbook*.



Michelle Boisseau (PhD, 1985) was awarded a 2017 Guggenheim Fellowship in Poetry.

Eleanor Mary Boudreau (MFA, 2016) recently published poems in *FIELD*, *Copper Nickel*, and *New American Writing*.

Conor Bracken (MFA, 2015) had his poem "Damaged Villanelle" featured in the April 24th edition of *The New Yorker*; and his chapbook, *Henry Kissinger; Mon Amour*, was selected by Diane Seuss as the winner of the 2017 Frost Place Chapbook Competition (it will be published by Bull City Press in September, 2017). He has been the assistant director of the University of Houston-Clear Lake Writing Center since August 2016.

Julie Chisholm (PhD, 2002) is doing nothing creative, but she did make full professor this year at Cal Maritime.

Cathleen Calbert's (PhD, 1989) fourth book of poems, *The Afflicted Girls*, won the Vernice Queboeaux Pathways Poetry Prize and was published by Little Red Tree in July 2016.

Liz Countryman's (PhD, 2012) first book, *A Forest Almost*, was selected by Graham Foust as the winner of the 2016 Subito Press Poetry Prize and will be published by Subito in fall 2017.

Recent poems appear and are forthcoming in *Poetry*, *The Kenyon Review*, and *Miracle Monocle*. She and fellow CWP alum Samuel Amadon are working on their fourth issue of the poetry journal *Oversound*.

Viet Dinh's (MFA, 2003) debut novel, *After Disasters*, was a finalist for the PEN/Faulkner Award for Fiction, and his story, "Lucky

Dragon" won the Ploughshares Alice Hoffman Prize. He still loves horror movies.

Eric Ekstrand (MFA, 2010) completed a residency at the MacDowell Colony in 2016, and this summer he received a Walter E. Dakin fellowship from the Swanee Writers' conference.

Christa Forster (MFA, 1994) published recent work in the online journal, *Zócalo Public Square* and in the anthologies *Goodbye, Mexico: Poems of Remembrance*; *Our Space: Shorts and Poetry from the Houston Community*; *Artlines2: Art Becomes Poetry*; and *The Milk of Female Kindness: An Anthology of Honest Motherhood*. Her feature articles have appeared in the Houston Chronicle's "Gray

Matters" section. Her original performance, "What's on [My] Mind?" was funded by an Individual Artist Grant from Houston Arts Alliance and premiered at 14 Pews. Matthew Dickman selected her poetry manuscript, *Phenomenal Days*, for his mentorship at the 2016 Tin House Summer Workshop. She serves on the Advisory Board of Public Poetry. Having designed and taught writing and reading courses for Inprint, The Hines Center for Spirituality and Prayer, and The Kinkaid School, where she teaches full-time in the Upper School English Department, she looks



forward to unveiling her newest course for the 2017-2018 academic year: “Visions of Apocalypse: From Dante to Dylan to Dr. Dre.”

Randi Faust (MFA, 2006) will be starting Law School in the fall at South Texas College of Law, where she plans to focus on Public Interest Law, specifically Civil Rights and Voters’ Rights. If all goes well, she’ll graduate in 2020—the same year her son Sam graduates Colorado College!

Renata Golden’s (MFA, 2000) essay “What the Two Percent Are Saying,” was published in MUSE/A Journal and her essay, “Lessons from Frank,” is forthcoming in *Unmasked* and *Women Write About Sex & Intimacy After Fifty*.

James Allen Hall (PhD, 2006) won Cleveland State University Poetry Center’s Essay Collection Prize, judged by Chris Kraus. His book, *I Liked You Better Before I Knew You So Well*, which began in a nonfiction workshop at Houston with Mark Doty, was released in April. James is currently directing the Rose O’Neill Literary House at Washington College, on Maryland’s Eastern Shore, where he also serves as an associate professor of English.



Cliff Hudder (MFA, 1995) is now ABD in American Literature at

Texas A&M University and busily scratching away at his dissertation. His article, “Race, Nature and Decapitation in Eudora Welty’s

‘A Curtain of Green,’” appeared in the Spring 2016 edition of *The Eudora Welty Review*, receiving the Ruth Vande Kieft Prize from the Eudora Welty Society. In

March 2017 he traveled to San Francisco to receive the John and Suanne Roueche Excellence Award from the League for Innovation in the Community College. On April 8, Cliff was among 15 writers, including novelist Attica Locke, journalist Cary Clack and country-rocker Joe Ely, inducted

into the Texas Institute of Letters at their annual meeting in El Paso, Texas—an honor for which he is most grateful and shocked. He continues as a professor of English and creative writing at Lone Star College-Montgomery in Conroe, Texas, where he serves as co-program director of the monthly Writers in Performance reading series good friend and

CWP alum Dave Parsons.

Peter Kimani (PhD, 2014) will be the Visiting Writer at Amherst College for the 2017-18 academic year.

Laura Lark’s (MA, 1989) short story, “Drag” will appear in the

forthcoming issue of *Oxford Magazine* of Miami University. Lark is also curating an exhibition called “Guest Star” including the



work of all the people who’ve ever stayed at her house. It will open on June 8 at Devin Borden Gallery in Houston. A poem from

CWP poetry alum Mark Larue will be one of the works featured in the show.

In the spring, after finishing up a five-year appointment as Utah’s poet laureate, **Lance Larsen** (PhD, 1993) co-directed a theater study abroad program in London. He and his students saw some great productions, and his daughter got her picture taken with Daniel Radcliffe, after watching an acclaimed production of *Rosencrantz and Guildenstern are Dead* at the Old Vic. Lance has new work forthcoming in *Southern Review*, *Georgia Review*, *Gettysburg Review*, *American Poetry Review*, and elsewhere, and his fifth poetry collection, *What the Body Knows*, was published by University of Tampa Press. He continues to teach at Brigham Young University, and will shortly take over as department chair so say your prayers for him.

After ten years away, **Leah Lax** (MFA, 2004) has been pulled back into opera world—first, with composer Lori Laitman for a chamber work based on her

memoir, *Uncovered*. Then, with composer Mark Buller, a choral work featuring stories and words of veterans for Houston Grand Opera's "Veterans' Songbook" project. And, with composer Chris Theofanidis, a new version of *The Refuge*, for which she spent a year listening to Houston immigrants and refugees. Oh—and she's deep into a memoir in many voices called *Not From Here*. Leah's recent memoir *Uncovered* won a Texas Writers' League Discovery Award and was a finalist for five others, including a Chautauqua Prize.



the 2017 AWP Conference entitled "Place as Wellspring: Reimagining Local Fiction." She teaches creative writing, nature writing,

and literature at Lynchburg College in Virginia.

Robert Lunday's (MA, 1985 / PhD, 2002) *Gnome*, a book-length lyric essay, was published this past winter by Black Sun Lit.

James Davis May (MFA, 2007) was a Walter E. Dakin Fellow at the 2016 Sewanee Writers' Conference and published poems in *Copper Nickel*, *The Missouri Review Online*, and *Terminus*.

Nina McConigley (MFA, 2006), recently published an essay in the May 2017 issue of *O*, *Oprah Magazine*, and has an essay in *Little Boxes: Twelve Writers on Television* (Coffee House Press, 2017).

Marc McKee's (MFA, 2003) newest collection of poetry, *Consolationeer*, will be published in late 2017 by Black Lawrence Press. BLP will also publish his fourth collection, *Meta*

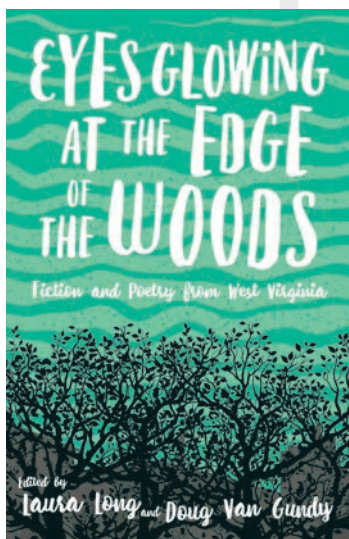
Meta Make-Belief, in early 2019. He and his wife Camellia Cosgray will celebrate their son Harold's second birthday in August.

Kimberly Meyer's (PhD, 2008) "Welcoming the Stranger," her series of portraits of Syrian and Iraqi refugees and those here in Houston who are helping resettle them came out in *Texas Monthly*. Also, her essay, "Rupture," won the Spring 2016 *Los Angeles Review* Literary Award in Creative Nonfiction and another essay, "Little Log Houses For You and Me," previously published in *Brain, Child*, was anthologized in *Inspired Journeys: Travel Writers in Search of the Muse*.



Wayne Miller's (MFA, 2002) poetry collection, *Post-*, won the Rilke Prize for a book of "exceptional artistry and vision written by a mid-career poet." *Post-* also won the Colorado Book Award in Poetry, and In the fall of 2016, his co-translation of Moikom Zeqo's *Zodiac* (Zephyr Press, 2015) was named a finalist for the PEN Center USA Award in Translation.

Melanie J. Malinowski (PhD, 2000) received first prize in the Don't



Laura Long (PhD, 2000) co-edited the anthology *Eyes Glowing at the Edge of the Woods: Fiction and Poetry from West Virginia*, published by West Virginia University Press in March, 2017. The book was featured on the PBS News-hour Poetry Series and praised by *Kirkus Reviews*. Laura also organized and presented on a panel at



Talk To Me About Love contest for nonfiction for her essay, "Arena Rock" last summer. She also had an essay entitled "Stone Cold Fox" about her obsession with Steven Tyler published in *Hippocampus Magazine*. Melnaie continues to live in Houston with her husband, Andy, their twelve-year-old daughter, Echo, and their dog Egypt.

Christopher Munde's (MFA, 2008) poetry manuscript, *Slippage*, was selected by Dorothy Barresi to receive the Patricia Bibby Award, and will be published by Tebot Bach in 2018. Also, in the past year, his poems have appeared in *Bateau*, *Phoebe*, *Sugar House Review*, *The South Carolina Review*, and *West Branch Wired*.

Kerry Neville's (PhD, 2000) short fiction collection, *Remember To Forget Me*, will be out in September 2017 from Braddock Avenue Books. Fiction and essays have appeared in *The Gettysburg Review*, *TriQuarterly*, *Epoch*, *Arts & Letters*, *JuxtaProse*, *The Establishment*, and *The Fix*, among others. She has accepted a tenure-track Assistant Professor of Creative Writing position at Georgia College and State University, and is fiction/nonfiction faculty for the University of Limerick/Frank McCourt International Writing Summer School at NYU.

Laurie Newendorp (MA, 1992) lives quietly (too quietly) in Houston, and is a volunteer at the new Moody Center for the Arts. Her recent manuscripts, "When Dreams Were Poems" (poetry), "Annabelle, A Love Story" (fiction), and "the book of beginnings"* (memoir in progress) seek a publisher who

speaks contemporary and antique typescript.

David Parsons's (MA, 1991) poems appeared in *The Great American Wise Ass Poetry Anthology* (Lamar Univ. Literary Press), *Texas Poets Laureate Cook Book: Poems & Recipes*, *World Peace* (Glass Lyre Press) and *Southern Poetry Anthology, VIII: Texas* (Texas Review Press/Texas A&M Univ. Press). David was invited to read at numerous venues, including, Texas Association of Creative Writing Teachers Conference, the TPL Cookbook launch with five other Laureates, St. Thomas Univ. with fellow UH Alum, Daniel Rifenburgh, Texas City College Library, and was asked to read his poem, *Texian*, at the Historic Texas Flag Park at the Rising Stars & Legends of Texas Festival. He is still teaching Creative Writing at Lone Star College and Co-Directing the Writers In Performance Series with his pal and colleague, fellow UH Alum, Cliff Hudder.

Edward Porter (PhD, 2013) published stories in *Glimmer Train* and *Catamaran*, and will be continuing as a Jones Lecturer in Fiction at Stanford University during the 2017-18 academic year.

Celeste Prince (MFA, 2013) was offered a spot in the Sewanee Writers' Conference this past summer and is very excited to get back into writing after so many years off.



Carol Quinn (PhD, 2005) received a grant from the American-Scandinavian Foundation (and specifically, the Jane and Aatos Erkko Fund) to go to Finland and work on poetry and prose. She'll be working on a novel on immigration in her great-grandmother's childhood home in Ylitornio, Finland.

Allie Rowbottom (PhD, 2016) recently sold her first book, *Jell-O Girls: A Family History*, to Little Brown and Company, to be published in the spring/summer of 2018.

Matthew Siegel (MFA, 2009) published poems coming in *Tin House* and had a poem up for Poem-A-Day on the Academy of American Poets site.

Analia Sotelo's (MFA, 2012) chapbook *Nonstop Godhead* was selected by Rigoberto Gonzalez for the Poetry Society of America Chapbook Fellowship. Her debut collection of poetry, *Virgin*, won the Inaugural Jake Adam York Prize for a first or second collection of poems, presented in partnership by Copper Nickel and Milkweed Editions, judged by Ross Gay.

Marilyn Stablein's (MA, 1984) published essays in the *Malpais Review* and *UPPERCASE Magazine*. Poems and artwork appeared or are forthcoming in the anthology *Honoring Our Rivers*, *San Pedro Review*, *Otoliths*

and *Gargoyle*. She presented the keynote address at the Newport Book and Paper Festival and taught workshops in visual memoir and poetry in Albuquerque, at Seattle's Cascadia Poetry Festival and in Oregon through Mountain Writers Series. She completed *Linear Habitats*, a sculptural anthology of three works combining text, poems and visuals: *A Writer's Book of Graphs*, *A Graph Sampler* and *Block Book*. A new book *Phantom Circus* is forthcoming.



Gail (Donohue) Storey (MA, 1982; CWP Administrative Director, 1982-1986) whose literary papers have been acquired by the UH Libraries Special Collections, participated in the library's exhibit "Storied: The First Ten Years of the Creative Writing Program" with resource materials from her collection and a videotaped interview. She also returned to lead a discussion about her most recent book, *I Promise Not to Suffer: A Fool for Love Hikes the Pacific Crest Trail*

(Winner of the National Outdoor Book Award) for the UH Honors College Great Conversation.

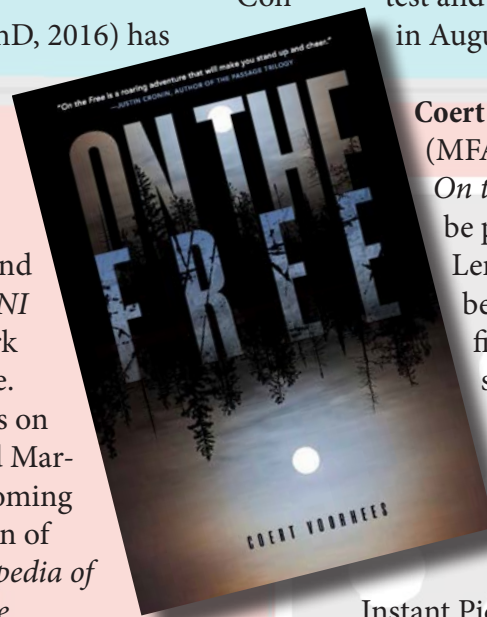
Yerra Sugarman (PhD, 2016) has recently published poems in *AGNI*, *Mississippi Review*, *Bellevue Review*, *Literary Imagination*, *Cherry Tree*, and *Copper Nickel*. *AGNI* nominated her work for a Pushcart Prize. She also has articles on Emma Lazarus and Marilyn Hacker forthcoming in the online edition of the *Oxford Encyclopedia of American Literature*.

Giuseppe Taurino's (MFA, 2006) published a story in *B O D Y* and was a featured writer at the Southern Literary Festival. He continues to serve as Assistant Director of the UH CWP, and as a contributing editor for *American Short Fiction*.



Jennifer Tseng's (MFA, 2002) debut novel *Mayumi and the Sea of Happiness* (Europa Editions 2015) was translated into Italian & is forthcoming in Danish this fall. Her chapbook, *Not So Dear Jenny*, poems made with my Chinese father's English letters, won the Bateau Press Book Chapbook Contest and was published in February. Her collection *The Passion*

of *Woo & Isolde*, was selected by Amelia Gray as winner of the Rose Metal Press Short Short Chapbook Contest and is forthcoming in August.



Coert Voorhees's (MFA, 2009) novel *On the Free* will be published by Lerner in October. His short film *For Keeps*, set in the world of competitive Elementary school marbles, is being produced by

Instant Pictures and will be released in early 2018.

Sidney Wade's (PhD, 1984) seventh collection of poems, *Bird Book*, will be published by Atelier26 Books in September, 2017. Currently Professor Emerita, she retired from teaching in the MFA@FLA program at the University of Florida last June.



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