

Celebrating 45 years of excellence

PUBLIC SCHEDULE, JULY 2025 RESIDENCY

FACULTY READINGS

All readings begin at 7:30PM in Canon Lounge

Wednesday, July 2: Airea Matthews, Tessa Fontaine, Ben Purkert, Samuel Kōlawōlé

Thursday, July 3: Deepa Anappara, Dilruba Ahmed, Dominic Smith, Esther Lin

Friday, July 4: Daisy Fried, Tim Horvath, Christine Kitano, Peter Orner, Alan Williamson

Saturday, July 5: Chris Castellani, Rita Banerjee, Hanna Pylväinen, CM Burroughs, Jason Schneiderman

Sunday, July 6: Sally Ball, Lesley Nneka Arimah, Matthew Olzmann, C. Dale Young

READINGS BY GRADUATING STUDENTS

Tuesday, July 8: David Abraham, Jennifer Bowen Neergaard, Kat McKay, Brook Sadler, Nat Schmookler

Wednesday, July 9: Jean-Baptiste Andre, Ted Clausen, Candace Howze, Emily Knight

Thursday, July 10: Whitney Dangerfield, Stephanie Early Green, Lexi Gomis, Sat Nam Khalsa, Christine Neu

Friday, July 11: *Readings begin at 3:30pm in the Warren Wilson Chapel*

Bob Albrecht, Laura Jean Gilloux, Julia Levy, Damara Pratt, Holly Marie Moore, Carole Symer

FACULTY LECTURES

Unless where noted otherwise, all lectures are held in Canon Lounge

Thursday, July 3, 1:00PM

Daisy Fried ~ Getting It and Getting There: A Lecture of Two or More Minds

This lecture wants to be about poems and prose that shift, swerve, self-interrupt, and otherwise drastically evolve—that is, about writing that seemingly and sometimes repeatedly renegotiates the terms of its initial “contract” with the reader on its journey down and across pages. This lecture also wants to be about how we manage to “get” what we read, or rather, what we might do when we don’t get it, when in fact we may feel ourselves wrongfooted by the writing. So this will likely become a lecture about what it means to get it when we get there by circuitous, even confusing, routes (and what is it? and what is there?). Writers considered may include (though I hope to change my mind a few more times on the way to lecturing) Philip Ridley, Zbigniew Herbert, Harryette Mullen, Francis Ponge, Richard Flanagan, Karen Solie, Pablo Neruda.

Friday, July 4th, 9:00AM

Hanna Pylväinen ~ More People

It’s most familiar and also, at a basic level, easiest, to write characters in small groupings, as couples, say, or with some background minor characters. What happens when we introduce entire sets and societies? Writing a large cast of characters presents specific challenges but also particular rewards. In this lecture I’ll talk about how to make use of many people and present an argument for why you should try. Texts discussed will include Edith Wharton’s *The House of Mirth*, George Eliot’s *Middlemarch*, Edward P. Jones’ *The Known World*, Yiyun Li’s *The Vagrants*, and Karan Mahajan’s *The Association of Small Bombs*.

Friday, July 4, 10:15AM

Matthew Olzmann~ Significance

Why do some poems that tackle grand subjects—things that should seem important or urgent—somehow fall flat while other poems, perhaps dealing with less extraordinary subject matter, feel transcendent? That’s a good question. Thanks for asking. I really wish I had an answer for you. Hopefully, one will arrive between now and July. This lecture intends to explore how a poem reveals its significance to its reader, how it takes its subject matter—large or small—and transforms it into something meaningful for its audience.

Saturday, July 5, 9:00AM

Alan Williamson ~ Bipolarity and the Creative Process

Bipolarity, or manic depression, is often said to be the occupational disease of writers and artists. And there are statistical studies that back this up. A daunting prognosis--but the survival and artistic triumph of manic-depressive writers can also be a source of courage. And the bipolar writer may also have a special understanding of how everyone's perceptions of the world are relative, shaped by mood and internal landscapes. We will be looking at the life and works of Robert Lowell and Virginia Woolf.

Sunday, July 6, 9:00AM

C. Dale Young ~ Chasing The Sublime

An examination of how balancing lyric and narrative strategies in poetry and fiction can lead to something richer than lyric or narrative alone.

Tuesday, July 8, 1:00PM

Location: Boon 110

Ben Purkert ~ On Organic Architecture, and How to Locally Source Metaphors

Whenever possible, Frank Lloyd Wright designed buildings using materials native to their respective environment. He believed in a kind of architecture “from within outward,” one that valued integration with the natural world. When we build our poems, our sentences, our literary worlds, where do we source our materials? Do metaphors swirl in the air around us, for example, or must we set out looking for them? Together, we’ll consider the imagination as a means of foraging, and where to find the creative imagery that will nourish us and our readers alike.

Wednesday, July 9, 1:00PM

Location: Boon 110

Tessa Fontaine ~ The Erotic Epiphany

Writing sex scenes is notoriously challenging. Longing, desire, fantasy, and erotic acts themselves can come across as cheesy, overly mechanical, superfluous, or just plain cringy. And yet, sex is often a part of the story, and in fact, sometimes a crucial tool for a character’s epiphanic awakening. Here, we’ll think about how the erotic encounter induces epiphany, illuminates power struggles, and stands in as an embodied proxy for that which may otherwise be inarticulable. Authors considered might include: Susan Choi, Kate Chopin, Raven Leilani, James Baldwin, Sharon Olds, Miranda July, Alexander Chee, Melissa Febos, and Adrienne Rich.

Thursday, July 10, 9:00AM

Jason Schneiderman ~ Elegiac Focus: Visibility of the Mourned and the Mourner

Elegy is a mixture of love and loss, and love is always relational: there must be a lover and a beloved, though the terms of that love, and the terms of the resulting loss are always distinct, specific, and unique. And if the terms of love are always contingent on time, place, culture and circumstance, so are the terms of loss. If the Elegy is designed to make the reader feel the sense of grief experienced by the griever, then there are two primary focal points: the griever and the grieved. In evoking that grief in the reader, the writer can foreground themselves and their own experience of grief, or they can foreground the lost beloved. In looking at poetry and fiction that evokes loss, we will consider how writers work in a shifting parallax view of griever and grieved, bringing one into focus, bringing both into focus, or bringing neither into focus. We will also investigate how written elegies differ from visual representations on stage and screen.

Friday, July 11, 9:00AM

Christine Kitano ~On Ekphrasis

From the Greek for "description," an ekphrastic text describes and responds to another work of art. One might wonder about the function of ekphrasis—why read about a painting or film instead of experiencing the original work itself? What does a poem or story do that other art forms do not? On the other end of the spectrum, one might wonder if all texts are, in essence, ekphrastic. Furthermore, we'll consider the ethics of ekphrasis; what do we need to take into account when using cultural artifacts for our own inspiration? Ultimately, we'll investigate what makes for a "good" or "successful" ekphrastic enterprise.

Friday, July 11, 10:15AM

Peter Orner ~ Kitchen Table Stories or the Drama of Motionlessness:

I've always been drawn to stories that involve more thought than action. I think of these as kitchen table stories and though a kitchen table helps -- it's a hell of a good place to think -- they don't always need a kitchen table. What is about inertia that can be so weirdly entertaining, tense, and even suspenseful? At some point something has to break? Or does it? What happens when the paralysis seems to hold? We'll be looking at Chekhov, Marilynne Robinson, Felisberto Hernandez, Saul Bellow, Gina Berriault, and the great Dambudzo Marechera who died too young.