

Thursday, November 1

8:00 AM - 4:30 PM	Registration in Hotel Lobby (2 nd Floor, outside Salons)	
9:30 AM - 10:45 AM	Ballroom	<p>Conference Welcome</p> <p>On Collections</p> <p><i>Venita Blackburn, Chen Chen, Angela Morales, Sarah Viren, & Elissa Washuta</i></p> <p>What is a collection? What can we learn from thinking about other physical collections—of stamps, coins, baseball cards, shoes? And what can writers of different genres learn from talking to each other about their process of writing, and organizing, a collection of their work? In this panel three nonfiction writers of recent essay collections will talk with a short story writer and poet about the intuition and calculations that go into collecting one’s work into a book. Panelists will discuss practical things like structure, transitions, titles, and form, as well sillier things like collections in popular media and whether a poem is more like a stamp and an essay like a shoe.</p>
11:00 AM - 12:15 PM	Salon 3	<p>From Memoir to #MeToo</p> <p><i>Janice Gary, Reyna Grande, Karen Salyer McElmurray, & Sue William Silverman</i></p> <p>In the 1990’s, a curious phenomenon appeared on bookshelves: memoirs written by women. These ordinary stories of ordinary lives were extraordinary in that they told the truth of what it was like to be a woman in a patriarchal world. Subjects previously off limits - rape, domestic violence, sexual harassment, mental and physical illness - were now exposed to the page. The predominantly male literary establishment pushed back, dismissing the work as “navel-gazing” and “whining.” “Whatever happened to the lost art of shutting up?” asked a NYT reviewer. What happened was that women writers of literary nonfiction refused to be silenced or shamed and kept writing, breaking through the barriers that suppressed female voices for centuries. On this panel, writers who have experienced the struggles and strengths of writing “confessional” memoir will discuss the role the form has played in one of the most significant social movements of our time.</p>
	Salon 4	<p>Alternate Histories</p> <p><i>Erik Anderson, Mary-Kim Arnold, J'Lyn Chapman, Angela Pelster, & Michael Steinberg</i></p> <p>This panel takes its inspiration from the question posed by Rilke's protagonist in The Notebooks of Malte Laurids Brigge: “Is it possible that the whole history of the world has been misunderstood?” In this passage, Malte questions whether history has incorrectly paid its attention to the masses instead of to “the one person they were standing around because he was a stranger and was dying.” While this supposition about history's making is not new—we see it reflected in Aristotle’s privileging of poetry over history—this panel proposes that not only can imaginative interpretations better help us to understand the past, they can also recover voices and perspectives that have been subsumed in grand narratives that perpetuate notions of the universal subject. In this panel, we will consider how creative nonfiction can treat the past as both contingent and knowable through imaginative interventions and innovations in form.</p>
	Salon 5	<p>Digital Textiles</p> <p><i>Sarah Minor, Kascha Semonovitch, Lyrae Van Clief-Stefanon, Christine Wilks, & Cori A. Winrock</i></p> <p>Textiles offer us a rich history and a language for writing that surpasses the restrictions of a page. As more writers explore the opportunities of digital space, the digital textile becomes a site that combines a diversity of material fragments to create a lyric, narrative, and visual texture. Like quilts, digital textiles often rely on stitching and “piecing”—they speak, tell jokes, and embroider arguments by joining family stories, sections of code, and historic references with</p>

		images. Like their historic counterparts, digital textiles also offer a space for outsider voices. On this panel, five writers will showcase the opportunities of making textile essays and discuss the historic textures, structures, and theories that inform their work.
	Salon 6	<p>Sub/urban Environmental Writing</p> <p><i>Taylor Brorby, Simmons Buntin, Lisa Couturier, Maya L. Kapoor, & Nick Neely</i></p> <p>Even now, there is a dearth of environmental nonfiction about the places where most of us live: cities and suburbs. To some extent, this cultural and artistic blind spot is a matter of categorization, and we simply need to reimagine writing about the built landscape, social justice, and more as “environmental.” Yet most environmental or “nature” writers still dwell on (if not in) wilderness, its pastoral edges, and other traditional themes. How can we train ourselves to better see wildness and ecology in the city? What are some solid examples of urban environmental writing and techniques for pulling it off? These nonfictioners and editors have all taken a crack at writing about the earth downtown or down the block and they’re here to share some concrete discoveries.</p>
	Salon 7	<p>Assaying the Work of Nonfiction Studies</p> <p><i>Karen Babine, Christine Cusick, Amy Monticello, & Julija Šukys</i></p> <p>Assay: A Journal of Nonfiction Studies takes its name from the scientific term which means to test, a natural linguistic play on our beloved essay. In our first five years, we have tested deep craft analysis alongside precise theoretical lenses with intense explorations of nonfiction pedagogy. We have expanded beyond the journal to host the Best American Essays database, In the Classroom blog series, and the Assay Interview Project in the spirit of literary citizenship.</p>
	Salon 8	<p>The Peripatetic Panel</p> <p><i>Mary Cappello, Peta Murray, Francesca Rendle-Short, & Peggy Shinner</i></p> <p>“I am totally with Virginia Woolf in wanting to create a new form of colloquy, to move with others and across affiliations in the collective formation of ideas – to converse – to arrive at a dwelling in common where real discussion can be had...” declares Mary Cappello in her lecture on a lecture.</p> <p>This unpanelled panel proposes a new form within the poetics of nonfiction: creative collaboration by promenade. Given that the etymology of promenade – now cast as a leisurely walk – points to the less leisurely endeavour of driving animals forth (pro) with shouts or menace (minari) – might we not do the same with ideas? Nonfiction-as-encounter. A queer promenade-as-nonfiction. Stations of the (Very) Cross. Can this peripatetic panel inscribe a generative and embodied process of collaboration across the space that is nonfiction towards the meeting of minds, and/or new form of colloquy?</p>
12:15 PM - 1:30 PM	Lunch Break	
1:30 PM - 2:45 PM	Salon 3	<p>Real True Crime</p> <p><i>L.M. Ferreira Cabeza-Vanegas, Lacy M. Johnson, Alexandria Marzano-Lesnevich, José Orduña, & Sarah Viren</i></p> <p>We live in a culture saturated with true crime stories, most of which follow a predictable narrative arc: there is a victim, a perpetrator, an investigation, and the satisfaction at the end that justice has been served. Occasionally, however, writers use crime stories as a means of exploring messier metaphysical, political, and social questions. Like: is it criminal to enforce border policies that result in hundreds of deaths each year? Or: how do victims of violent crimes reconstruct their narratives in ways that feel “true”? In this panel, we will reframe true crime to include topics, approaches, and voices outside of the traditional “whodunit” narrative. Panelists include those writing about political violence, border policy, and environmental crimes and writing from immigrant, queer, and feminist perspectives. Interactive and collaborative, this panel will ask audience members and panelists to push beyond what we normally think of as both “true” and “crime.”</p>

<p>Salon 4</p>	<p>Writing Bilingually</p> <p><i>Luis Avila, Giancarlo Huapaya, & Ofelia Montelongo</i></p> <p>Latin American writers, Huapaya, Ávila, and Montelongo, have been working amongst the literary community in Phoenix for a few years, developing the art of writing bilingually with classes and workshops. In this panel, they will talk about their experience contributing to the Latinx and Chicanx community and the impact and change that have created. Also, they will address how we can all contribute to expanding our spaces of dialogue and the importance of doing so.</p>
<p>Salon 5</p>	<p>The Nonfiction Maker as Emotional Sculptor</p> <p><i>Amaryllis Gacioppo, Stephanie Milsom, Wil Polson, Dorian Rolston, & Stayci Taylor</i></p> <p>“Entanglements are not unities. They do not erase differences; on the contrary, entanglings entail differentiating, differentiating entails entanglings. One move –cutting together-apart.” – Karen Barad, <i>Diffraction: Cutting Together-Apart</i>, P176</p> <p>When we begin to interrogate notions of ‘self’ it quickly begins to unravel. Space and time become skewed and the linearity of nonfiction narrative is challenged. Look closer at the ‘I’ of the essay. How was it made? From what materials was it constructed? This panel explores the complexities of translating personal narrative through the materialities of nonfiction practice. How does the ‘self’ behave as it passes through a lens to become a photographic self-portrait? How might computational metadata inform and translate personal narrative? How might a practice that combines urban wandering, historical research, family myth and personal diary be used to interrogate notions of cultural identity? In this panel, each panelist will discuss their own use of interdisciplinary/nontraditional methods to approach the issue of subjectivity within their creative practice. This panel re-conceptualizes the nonfiction maker as an emotional sculptor exploring interdisciplinary and inter-materiality practices in an attempt to ‘cut together-apart’ the entanglement of the ‘self’.</p>
<p>Salon 6</p>	<p>"Just Be Yourself and Teach Us"</p> <p><i>Meg Day, Lisa Glatt, Jackie Hymes, Emily Rapp Black, & Jillian Weise</i></p> <p>One of the most common workshop responses to nonfiction written by people with disabilities is, “Wow, I didn’t know your life was like this!” Given that every person living in a body, i.e., every single reader -- is an accident, an illness, or a decade away from disability, it’s remarkable how much literary airtime writers with disabilities are pressured to devote to education. This panel brings together disabled & Deaf writers to discuss the imposition of repeatedly teaching Disability 101 in our nonfiction; encounters we’ve had with literary and editorial ableism; and techniques we use in memoir, essay and video art to subvert what’s expected of disabled and Deaf writing. Citing the groundbreaking scholarly and literary work of Rosemarie Garland-Thomsen, Laura Hershey, and others, panelists will discuss their artistic development within the larger history and culture of disability, inviting others to see themselves as part of this centuries-old cultural tradition.</p>
<p>Salon 7</p>	<p>Race, Gender, Politics, and the American Dream</p> <p><i>Ann Cummins, Jennifer Denetdale, Andrew Levy, Annette McGivney, & Shaniya Smith</i></p> <p>How do narratives of youth become intertwined nationally with narratives of race, gender and culture, each shaping the other? How do ideas about race, gender and culture turn into national policies – i.e. manifest destiny, the removal of Native Americans from national parks, and the marginalization of various American groups such as people of color and LGBTQ communities? How do these racially charged, gender-biased policies in turn impact the destinies of individuals, families and cultures, threatening to obliterate traditional cultures, to systemically ghettoize African-American cultures, and to repress LGBTQ people?</p>

	Salon 8	<p>Writing Water</p> <p><i>Tim Corballis, Ingrid Horrocks, Susan Olding, Jen Palmares Meadows, & Beth Peterson</i></p> <p>What might immersive personal forms of nonfiction offer in linking the water in our streams, harbours and glaciers with the wide social and environmental issues it connects to? What written forms or structures does water – and altered waterscapes – invite? And how might experiments with water writing build new cognitive maps and understandings of the world – from how we comprehend climate change, to global migration and the legacies of colonialism?</p> <p>Join this international group of writers in the desert to think together about, writing droughts, buried rivers, underwater cities, melting glaciers, and disappearing lakes in California, Toronto, Michigan, Europe, and Aotearoa New Zealand. Flowing from local and specific narratives to wider comparative thoughts, the discussion will explore what is shared and what is distinct about water in different human contexts, how it affects us and how we seek to control it.</p>
<p>2:45 PM - 3:00PM</p> <p>Break Between Sessions</p>		
<p>3:00 PM - 4:00PM</p>	Salon 3	<p>Hauntings in Nonfiction</p> <p><i>Philip Graham, Kate McCahill, Michele Morano, Audrey Petty, & Mimi Schwartz</i></p> <p>“Show, don’t tell” is the classic adage of creative writing advice, and yet while attention to detail is important, often what one experiences is fueled by what one cannot track so easily. People are daily haunted by invisible forces, which include the presence of others who are not present in their lives, either by geography or time. But people can also be haunted by the weight of place and history, memory’s maze, and even past selves or hidden inner lives. Each of us contains within an invisible —and personalized—cloud of ghosts and hauntings. How can nonfiction writers best honor the physicality of the world while at the same time uncover the hidden influences and motivations behind those we struggle to understand, what are the strategies we can use to make visible these invisibilities, and in so doing reveal the larger hidden forces in the world around us?</p>
	Salon 4	<p>What We Talk About When We Talk About Guns</p> <p><i>Heidi Czerweic, Lee Hancock, Sue Repko, Jo Scott-Coe, & Julija Šukys</i></p> <p>How can we—as journalists, essayists, creative nonfiction writers, academics—respond to the violence being wreaked upon our communities? How can we find new ways to write about the marketing and fetishization of military-grade guns and counter the narrative of fear perpetrated by the gun lobby? These panelists have researched and written extensively on mass shootings at the University of Texas, Umpqua Community College, Virginia Tech, Ft. Hood, and elsewhere. Join them in conversation about how these events are memorialized, revised over time, exploited, or forgotten. Whose narratives are elevated and whose are buried? What are we saying, or not saying, about the culture of fear and the cult of the gun at the root of this violence? This panel will challenge attendees to hone and deploy their words, ideas, and experiences, on all sides of gun violence, to re-take the national conversation in order to effect change.</p>
	Salon 5	<p>Data's Mine in the Data Mines</p> <p><i>Sophie Langley, Stephanie Milsom, Kim Munro, Mandy L. Rose, Scott Russell Morris, & Stayci Taylor</i></p> <p>“Everyday narrative practices,” write Elinor Ochs and Lisa Capps, “confront interlocutors with unanticipated emotions and ideas and ultimately with unanticipated selves” (1996). Examining such processes and outcomes, this panel probes the depths of the ‘diary’ as both source and method in creative writing and research practice. Stephanie Milsom interrogates automated diary keeping, and the diarist’s shifting position when apps and machines collect her information. Scott Morris discusses his experience of ‘essaying’ his food diaries, and using diary-keeping in his PhD dissertation, as inspired by Karl Klaus’ <i>Weathering Winter</i>. Sophie Langley, Kim Munro, and Stayci Taylor introduce <i>The Symphony of Awkward</i>, an ongoing practice-based investigation into the act</p>

		of publicly performing one’s juvenilia. Poet and essayist Mandy Rose discusses her own legal and medical documents as a form of diary, as well as the dictionary as confession, and how both inform her own writing practice.
	Salon 6	<p>Intersecting with the Aphorism</p> <p><i>Zara Bell, Elisa Gabbert, Lance Larsen, David Lazar, & James Lough</i></p> <p>Ambrose Bierce ironically defined aphorisms as predigested wisdom. Certainly pithy wit is a trademark of aphorisms, but they can also flourish as lightning illuminations, slashing revisions, resonant fragments, or surgical probes. This panel of aphorists will consider the aphorism not only as a brilliant standalone but as a mode that promiscuously informs and counterpoints braided essays, ekphrastic critique, lyric poetry, and surrealist collage. Aphorisms also serve as fantastic skill-builders in class. We’ll share successful writing prompts and discuss how aphorisms encourage compression, juxtaposition, syntactic deftness, and irony. Perhaps more than any other form, aphorisms embody Blake’s dictum to recognize analogy everywhere: “To see a World in a Grain of Sand / And a Heaven in a Wild Flower / Hold Infinity in the palm of your hand / And Eternity in an hour.”</p>
	Salon 7	<p>Beyond the Event</p> <p><i>Catina Bacote, Kathleen Blackburn, Daisy Hernández, & Cecilia Villarruel</i></p> <p>Hurricanes, invasive species, infectious disease, shootings, oil spills – too often these violences are cast as disastrous events that eschew the intersection of geography, race, class, and infrastructure. How do the forms of nonfiction push against the hegemony of the “event” to tell a longer, slower story of disruption across the nexus of time and space? How can we defamiliarize the aesthetics of extraction, commodity flow, climate change, and borders? Our panelists will discuss writing on abject landscapes and communities traditionally excluded from hegemonic narratives. We will offer approaches for rendering displaced communities visible, reversing myths of settler colonialism, and representing diasporic identities.</p>
	Salon 8	<p>March Shredness</p> <p><i>Hanif Abdurraqib, Steven Church, Berry Grass, Ander Monson, & Beth (Bich Minh) Nguyen</i></p> <p>What if, instead of starting and publishing yet another literary magazine publishing the usual range of “emerging and new” voices and blah blah blah, we instead ran a literary tournament, March Madness-style, in which we invited writers and musicians to choose a song and write an essay about it: what it means to them, what it means to us, or straight up what it means or what it tells us about us? And what if we played off that 64-essay tournament each year, pitting one song and essay against another and allowing readers and listeners to read and listen and watch and determine which song and essay moved forward, until we crowned a champion? What might we learn about music and memory and our shared culture and ourselves from writing about terrible songs like Warrant’s “Cherry Pie” or Chumbawamba’s “Tubthumping”? These five writers will show you what.</p>
4:15 PM - 4:30 PM	Break Between Sessions	
4:30 PM - 5:30 PM	Outdoor Lounge	Conference Kickoff Reception
5:30 PM - 7:00 PM	Dinner Break	
7:00 PM - 8:15 PM	Orpheum Theatre	Keynote

Friday, November 2

<p>9:30 AM - 10:45 PM</p>	<p>Salon 3</p> <p>Rethinking the Travel Essay</p> <p><i>Alden Jones, Sarah Stodola, & Katrina Woznicki</i></p> <p>Travel writing needs an overhaul, both in perspective and form. Once dominated by a colonizing point of view and a formulaic prose style, the genre of literary travel writing is currently opening up to unusual perspectives, unexpected ideas of what “travel” means, and innovative forms that complement the traditional travel essay. Who gets to be a “travel writer”? What kind of knowledge is most valued in the travel essay? Panelists who are literary nonfiction writers, travel memoirists, travel journalists, and editors of travel-based publications discuss recent changes in the genre, new outlets for creative travel writing, and their own experience as travel essayists seeking a fresh angle.</p>
	<p>Salon 4</p> <p>Where Fact Meets Fantasy</p> <p><i>Susanne Paola Antonetta, Amy Benson, Desirae Matherly, Paisley Rekdal, & Jennifer Sinor</i></p> <p>In this panel, four nonfiction writers consider the role of speculation in research-based literary nonfiction. Moving beyond generally recognized craft moves like cueing the reader, perhapsing a moment, or the fundamentals of scene reconstruction, these writers explore more creative and experimental ways to reimagine or invoke moments that happened in the past, happened without the writer being present, or didn’t happen at all while still maintaining the rigor and responsibility necessary for deep research. In addition to describing how they have used speculative leaps in their work, the panelists will also discuss with each other and the audience the ethics of who can imagine what and to what end as well how folding research into the speculative narrative form can function as implied critique of what we consider the authoritative text.</p>
	<p>Salon 5</p> <p>The Sound-Centered Essay</p> <p><i>Erin Anderson, Allison Coffelt, Corinna Cook, Maya Goldberg-Safir, & Veronica Simmonds</i></p> <p>How do we marshal principles of sound in our written essays? And how do principles of writing play out in our audio essays? Writers and audio producers unite on this panel to map the mutual interdependencies between aural and written. We open with a thought-experiment reversing the sound-metaphors writers traditionally rely on: in recognizing the metaphysical problems of referring to narrators as speakers, we draw on ethnomusicology to chart a new angle on narration that casts narrators as listeners. We then turn toward the craft of writing for the page, writing for radio, and producing essays in the medium of sound. We’ll discuss a pedagogy and a writing practice informed by a sound-centered consciousness, celebrating the role of the ear in the creation of text. And we’ll explore emerging styles/techniques of sound production, discussing the nuts and bolts of getting a text to “lift off” the page.</p>
	<p>Salon 6</p> <p>Pitching It</p> <p><i>Jason C. Anthony, Matthew Gavin Frank, Stephanie Elizondo Griest, E.J. Levy, & Maureen Stanton</i></p> <p>The writers on this panel have secured publishing contracts with trade and independent publishers based on proposals for nonfiction books. Whether it’s memoir, anthology, or literary journalism, narrative nonfiction is a form that publishers will consider in proposal form. What does a nonfiction book proposal look like? What are its components? What makes a successful proposal? What types of projects might be better sold as proposals versus shopped as fully-realized manuscripts? And what are the benefits and challenges of writing a book sold to a publisher on a proposal? These panelists will share their processes, and offer suggestions for crafting winning nonfiction book proposals.</p>

	<p>Salon 7</p>	<p>Writing the Day</p> <p><i>Brian Blanchfield, Jill Christman, Shamala Gallagher, Jay Ponteri, & Dorian Rolston</i></p> <p>This panel is all about dailiness—how a day shapes a writing practice, but also how whatever happens in those 24 hours gets into the writing itself. Flips that perennial question—How do you find time to write?—on its head: How do you find writing in time? Whether you’re working on a book of days or diary essays, or keeping a journal, or just looking for more of the everyday in your prose, or even just thinking about the room you write in/in the writing, these panelists working at the intersection of process and product invite us to consider new ways for the act of creating to become the thing created. Taking us “backstage,” our panelists talk about their writing life behind the desk (or wherever), before leading an exercise in writing the day: panel as prompt, as prattle, as play.</p>
	<p>Salon 8</p>	<p>Artistic Gestures</p> <p><i>Brian Bouldrey, Lee Gulyas, Brenda Miller, Sarah Pape, & Jericho Parmis</i></p> <p>What happens when prose writers enlist the aid of other arts to generate and enhance their work? In this panel, five prominent writers and teachers will describe how they employ photographs, painting, sculpture, and video forms in their creative processes and in their teaching. We will also discuss the corollaries between writing and art disciplines, as well as provide ideas and exercises for use in the creative writing classroom. We will offer an "in-class" writing prompt for attendees to try their hands at this kind of cross-disciplinary collaboration.</p>
<p>10:45 AM - 11:00 AM</p>	<p>Break Between Sessions</p>	
<p>11:00 AM - 12:15 PM</p>	<p>Salon 3</p>	<p>We Need Some Kind of Tomorrow</p> <p><i>Margarita Cruz, Dionne Irving, Sreedhevi Iyer, & Tresa LeClerc</i></p> <p>This panel is about breaking traditional academia—and remaking it. Creating a place where performance, song and word intersect. We want to take over the space, change it, reclaim it – speak our ‘unsaid’.</p> <p>When asked to do panels, Writers of Colour (WoCs) must often position themselves in relation to a white audience. But what would a panel look like that didn’t make concessions toward whiteness? Piriye Altraide traverses the line between spoken word and the academic sphere. Sreedhevi Iyer’s monograph explores the paradoxical position writers of colour face in global literary discourse. Tresa LeClerc’s creative work meditates on racial microaggressions. Dionne Irving’s work challenges the notions of black essentialism through a discussion of language, culture and race. Through performative pieces and audience participation, our panel seeks to change direction by breaking away from tradition. As Toni Morrison writes, ‘we got more yesterday than anybody. We need some kind of tomorrow.’</p>
	<p>Salon 4</p>	<p>Nonfiction Form-Finding</p> <p><i>Sarah Ciston, Noa Kaplan, Fidelia Lam, Lisa Müller-Trede, & Holly Willis</i></p> <p>What are the changing stakes of a nonfiction practice? As a space for exploration and invention, as well as a political intervention that suggests that we ignore the form that our arguments take at our peril, this panel brings together five experiments by hybrid scholar/practitioners that reconsider nonfiction forms in a post-truth world. Each panelist will enact a critical engagement with media through media using diverse forms, from moving images to algorithms to the conference panel form itself. These projects emerge from the Creative Critical Writing Workshop, a craft-based exploration of techniques for writing about – or alongside, next to, or near – film, video, still images, sound, and other media forms at the University of Southern California. The panel will include a discussion of media-based nonfiction craft and opportunities to participate in writing exercises.</p>

<p>Salon 5</p>	<p>The "I" in the Storm <i>Deanna Fei, V.V. Ganeshanathan, Lacy M. Johnson, Maria Mockett</i></p> <p>Creative nonfiction often bears witness to disaster, and conventional wisdom tells us that the writer’s role is to stand apart from the chaos of actual experience in order to chronicle it, to remark on it, to create narrative order through logic, reflection, and exposition. But is that ever really possible? What does it cost the writer to maintain the distance of detached observer that “good” creative nonfiction requires, and how might that distance usefully be collapsed? On this panel, writers consider the implications of writing about different modes of disaster — from the natural disasters of hurricanes and flooding to disasters of war and contamination; from personal and intimate disasters to political and public ones — and the relationships among nature, politics, so-called narrative distance and the proximity of lived experience. Can literary work do more than simply document? Should it? How do these demands differ when writing essays, memoirs, and research narratives?</p>
<p>Salon 6</p>	<p>The F Word <i>Randon Billings Noble, Chelsea Biondolillo, Berry Grass, & Susan Olding</i></p> <p>You’ve done the research, you’ve written and revised, perhaps you’ve found an interested agent, or an excited editor. So what happens if, despite all this hard work, your manuscript still fails to launch? What happens when you’ve put years into a project that ultimately goes nowhere? It’s easy to say, “Just keep writing,” but what does that really look like? There are myriad reasons why a promising manuscript might not end up in print, and these widely published panelists have experienced many of them. After sharing their individual stories, the panel will segue to a roundtable on how a book’s failure can impact our confidence, productivity, and drive in both negative and positive ways—and, most importantly, what to do next.</p>
<p>Salon 7</p>	<p>Our True Voice(s) <i>Jill Christman, Jen Palmares Meadows, Jess Row, & Kelly Sundberg</i></p> <p>We tell writers to “find their voice,” which makes voice seem like a lost set of keys easily retrieved. “Voice” is more than craft; it is the performance of one’s deepest thoughts, wishes, demands, dreams, and laments. Our panelists will each read a very short selection in one of their own voices, and then as a panel we will consider what it means to excavate and inhabit these writing voices. We will address whether we write in one voice or multiple, how a writing voice evolves, and what happens when we lose or are denied access to a voice that grants power, insight, and agency. We will ask how teachers can help develop or misshape student writers’ voices, and how we might talk about voice in a way that adequately weighs the power dynamics, social forces, and individual sensibilities that form our understanding of this central concept.</p>
<p>Salon 8</p>	<p>Sound and Light <i>Simon Charles, Smiljana Glisovic, Peta Murray, & Jessica L. Wilkinson</i></p> <p>How might a performed essay express materiality as an illuminated manuscript? How can sound and moving image co-create with an author a new sense of time and scale, so as to explore the agency of matter? And what happens when a composer and a poet meet at the site of biography writing? These are some of the curious questions raised in this ‘panel’ of three 20-minute performances, through which the artists explore how sound and light can enliven nonfiction pursuits.</p> <p>Peta Murray’s LIT will showcase findings of an experiment in the application of light to word. Smiljana Glisovic’s a figure walks into an empty room presents a characterless and wordless performance that explores entanglements between human and non-human bodies. Jessica Wilkinson and Simon Charles will perform an excerpt from their movie-length collaboration <i>Marionette</i>, a biographical recollection of early cinema actress Marion Davies, combining sound, music and spoken word. Each performance is distinct and yet connected through interactions with sound and light; all three foray into nonfiction performance through cross-disciplinary engagement and collaboration.</p>

12:15 PM - 1:30 PM	Lunch Break	
1:30 PM - 2:45 PM	Salon 3	<p>Homing in</p> <p><i>Sybil Baker, Barrie Jean Borich, Harrison Candelaria Fletcher, Robert Vivian, & Xu Xi 許素細</i></p> <p>“Perhaps home is not a place,” writes James Baldwin, “but simply an irrevocable condition.” This panel of essayists and memoirists will discuss the intricate relationship between landscape and identity - how one shapes the other and how that interplay fuels our writing. We will discuss relocation, nostalgia, appropriation and the spell cast by spaces urban and rural, past and present, real and imagined. Whether you have lost a home, found a home, or are discovering one, this panel will offer strategies for writing not just about landscape, but of it, and how place can be both a catalyst for our work and a condition.</p>
	Salon 4	<p>Writing as Teaching, Teaching as Writing</p> <p><i>Brooke Champagne, Charles Green, Sonja Livingston, Stacy Murison, & Ned Stuckey-French</i></p> <p>Teaching essay-writing workshops means appearing in the classroom in many personas. More than in other classes, instructors are multi-faceted characters. Besides offering instruction on craft, encouragement, and group facilitation, describing our own writing processes often means telling again the stories of our lives. This panel will address the questions that accompany the role of teacher-practitioner in the essay-writing classroom: How do instructors manage that emotional labor? How do we avoid self-aggrandizement? How can our self-presentation inspire students to become more confident, exploratory writers? And then, beyond the classroom, how does that labor return into our written work? When we write about the classroom, how do we write about our teaching and our students? How do classroom experiments and experiences appear in our writing, and how can and do we acknowledge the essential role our students play in our work?</p>
	Salon 5	<p>Essay as Artifact</p> <p><i>Matthew Batt, Charmaine Cadeau, Jacob Paul, & Paisley Rekdal</i></p> <p>In Camera Lucida, Roland Barthes writes that the photograph uniquely transforms a subject into an object, in part because it infinitely reproduces that object that only occurred once, existentially. By contrast, it seems to us that the essayist more often engages in an attempt to restore subjectivity to objects. Our panel theorizes a third, transitive state, that of the artifact, the object that accrues a subjective identity through its usage and provenance, independent of, though potentially correlative to, the subject it documents. We will call attention to the way artifacts function simultaneously as essays and as the objects that essays encounter, whether those artifacts are essays in turn, fragments of language, physical objects such as heirlooms or handmade books, or the writing produced during otherwise ephemeral performances. In all, we’ll strive to highlight the palimpsest of physical form and written experience.</p>
	Salon 6	<p>Not Your Mother's University Press</p> <p><i>Anthony Moll, Sarah Fawn Montgomery, Kathryn Nuernberger, Kristen Elias Rowley, & Sophronia Scott</i></p> <p>Determining where to submit nonfiction books in the mass of trade, academic, and indie presses is often more of an essayist exploration than the writing process itself. Writers who have published memoirs, essay collections, and hybrid texts with The Ohio State University Press will discuss how an academic press became the unlikely home for work that challenged genre conventions and examined complex subject matter like mental health, sexuality and the armed services, faith, motherhood, and race. This group of writers will discuss the experience of publishing with a university press, reading a section of their work before reflecting on their process, work with editors, marketing and release.</p>
	Salon 7	<p>The Essay as Unstrung Lyre</p> <p><i>Traci Brimhall, Katharine Coles, Heidi Czerwiec, David Lazar, & Aimee Nezhukumatathil</i></p>

		<p>Prosody is typically understood as a poet’s game of bending language into familiar patterns of rhyme and rhythm. In addition to following sound patterns, many traditional forms, like odes or sonnets, also pivot around rhetorical conventions that can playfully and ingeniously be applied to other literary genres. The drama of a well-placed volta is tremendous in any genre. The hybrid form of the haibun is often the perfect form for a piece science writing. The long tradition of the aphorism opens up many possibilities. In this panel essayists who also have closely studied lyrical forms will discuss how poetics help them shape their prose.</p>
	Salon 8	<p>Women on the Edge</p> <p><i>Melissa Chadburn, Amy Irvine, Lauren Markham, Jennifer Sahn, & Kathleen Sharp</i></p> <p>Sometimes a story requires that the writer put herself at risk. This can mean reporting in unsafe circumstances, or it can mean divulging information that feels too private to share. What is it like to walk this edge, to flirt with danger in order to find and tell stories that are too important to leave untold? This panel brings together four women who have written beautifully and movingly about topics of great consequence—mental illness, immigration, discrimination, and trafficking among them—to share how these stories took hold of them, how they confronted their own vulnerabilities, what protections, if any, they sought for themselves, and how they practiced self-care through the reporting and writing process.</p>
2:45 PM - 3:00 PM	Break Between Sessions	
3:00 PM - 4:00 PM	Salons 3 - 8	Húslestur
4:00 PM - 4:15 PM	Break Between Sessions	
4:15 PM - 5:30 PM	Salon 3	<p>Writers Writing About Literature</p> <p><i>Tara Ison, Alden Jones, Stephanie Reents, & Steve Yarbrough</i></p> <p>Writers are often in conversation with certain books they read and re-read, and particular books have lasting effects on both their writing and their lives. But outside of book reviews, few formats have allowed writers to creatively explore their relationships with specific texts. Recently, two new series of books have emerged to invite writers to explore their responses to individual books that have preoccupied them: Afterwords (Fiction Advocate) and Bookmarked (Ig Publishing). In this panel, writers who have penned short volumes for these series discuss their different approaches to merging personal essay, literary criticism, and homage, and the creative possibilities of this hybrid genre.</p>
	Salon 4	<p>Un-Standard and Unethical</p> <p><i>Joanna Eleftheriou, Lina M. Ferreira C.-V., José Roach Orduña, Adam Tipps Weinstein, & Inara Verzemnieks</i></p> <p>Ever since the fateful Wednesday after Kelly Anne Conway uttered the now infamous sentence, “alternative facts,” the public conversation concerned with language, accuracy and the verifiable experience has become more urgent and ubiquitous than ever before. The question “how did we get here?” is uttered almost daily, and occasionally it is answer with the idea that CNF helped to pave the road to this “post-fact world” with lyrical scenes, emotional truths and an impressionistic notion of truth. Though the conversation regarding how to construct a personal code of essayistic ethics and how to discuss them in the classroom has never been any less vital and present in the CNF sphere, the current socio-political moment has made it more visible than ever before, and requires a careful examination and throughout discussion of how to approach the matter for both students of the genre and non-CNF writer and readers.</p>
	Salon 5	Nonfiction Graphic Narratives

		<p><i>Rebecca Fish Ewan, Nicole J. Georges, Kevin Haworth, & Elizabeth Kadetsky</i></p> <p>Graphic narratives are one of the most challenging ways that writers can explore the boundaries and tensions in nonfiction writing. The combination of image and text is compelling for many nonfiction writers, but working in "comics" still may feel forbidding to writers whose education and writing practice have been focused on prose. Facilitated by comics scholar Kevin Haworth, this panel will feature three female nonfiction comics artists with diverse backgrounds and experiences in the field. Nicole Georges is a Lambda-award winning graphic memoirist who teaches comics studies in an MFA program. Elizabeth Kadetsky is a fiction writer, memoirist and English professor who is working on her first graphic memoir. Rebecca Fish Ewan teaches landscape architecture and her debut graphic memoir was published this year. Panelists will share examples of their work, discuss how they "broke into" comics, and discuss why they use text and image together to tell nonfiction stories.</p>
	Salon 6	<p>Science and Storytelling</p> <p><i>Peter Friederici, Holly J. Hughes, Lawrence Lenhart, Miranda Perrone, & Mark Rozema</i></p> <p>This panel explores ways to present science in a lively and emotionally engaging style. How do we share the satisfactions of geology, climatology, entomology, ichthyology, (or any kind of -ology) in a way that is natural, fun, and not intimidating? Some readers shy away from non-fiction they anticipate will be a dry recitation of facts delivered in an academic voice; they want to feel things. Other readers grow impatient with essays that wax lyrically about transformative moments in nature; they want to know things. Science writing can blend both kinds of prose. It can be simultaneously informative and celebratory. In helping readers appreciate the connections that hold earth's creatures together, a science writer can use the whole grab-bag of literary techniques and tap into the full range of emotion. We can be more than lecturers; we can be curious fellow travelers with good stories to tell.</p>
	Salon 7	<p>The Faithful and the Faithless</p> <p><i>Sarah Beth Childers, Jessie van Eerden, D. Gilson, Thomas Larson, & Deirdre Sugiuchi</i></p> <p>Whether in autobiography, memoir, or essay, writers who are spiritually attuned have complex stories to tell when it comes to writing about faith, loss of faith, or living without faith. Panelists will discuss the literary challenges of our work. How do we think about an audience for our books and essays? What are the substantive differences between religious belief and spiritual practice? What is it that makes writing religiously or spiritually compelling? What role does faith play in essaying about politics or the growing movement of the Nones? How do we deal with poet Billy Collins's challenge that even though writing about the religious or the spiritual is, much like music, "beyond verbal description," we end up fairly certain we can describe our experience in words nevertheless?</p>
	Salon 8	<p>Whiting Panel</p> <p><i>TBD</i></p>
5:30 PM - 7:00 PM	Dinner Break	
7:00 PM - 8:15 PM	Orpheum Theatre	Keynote

Saturday, November 3

<p>9:30 AM - 10:30 AM</p>	<p>Salon 3</p>	<p>Essaying Outside the Classroom <i>John Bennion, Silas Hansen, Courtney Kersten, Brooke Larson, & Rachel Rueckert</i></p> <p>Creative non-fiction courses are often classroom bound, but many programs have been successful in working with students to conceive, research, and draft literary non-fiction in the field. Writing reflectively is often an integral part of adventure therapy, study abroad, field study, and many other kinds of experiential programs. Exploring outside the artificial structure of the academy can give students material to write about, integrate the process of writing into the curriculum, and create strong writing communities. Even limited forays into human and non-human communities and environments can motivate students and transform their experience with writing. Panelists will discuss experiences of learning, teaching, and writing outside the walls of the university in urban, wilderness, and foreign settings.</p>
	<p>Salon 4</p>	<p>The Fact of Your Imagination and the Imagination of Your Fact <i>Natalie Bakopoulos, Jeremiah Chamberlin, V.V. Ganeshanathan, Miles Harvey, & Hasanthika Sirisena</i></p> <p>One of the great pleasures of writing—regardless of genre—is writing into the unknown. In nonfiction, writers draw on both research and imagination to do so. How might these two approaches be thought of less as independent practices and more as different stages or components of the same process? The panelists will explore moving beyond the idea that imagination goes places research can't go, and will discuss both how research and imagination might inform and amplify each other and how the attendant risks and challenges form a symbiotic relationship. Whether we are writing about other cultures, other histories, or other selves, we will attempt to illuminate the ties between investigation and invention.</p>
	<p>Salon 5</p>	<p>Not From Around Here <i>Sybil Baker, Sarah Einstein, Aaron Gilbreath, Liz Prato & Lawrence Ypil</i></p> <p>Writing and travel are both acts of discovery. On this panel, four writers will discuss writing about a place to which they aren't native, and the ethical and technical issues that writing as an "outsider" can entail. Sybil Baker's <i>Immigration Essays</i> explore this outsidersness both as an ex-pat and as an American working with refugees. For Aaron Gilbreath, writing about places which aren't his own is how he experiences and understands our world. Liz Prato's forthcoming essay collection, <i>"Volcanos, Palm Trees, and Privilege,"</i> explores her decades-long relationship with Hawai'i through the prism of white imperialism. Sarah Einstein's work in progress, <i>In Austria after the War</i>, explores how Austria has, and hasn't, come to terms with its role in Nazi atrocities through the lens of her relationships with her Austrian in-laws. Each of these writers face specific challenges, and will discuss how they have, or are struggling to, overcome them.</p>
	<p>Salon 6</p>	<p>ThreaTs of Influence: A Confluentia Practicum <i>Amy Benfer, Mary Cappello, Philip Graham, Maria Tumarkin, & Jean Walton</i></p> <p>When electoral outcome might not reflect the "will of the people," when Russian meddling lines up with influence peddling, when threads of influence become threaTs of influence, are Americans suffering a crisis of originality? Where do our nonfictive practices begin, and menacing influences end? e.g, social media, perceived trends, venerated orthodoxies, foundational figures, powerful frauds, and, market forces? From a global perspective, what are the options for writers and teachers of literary nonfiction in the Anglophone world today, when we face the convergence of a near-monopoly on journals, books, networks and conferences? Prior to this event, we will employ digital methods of "hidden persuasion" to "recruit" individual conference-goers to collaborate with us. In real time, this (non)panel of ex-patriot and queer writers will involve the gathered community in a confluentia practicum.</p>

	<p>Salon 7</p>	<p>Teju Cole and the Photograph</p> <p><i>Sheila Ngoc Pham, Sam Twyford-Moore, Khalid Warsame, & Justin Wolfers</i></p> <p>This panel considers the relationship between photography, photography criticism and nonfiction practice. It is little noted that Janet Malcolm spent much of her early career as a photography critic for The New Yorker. Masters of the essay form, including Geoff Dyer, John Berger, Roland Barthes and Susan Sontag, have all written about photography in some capacity. Is there a special relationship between writing about photography and the nonfiction practice? This panel will consider, in particular, the author Teju Cole – currently the New York Times photography critic and a practicing photographer – approach to writing about photography and how it has led to his innovations in the poetics of nonfiction. Cole engages both with the traditionally generative and imaginative figure of the flâneur, while problematising the ways in which one’s ability to navigate these spaces, an interesting starting point for any writer of mobile nonfiction which engages with visual culture.</p>
	<p>Salon 8</p>	<p>A Toxic Masculinity Cleanup Crew</p> <p><i>Taylor Brorby, Clinton Crockett Peters, Lucas Mann, Will Slattery, & Ira Sukrungruang</i></p> <p>In a country where the embodiment of patriarchy is elected president, men benefit the most from the gendered imbalance of power in every community, including our nonfiction one. But masculine constructions hurt men too by creating harmful expectations, limiting acceptable emotions, and narrowly defining manhood. Some men have taken to their work in order to write past toxic masculinity. They attempt to write through or against aggression, unrealistic stoicism, the gendering of emotions. Most of all, they write against “traditional” gender norms that encode misogyny and male dominance. These men try to define strength beyond the physical and create spaces for new modes of masculinity in the literary community. But how can we undo decades if not thousands of years of poisonous, masculine constructions in literature? How can individual writing help wider citizenship? How can we confront toxic masculinity in the literary community? Five male writers offer advice and reflection.</p>
<p>10:45 AM - 11:00 AM</p>	<p>Break Between Sessions</p>	
<p>11:00 AM - 12:15 PM</p>	<p>Salon 3</p>	<p>Reconceptualizing Nonfiction through Field Studies in Writing</p> <p><i>Susan Briante, Francisco Cantú, Raquel Gutiérrez, & Caleb Weaver</i></p> <p>We too often conceive of the craft of nonfiction as something that happens as the result of time spent in classrooms, in front of a computer screens, or absorbed in bookish research. The University of Arizona’s Field Studies in Writing Program for MFA students seeks to explore how the craft of creative writing is also essentially linked to field research, site visits, person-to-person engagement, and hands-on work out of doors.</p> <p>This panel brings together coordinators, participants, and community partners from the University of Arizona’s Field Studies Southwest Program to discuss various curriculum, fellowship, and residency models for engaging writing students with their communities. In particular, panelists will discuss their work in relation to environment and social justice issues in the southwestern borderlands, and the collaborative partnerships and educational outcomes that have stemmed from taking a place-based approach to creative writing.</p>
	<p>Salon 4</p>	<p>Stalking the Self</p> <p><i>Stephanie Elizondo Griest, Chris Feliciano Arnold, Kisha Lewellyn Schegel Inara Verzemnieks, & Jessica Wilbanks</i></p> <p>A former believer goes back to church. An adoptee returns to the country of his birth to chronicle its evolution from military dictatorship to fledgling democracy. A woman from the borderlands of Texas goes north to better understand what happens when an international borderline divides a people in two. A descendant of refugees retraces their path of flight back to the family’s ancestral village. In this panel, four writers whose work moves between memoir,</p>

	<p>history, and narrative nonfiction talk about the deeply personal origins of their most recent books, the interplay between their own history and their reporting process, and the way their narrative personas shifted and evolved through the course of their projects.</p>
<p>Salon 5</p>	<p>Writing the Hermit Crab Essay</p> <p><i>Kim Adrian, Joey Franklin, Michael Martone, Brenda Miller, & Dinty W. Moore</i></p> <p>Fiction writers, poets, visual artists, even musicians have worked with borrowed forms for centuries, but how can nonfiction writers swing such a thing? With a “hermit crab essay.” Hybrid in the truest sense, these essays borrow their forms from ordinary, everyday sources—anything from a recipe to an obituary to a legal brief. In the best examples, the borrowed forms are less contrived than inevitable, and manage not only to shape the work but also to illuminate and exemplify its subject. But how do you find the right form for your content? And how far can you stretch a form to fit what you need to say? Is there an art to picking the right “shell”? The short answer is: definitely. Panelists will share advice and insights on working with this unusual type of essay, and share examples of how borrowed forms helped them tackle especially difficult or diffuse subjects.</p>
<p>Salon 6</p>	<p>Self, Self, and Other</p> <p><i>Alexandra Chasin, Margo Jefferson, & Elizabeth Kendall</i></p> <p>Working in a range of genres, our panelists consider the relationship between self and self, self and other, self and world. Jefferson elaborates a self in memoiristic work that probes the writer's relations with “others” – humans and objects - by restaging them in monologic fragments and dialogic essays. Kendall's biographical work on choreographer George Balanchine explores the elusive relationship between self and subject by mapping geographies in which the subject advances and recedes, according to archival and imaginative evidence. Chasin shows that the mission to fix a border between a human “we” and nonhuman “they” is not only doomed to failure, but doomed to reproduce practices that threaten the viability, on this planet, of both “us” and “them.” In all cases, the mutual constitution of the writing self and objects of study means we make up our subjects, our histories, and our world even as we are imagining ourselves.</p>
<p>Salon 7</p>	<p>Ethics of Writing Nonfiction with and about the Incarcerated</p> <p><i>Bob Cowser, Chauna Craig, Brittany Hailer, & John Proctor</i></p> <p>Reading and writing nonfiction serves a multitude of purposes particularly suited to people who are incarcerated, including documentation, artmaking, therapy, and advocacy. These purposes are not limited to incarcerated populations, though: in fact, they are frequently also intrinsic to the work of nonfiction writers who teach and lead workshops in jails and prisons. In a lively panel composed of nonfiction writers who devote their energies to serving incarcerated populations, we present our work and talk out methods and practices, both in teaching writing as part of the practice of restorative justice and in writing about our experiences working in the American justice system. We hope to focus specifically on the ethics of working with incarcerated populations in developing their skills as thinkers and writers, while also writing nonfiction ourselves within the reality of mass incarceration.</p>
<p>Salon 8</p>	<p>Decolonizing Nonfiction</p> <p><i>Devi Asmarani, Lawrence Lacambra Ypil, Maggie Tiojakin, & Martin Villanueva</i></p> <p>This panel gathers the experiences and voices of four writers whose work engages in nonfiction writing in Southeast Asia. Whether it be journalism or the lyric essay, narrative longform or multimedia writing, the work of these writers examine what it means to write nonfiction in English in a region that is multilingual and multicultural, whose traditions of nonfiction run counter to or beyond conventional notions of creative nonfiction. This panel explores what it entails to write within and against a Western tradition, through challenging notions of form, and within the changing political landscape of Southeast Asia, fraught with the threat of dictatorial regimes and historical revisionism, what the challenges and possibilities lie in the nonfiction form.</p>

12:15 PM - 1:30 PM	Lunch Break	
1:30 PM - 2:45 PM	Orpheum Theatre	Keynote
2:45 PM - 3:00 PM	Break Between Sessions	
3:00 PM - 4:00 PM	Salons 3 - 8	Húslestur
4:00 PM - 4:15 PM	Break Between Sessions	
4:15 PM - 5:30 PM	Salon 3	<p>Graphic Materialities</p> <p><i>Lily Hoang, Christine Hume, Sarah Minor, Nicholas Muellner, & Catherine Taylor</i></p> <p>How is meaning made dialogically, playfully, indirectly with text that interacts with graphic material? In what ways might text image work exhaust and expand one another, and what is it capable of that neither textual or graphic culture can fully access on its own? How might we read visual material critically as coded social performances? What is the life of literary text image work in politics? As we respond to these questions, Graphic Materialities will experiment with the possibilities of nonfiction that makes use of the full graphic and textual vocabularies of our times.</p>
	Salon 4	<p>Unexpected Activism</p> <p><i>Maggie Messitt, Tom Montgomery Fate, Scott Russell Morris, Sheila Ngoc Pham, & Amy Silverman</i></p> <p>Though literary nonfiction often leans towards the private and personal, it increasingly acts as a medium for seeking change and awareness, as witnessed in the work of Baldwin, Didion, Hersey, Rukeyser, and others. As the genre in its many forms returns to prominence in popular media and the academy, it continues to take on issues of social importance as shown recently with notable authors like Luiselli, Coates, Viet Thanh Nguyen, and Ward. But do those who engage with issues of social justice necessarily deserve the title of "activist," or is that a separate endeavor? The international writers on this panel will conduct a lively and interactive discussion on the nonfiction authors they most admire who are working in areas of social justice and how those writers have inspired their own nonfiction practice.</p>
	Salon 5	<p>The Essay as Ecosystem</p> <p><i>Kate Lebo, Kathryn Nuernberger, Clint Crockett Peters, Elissa Washuta, & Maya Jewell Zeller</i></p> <p>Like an aspen grove, where trees only seem to be discrete entities, but actually share an interwoven root system, even the most disparate disciplines can nourish each other. With appreciation for and attention to ongoing conversations about intersectionality, this panel will propose that multi-disciplinary approaches to nonfiction can be thought of as the art of creating essayistic ecosystems. This panel includes writers with experience interweaving scientific, cultural, historical, and philosophical angles into the webs of their essays. The panelists will describe how they approach both the research process and crafting of essays that attempt to understand the trees through the forest.</p>
	Salon 6	Nonfictive Sex

		<p><i>Dave Madden, Alexandria Marzano-Lesnevich, Allison Rodriguez, & Mike Scalise</i></p> <p>Writing about sex is so famously terrible and bad sex writing so commonplace that The Guardian gives an annual award to it. The problems inherent here get, like, triplicated when it comes to writing about sex in nonfiction. About *our own sex lives*. But given that sex is such a central aspect of our existence, it feels irresponsible—fictional—to leave it out of our stories. What are the perils of writing about sex, and what are the pleasures? If we know bad sex writing when we see it, what makes for good sex writing? Panelists from across the spectrum of sexual experience—gay, straight, trans, bisexual—will answer these and other questions as they talk about their practices in capturing nonfictive sex on the page.</p>
	Salon 7	<p>Too Many Dead Grandmothers</p> <p><i>Stephanie G'Schwind, Laura Julier, Garnett Kilberg Cohen, Marc Nieson, & S.L. Wisenberg</i></p> <p>A handful of editors will talk shop. What are we looking for? What do we wish writers sent (content as well as style) and what do we wish they wouldn't? What subjects are we tired of reading about and are usually written about in cliched ways (see title-- and we realize some of us will be those dead grandmothers some day)? Is it worth bothering to submit if the lit magazine is going to take mostly solicited pieces any way? Is there a best way to get an editor's attention in Submittable or a cover letter? How does a magazine start from scratch, how does a venerable magazine continue to be fresh, how do you bring a dead magazine back to life?</p>
	Salon 8	<p>Radical Surprise</p> <p><i>Barrie Jean Borich, Paul Lisicky, Marie Mutsuki Mockett, Beth (Bich Minh) Nguyen, & Ira Sukrungruang</i></p> <p>For writers, uncertainty can be a justice-seeking pathway. We live in a time mired by arguments about the veracity, or fakery, of facts— where power is maintained by the smugness of certainty. Any thinking person may wish to hunker down against arrogance and injustice, bound to only that which we can prove. Yet certainty is the death of remaking, particularly in the nonfiction arts where we create to discover what we know, what we seek to understand, and even what might transform our worlds. We may have difficulty embracing doubt when so many plain facts need our staunch defense, but we won't be able to make anything new if we don't lurch into the uncertain and risk failure. In this panel, nonfiction writers will explore how attempting, experimenting, questioning, uncovering, and essaying lead the way into radical surprise.</p>
5:30 PM - 7:00 PM	Dinner Break	
7:00 PM - 8:15 PM	Orpheum Theatre	Keynote