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Cultural Affairs Distinguished Lecture Series

Cultural Affairs Committee

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4-2012

# The New Writing Series Fall 2012

English Department & National Poetry Foundation

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*Cultural Affairs Committee*  
*and*  
*Distinguished Lecture Series*  
*c/o Wanda Madden-Carr*  
*200 Alumni Hall*  
*University of Maine*

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May 10, 2012

To: Steve Evans

From: Melissa Mayard & Dan Sandweiss, Co-Chairs

On behalf of the Cultural Affairs Committee and Distinguished Lecture Series, it gives us great pleasure to inform you that your proposal, The New Writing Series/Fall 2012, has been awarded \$6000.00.

Please contact Wanda Madden-Carr at 1-1516 to discuss the procedures in place for the submission of financial expenses related to this award at your earliest convenience.

The following acknowledgement is required on ALL promotional material: ***This event was supported in part by a grant from the Cultural Affairs/Distinguished Lecture Series.***

Attached is a form for your use to summarize the benefits derived from this grant. This form should be submitted within 30 days after the conclusion of the event. Timely submission of your summary will be considered as part of any future funding requests.

The Cultural Affairs Committee members congratulate you and wish you much success on this project.

cc: Stella Santerre

**CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES**  
**GRANT APPLICATION**

I. Applicant/Organization: English & National Poetry Foundation

II. a. Responsible Organization Officer: Steve Evans

b. Title: Associate Professor; New Writing Series Coordinator; Director, National Poetry Foundation

c. Campus Address (include Email and Telephone): 313 Neville; 1-3818; steven.evans@maine.edu

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

**The New Writing Series | Fall 2012**

Ten events featuring ten writers

**Fiction writers:** Jeffrey DeShell, Lily Hoang, Joanna Howard

**Poets.** Mary Jo Bang, Martin Corless Smith, Graham Foust  
Ernesto Livon-Grosman, Myung Mi Kim, Ben Lerner, Monica Youn

Events take place on Thursdays at 4:30pm in the Soderberg Auditorium.

All events are free & open to the public.

*Innovative & diverse literary programming on the  
University of Maine flagship campus since 1999*

IV. Budget Proposal Form must be attached. *See attached.*

**Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.**

**SEND COMPLETED APPLICATION VIA EMAIL TO: [wcarr@maine.edu](mailto:wcarr@maine.edu)**

For questions regarding the Cultural Affairs/Distinguished Lecture Series, please contact Wanda Madden-Carr at 581-1516

## Cultural Affairs/Distinguished Lecture Series Fund Budget Proposal Form

Applicant/Organization: English Department & National Poetry Foundation  
 Responsible Officer: Steve Evans, Assoc. Prof., New Writing Series coordinator  
 Event Title: The New Writing Series, Fall 2012  
 Event Date: Thursday afternoons throughout the fall semester

Total Program Budget: \$13,520  
 Amount Committed by Applicant Organization(s): \$6,520  
 Total Amount Requested from Other Funding Sources: \$1,000  
 Please List Sources & Amounts below:  
*Honors College* \$1,000

Amount Requested from CA/DLS Committee: \$6,000\*  
 Revenues, if any, expected (fees, ticket sales): \$0

Budget Breakdown of Expenses and funds to be used:	CADLS	OTHER
Honoraria/Services (explain below) <i>Please see attached</i>	\$3,000	\$2,000
Travel <i>Please see attached</i>	\$3,000	\$2,000
Lodging	\$000	\$1,820
Meals	\$excluded	\$excluded
Advertising	\$0	\$750
Printing	\$0	\$250
Supplies and Materials	\$0	\$0
Other (must specify below) <i>Digital videotaping through the University Relations office</i>	\$0	\$700
 Total Expenses from CA/DLS funds:	 \$6,000* [44% of total]	
Total Expenses from other funds:		\$7520
(These two totals should equal the "Total Program Budget" listed above)		

\*These amounts should be identical and should not exceed 50% of the total program/event budget. Please note that CA/DLS funds may not be used for receptions and do not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.

<b>Event Expenses</b>	honarium	travel by	travel from	trav allotment	accommod	total
writer						
Bang, Mary Jo	\$500	air	St. Louis	\$500	182	
Corless-Smith, Martin	\$500	air	Boise	\$500	182	
DeShell, Jeffrey	\$500	air	Denver	\$500	182	
Foust, Graham	\$500	air	San Francisco	\$500	182	
Grossman, Ernesto Livon	\$500	car?	Boston	\$500	182	
Hoang, Lily	\$500	air	Las Cruces [Tucson?]	\$500	182	
Howard, Joanna	\$500	car?	Providence	\$500	182	
Kim, Myung Mi	\$500	air	Buffalo	\$500	182	
Lerner, Ben	\$500	air	NYC	\$500	182	
Youn, Monica	\$500	air	NYC	\$500	182	
	<b>\$5,000</b>			<b>\$5,000</b>	<b>\$1,820</b>	
<b>Fixed Expenses</b>						
agent	expense					
MaJo Keleshian or TBD	\$250	Posters				
BDN/print media	\$750					
University Relations	\$700	Digital Archive				
Pulp & Paper Foundation	donated	Room Rental				
	<b>\$1,700</b>					
<b>Total Series Expenses</b>						
Event Expenses	\$11,820					
Related Expenses	\$1,700					
Total Expenses	<b>\$13,520</b>					
<b>Overview of Funding Sources</b>						
English Dept (Elliott Fund)	\$4,820					
English Dept (Ellis Fund)	\$700					
National Poetry Foundation (Millay Fund)	\$1,000					
Honors College (Gift Fund)	\$1,000					
CA/DLS Request	\$6,000	44% of total				
	<b>\$13,520</b>					

March 30, 2012

Dear Members of the Cultural Affairs/Distinguished Lecture Series Committee,

I write to request the Committee's support for the fall 2012 New Writing Series, an innovative literary arts program sponsored by the English Department and the National Poetry Foundation.

The amount we request, \$6,000, is less than one-half (44% to be precise) of the projected operating budget for the fall Series of \$13,520. The majority of the financial support for the Series will be provided by the English Department through its Elliott and Ellis Funds, and by the National Poetry Foundation through its recently established Crohn/Millay Fund. The Honors College provides \$1000 per semester to support the Series. The detailed budget appended to this letter provides an overview of projected expenses and revenue sources. In accordance with the Committee's recent request, I have adopted the standard budget form and supplemented it with a spreadsheet that itemizes projected expenses.

The fall 2012 line-up will feature ten writers—seven poets and three fiction writers—in CA/DLS-supported events. This is one of the most ambitious, diverse, and exciting lineups we've offered in some time and is, I would like to believe, evidence of the continued vitality of the Series as it enters its twelfth consecutive year.

As the brief biographies appended to this letter demonstrate, the writers we propose to bring to campus represent a wide range of literary activity and achievement. I am especially excited by the diversity, and uniformly high level of accomplishment, in this cohort. Latin American literature is represented by Ernesto Livon-Grossman, an esteemed poet and major anthologist (co-editor of *The Oxford Book of Latin American Poetry*), who also makes documentary cinema. Three Asian-American poets are part of the line up: Korean-born poet (and core faculty member in Poetics at the University at Buffalo) Myung Mi Kim, emerging fiction writer Lily Hoang, and poet Monica Youn (whose achievements in the field of law, especially in relation to the *Citizens United* case, are also noteworthy). Poet Ben Lerner is also a novelist whose first work, *Leaving the Atocha Station* has been positively received in the pages of the *New Yorker*. Jeffrey DeShell and Joanne Howard are well-known names within the field of experimental fiction and peers of our own fiction writers Greg Howard and David Kress. Martin Corless-Smith and Mary Jo Bang are both five or six books into substantial careers as poets and both direct prestigious Creative Writing programs at Boise State and Washington University respectively. Poet Graham Foust is published by Flood Editions (whose co-founder Devin Johnston was part of our programming this spring) and is a former co-editor with Benjamin Friedlander of an innovative on-line journal called *Lagniappe*. His most recent work is a translation from the German of Ernst Meister. Whatever their primary genre, these writers are all highly active across the full spectrum of literary activity. They are editors and anthologists, translators and directors of programs, film-makers and law-makers. Their presence on the UMaine campus will enliven our culture and animate our conversations across linguistic, ethnic, national, sexual, and other differences. It will also

help sustain and extend the place of the arts and humanities on campus at a time of real transformation led by President Ferguson and his “Blue Sky” team.

New Writing Series programming has always been guided the principles of innovation, collaboration, interdisciplinarity, and diversity. From the start we have also worked hard to maximize the impact of real-time events within the rapidly-changing new media context. For example, the NWS blog has received more than 58,000 page views since its creation in fall 2006. Our Facebook group, created in the fall of 2007, has 150 members and reaches many more people with event and Series information. The Flickr page on which we document events has received roughly 52,000 views to date. And we have been making NWS content (sound and video files) available both through our blog and through UMaine’s iTunes U since April of 2008. (A list of the URLs for these projects is appended to this application.) The real-time event in front of a live audience remains our Series’s anchor point, but using the web to extend brief visits into lasting on-line presences is an effective way of maximizing the return on the investment it takes to bring people to campus.

Some other reasons for supporting the NWS:

- **A cutting-edge research university with an institutional commitment to innovation deserves literary arts programming that is diverse, daring, and original.** The New Writing Series is such a program. While all modes and methods of writing fall within its ambit of curiosity, we take care to ensure that writers whose work departs from, and perhaps even challenges, dominant commercial and aesthetic assumptions are given a fair hearing. Our programming is consistently among the most diverse on the campus (and by extension in the region), foregrounding ethnic, linguistic, socio-economic, and sexual diversity (see the appended document “About the New Writing Series” for details). And our programming is original: no other institution in Maine, and only a few others in the country, have shown the kind of commitment the New Writing Series has toward the full-range of contemporary literary practice. We seek to confer recognition with our programming, not just to ratify judgments made somewhere up the literary food chain.
- **The New Writing Series does a lot with a little.** For what would be a modest honorarium if paid in a lump sum to a single celebrity on campus for one evening, the New Writing Series creates a coherent sequence of events that adds a distinctive dimension to the intellectual and artistic climate on campus and in the region. The honoraria we offer are low (between \$250 and \$1000) and we economize in every way we can on other expenses (see appended budget). Because the Series has an established identity—in terms of time (Thursday afternoons), place (the Soderberg Center Auditorium), and “look” (MaJo Keleshian’s bold designs, echoed in our electronic publicity)—we get more out of each individual event. This has been a key to our successful audience development: Inertia is the enemy of artistic creation: the New Writing Series creates momentum around the act of literary creation, stirring up lively

conversations that resonate beyond the cube-like walls of the Soderberg Auditorium.

- **The New Writing Series has a strong local audience, but it also brings national visibility to the University of Maine.** The off-campus publicity for the New Writing Series always spotlights UMaine (rather than the English Department or the NPF): our goal is to keep Orono on the national map when it comes to the literary arts, and to emphasize that the UMS flagship campus is at the leading edge of literary artistic practice. No other college in the state or campus in the UM system can demonstrate the depth of commitment and ongoing excellence that the New Writing Series, with the Committee's support, has achieved.

- **Literary culture is an important piece in the "creative economy" puzzle.** A university campus that fails to stay in touch with contemporary literary practice is depriving itself of access to the fresh thinking that writers, often in advance of their colleagues in other disciplines, bring to the world around us. The literary arts are essential to the creation of an atmosphere of free exploration of any and all aspects of contemporary existence, an atmosphere as decisive in the sciences as in the humanities.

- **The "New" in New Writing Series.** We have been fortunate to receive Committee support for the NWS in the past and we are deeply grateful for it. But the enduring institutional framework of the Series should not mask the fact that we bring new voices and visions to campus with every fresh season of the NWS. We are, in other words, offering "new programming" for the Committee's consideration, programming that will disappear from the cultural calendar without your support.

I have included an itemized budget (using an Excel spreadsheet to supplement the also provided standard form) for the fall 2012 New Writing Series. In keeping with CA/DLS policy, we strive to offer the lowest honoraria compatible with a writer's reputation and standard fee. I will note that our typical "ceiling" of \$1000 is well below what some poets and most fiction writers (and their agents) will consider. Our standard travel policy allots to invited writers "up to \$500 for travel" and we work with individuals to minimize that expense whenever possible. Accommodations are provided by University Inn in Orono and are estimated at the appropriate seasonal rates. Meal and reception expenses do not factor into our request for Committee support. In those cases where scheduling or other difficulties preclude a proposed writer from participating in the Series, we seek replacements of comparable rank and reputation to fill the slot. I believe that the other items should be self-explanatory, but I am more than happy to answer any questions that may arise.

This proposal has the support of English Department Chair Naomi Jacobs, who exercises discretion over the Elliott and Ellis Funds and of our department's standing committee on "Speakers and Special Events."



Thank you for your consideration of this request.

Sincerely,

Dr. Steven R. Evans  
Associate Professor of English  
New Writing Series Coordinator  
Acting Director, National Poetry Foundation

## Bio-bibliographical information (alphabetical)

**Mary Jo Bang** was born in 1946 in Waynesville, Missouri and grew up in Ferguson, Missouri, which is now a suburb of St. Louis. She received a B.A. and M.A. in Sociology from Northwestern University, a B.A. in photography from the Polytechnic of Central London, and an M.F.A. in creative writing from Columbia University.

Bang is the author of five books of poems, including *Elegy* (Graywolf, 2007), *The Eye Like a Strange Balloon* (2004), *The Downstream Extremity of the Isle of the Swans* (2001), and *Louise In Love* (2001). Her first book, *Apology for Want* (1997), was chosen by Edward Hirsch for the 1996 Bakeless Prize.

Bang's work has been chosen three times for inclusion in the *Best American Poetry* series. She is the recipient of numerous awards, including a "Discovery"/The Nation award, a Pushcart Prize, a fellowship from the Guggenheim Foundation, and a Hodder Award from Princeton University. Her books *Louise In Love* and *Elegy* both received the Poetry Society of America's Alice Fay di Castagnola Award for a manuscript-in-progress.

Bang was the poetry co-editor of the *Boston Review* from 1995 to 2005. She lives in St. Louis, Missouri, where she is Professor of English and Director of the Creative Writing Program at Washington University.

**Martin Corless-Smith** was born and raised in Worcestershire, England. He is the author of *English Fragments: A Brief History of the Soul*, *Swallows*, *Nota*, *Complete Travels*, and *Of Piscator*. A limited edition chapbook, *Roman and Moscow Poems*, was published in 2011. He was Truman Capote Fellow at the Iowa Writers Workshop, and holds an MFA in Fine Arts and Printmaking from SMU and a Ph.D. in Creative Writing from the University at Utah. He is currently the director of the MFA Program in Creative Writing at Boise State University.

**Jeffrey DeShell** has published five novels: *Arthouse* (Fiction Collective 2), *The Trouble with Being Born* (FC2), *Peter: An (A)Historical Romance* (Starcherone), *S & M* (FC2) and *In Heaven Everything is Fine* (FC2), and a critical book, *The Peculiarity of Literature: An Allegorical Approach to Poets Fiction*.

He received his BA and MA from the University of Colorado at Boulder, and his PhD. from SUNY Buffalo. DeShell was a Fulbright Teaching Fellow in Budapest, and has taught in Northern Cyprus, the American Midwest, and Bard College. Currently he is an associate professor at the University of Colorado at Boulder. He lives in Denver with the novelist Elisabeth Sheffield and their two children.

**Graham Foust** was born in Knoxville, Tennessee and grew up in Eau Claire, Wisconsin. He has a Bachelor of Arts in Creative Writing from Beloit College, a Master of Fine Arts from George Mason University, and a Ph.D. from the State University of New York-Buffalo.

Foust teaches contemporary poetry in both an English literature and creative writing context. From 1998 to 2000, Foust, along with Benjamin Friedlander, co-edited *Lagniappe*, an online journal devoted to poetry and poetics. From 2002 to 2005, Foust was a professor at Drake University in Des Moines, Iowa; he is presently an associate

professor at Saint Mary's College of California.

Foust has written four full collections of poetry: *As in Every Deafness* (Flood, 2003), *Leave the Room to Itself* (Ahsahta, 2004), *Necessary Stranger* (Flood, 2007), and *A Mouth in California* (Flood, 2009).

He has most recently completed a collection of translations from German, in collaboration with Samuel Frederick, of Ernst Meister's later poems called *In Time's Rift [Im Zeitspalt]*. It will be published by Wave Books in September, 2012.

**Lily Hoang** is the author of the books *Unfinished*, *The Evolutionary Revolution*, *Changing* (recipient of a PEN Beyond Margins Award), and *Parabola* (winner of the 2006 Chiasmus Press Un-Doing the Novel Contest). She serves as an Associate Editor at Starcherone Books and Editor at Tarpaulin Sky. With Blake Butler, she co-edited the anthology *30 under 30*. She teaches in the MFA program at New Mexico State University.

**Joanna Howard** is the author of *On The Winding Stair*, a collection of short prose works, published by BOA Editions. Her work has appeared in *Conjunctions*, *Chicago Review*, *Unsaid*, *Quarterly West*, *American Letters and Commentary*, *Fourteen Hills*, *Western Humanities Review*, *Salt Hill*, *Tarpaulin Sky* and elsewhere. A chapbook, *In the Colorless Round*, with artwork by novelist and artist Rikki Ducornet, is available from Noemi Press. She lives in Providence, Rhode Island.

**Myung Mi Kim** was born in Seoul, Korea. She immigrated with her family to the United States at the age of nine and was raised in the Midwest. She earned a BA from Oberlin College, an MA from The Johns Hopkins University, and an MFA from the University of Iowa. Her collection of poems *Under Flag* (1991) won the Multicultural Publishers Exchange Award of Merit; subsequent collections include *The Bounty* (1996), *DURA* (1999), *Commons* (2002), *River Antes* (2006), and *Penury* (2009).

Myung Mi Kim is the subject of the book *The Subject of Building Is a Process / Light Is an Element: essays and excursions for Myung Mi Kim* (2008). She has taught at San Francisco State University and in the Poetics Program at SUNY Buffalo.

**Ben Lerner**, poet and editor, was born and raised in Topeka, Kansas and earned a BA in political science and an MFA in creative writing from Brown University, and was a Fulbright scholar in Madrid.

Lerner is the author of several full-length poetry collections, including *Mean Free Path* (2010) and *Angle of Yaw* (2006), which was a finalist for the National Book Award and the Northern California Book Award. His sonnet sequence, *The Lichtenberg Figures* (2004), won the Hayden Carruth Award, was chosen by Library Journal as one of the year's 12 best poetry books, and was a Lannan Literary Selection. His poetry has also been included in the anthologies *Best American Poetry*, *New Voices* (2008), and *12x12: Conversations in Poetry and Poetics* (2009).

In 2002, Lerner co-founded, with Deb Klowden, *No: a journal of the arts*, and he has also served as the poetry editor for *Critical Quarterly*. He has taught at the University of Pittsburgh and California College of the Arts and is currently a member of the Creative Writing Faculty at Brooklyn College.

**Ernesto Livon-Grosman** was born and raised in Buenos Aires. In his early twenties, he moved to Patagonia, where he developed an interest in the history and the politics of that region. He later published *Geografias imaginarias*, a study about travel writers who created a mythical iconography of the Patagonian landscape, one in which the region is viewed as an uninhabited space despite the indigenous groups that have been living in the area for centuries.

During the last military dictatorship, Livon-Grosman emigrated to Costa Rica. He went back to Argentina in 1983 after the return of the democratic government. He now lives in the Boston area where he teaches literature and film at Boston College.

For Livon-Grosman, documentary making always implies an unavoidable merge between the personal and the public sphere. He is interested in making films in which the private becomes the extension of the public; he sees the hinge between the two as one of the most attractive places for experimentation.

With Cecilia Vicuña, Grosman co-edited the *Oxford Book of Latin American Poetry: A Bilingual Anthology* (Oxford, 2009). He also edited and introduced the volume *José Lezama: The Oxford Lima Selection* (California, 2005).

**Monica Youn**'s first collection *Barter* was published by Graywolf Press in 2003, and her poems have appeared in numerous journals and anthologies, most recently in *Tin House* and forthcoming in *Cue: A Journal of Prose Poetry*. Awards include the Stegner Fellowship at Stanford University and residencies at Yaddo and MacDowell. Until recently, she worked as a media and entertainment lawyer in Manhattan. Her second collection *Ignatz*, a series of poems loosely based on the mouse character from George Herriman's Krazy Kat comic strip of the 1920s-30s, was a finalist for the National Book Award in 2010.

Youn is currently the inaugural Brennan Center Constitutional Fellow at NYU School of Law, where she focuses on election law and First Amendment issues. She was previously in private practice, and also served as law clerk to Judge John T. Noonan, Jr. in the United States Court of Appeals for the Ninth Circuit. Ms. Youn received her J.D. from Yale Law School, her M. Phil from Oxford University, where she was a Rhodes Scholar, and her B.A. from Princeton University. She is the editor of *Money, Politics, and the Constitution: Beyond Citizens United*, a book of essays by leading constitutional scholars, and she has testified before Congress and published law review articles on election law issues. Her political commentary has been published in *Roll Call*, *Slate*, and *The L.A. Times*, among other publications, and she has appeared on MSNBC's *Hardball*, PBS *NewsHour*, *Democracy Now!* and *Bill Moyers Journal*. Her work at the Brennan Center has been recognized by the New Leaders Council, which named her one of their "40 Under 40" nationwide leaders for 2010 and awarded her the Dipaola Foundation Democracy Rejuvenation Award.

## About the New Writing Series — A Brief History

The New Writing Series was formally inaugurated in the spring of 2000 when a proposal drafted by Steve Evans in consultation with Benjamin Friedlander and Burton Hatlen received unanimous approval from the English department's Speaker and Special Events Committee, then chaired by Welch Everman. In the twenty semesters of its existence, it has served as an instrument for investigating the state of contemporary writing here in Maine, in the U.S. and Canada more broadly, and to some extent the world (Nigerian, Australian, Jamaican, English, Chilean, and other writers have come to Orono through the Series). The Series receives primary funding through the English Department's Lloyd H. Elliott fund and has received consistent administrative support from the National Poetry Foundation, matching funds through the Cultural Affairs Committee, and co-sponsorships from a wide variety of departments and programs (the Honors College, Art, Multicultural Programs, Women in the Curriculum, Wilde Stein, Modern Languages & Classics, and others).

The primary objectives of the New Writing Series are (i) to make contemporary poetry and fiction a valued part of the cultural life at the University of Maine, (ii) to broaden the University's local, national, and international reputation as a site of vibrant cultural exchange and creativity, and (iii) to cultivate links within the University as well as between the University and area secondary schools that foster imaginative approaches to thinking about contemporary literary practices. Whereas developing an audience for individual events can be difficult, a Series creates an ongoing context for the exploration of contemporary writing and signals a more serious level of commitment to the inclusion of the literary arts in the cultural repertoire of campus and community life.

Since 2000, the Series has hosted more than 160 events, featuring more than 210 individual writers, and it has earned a loyal local audience (typical event attendance ranges between 40 and 150 people) as well as a strong national reputation. Extended residencies by Robert Creeley (between 2000-2003) and Alice Notley (2004) have been coordinated in conjunction with the Series, as has a Libra Professorship that brought four African American poets—Jay Wright, Jayne Cortez, Lorenzo Thomas, and Amiri Baraka—to campus in 2001.

A Series weblog was created in the fall of 2006 and a substantial archive of materials of research and pedagogical value (countless hours of sound recordings, videotapes of live readings, forty professional quality digital-video "Poet Profiles" of NWS participants) has been carefully gathered and organized over the years.

## **The New Writing Series on the Web**

The New Writing Series blog (main source for NWS news)

<http://nwsnews.wordpress.com/>

The New Writing Series on Facebook (registration required)

<http://www.facebook.com/group.php?gid=2511086192>

The New Writing Series on Flickr

<http://www.flickr.com/photos/thirdfactory/>

The New Writing Series on UMaine's iTunes U

<http://www.umaine.edu/itunesu/>

(click "Open Umaine on iTunes U" in upper right, then scroll to  
"Courses—English—New Writing Series")

The New Writing Series on YouTube

<http://www.youtube.com/user/npfvideo>

The New Writing Series on LibraryThing Local

<http://www.librarything.com/venue/18404/UMaine-New-Writing-Series>

## Cultural Affairs/Distinguished Lecture Series Grant Report Form

Applicant Organization: English Department & National Poetry Foundation  
Contact Name: Steve Evans  
Campus Address: 313 Neville Hall  
Phone: 207-581-3818  
E-mail: [steven.evans@maine.edu](mailto:steven.evans@maine.edu) & FC

Summary of Program for which grant funds were awarded, including a brief description, place where the program was held; and date and time:

Fall 2012 New Writing Series, comprising nine events featuring twelve poets, fiction writers, and/or translators. Most events were held in the Soderberg Center Auditorium at 4:30pm on Thursdays (see link to on-line poster below).

How many people attended the event(s)? If possible describe the different audiences that this program served (i.e. UMaine Students, general community, teachers, etc.).

Estimated attendance for the whole series was just under 510 people, for an average event attendance of 57, which is quite good for a campus-based series anchored in afternoon events.

The live programs principally served members of the UMaine community with some participation of area writers, high school teachers & students, and the general public. The digital archive, when launched, will reach a potentially broader audience.

How was the event promoted? Please attach copies of promotional material.

A digital version of the poster can be viewed here

<http://nwsnews.wordpress.com/2012/09/14/fall-2012-lineup/>

Promotional materials circulated electronically (First Class, Facebook, Twitter, Wordpress blog) and in the form of printed posters for individual events.

Please describe any modifications to program or budget made after award:

Ben Lerner, Monica Youn, and Graham Foust all had scheduling conflicts that precluded their participation in the fall series. We substituted P Inman, Cathy Eisenhower, Matvei Yankelevich, and Franklin Bruno at comparable terms.

**Please attach a final budget, an Adjusting Entry form listing expenses, and GL printouts showing expenses to this form. —> Already on file**

From:  **Steven Evans**  
Wanda Madden-Carr

Tuesday, February 26, 2013 3:14:02 PM 

Subject: **Writers Renee Gladman & Danielle Vogel Thursday at 4:30**

To:  **Christi Renzi**  SSEC

# **THE NEW WRITING SERIES**

**IS PROUD TO PRESENT FICTION & HYBRID-GENRE  
WRITERS**

# **RENEE**

# **GLADMAN &**





# DANIELLE VOGEL

**THURSDAY • 28 FEBRUARY • 4:30PM**

**SODERBERG CENTER AUDITORIUM**

**JENNESS HALL • UMAINE**

**FREE & OPEN TO THE PUBLIC** though seating is  
limited

**DANIELLE VOGEL** is the author of *Narrative & Nest*. Her textile scroll-works and ceramic book artifacts, which explore the ceremonial gestation of a manuscript as it is written, have been exhibited in galleries across the country. The collection, *A Compendium of Intentional Inversions*, was exhibited at Abecedarian Gallery in Denver, Colorado, January 2012. The exhibit was composed of ceramic swallow nests, pods, and hives in which “failed” excerpts from her manuscripts-in-progress were homaged. Dancing Girl Press published Danielle’s first chapbook, *lit*, in 2008. Danielle’s creative and critical writing has most recently appeared in *The Denver Quarterly*, *Puerto del Sol*, *Tarpaulin Sky*, *Trickhouse*, *The Collagist*, *Sidebrow*, and *Caketrain*. She received her MFA in Writing & Poetics from Naropa University, and is currently a PhD candidate at the University of Denver where, in addition to teaching literature, creative writing, and book arts classes, she is investigating divinatory poetics, nest architectures, and somatic trauma therapies in relation to syntactical structures.

**RENEE GLADMAN** was born in Atlanta in 1971. She received a B.A. in philosophy from Vassar College, and a Master’s degree in poetics from New College of California. She is the author of four works of prose, most

recently *To After That (TOAF)*, and one collection of poetry, *A Picture-Feeling*. Since 2005, she has operated Leon Works, an independent press for experimental prose and other thought-projects based in the sentence, making occasional forays into poetry. She teaches in the Literary Arts Program at Brown University. Since early in her career, Gladman has been celebrated as a key figure in the most recent innovations of the sentence. In conversation with writers such as Pamela Lu, Bhanu Kapil, Rachel Levitsky, and Mary Burger, as well as more established writers such as Gail Scott, Carla Harryman, and Robert Glück, she has been at the center of formulating a vocabulary for thinking about narrative strategies and the weight of time and event in fiction. She began the Ravicka Series in 2003, completing *Event Factory* and *The Ravickians* in succession. She is currently at work on a third novel, *Anna Patova Crosses a Bridge*, as well as a critical essay on the sentence and the city.

## FOR MORE INFORMATION VISIT

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