

# ANNUAL REPORT 2004

INTERNATIONAL WRITING PROGRAM  
THE UNIVERSITY OF IOWA





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**The International Writing Program  
at  
The University of Iowa**

Greetings,

The more things change... During the cold war, the International Writing Program was an important tool in the development of cultural diplomacy between all nations, and it has become so once again. The program has long made Iowa City a magnet to writers from around the world. Hence our nickname: the United Nations of writers.

The focus of cultural diplomacy has shifted since the cold war's end, and the IWP now stands ready to play its role in what may be among this historical moment's more challenging tasks: bridging rifts between the Islamic and the Western worlds. In this, our thirty-seventh year of continuous service to world literature, one in seven of the writers in residence was Muslim. The program fielded constant requests for them to appear at speaking engagements—at colleges and universities, schools and community centers. And at the end of the residency we received a congressional earmark through the State Department that will allow us to engage more Muslim writers still, inviting them into dialogue with some of other regions' best authors and thinkers, bringing them before diverse audiences, giving them time and space to write and talk freely, and exposing them to the full geographical, political, social, and religious manifold of the United States.

This earmark speaks to the IWP's importance to the world of letters. In 2004, we hosted thirty-seven writers from twenty-eight countries—our largest residency in years—and as we prepare for our next group we are in a better position yet to expand our network of literary connections, in this country and abroad, reinforcing the idea that, as an IWP writer once noted, the University of Iowa is one of the “narrative nurseries” of the world.

No one cultivated this idea this better than our colleague Frank Conroy, the director of the Writers' Workshop, who passed away as this report was going to press. We in the IWP salute his achievement as a writer, teacher, administrator, and jazz musician, remembering the rigor of his vision and the passion with which he approached the craft of writing. We mourn his absence, and will keep his memory in the IWP: few appreciated writers and writing more than Frank did.

I thank you for your support, and invite you to all our many events next fall, when we will once again create a vibrant community of writers from every corner of the earth.

A handwritten signature in black ink, appearing to read "C. Merrill". The signature is fluid and cursive, with a large initial "C" and a small dot above the "i".

Christopher Merrill  
Director, International Writing Program

## The 2004 Residency

The past year's residency which hosted thirty-one writers from twenty-eight countries for the full three-month program, and an additional six for shorter visits, was the second largest in nearly four decades of IWP's history.

As in preceding years the writers had a full schedule of outings, visiting IWP favorites like the nearby Dane Farm, Lake Macbride and its Raptor Center, the Effigy Mounds State Park and the Bily Clock Museum in northern Iowa, a variety of public schools as well as the superb Art Center in Des Moines, and finally Chicago. But this year's itinerary also included new destinations: the history-rich village of Kalona with its Amish traditions, quilt museum and livestock auction, a new writing residency in Albia, a small town in southeastern Iowa, and St. Louis, the region's southern hub. When they weren't settling into vans to explore the Midwest, the writers were busy writing, attending translation workshops, presenting ideas in our course International Literature Today and in other university classes, speaking on local radio stations, visiting schools, juvenile halls and senior centers, and reading from their work at the Prairie Lights bookstore and the Shambaugh House. And every Wednesday afternoon, at panels hosted by the Iowa City Public Library, the writers offered to the public insights into their work, their countries, and the world. These presentations are rebroadcast on a continuing basis on one of the local public access television stations, and can also be read online at [www.uiowa.edu/~iwp](http://www.uiowa.edu/~iwp), on the "News and Current" page.

Despite the large number of participants, this year's group was remarkably close. The Common Room in the Iowa House Hotel was put to good use--the writers gathered there several times each week to talk about each other's work during open mike nights hosted by IWP's senior advisor Peter Nazareth, as well as, more informally, for birthday and anniversary celebrations, and for the occasional party, dancing to shared and much-traded music of their own countries. But here they also met to watch and discuss the presidential debates and the intense news coverage of the 2004 elections. On weekends they played soccer, went to performances at the Hancher Auditorium, attended readings, plays, movies, Writers' Workshop parties, stump speeches, concerts, and local music clubs.

2004 was the year of the festival, beginning with the kick-off of the university-wide Year of Arts and Humanities (YAH) in September. In the first week of the residency, the writers heard readings and talks by Iowa's Poet Laureate Marvin Bell, the Ghanaian author and diplomat Kofi Awoonor, and Bei Dao, the leading figure of contemporary Chinese poetry, along with his translator, the essayist and poet Eliot Weinberger. They attended lectures by the acclaimed author Art Spiegelman, jazz musician Stefon Harris, and poet, critic and president of the Guggenheim Foundation Edward Hirsch. They watched a painting performance piece by the Zhou Brothers and a screening of *Red Sorghum*, based on a novel by their fellow participant Mo Yan. And they listened to other IWP colleagues: the Nigerian writer Helon Habila, reading from his novel *Waiting for an Angel*, and the Chinese dramatists/filmmakers Tang Ying and Zhang Xian, speaking on "The Cultural Revolution in Context."

Next to follow, the IWP, along with the YAH, the UI Department of Theatre Arts and International Programs sponsored a week-long African Playwrights' Conference intended to bring African playwrights, writers, and musicians together with the UI's playwriting students, Theatre Arts faculty, and IWP writers. There were dinners, readings, lectures, and writer-to-writer workshops with IWP playwright Jean-Marie Rurangwa from Rwanda, Ugandan musician, actor and writer Sam Okello, Ugandan playwright Deborah Asiimwe, Roberta Levitow, founder of Theater Without Borders, and the conference's organizer, Eric Ehn, head of the playwriting program at Cal Arts in Pasadena. A special guest was Ugandan playwright Charles Mulekwa, IWP '02, currently finishing his PhD on a Ford Foundation grant in the Drama Department at Brown.

This year, the IWP returned to the Des Moines Art Center, followed by a visit to the Des Moines Public Schools Central Campus where each participating writer joined seniors in their classrooms. This was their first experience in an American high school, and they came back impressed by the school's multicultural atmosphere, by the students' interest in and familiarity with their countries, and by their curiosity, warmth and thoughtfulness.

A new component of the program was the visit to St. Louis in October, where we were invited to participate in the brand-new United Arts Festival. In addition to writers sharing their perspectives on their craft, their countries, and their experiences at several well-attended forums, such as the panel "The Life of Discovery" in the grand lobby of the St. Louis Museum of History, the IWP was also represented at the Cinema St. Louis annual screenwriting awards with a collage of film clips based on the work of its alumni. And at Webster University a local ensemble staged selection from plays by this year's participants Zdenka Becker and Maksym Kurochkin, followed by a discussion. In addition, several IWP writers visited local K-12 schools, Webster University, and Washington University where they read from their work and spoke to students. A noteworthy success was the visit to a juvenile correctional facility with a nationally-recognized drama program where our African writers were met with particular interest.

The group returned to Iowa City just in time for another festival, with UI Department of Theatre Arts and the IWP presenting jointly "Global Express," a popular evening of staged readings of poems, short stories and plays by 2004 IWP participants, produced by Maggie Conroy. The dozen or so excerpts were directed by Lisa DiFranza, Edward Carey and Maggie Conroy, and read by UI's drama students, faculty and local talent.



Iowa City Public Library Panel. Left to right: Chen Danyan, Natalya Vorozhbit, Jo Kyung-ran, Adam Wiedemann, Gozo Yoshimasu, Marilya Corbot

The residency culminated with the Chicago Humanities Festival in early November, where our writers took part in their now third annual reading and discussion at the University of Illinois. In addition to attending other festival events, most of the group took the opportunity to visit the Museum of Contemporary Art, the Mexican Fine Arts Center, the Art Institute of Chicago, then ride up the Sears Tower before leaving the city to embark on their individual travels in the country at large.

Between the festivals and trips to Des Moines, Chicago, and St. Louis, and beyond their scheduled reading and presentations, many writers had opportunities to present their work and speak to audiences at schools, colleges, detention centers, and senior centers in and around Iowa City, including Cornell College, Grinnell College, Simpson College, Iowa State University, Kirkwood Community College, the Paul Engle Center in Cedar Rapids, Senior High Alternative Center, the Emerson Point retirement home, Washington Junior and Senior High, the Washington Public Library, the Hillel Jewish Student Center, the Agudas Achim Synagogue, and at the Iowa City Foreign Relations Council.

In addition to the readings during the YAH kick-off week, the writers were throughout the fall invited to attend other events with an impressive list of artists: the young Russian-born poet Ilya Kaminsky, the Algerian-French novelist and stage director Slimane Benaïssa, the screenwriter and film director Phil Alden Robinson, the Paul Engle Memorial Reading by IWP alumna Agnes Gergély of Hungary, a Korean Writing Tour featuring Kong Chi-Yong and Yi In-hwa, as well as a crowded reading and a Q&A by the doyen of American poetry, John Ashbery.

The writers' presence in Iowa City seemed especially salient this year, as the country grew more politically polarized during the months leading up to the election. Throughout their stay--in readings, panels, conversations, and writing--the writers mingled with the locals as they sought the Americans' understanding of national and international politics, while providing their own widely varied perspectives. They gathered in the Common Room to watch the debates and election results, and, along with innumerable Americans, discussed the implications of a Bush versus a Kerry win for the U.S. and the world. Following the election, which several had covered for publications in their home countries, many of the writers shared their generous views of Americans and American culture at the final Wednesday afternoon panel at the public library, and on WSUI's post-election broadcast of "Live from the Java House."

As a whole, the IWP writers made a lively, intelligent, gracious, curious, hard-working group, deeply interested in the work of one another. If the preceding years are any indication, the friendships, collaborations, and joint projects will continue for years to come. Saying goodbye in November, they invited everyone to visit them in their countries, sharing the sentiment of a note taped to the Common Room's refrigerator door by the Japanese fiction writer Masahiko Shimada before he left the group in mid-October: "See you soon because the world is round."

## Profiles of the 2004 Writers

This year's group included seven playwrights—by far the largest number in recent history—and if one characteristic united them, it was an ability to move across borders. Ukrainian **Maksym Kurochkin**, arguably the most talented Russian-language dramatist of his generation (he is in his mid-thirties), has already authored fourteen plays, many performed to loud acclaim in his professional home, Moscow. During his IWP residency, his newly translated *Tsurikov* and the widely known *Battleship Class Medea* were the subject of intense debate, workshopping, and staged readings in New York, at the prestigious Lark Theatre Workshop, a seedbed of new drama for the American theatre. Scenes from *Medea* received another staged reading at the IWP's own "Global Express"—under the direction of IWP alumnus and visiting Writers' Workshop professor Edward Carey—and the play was also read and discussed, with the playwright present, at the annual "From Away" festival at the Portland Stage Company, in Portland, ME. His wife, the young dramatist **Natalya Vorozhbit**, has six plays to her credit, including *The Devils*, *Lives of Simple People*, both produced in her native Kyiv, and the recent *Galka Motalka*, a play about teenage girls in an elite sports boarding school, soon to be published in the Moscow journal *Contemporary Drama*, and booked for several stagings across Russia. After an excellent full-cast reading of *Galka Motalka* at the New York Theatre Workshop, the author, actors, and NYTW staff engaged in a lively and insightful conversation. It was an audience favorite, too, at this year's "Global Express."

Czechoslovakia-born **Zdenka Becker** came to Iowa City from her adopted country Austria, where over the past thirty years she has successfully established herself as a fiction writer, translator, and prize-winning playwright and dramaturge. Of her recent work it was *Goodbye, Galina*, a moving and witty monologue for five East-European immigrant women's voices, that most resonated with American audiences: in various forms it was given staged readings at "Global Express," the United Arts Festival in St. Louis, and at the "From Away" festival in Portland, ME.

**Vivienne Plumb**, originally from Australia, is another transplant, having made her permanent home in New Zealand. After an early acting career there, she started publishing her plays, fiction, and poetry, and awards soon followed: in 1992 she founded the Women's Play Press in Auckland; in 1993, she received a Bruce Mason Playwriting Award for *Love Knots*, and the Hubert Church Award for *The Wife Who Spoke Japanese in Her Sleep*; and "The Tank" won the 1998 NZ Poetry Society International Poetry Competition.

Playwright, fiction writer, filmmaker and screenwriter, **Tang Ying** is based in Shanghai, where she writes, directs, and produces for film and television, but in recent years she has focused her camera on the lives of expatriate Chinese writers and visual artists, especially in New York; the documentary's working title is "Another China." She returns to Iowa City in spring 2005 as the International Programs' Writer-in-Residence. Her husband **Xian Zhang**, also an IWP participant, is one of his generation's most daring and best-known avant-garde playwrights. Much of his work is censored, but not all. *Those Left Behind*, for which he wrote the screenplay, won the Golden Pyramid Award for Best Film at the 1992 Cairo International Film Festival. *Go for Broke*, jointly written and produced by Tang Ying and Xian Zhang, is a relatively rare



instance of independent filmmaking in China. During his time in the US, his provocative one-man play *The Raped Anti-* received two readings, at the distinguished New York Theatre Workshop, and at UI's own "Global Express." Both performances were a tour-de-force in their interpretations of the play's central character, a complex and troubled ruler defied, *Antigone*-like, by a silent young woman, and each working its way differently through the allegory of legitimacy and power, deftly handling the echoes of a recent president's liaison with his intern. *Go for Broke* was among the IWP's contributions to an evening of film screenings at the United Arts Festival in St Louis.

**Jean-Marie Rurangwa** began his literary career during his graduate student years in Belgium and then Rome, writing about the Tutsi genocide. "In exile, I felt an irresistible need to express on paper the sufferings of my people. I wrote a collection of poems entitled *Coeur d'apatride* ("Heart of a Stateless Person") in which I told about the misery, the suffering, and the dreams of the Tutsis." Since then, he has written a series of plays, including *Butera Bwa Bugabo*, a portrayal of one family's experience during the genocide, which was read at this year's "Global Express." At the UI's African Playwrights Conference, and at the United Arts Festival in St. Louis, he again and again underscored the importance of political themes in writing as a means of gaining the world's attention to crises but also as a working-through of residual hatreds in the aftermath of social devastation.

This activist stance was shared by several of this year's participants. The intense fiction of **Helon Habila**, who began his career as a journalist in Lagos, is permeated by Nigeria's current conflicts; his debut novel, *Waiting for an Angel* (2003) tracks a young journalist during his prison years. While in Iowa, Mr. Habila returned to poetry and also finished editing his new novel, *Measuring Time*, due out with UK Penguin later in 2005. A generation older, **Khalid Jaafar** is a well-known figure in Malaysia's political and literary circles. Working closely for years with former Deputy Prime Minister Anwar Ibrahim, Mr. Jaafar saw his political reputation tarnished when Anwar was jailed on politically motivated charges in 1999 – and restored, as Anwar was unexpectedly released from prison and reinstated in office during the fall of 2004. As the Executive Director at the Institute for Policy Research in Kuala Lumpur, Mr. Jaafar had been working for expanded civil rights. But while in Iowa, he and the Nepalese poet and literature professor **Amma Raj Joshi** also started a fruitful intellectual and literary collaboration. Mr. Joshi, who came to extend his main themes of romantic nature poetry to more explicitly ecological preoccupations (taking on Iowa's monoculture in the process), began planning a journal of literature organized along a South-Asian axis while here.

Whether inspired by the time and space on their hands, the much-harnessed Iowa River flowing under their windows, or by other writers surrounding them, several of this year's participants were extremely productive during their three months in Iowa City. **Christopher Matthews**, an Irish poet who teaches at Franklin College's Swiss branch in Lugano, wrote a dozen new poems, including several inspired by dance performances he saw at Hancher, and by the Iowa River. He read, or in his case performed, several of his published and newly written poems at the Common Room Open Mike nights, at the Sunday night Prairie Lights reading, and at the Blueberry Duck Room in St. Louis. By the time of his departure they coalesced into a new collection, *Tom*. **Adam Wiedemann**, a taciturn but engaging writer of poetry, fiction

and essays from Cracow, Poland, finished a commissioned collection of poems while with us. Earlier he had already published extensively, for instance *Animal Fables*, a volume of rhyming poems, a collection of short stories *The Omnipresence of Order*, and *Sęk Pies Brew* (*Cinque pieces breves*), both of which had been nominated for the Nike prize, Poland's most prestigious literary award. Especially intensely involved both in personal conversations and in library research, the Georgian literary critic and fiction writer **Sulkhan Zhordania** also drafted a new novel while here. And **Sabit Madaliev**, an activist and journalist from Uzbekistan, found Iowa the right place to switch gears and complete a remarkable 400 page manuscript of creative non-fiction entitled *Silence of the Sufi*, concerned with the spiritual practices of the Sufi branch of Islam.

**Alexis Stamatis** of Greece arrived in Iowa having just finished a summer-long assignment as a publicist for the 2004 Olympic Games in Athens. A foreign literature editor at the Metaixmio Publishing House, he also wrote weekly articles and editorials throughout the residency covering the U.S. election. In addition to working on her latest novel which was sent off to the publisher at the end of November, **Kyung-ran Jo**, of South Korea, too, wrote a series of articles in the course of the residency for one of the Seoul dailies.

**Maung Tha Noe**, a poet and translator who came to the IWP from Burma and IWP director Christopher Merrill also collaborated on a translation of fifty some poems by the Burmese poet U Tin Moe into English. The question of translation was a recurrent one, as of course it inevitably is in a program like ours. To **Rajeevan Thachom Poyil** from the southern Indian state of Kerala, the problem of translating oneself and others from and into the colonial legacy of English required an aesthetic and political decision in the case of each text. And within a comparable framework, **K.V. Tirumalesh** from the neighboring state of Kannada lectured on his recent translations of Shakespeare into Kannada as well as on general issues involved in translating between a "minor" and a "major" language. He was also in charge of the fall's translation workshop, where nearly a dozen of the IWP writers paired off with local students and residents to produce, refine or initiate translation projects of their own or others' work. One such pairing was found by **Sami Berdugo** from Israel, who was so successful in his collaborative translation of his arresting short stories that a New York publisher now has his dossier.

Community outreach was an integral part of many of the writers' experience in Iowa. **Aazam Abidov**, a poet and translator from Uzbekistan, visited schools in Iowa, Illinois, and Missouri where he spoke to students about Uzbek art, literature and culture, read them some Uzbek poems, and let them wear traditional Uzbek wedding garb which he had brought along for such occasions. **Samson Akombi** visited several schools in the area, notably in Washington and Cedar Rapids, to read from his novel-in-progress and from his verse books for children, always eager to teach about his country, Cameroon; indeed, while in Iowa, he wrote Cameroon's first pledge of allegiance. The young and energetic **Ahmed Alaidy** from Egypt was particularly well received in the St. Louis youth detention center where he went to read from his novel and to speak about the Arab world in the post-9/11 era. He also traveled to Chicago to attend a reading by, conduct an interview and negotiate for a translation into Arabic with his literary idol, the raw-edge British novelist Chuck Palahniuk.

Hosting such large group allowed the IWP to continue established partnerships with countries like China, Japan, Korea, Chile, and Argentina. In addition to the Chinese playwrights, fiction and non-fiction writer **Chen Danyan** also came to Iowa from Shanghai. Her fiction debut, *The Chinese Girl* (1984), won the Shanghai Young Writers Prize. In 1992, *A Girl* (also known as *Nine Lives*) won the Austrian national Youth Book Prize, and the UNESCO Literature of Tolerance gold prize. Both her fiction and non-fiction have been translated into English, Japanese and German. The second of our two writers from Seoul was **Kwon Ji-ye**, already operating fluidly between the Korean and French literary scenes, where she had published several prize-winning short stories and novels.

And building on many years of networks and contacts, we welcomed new writers from the bottomless gold mines of literary South America. **Giovanna Rivero** from Bolivia arrived as a self-designated “erotic novelist,” then brought out in translation a series of meticulously crafted vignettes permeated by a feminist sensibility. Chile sent another of its rising young poets, **Kurt Folch**, himself a translator from English, whose intense and sparse poems provided a special challenge to his devoted translators in Iowa. The exuberant Argentinian novelist **Victoria Cáceres** in turn used some of her time here to begin the very first translations into English of the key but elusive Argentinian pre-war poet Silvina Ocampo. All three shared intensely in the University’s Latin American cultural life--both its formal and informal aspects.

On the other hand, the IWP continued to seek out writers from countries previously underrepresented. **Michal Hvorecký**, the third Slovakian participant in the program’s history, is a young prize-winning short-story writer, whose work has been translated into German, Hungarian, Polish, Spanish, Slovenian, and English. From Turkey, also an intermittent participant country, came the cosmopolitan **Mahir Öztaş**, whose dual background as Middle-Eastern architect and writer made him a particularly attentive reader of the Midwestern spaces.

The 2004 residency marked the first time the IWP has hosted a writer from Oman. Poet and engineer **Asim Al Saidi’s** poetry, combining traditional versification with contemporary imagery, had been published in an array of local and regional newspapers and magazines and broadcast on television and radio. In Iowa he frequently provided an eye-opening perspective on Arabic modernity.

Another first was a special two-week visit of three writers from Russia under the auspices of the Open World Cultural Leaders Program. **Olga Sadur, Dimitry Kuzmin** and **Aleksandr Ulanov**, each representing a very distinct voice in the emerging landscape of Russian literature, participated fully in the IWP’s regular programming even while benefiting from arrangements made especially for them. Thus they presented their materials to the International Literature Today class, but also spoke in Q&A format about Russian as a post-colonial language for students of Russian language literature in the framework of the Translation Workshop, coming into lively dialogue with the other resident IWP writers from Russophone areas, such as Ukraine, Uzbekistan and Georgia.

As is commonly the case for writers operating in the ultra-paced world of Japanese publishing, our two visitors from that country arrived for shorter stays. In the three weeks in Iowa City **Masahiko Shimada** collaborated on a translation of one of his stories with a UI PhD student and long-standing fan, and delivered among the season's most thought-provoking lectures and talks to students and the general public. He was much missed by the other writers after his return home. The short stay of the distinguished Japanese avant-gardist **Gozo Yoshimasu** was similarly intense, this being his third turn at the IWP, this time with his wife and collaborator Marilya Corbot, whom he met during his second stay here some decade and a half ago. Together with their French jazz guitarist partner the trio staged a remarkable performance of music, sounds, poetry and voice in Macbride Hall and riveted students in the International Literature Class with its subsequent mini-version. A third short-time visitor was one of the current stars of the Chinese literary firmament, the novelist **Mo Yan**. Widely translated into English (another of his novels, *Big Breasts and Wide Hips*, was just being released in the US by Little, Brown) and widely filmatized, his work, with its earthy themes, colorful vocabulary and forthright tone, was instantly attractive to students and the local publics alike.

**Vivienne PLUMB, "The Cinematic Experience"**

*In the movies men and women on bicycles in the spring always means sex. If he takes his hat off, he is either being polite, or he means to stay. If she takes her shoes off, it's either sex or a comedy. A cat will indicate a tedious story-line. Something is about to happen. Like a fish-bone caught in its throat. The appearance of a kitten is the same. But worse. The removal of clothes will indicate either sex or a hospital scene. Or possibly sex in a hospital. Hospitals are a big clue that someone will die, unless it is a comedy. A walk in the park is never that straightforward. Children are used in the script to hear voices, see ghosts, become lost, scream, or to tapdance. Babies ditto, but double all of the above.*

Full text at "<http://www.uiowa.edu/~iwp/WRIT/documents/Plumbreformatted.pdf>"

**Maksym KUROCHKIN**, from "The Second Speed"

[...]

According to Guy Debord, we live in a "society of spectacle," a society of non-stop show and bright, never-ending dreams.

If that is the case a playwright doesn't even need to be multi-gear. The first gear is sufficient enough to get to the common yet meaningless destination, which meets an apt and comfortable termination at death. By merely acting within limits, and choosing socially approved ways to provoke and criticize a society, he can expect to be financially rewarded and acclaimed.

On the other hand, the full deployment of the second gear is instantaneous and painful. It entails a full awareness of death, and a short, dependent existence at best.

[...]

Let's try to put together the principles of a drama of "the second gear":

1. No technical sophistication. The principle of a "well-made play" works only on the level of a single scene.
2. Work with ideas that are otherwise inexpressible and for which the audience does not have an automatic, easy response.
3. The author's ruthlessness toward the spectator. Ninety-nine percent of the audience are villains. One percent are really bad villains.
4. The author's ruthlessness toward himself. The worst criminal who watches a play is a dove compared to the author.
5. The answer contained within the text. The author should show the way out of a desperate situation. Otherwise his work is vain.
6. Presence of didactics.
7. "Not guilty until proven guilty." The author must be the passionate protector and defender of the "bad" characters.
8. No music, songs or dances.
9. Ignoring art and political context.
10. Freedom realized from the principles set forth

The theater of the second gear does not exist. Perfect plays that may fall under this definition are occasional. Personally I did not manage to write any. But that's how I see the Drama of Today.

Full text available at "<http://www.uiowa.edu/~iwp/EVEN/documents/Drama-Kurochkin.pdf>"

## Program Support

The IWP can carry on its worldwide mission only thanks to the overwhelming support of the University of Iowa, federal, state, community, and individual sources. While it may be impossible to enumerate each of the many helping hands extended toward us in the past year—and amid all our transitions, they have been legion—we would like to acknowledge our profound debt to the individuals, entities and institutions listed below. We ask the forgiveness of those whom we may have inadvertently overlooked.

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### **Our colleagues in other departments**

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Coe College, notably Robert Marrs, Cedar Rapids IA  
The Paul Engle Center, Cedar Rapids, IA  
Grinnell College, Janice and Daniel Gross  
Hillel Jewish Student Center  
Senior Alternative High Center, Carrie Watson and Ben Moser

**Writer-support and hospitality provided by the community**

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**The foundations and cultural institutions that provided funding to support the participation of this year's writers**

The United States Department of State  
The Library of Congress, Open World Program  
The Greater Cedar Rapids Community Foundation  
The Fulbright Foundation  
The Freeman Foundation  
The Max Kade Foundation  
The US-Israel Educational Foundation  
The Burma Project of the Open Society Institute  
UI Chinese Community  
The Korean Culture and Arts Foundation  
Korea Literature Translation Institute  
Institute for International Education, Scholars Rescue Fund



Aazam Abidov at the Paul Engle Center in Cedar Rapids

## HONOR ROLL OF CONTRIBUTORS TO THE INTERNATIONAL WRITING PROGRAM

This honor roll gratefully recognizes individuals and organizations who contributed to the International Writing Program through The University of Iowa Foundation. This list includes those who have given from January 1, 2004, through December 31, 2004.

Barkan, Joel D., Iowa City, Iowa  
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Agnes Gergely reading at the Shambaugh House

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Erin Minné  
The University of Iowa Foundation  
Levitt Center for University Advancement  
P.O. Box 4550 Iowa City, Iowa 52244-4550  
(319) 335-3305 or (800) 648-6973  
e-mail address: erin-minne@uiowa.edu

**For More Information About the IWP**  
[www.uiowa.edu/~iwp](http://www.uiowa.edu/~iwp)

**Kurt FOLCH, "Morning"**

*The light. A dust  
speck  
floating*

*nebulous; plankton  
in the sun's diagonals*

*which cross  
the shutters and reach  
your hair,*

*a nest of insects  
dishevelled  
on the pillow.*

*Translated from the Spanish by the author*

## Panel Discussions at the Iowa City Public Library Topics for 2004

September 15

### **Fantasy and Reality**

Shimada Masahiko (Japan), Michal Hvorecký (Slovakia), Giovanna Rivero (Bolivia), Alexis Stamatis (Greece), Ahmed Alaidy (Egypt)

September 29

### **Writing Drama Today**

Maksym Kurochkin (Russia), Zhang Xian (China), Zdenka Becker (Austria), Vivienne Plumb (New Zealand), Jean-Marie Rurangwa (Rwanda)

October 6

### **Writing in Dialogue: Criticism, Translation, Literatur**

V.K. Tirumalesh (India), Sulkhan Zhordania (Georgia), Samson Akombi (Cameroon), Maung Tha Noe (Burma), Aazam Abidov (Uzbekistan)

October 13

### **Why I Write What I Write and How I Write It**

Jean-Marie Rurangwa (Rwanda), Asim Al Saidi (Oman), Sami Berdugo (Israel), Tang Ying (China)

October 20

### **Why I Write What I Write**

Natalya Vorozhbit (Russia), Adam Wiedemann (Poland), Jo Kyung-ran (South Korea), Gozo Yoshimasu (Japan), Chen Danyan (China)

October 27

### **Writing and Politics** (St. Louis)

Helon Habila (Nigeria), Amma Raj Joshi (Nepal), Rajeevan Thachom Poyil (India), Khalid Jaafar (Malaysia)

November 3

### **Images of America**

All IWP participants

Complete texts available at [www.uiowa.edu/~iwp/EVEN/EVENmain.html](http://www.uiowa.edu/~iwp/EVEN/EVENmain.html)

## Class Presentations in International Literature Today

Held Mondays 3:30-5:20 PM, 140 Shaeffer Hall  
Writers discuss their work in twenty-minute presentations.

### August 30

Sabit Madaliev (Uzbekistan), K.V. Tirumalesh (India),

### September 13

Mo Yan (China), Shimada Masahiko (Japan), Tang Ying (China), Amma Raj Joshi (Nepal)

### September 20

#### *Russian week*

Dimitry Kuzmin, Aleksandr Ulanov, Yekaterina Sadur.

### September 27

Samson Oke Akombi (Cameroon), Chen Danyan (China), Maung Tha Noe (Burma),  
Helon Habila (Nigeria), Kwon Soon-Ye (South Korea)

### October 11

Michal Hvorecký (Slovakia), Ahmed Alaidy (Egypt), Christopher Matthews (Ireland),  
Sulkhan Zhordania (Georgia)

### October 18

Jean-Marie Rurangwa (Rwanda), Natalya Vorozhbit (Russia), Vivienne Plumb  
(New Zealand), Zdenka Becker (Austria)

### October 25

Victoria Cáceres (Argentina), Kurt Folch (Chile), Giovanna Rivero (Bolivia),  
Adam Wiedemann (Poland), Rajeevan Thachom Poyil (India)

### November 1

Alexis Stamatis (Greece), Mahir Öztaş (Turkey), Sami Berdugo (Israel),  
Jo Kyung-ran (South Korea)

### November 7

Gozo Yoshimasu (Japan)

## Prairie Lights Readings

(with students from the Writers' Workshop)

### **September 5**

Christopher Matthews (Ireland)  
Victoria Cáceres (Argentina)  
Marc Rahe (WW)

### **September 12**

Michal Hvorecký (Slovakia)  
Kurt Folch (Chile)  
Sarah Strickley (WW)

### **September 19**

Mahir Öztaş (Turkey)  
Chen Danyan (China)  
Roderic Crooks (WW)

### **September 26**

Rajeevan Thachom Poyil (India)  
Giovanna Rivero (Bolivia)  
Steve Pestilentz (WW)

### **October 10**

Khalid Jaafar (Malaysia)  
Ahmed Alaidy (Egypt)  
Kevin Moffett (WW)

### **October 17**

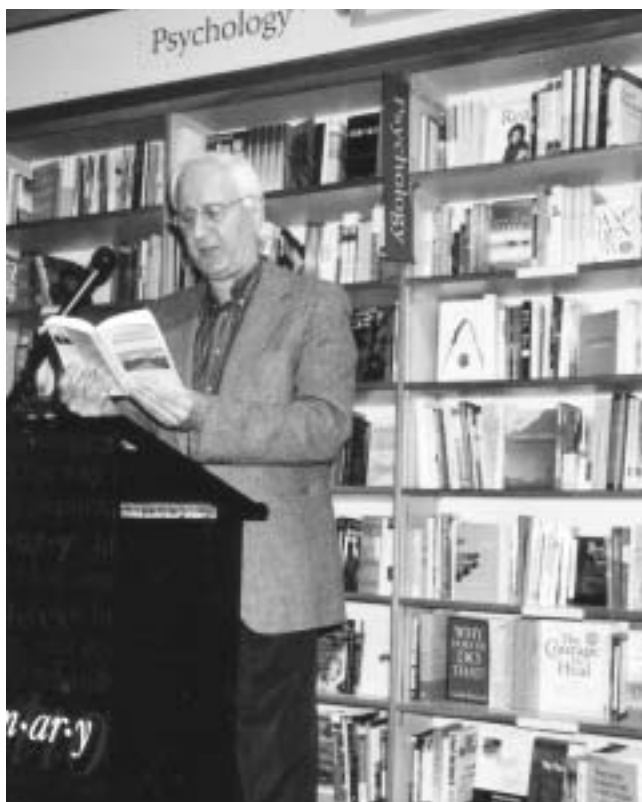
Sami Berdugo (Israel)  
Adam Wiedemann (Poland)  
Jody Caldwell (WW)

### **October 24**

Rajeevan Thachom Poyil (India)  
Gozo Yoshimasu (Japan)  
Dina Hardy (WW)

### **October 31**

Sulkhan Zhordania (Georgia)  
Vivienne Plumb (New Zealand)  
Leslie Parry (WW)



Sulkhan Zhordania at the Prairie Lights Bookstore

## Shambaugh House Readings

### **September 24**

Natalya Vorozhbit (Russia)  
Aazam Abidov (Uzbekistan)  
Sabit Madaliev (Uzbekistan)

### **October 8**

Asim Al Saidi (Oman)  
Samson Oke Akombi (Cameroon)

### **October 15**

Kwon Ji-Ye (South Korea)  
Jo Kyung-ran (South Korea)

### **October 22**

Maung Tha Noe (Burma)  
Amma Raj Joshi (Nepal)

### **October 29**

Alamgir Hashmi (Pakistan)



Alamgir Hashmi reading at the Shambaugh House

### **Giovanna RIVERO, from “Day of Atonement”**

*That was how Lola Duarte became the happiest and most famous whore of the Colony, and would have remained so until sleep had eased the chore for her with its gentle dream, if at around that time “el gaucho” Moreira hadn’t shown up, spreading his good-natured laugh and his fresh ideals of equality of the sexes, alleging that the biblical philosophy of Adam’s rib was mere historical speculation and that, in truth, matriarchy was the only option for the current times. The women got excited about the eight hour working day, which inconvenienced the workers who were used to spending their salary at the bodega after midnight.*

Translated from the Spanish by Clara Marin

Full text available at “<http://www.uiowa.edu/~iwp/WRIT/documents/RiveroComposite.pdf>”

## Readings and Events Sponsored or Co-Sponsored by the IWP

September 9	Helon Habila/Kofi Awoonor, YAH Reading, Shambaugh House
September 9	Eliot Weinberger/Bei Dao, Presentation on Chinese Poetry, UIMA
September 9	Eliot Weinberger, Ida Beam Dist. Visiting Prof., Lecture, UIMA
September 9	Iman/Kia Corthron, Theatre International: New Plays in the Middle East, UI Theatre Bldg.
September 10	Ezzat Goushegir, Brown Bag Lunch Discussion, Shambaugh House
September 13-18	African Playwrights Conference, UI Department of Theatre Arts
September 13	Mo Yan/Ben Read, Bi-lingual Reading, Shambaugh House
September 20	Ilya Kaminsky, Reading, Shambaugh House
September 27	John Ashbery, Ida Beam Dist. Visiting Prof., Reading, Biology Bldg
September 28	Slimane Benaïssa, Reading, Prairie Lights Books
September 28	Open World Russian Writers, Reading, Iowa City Public Library
October 8	Suketu Mehta, Discussion/Reading, Prairie Lights Books
October 12	Agnes Gergély, Paul Engle Memorial Reading, Shambaugh House
October 14	Film Screenings and Q&A, Phil Alden Robinson, Pappajohn Bldg
October 16	“Global Express,” IWP playwrights, Theatre Arts Building
October 18	Goretti Kyomuhendo/Hein Willemse, Reading, Shambaugh House
October 27	Jean-Michel Espitalier, Reading, Shambaugh House
October 29	Alamgir Hashmi, Reading, Shambaugh House
November 1	Kong Chi-Yong/Yi In-hwa, Korean Reading Tour, Shambaugh Hse.

### **Yekaterina SADUR, from “Boy with the Matches”**

*It was my turn to seek. I turned toward the wall and started counting.*

*“We’ll take our revenge on them,” said Tanya to Natashka, when they ran to hide. But I didn’t hear what Natashka replied.*

*“Ten!” I shouted. “I am coming after you! If you didn’t hide, it’s not my fault...”*

*I looked around. The yard was empty, and only the branches of a bush were still waving and shaking, because Tanya and Natashka had brushed against them running by. Suddenly I saw Mitya riding on the back seat of a bicycle. An unapproachable grownup boy of about twelve with brown circles under his eyes was giving Mitya a ride. He was slowly pedaling his bike, looking about. They were riding in silence.*

*“Slow down,” asked Mitya unexpectedly, making a malicious grimace. “There she is!”*

*The teenager slowed down.*

*“Katya!” he shouted to me. “Now you’ll flash like a rocket!” and threw a burning match onto my dress.*

Translated from the Russian by Masha Petrenko

Full text available at “<http://www.uiowa.edu/~iwp/WRIT/documents/Sadurpost-ready.pdf>”



## Field Trips, Receptions and Cultural Events

Nature Walk	August 31, Redbird Farm
Hike/Swim	September 1, Lake Macbride
Welcome Party	September 2, Christopher Merrill's home
Farmers' Market	September 4, Iowa City
IWP/Writers' Workshop Reception	September 4, Christopher Merrill's home
Library Tour	September 9, UI Main Library
CIVIC Picnic	September 14, Upper City Park
African Festival	September 16-18, African-American Historical Museum and Cultural Center, Cedar Rapids
Mark O'Conner's Hot Swing Trio	September 18, Hancher Auditorium
Kalona Sale Barn/Amish Country Tour	September 22, Kalona Historical Society
Des Moines Art Center Tour	September 23, Des Moines
Bily Clock Museum, Effigy Mounds Trip	September 25, Spillville/Effigy Mounds
Laurie Anderson Concert	September 29, Hancher Auditorium
Presidential Debate Viewing	September 30, Iowa House Common Room
United Arts Festival	October 1-5, St. Louis, MO
Hubbard Street Dance Chicago	October 9, Hancher Auditorium
Paul Engle Day Reception	October 12, Hualing Engle's home
U.S. Bank Reception	October 21, U.S. Bank, Iowa City
Soccer Brunch	October 23, The Alexanders' home
Dane Harvest Party	October 23, Dane Farm
Albia Trip	October 30, Albia, IA
Election Night Watch	November 2, Iowa House Common Room
Farewell Party	November 4, Shambaugh House
Chicago Humanities Festival	November 6-9, Chicago, IL



CIVIC Picnic, Upper City Park

## Funding Agencies of the 2004 IWP Participants

Aazam Abidov (Uzbekistan) Poet, translator	US Department of State
Asim Mohamed Al Saidi (Oman) Poet	US Department of State
Ahmed Alaidi (Egypt) Fiction writer, journalist	US Department of State
Zdenka Becker (Austria) Fiction writer, translator, dramatist	The Max Kade Foundation
Sami Berdugo (Israel) Fiction writer	The US-Israel Foundation
Samson Oke Akombi (Cameroon) Poet, non-fiction writer, children's writer	US Department of State
Maria Victoria Cáceres Mauri (Argentina) Fiction writer	US Department of State
Danyan Chen (China) Fiction writer, non-fiction writer	The Freeman Foundation
Kurt Folch (Chile) Poet	US Department of State
Helon Habila (Nigeria) Fiction writer	The W. Quarton Foundation
Michal Hvorecký (Slovakia) Fiction writer	US Department of State
Khalid Jaafar (Malaysia) Non-fiction writer	US Department of State
Kyung-ran Jo (Korea) Fiction writer	Korea Literature Translation Institute
Amma Raj Joshi (Nepal) Fiction writer, poet	US Department of State

Maksym Kurochkin (Ukraine) Dramatist	The Trust for Mutual Understanding
Dimitry Kuzmin (Russia) Poet, translator	Library of Congress/Open World Program
Soon-Ye Kwon (Korea) Fiction writer	Korean Cultural Affairs Foundation
Sabit Madaliev (Uzbekistan) Poet, non-fiction writer	International Education Institute/ Scholars at Risk Fund
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Mo Yan (China) Fiction writer, non-fiction writer	University of Iowa
Mahir Öztaş (Turkey) Fiction writer, poet	The Grace Piercy Fellowship
Vivienne Plumb (New Zealand) Fiction writer, poet, dramatist	Creative New Zealand
Giovanna Rivero (Bolivia) Fiction writer	University of Iowa
Jean-Marie Rurangwa (Rwanda) Dramatist	University of Iowa
Yekaterina Sadur (Russia) Fiction writer, dramatist	Library of Congress/Open World Program
Masahiko Shimada (Japan) Fiction writer	The Freeman Foundation
Alexis Stamatis (Greece) Fiction writer, poet, journalist	Fulbright Scholars Program
Tang Ying (China) Fiction writer, dramatist, filmmaker	The Freeman Foundation

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K.V. Tirumalesh (India) Poet, translator	National Resources Center for International Studies/South Asian Studies Program
Aleksandr Ulanov (Russia) Poet, translator	Library of Congress/Open World Program
Natalya Vorozhbit (Ukraine) Dramatist, non-fiction writer	University of Iowa
Adam Wiedemann (Poland) Fiction writer, poet, non-fiction writer	University of Iowa
Gozo Yoshimasu (Japan) Poet	The Freeman Foundation
Zhang Xian (China) Dramatist, film-maker	The Freeman Foundation
Sulkhan Zhordania (Georgia) Critic, fiction writer, translator	US Department of State

**Sami BERDUGO**, from "Trade"

*Every Friday, between four and five in the afternoon, I undo my mother's bra. From the moment of release she and I enter the restful sabbath. Every time I undo the bra for my mother I know I can relax. For from that moment on the working stops, the cleaning stops, the cooking stops and we have our queen back. When I release first one hook, then another and yet another one, my mother sighs, and I answer back, like an echo. After the big bra has been tossed onto the bed or onto the pile of cheap perfume bottles gathered on the toilet table, my mother turns to me. Her breasts fall down and feel wonderful, having been imprisoned for six whole days, day and night, in the stiff bra fabric. On Sunday morning my mother knocks on my bedroom door, so I can do her bra up again. She is already wearing it, now turns her back and shouts at me: "Not on the last one. Make it looser, on the first hook." I listen to her and only snap the hooks on the second row of eyelets. Sometimes, when I am angry and tired from the morning on, I hook her up on the last row on purpose, and she asks me "Is it all the way? It feels so tight," and I answer her, "Mother it's on the first, shut up," and watch her suffer the whole week with the bra squeezing her breasts tight against her body. On weeks like those, when I undo her bra on Friday, I see the red marks that have been braising under the breasts the whole week. To my satisfaction, my mother can't ever feel them, because she can't see all of herself in the mirror.*

[...]

Full text available at "[http://www.uiowa.edu/~iwp/WRIT/documents/BerdugoTradefinal\\_001.pdf](http://www.uiowa.edu/~iwp/WRIT/documents/BerdugoTradefinal_001.pdf)"

## Participant Biographies

**Aazam ABIDOV** (poet, translator; b. 1974, USSR; lives in Uzbekistan). Trained in philology, fluent in Uzbek, Russian and English, and a member of the “Young Poets and Translators of Uzbekistan,” a poetry school at the Tashkent National University, Mr. Abidov is an award-winning poet whose translations into English feature the work of Usmon Nosir and Chulpon, prominent voices of the Uzbek literature. His own poetry volumes include *Miracle is on the Way* (2000), and *Love in My In* (2000); individual poems have appeared in numerous anthologies. Mr. Abidov co-edited the Uzbek translation of *Muslim Life in America*.

**Samson Oke AKOMBI** (poet, essayist, children’s literature, b. 1958, Cameroon) is a part-time lecturer at the Catholic University of Central Africa and a research officer at the Yaounde Pilot Linguistic Center. A winner of the Literary Prize of the National Association of Cameroonian Poets and Writers, Mr. Akombi’s publications include *A Children’s Adventure into Verse* (1993) and *Basic Notes on Modern English Grammar* (1994).

**Asim Mohamed AL SAIDI** (poet; b. 1967, Oman) is the IWP’s first writer from Oman. Mr. Al Saidi started crafting poetry as a student during his second year at Sultan Qaboos University. His poems have been published in an array of local and regional newspapers and magazines, and some have been broadcast on television and radio. He is currently the Director of Mechanical Engineering for the Royal Oman Police.

**Ahmed ALAIDY** (fiction writer, journalist; b.1974, Egypt) is a young writer gaining acclaim in Egypt and beyond. Though he had no formal training in literature or creative writing, Mr. Alaidi honed his skills through independent study and working at a small publishing house. He has written stories, scripts, and sitcoms, and in 2003 published *To Be Abbas Al Abd*. Now in its second printing, the novel was recently the subject of two seminars at the American University in Cairo, one focusing solely on the novel’s linguistic techniques. Mr. Alaidi has published several articles for *Donia El Ghad*, an Arabic language newspaper published in Canada. Currently he is at work on a political novel set against the backdrop of 9/11.

**Zdenka BECKER** (playwright, fiction writer, poet, translator; b. 1951, Czechoslovakia; lives in Austria) is a prize-winning and widely anthologized author, translator and theater director who has lived and written for thirty years in Austria. Her recent work includes *Goodbye, Galina: a Monologue for 5 Voices*, and the play *Odysseus Did Not Return*.

**Sami BERDUGO** (fiction writer, b. 1970, Israel) has published two award-winning books. *Black Girl* won the 1999 Debut Book prize from Israel’s Ministry of Science, Culture and Sport, and his novel *And Say It To the Wind* (2002) received the Yaacov Shabtai, the Peter Shyipert, and the Bernstein Prize. *Orphans*, comprised of two novellas and one short story, is forthcoming this year.

**Victoria CÁCERES** (novelist, professor; b. 1968, Argentina). Her 1997 collection *El Baño Turco* ('The Turkish Bath'), like her other works, was received with a great deal of critical acclaim. She is the author of *Monasterio* ('Monastery'), another collection, and the novels *El Tono de Azul Faltante* ('The Missing Tone of Blue'), and *El Gran Vidrio* ('The Large Glass'). She contributes to the Argentine dailies *La Nación*, *La Prensa*, and *Clarín*, and magazines like *V de Vian*. She currently teaches at St. Paul's School of English in Buenos Aires.

**CHEN Danyan** (fiction, non-fiction, children's literature; b. 1958, China) is an editor of *Children's Epoch* and a translator of children's literature. As an independent writer and journalist she has produced documentaries for Shanghai TV, and written a large number of stories and novels for both young people and adults. Her debut, *The Chinese Girl* (1984), won the Shanghai Young Writers Prize. In 1992 *Nine Lives* won the Austrian national Youth Book Prize, and the UNESCO Literature of Tolerance gold prize. The themes of her 1998 collection *Shanghai Princess*, which dwelt on women and the only-one-child generation, marked a new genre. Since the mid-1990s she has been renowned for her Shanghai stories, translated into Japanese, Vietnamese and English. Over 50 of her books have appeared in China, Japan, Germany, Austria, Switzerland, and Taiwan.

**Kurt FOLCH** (poet, translator; b. 1970, Chile) is nationally recognized for his creative work. He has published two volumes of poetry, *Nocturnal Trip* (1996) and *Thera* (2002), and several translations of English literature, including Marianne Moore's poetry and Shakespeare's *The Merry Wives of Windsor*, receiving awards and scholarships along the way. At the same time he has facilitated creative poetry workshops at both universities, and at private cultural centers.

**Helon HABILA** (poet, fiction writer; b. 1967, Nigeria) began his career in journalism, as the literary editor for the Lagos-based *Vanguard*. In 2000, he won two of the country's major literary awards for his poem "Another Age" and for his short story "The Butterfly and the Artist." In 2001 his short story "Love Poems" won him the coveted Caine Prize for African Writing. Then, his debut novel, *Waiting for an Angel* (2003), which follows the difficulties faced by a young journalist writing under military rule in a country like Nigeria, won the Commonwealth Prize for Best First Book, African Region. He is currently the African Writing Fellow at the University of East Anglia in the UK and has a new novel, *Measuring Time*, due out in 2005.

**Michal HVORECKÝ** (fiction writer, editor; b. 1976, Czechoslovakia; lives in Slovakia) is a prize-winning short-story writer, whose work has also appeared in German, Hungarian, Polish, Spanish, Slovenian, and English. His second book, *Hunters & Gatherers* (2001), was the prose bestseller of the year in Slovakia, garnering considerable media attention; it was published in a Czech translation in 2003 by Odeon, followed by a German edition. His third book, the novel *The Final Hit*, appeared last year.

**Khalid JAAFAR** (journalist, b. 1955, Malaysia) is a well-known figure in Malay political and literary circles. Working closely for several years with former Deputy Prime Minister Anwar Ibrahim, Mr. Jaafar saw his career tarnished when Anwar was jailed on politically motivated charges in 1999, and restituted again in 2004, with political reforms in his homeland. As the Executive Director at the Institute for Policy Research in Kuala Lumpur, he nonetheless

continues to work for expanded civil rights and social causes in his homeland. In 2003 he published *Tumit Achilles* ('Achilles' Heel'), and contributes regularly to Malaysian and international periodicals and journals.

**JO Kyung-ran** (fiction writer, b. 1969, South Korea) earned her undergraduate degree in Creative Writing from Seoul Institute of the Arts, debuting with *The French Optician* (1997) which won the Donga-Ilbo Prize. That same year, her novel *Time for Baking Bread* won the 1st Literary Community New Writer's Award. Her works also include *Movement* (1998), *Origin of the Family* (1999), *My Purple Sofa* (2000), *We've Met Before* (2001), *Looking for the Elephant* (2002), the essay "Jo Kyung-ran's *Crocodile Story*" (illustrated by Junko Yamakusa, 2003), the 2003 novella *A Narrow Gate*, which won the 48<sup>th</sup> Contemporary Literary Prize, and a new book to appear in November 2004. Her work has earned numerous literary awards, including Today's Young Artist Prize from the Ministry of Culture and Tourism, and has been translated into German and Japanese.

**Amma Raj JOSHI** (poet, fiction writer, professor; b. 1955, Nepal) holds a degree in English from Tribhuvan University in Kathmandu and has been teaching literature and creative writing there for the past ten years. He is also a poet and short story author in his own right, whose work circles themes of ecology. His publications include creative writing textbooks, and essays on English literature and linguistics; currently he is readying a story collection for publication.

**Maksym KUROCHKIN** (playwright; b. 1970, USSR; lives in Russia) has been called the most talented of the new wave of Russian dramatists. His complex, multilingual play *Steel Will* won the prestigious Anti-Booker Prize, and *Kitchen*, a smash hit still running in Moscow, has been credited with helping steer Russian theater away from revivals of classics towards contemporary drama. As an actor, he was noted for his performances in "Verbatim Theater." Although early into his career, Mr. Kurochkin has written fourteen plays, and has had his work adapted to film.

**Dimitry Vladimirovich KUZMIN** (poet, critic, translator, publisher; b. 1968, USSR; lives in Russia) attended the Moscow State Pedagogical University. Publishing and writing professionally for the last decade he has made a name for himself as one of the leading voices in contemporary Russian poetry. He is a winner of the Arion Prize for poetry, and the Andrey Bely Prize for critical essays. Mr. Kuzmin founded the Vavilon Union of Young Poets, which has since 1989 served as the organizational hub for Moscow's experimental poetry scene. A long-time proponent of radical poetic voices and an openly gay writer, he is a somewhat controversial literary figure in Russia. Currently, he is the deputy chief editor of Column Publishing House.

**KWON Ji-Ye** (pen name of Soon-Ye Kwon) (fiction writer, scholar; b. 1960, South Korea) writes in a wide range of fictional genres. She earned a degree in English from Ewha University, taught middle school, and in 2000 received a doctoral degree from Université de Paris. Since then, she has lectured at various Korean universities, including, most recently, Donghae. Kwon

**Christopher MATTHEWS, "Male Nurse (Private)"**

*The kid is walking into doors.  
Again, he can breathe a rumba.  
Last night he had such mild seizures  
as if, light, he could not die.*

*I tell her the brain has fallen,  
it's bits - some bright, some nowhere.  
Sounds great when he chuckles about,  
slight kid with a coke, a kink, a Rubik's cube.*

*"Don't tell me what I'm thinking,"  
he says, then fouls himself  
unknown. Solo. Changed him  
and he hung on my neck like reason. Had no say.*

*The mom calls him her Charlie Conundrum  
and trusts I'm the stooge to fix him.  
Midnights I want mom's fanny that sweet much  
I palm her kid's bursting brow.*



Christopher Matthews at the Paul Engle Memorial Center in Cedar Rapids



made her Korean literary debut in 1997 with the story “The Dreaming Marionette” in the magazine *La Plume*; it also appears in an eponymously titled collection published in 2002. That same year she won the Isang Literary Prize, Korea’s highest award for literature, for her short story, “Eel Stew,” which was also translated into Chinese. Her second short story collection was *Burst of Laughter* (2003), and her latest work, a novel called *A Beautiful Hell*, was published in early 2004 by Literature and Ideas Publishing Company. The essay “Kwon Ji-Ye’s Paris, Paris, Paris” was published in 2004. Kwon now lives and writes full time in Seoul.

**Sabit MADALIEV** (poet, editor, journalist; b. 1949, USSR; lives in Uzbekistan) is a prominent figure in Russian-language literature of Central Asia. His work embraces modern and traditional Uzbeki themes and poetry genres; he seeks to express them in traditional as well as in contemporary, often Western, forms. From 1991 to 1996 he was the editor of *The Star of the East*, an influential, post-independence literary journal in Tashkent. He has published ten books of poetry and fiction, as well as essays on issues of democracy and national problems in Central Asia. An orchestrated campaign led to a publishing blacklist. Subsequently he worked on a World Bank Project, publicizing the Aral Sea ecological disaster. His last two books are Rubai quatrains, aimed to resurrect a medieval poetic genre. His time at the University of Iowa, as the International Programs’ first Public Intellectual, has been spent completing a book on Sufi practices.

**Christopher MATTHEWS** (poet, scholar; b. 1955, Ireland), currently lives in Lugano, Switzerland, where he is a professor of literature and writing at Franklin College. Matthews received a bachelor’s degree from the University of Ulster in Northern Ireland and completed a doctoral dissertation on Ezra Pound at the University of Durham, UK. His poetry has been published in various journals, including *The American Scholar*, *Crazyhorse*, *Quarto*, and *The Dublin Review*. He is the author of two collections of poetry, *A New Life* (2000), published by Trapdoor Press, and *Eyelevel: Fifty Histories* (2003), published by CavanKerry Press (US). A third collection, *Tom*, will appear in 2005.

**MAUNG THA NOE** (poet, translator, b. Burma) is well known for introducing modern poetry into Burmese literary circles in the 1960s. Educated at Mandalay University, where he studied English, Burmese, Páli, and modern history, and Rangoon University, where he earned an M.A. in Burmese, Maung Tha Noe has worked on numerous translations, his most recent being Jostein Gaarder’s *Sophie’s World*.

**MO Yan** (fiction writer, journalist; b. 1955, China), is one of China’s foremost novelists, best known for his 1987 novel *Hong Gaoliang Jiazu* (‘Red Sorghum’). Its film adaptation, directed by Zhang Yimou, won the Golden Bear award at the Berlin Film Festival, becoming one of China’s most popular films and bringing the “fifth-generation films” into the international mainstream. After a childhood of poverty during the Cultural Revolution, Mo worked in a factory until he joined the People’s Army in 1976. He graduated from the literature department of the Army’s Academy of Art and Literature in 1986, subsequently receiving an M.A. in literature from Beijing Normal University. In the late ‘90s, he left the army to become a professional writer. He has written dozens of short stories and ten novels, translated widely.

In addition to *Red Sorghum*, released by Viking in 1993, titles in English include *Explosions and Other Stories* (1991), *The Garlic Ballads* (1995), *The Republic of Wine: A Novel* (2000), and *Big Breasts and Wide Hips* (2004)

**Mahir ÖZTAŞ** (poet, fiction writer, essayist, b. 1951, Turkey), one of the original voices of modern Turkish literature, has been publishing poems, short stories, and novels for more than thirty years. He graduated in architecture from the Academy of Fine Arts in Istanbul, a career that took him to Saudi Arabia, through Europe, Asia, and North Africa. He now devotes his full time to writing. His first book was *Unutulmak Tozları* ('Dust of Forgivenness,' 1983), a collection of poems. A book of stories, *Ay Gözetleme Komitesi* ('Committee for Moon Watching,' 1987) followed, and won the 1988 Sait Faik Short Story Award. His 1989 collection *Korku Oyunu* ('Game of Fear') won the Yunus Nadi Short Story Award, and the novel *Soğuma* ('Cooling Off,') won the 1995 novel award from the same foundation.

**Vivienne PLUMB** (poet, novelist, playwright; b. 1955, Australia; lives in New Zealand) is a poet, playwright and fiction writer who won the 1993 Bruce Mason Playwriting Award for *Love Knots*, and the Hubert Church Award for a first book of fiction for *The Wife Who Spoke Japanese in her Sleep* (1993). She was a founding member of the Women's Play Press in 1992, and has received numerous fellowships and writing grants. Plumb's recent works include two collections of poetry, *Salamanca* (1998) and *Avalanche* (2000), a novella, *The Diary as a Positive in Female Adult Behavior* (2000), and a novel, *Secret City* (2003). A new poetry collection, *Nefarious*, is forthcoming in 2005.

**Giovanna RIVERO** (fiction writer, journalist; b. 1972, Bolivia) teaches semiotics and scriptwriting at the Private University of Santa Cruz de la Sierra, her alma mater. She has published four short story collections: *Naming the Echo* (1994), *The Beasts* (1997), *The Owner of our Dreams* (2002), and *To Feel the Dark* (2002). *The Beasts* won the 1997 Santa Cruz Municipal Prize for Literature. Her short fiction has been anthologized in *Antología del Cuento Feminino Boliviano* (1997), *Antología del Cuento Erótico Boliviano* (2000), *Voces de la Otra Orilla* (2000), and *The Fat Man from La Paz: Contemporary Fiction from Bolivia* (2000). In 1993 she received her first two literary awards; her 1995 essay, "Latinoamérica: Pequeña Hermana Tierra," was selected for the Youth World Forum in Jerusalem. Her most recent work is *The Chameleons* (2002), an erotic novel, with a story collection, *Contraluna*, coming in 2005. Ms. Rivero is a regular contributor to local and national newspapers.

**Jean-Marie V. RURANGWA** (playwright, essayist; b. 1959, Rwanda) has written several plays and essays about the Tutsi genocide in Rwanda. As a child, Mr. Rurangwa and his family were moved to a refugee camp in Burundi where he began attending primary school. He moved on to study French literature at the University of Burundi, and in 1999 received a degree in African language and linguistics at the University of Brussels. His plays have been translated into Italian and performed in Rome. Mr. Rurangwa currently teaches social sciences at the National University of Rwanda in Kigali, and is the artistic director of a theatre group, Izuba, and of the cultural club 'Rara Avis' there.

**Yekaterina Olegovna SADUR** (fiction writer, playwright; b. 1973, USSR; lives in Russia) attended the Gorky Literary Institute and has been writing professionally for more than a decade, after early forays into literature and translation (from French) while still an adolescent. Sadur's fiction has been published in Russia as well as abroad; her plays are frequently performed in Moscow. In 1998 her collected stories, *A Holiday for Old Women on the Sea Shore*, were published by Vologda.

**Masahiko SHIMADA** (fiction writer, b. 1961, Japan) is one of the most visible authors and commentators in Japan today. During his studies in Russian and East European languages at Tokyo University of Foreign Languages, he published the novella *Tender Divertimento for Leftists* (1983), which was named runner-up for the Akutagawa Prize. The following year he received the Noma New Writer's Award for Music for *A Somnambulant Kingdom* (1984). Other works include the novellas *Cry of the Refugee Vacationers* (1986) and *Requiem for a Conscious Machine* (1985), the short story collection *Donna Anna*, and a "socio-pathological study on AIDS" entitled *Unidentified Shadow* (1987). Several short stories and his 1989 novel *Dream Messenger* have been translated into English. Shimada, who also worked in theater during the 1990s, currently teaches at Hosei University.

**Alexis STAMATIS** (poet, fiction writer, journalist, librettist, playwright; b. 1960, Greece) has left few literary stones unturned. He has also been professionally active as an architect. As a novelist, poet, playwright, translator, and journalist, Mr. Stamatis is the author of five novels and five collections of poems, numerous translations and magazine articles, two opera librettos, and two plays. His most recent works are the novel *Theseus Street* (2003) and the poetry collection *The Closer I Get the More the Future Gets Away* (2004). Mr. Stamatis worked as a writer for the 2004 Olympic Games, and is currently the chief editor for foreign literature for the Metaixmio Publishing House.

**TANG Ying** (fiction writer, screenwriter, playwright, filmmaker; b. 1955, China) is a prize-winning, widely anthologized writer, with many TV and film credits. She has produced and directed in both media, published over a dozen novellas, four collections of stories, two novels, and is currently at work on *Another China*, a documentary film project about expatriate Chinese writers in New York. Tang's publications include *Tell Leola I Love Her*, a novella selected for inclusion in *The Best Chinese Novellas of 2001*; *Wife from America* (1994), a novel that was adapted for the stage, serialized in *Liberation Daily*, and won the first prize for serialized stories; *Asexual Partners* (2001), a novella that was also serialized; *No Love in Shanghai* (2002); and most recently, *Senseless Journey* (2003), a novella published in the Chinese journal *Harvest*.

**Rajeevan THACHOM POYIL** (poet, essayist, publisher; b. 1959, India) is a multifaceted writer and a well-established poet in the Malayalam language. He has translated his own poems from Malayalam into English and published two collections each in Malayalam and in English, in addition to a collection of essays in Malayalam on literary and cultural issues. His English-language poetry is represented in various anthologies such as the *The Promise of the Rest* (UK), *Midnight's Grandchildren* (Macedonia), *The Green Dragon* (South Africa) and *The Brink* (India).

His poetry has been translated into Italian, Macedonian, Bulgarian, Rumanian, Tamil, Hindi Telugu, Kannada, and Marathi. He writes bi-weekly columns in *The New Indian Express* and *The Hindu*, and is the editor of *Yeti Books*, the first international imprint from Kerala.

**K.V. TIRUMALESH** (linguist, poet; b.1940, India) is a professor of linguistics at the Central Institute of English and Foreign Languages in Hyderabad, India. His many published essays deal with issues in linguistics, literary theory, translation, and the teaching of English. Known as one of the most experimental Kannada poets, he has published several collections of his works, as well as translated Ezra Pound and Wallace Stevens, among others, into Kannada.

**Aleksandr Mikhaylovich ULANOV** (poet, writer, critic, translator; b. 1963, USSR; lives in Russia) earned a Ph.D. in engineering from Samara State Aerospace University, where he is an associate professor of aircraft engine design. Although he does not consider writing to be his principal occupation, he is extremely active in the Russian literary scene. He has over 250 publications to his credit, including works of poetry, short fiction, book reviews, articles on modern Russian literature, and translation works.

**Natalya VOROZHBIT** (playwright, journalist; b. 1975, USSR; lives in Russia) is the author of six plays, including *The Lives of Simple People*, produced in Kyiv, and published in her native Ukraine; and *Galka Motalka*, to be published in the Moscow journal *Contemporary Drama*. She has worked as a journalist, an editor, and in television. She was also a contributor to “Old People: Plans for the Future,” a documentary play project.

**Adam WIEDEMANN** (poet, literary and music critic, fiction writer; b. 1967, Poland) made his literary debut in 1996 with *A Small Male*, a collection of poems. *Animal Fables*, a volume of rhyming poems, was published in 1997, and in 1998 Wiedemann brought out a collection of short stories, *The Omnipresence of Order*, which was nominated for the Nike prize, Poland’s most prestigious literary award. Completing his banner year was the release of *Starter Motor*, a book of poems, and *Szék Pies Brew* (“*Cinque pieces breves*”), a collection of five stories which brought Wiedemann his second nomination for the Nike prize. In 1999 he won the Koscielski Foundation Prize. Wiedemann’s most recent publication is *Lily of the Valley* (2001).

**Gozo YOSHIMASU** (poet; b. 1939, Japan), a returning writer to the International Writers Program, has published several collections of poetry including *Shuppatsu* (“Departure”) and *Devil’s Wind: A Thousand Steps or More*. Considered to be an emblematic presence in postwar Japanese poetry, he has given readings at the Centre Pompidou in Paris (2000) and the Taipei International Poetry Festival (2001), to name just a few, and exhibited his photographs and calligraphies at the São Paulo Biennale and in Strasbourg, among others. In May 2003, he received the Purple Ribbon Award from the Japanese government for his significant contributions to Japanese culture.

**ZHANG Xian** (playwright, director; b. 1955, China) is among the best-known playwrights in Shanghai. Over the last several years, much of Mr. Zhang's work has been produced for the screen and the stage, nationally as well as internationally. *Those Left Behind* won "Best Film of Golden Pyramid Award" at the 16<sup>th</sup> Cairo International Film Festival, and Xian was awarded a fellowship from the Asian Cultural Council to further his studies of film and drama in New York City. A prominent figure in the arts community, Zhang has worked as the designer, curator, director, and organizer for a number of major art events in Shanghai.

**Sulkhan ZHORDANIA** (literary critic, fiction writer; b. 1939, USSR; lives in Georgia) is a professor of English at the International Black Sea University and at the Sokhumi Branch of Tbilisi State University where he teaches American literature, the short story, drama, and stylistics. His works include *Creative Development of Symbol* (1982), *Time and Poetry* (1984), *Silhouettes* (1986), *Melancholia and Happiness* (1995), *Apocalypse Today* (1998), and the novel *Apricots in Bloom* (2002), among others.



Visiting the Mark Twain Memorial and Lighthouse, Hannibal, MO

## 2004 Residency Activities by Individual Writer

### **Aazam ABIDOV** (poet, translator - Uzbekistan)

- Panel, “Writing in Dialogue: Criticism, Translation, Literature,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Shambaugh House
- Interview, WSUI Radio Show, “Live from the Java House”
- Panel, “Images of America,” Iowa City Public Library
- Presentation, Des Moines Public Schools Central Campus
- Presentation, New City School, St. Louis, MO
- Presentation, Lindquist Center, Iowa City
- Presentation/Reading, Senior High Alternative Center, Iowa City
- Presentation/Reading, Roosevelt Elementary School, Iowa City
- Presentation/Reading, Kirkwood Community College, Cedar Rapids
- Presentation/Reading, Weber Elementary School, Iowa City
- Reading, Emerson Pointe Retirement Community
- Reading, Paul Engle Center, Cedar Rapids
- Staged Reading at “Global Express”

### **Samson Oke AKOMBI** (poet, essayist, children’s literature - Cameroon)

- Panel, “Writing in Dialogue: Criticism, Translation, Literature,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Shambaugh House
- Panel, “Images of America,” Iowa City Public Library
- Presentation, Richmond Heights Elementary School, St. Louis, MO
- Reading, Blueberry Hill Duck Room, St. Louis, MO
- Presentation, Viola Gibson Elementary School, Cedar Rapids
- Reading, University of Illinois, Chicago
- Presentation, Des Moines Public Schools Central Campus
- Presentation, Senior High Alternative Center
- Staged Reading at “Global Express”
- Reading, Iowa Writers’ Learning Community

### **Asim Mohamed AL SAIDI** (poet - Oman)

- Panel, “Why I Write What I Write,” Iowa City Public Library
- Presentation, International Literature Today
- Reading/Presentation, Translation Workshop
- Reading, Shambaugh House
- Staged Reading at “Global Express”
- Panel, “Images of America,” Iowa City Public Library
- Reading/Presentation, UI Senior College
- Presentation, Des Moines Public Schools Central Campus

- Presentation, Washington Junior High School
- Presentation, Washington High School
- Presentation, New City School, St. Louis, MO
- Interview, *Washington Journal*

**Ahmed ALAIDY** (fiction writer, journalist - Egypt)

- Presentation, International Literature Today
- Panel, “Images of America,” Iowa City Public Library
- Panel, “Fantasy and Reality,” Iowa City Public Library
- Panel, “America Through Other Eyes,” St. Louis, MO
- Presentation, Washington High School
- Presentation, Washington Junior High School
- Interview, *Washington Journal*
- Presentation, Iowa City Foreign Relations Council
- Reading, Blueberry Hill Duck Room, St. Louis, MO
- Staged Reading at “Global Express”
- Reading, Prairie Lights Bookstore
- Presentation, Juvenile Detention Center, St. Louis, MO
- Reading, Simpson College
- Reading, Cornell College

**Zdenka BECKER** (playwright, fiction writer, translator - Austria)

- Presentation, Viola Gibson Elementary School, Cedar Rapids
- Reading/Presentation, UI Senior College
- Panel, “Writing Drama Today,” Iowa City Public Library
- Staged Reading at “Global Express”
- Panel, “Images of America,” Iowa City Public Library
- Staged Reading, Words Without Music, United Arts Festival, St. Louis, MO
- Panel, “Writing Drama Today,” United Arts Festival, St. Louis, MO
- Presentation, International Literature Today
- Staged Reading, Portland Stage Company, Portland, ME

**Sami BERDUGO** (fiction writer - Israel)

- Panel, “Why I Write What I Write,” Iowa City Public Library
- Presentation, International Literature Today
- Reading/Presentation, Translation Workshop
- Reading, Prairie Lights Bookstore
- Panel, “Images of America,” Iowa City Public Library
- Reading, UI Senior College
- Reading and Presentation, Aliber Hillel Jewish Student Center
- Presentation, Des Moines Public Schools Central Campus
- Reading and Presentation, Agudas Achim Synagogue, Iowa City
- Reading, Iowa Writers’ Learning Community

**Victoria CÁCERES** (novelist, professor – Argentina)

- Presentation, International Literature Today
- Reading/Presentation, Translation Workshop
- Reading, Prairie Lights Bookstore
- Panel, “Images of America,” Iowa City Public Library
- Reading/Presentation, UI Senior College
- Reading, Washington Public Library
- Panel, “What Constitutes a Life of Discovery Today,” United Arts Festival, St. Louis, MO
- Reading, Blueberry Hill Duck Room, St. Louis, MO
- Presentation and Q&A, Iowa City Foreign Relations Council
- Presentation, Washington High School
- Presentation, Washington Junior High School
- Interview, *Washington Journal*
- Reading, African-American/Latino Center, University of Illinois, Chicago
- Presentation, Des Moines Public Schools Central Campus
- Reading/Presentation, “Literature from South America and the Translation Process,” Dept. of Spanish and Portuguese, UI

**CHEN Danyan** (fiction, non-fiction, children’s literature - China)

- Panel, “Why I Write What I Write,” Iowa City Public Library
- Presentation, International Literature Today
- Presentation, UI Asian Studies Department
- Reading/Presentation, Translation Workshop
- Reading, Prairie Lights Bookstore
- Reading, “Know the Score,” WSUI Radio
- Panel, “Images of America,” Iowa City Public Library
- Presentation, University of Wisconsin, Madison
- Presentation, Viola Gibson Elementary School, Cedar Rapids
- Presentation, Senior High Alternative Center, Iowa City
- Presentation, Des Moines Public Schools Central Campus
- Reading/Presentation, UI Senior College

**Kurt FOLCH** (poet, translator - Chile)

- Presentation, International Literature Today
- Reading/Presentation, Translation Workshop
- Reading, Prairie Lights Bookstore
- Panel, “Images of America,” Iowa City Public Library
- Panel, “What Constitutes a Life of Discovery Today,” United Arts Festival, St. Louis, MO
- Reading, Washington Public Library
- Presentation, Webster High School, St. Louis, MO
- Presentation, Washington High School
- Presentation, Washington Junior High School



- Interview, *Washington Journal*
- Interview, KRUI Radio
- Presentation, Des Moines Public Schools Central Campus
- Reading/Presentation, “Literature from South America and the Translation Process,” Dept. of Spanish and Portuguese, UI

**Helon HABILA** (poet, fiction writer - Nigeria)

- Reading, Paul Engle Center, Cedar Rapids
- Panel, “Writing and Politics,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Prairie Lights Bookstore
- Reading, Year of the Arts and Humanities, Shambaugh House
- Reading/Interview, “Know the Score Live,” WSUI Radio
- Interview, “Live From the Java House,” WSUI Radio
- Reading/Presentation, UI Senior College
- Presentation, Juvenile Detention Center, St. Louis, MO
- Panel, “America Through Other Eyes,” St. Louis, MO
- Reading/Presentation, University of Illinois, Chicago
- Panel, African Studies Conference, New Orleans, LA
- Presentation, Des Moines Public Schools Central Campus

**Michal HVORECKÝ** (fiction writer, editor - Slovakia)

- Panel, “Fantasy and Reality,” Iowa City Public Library
- Presentation, International Literature Today
- Reading/Presentation, Translation Workshop
- Reading, Prairie Lights Bookstore
- Interview, KRUI Radio
- Panel, “Images of America,” Iowa City Public Library
- Presentation, Des Moines Public Schools Central Campus
- Reading, Roosevelt University, Chicago
- Reading and Presentation, Coe College, Cedar Rapids
- Panel, Washington University, St. Louis, MO
- Panel, “America Through Other Eyes,” St. Louis, MO
- Panel, European Study Group, UI Law School
- Reading, Iowa Writers’ Learning Community

**Khalid JAAFAR** (journalist - Malaysia)

- Panel, “Writing and Politics,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Prairie Lights Bookstore
- Interview, “Live From the Java House,” WSUI Radio
- Presentation, Des Moines Public Schools Central Campus
- Lecture, Iowa City Foreign Relations Council
- Panel, “America Through Other Eyes,” St. Louis, MO

**JO Kyung-ran** (fiction writer - South Korea)

- Panel, “Images of America,” Iowa City Public Library
- Panel, “Why I Write What I Write,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Shambaugh House
- Reading and Presentation, New City School, St. Louis, MO
- Presentation, Des Moines Public Schools Central Campus

**Amma Raj JOSHI** (poet, fiction writer, professor - Nepal)

- Panel, “Writing and Politics,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Shambaugh House
- Panel, “Images of America,” Iowa City Public Library
- Reading, Blueberry Hill Duck Room, St. Louis, MO
- Presentation, Des Moines Public Schools Central Campus

**Maksym KUROCHKIN** (playwright – Russia/Ukraine)

- Panel, “Images of America,” Iowa City Public Library
- Panel, “Writing Drama Today,” Iowa City Public Library
- Staged Reading at “Global Express”
- Staged Reading, “Words Without Music,” United Arts Festival, St. Louis, MO
- Panel, “Writing Drama Today,” United Arts Festival, St. Louis, MO
- Staged Reading, Portland Stage Company, Portland, ME
- Week-long Residency, The Lark Theatre Workshop, New York

**Dimitry Vladimirovich KUZMIN** (poet, critic, translator, publisher - Russia)

- Presentation, International Literature Today
- Panel, “Why I Write What I Write,” UI International Programs, International Mondays series
- Presentation, Des Moines Public Schools Central Campus
- Reading, Iowa City Public Library
- Panel, “Issues in Contemporary Russian Language and Literature,” Translation Workshop
- Interview, *Moscow Times* article, Michael Standaert
- Presentation/Discussion, Course: Russian Linguistics - Word Formation of Youth Slang

**KWON Ji-Ye** (pen name of Soon-Ye Kwon) (fiction writer, scholar - South Korea)

- Panel, “Images of America,” Iowa City Public Library
- Presentation, International Literature Today
- Reading/Presentation, Translation Workshop
- Reading, Shambaugh House
- Reading, University of Illinois, Chicago

- Presentation, Des Moines Public Schools Central Campus
- Reading and Presentation, New City School, St. Louis, MO

**Sabit MADALIEV** (poet, editor, journalist - Uzbekistan)

- Reading, Shambaugh House
- Reading, Evergreen College, Olympia, WA
- Lecture, University of Washington, Seattle, WA
- Presentation, International Literature Today
- Panel, *Kite Runner* (UICHR/International Programs project)

**Christopher MATTHEWS** (poet, scholar - Ireland)

- Reading, Paul Engle Center, Cedar Rapids, IA
- Panel, European Study Group, UI Law School
- Presentation, International Literature Today
- Panel, “Images of America,” Iowa City Public Library
- Staged Reading at “Global Express”
- Panel, “America Through Other Eyes,” St. Louis, MO
- Reading/Presentation, UI Senior College
- Three-day Workshop for Chicago high-school students (with Christopher Merrill), Chicago Humanities Festival
- Reading, Prairie Lights Bookstore

**MAUNG THA NOE** (poet, translator - Burma)

- Panel, “Writing in Dialogue: Criticism, Translation, Literature,” Iowa City Public Library
- Presentation, “An Outline Grammar of Early Pagan Burmese,” Center for Burma Studies, N. Illinois University, DeKalb, IL
- Presentation, Des Moines Public Schools Central Campus
- Reading, Shambaugh House

**MO Yan** (novelist – China)

- Presentation, International Literature Today
- Screening and discussion, *Red Sorghum*, Bijou Theater
- Bi-lingual Reading, Shambaugh House

**Mahir ÖZTAŞ** (poet, fiction writer, essayist - Turkey)

- Panel, “Images of America,” Iowa City Public Library
- Presentation, International Literature Today
- Reading/Presentation, Translation Workshop
- Reading, Prairie Lights Bookstore
- Presentation for Turkish Student Organization, IMU
- Panel, European Study Group, UI Law School
- Panel, “What Constitutes a Life of Discovery Today,” United Arts Festival, St. Louis, MO

- Presentation, Des Moines Public Schools Central Campus
- Panel, Washington University, St. Louis, MO

**Vivienne PLUMB** (poet, novelist, playwright - New Zealand)

- Panel, “Writing Drama Today,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Prairie Lights Bookstore
- Reading/Presentation, UI Rhetoric Department
- Presentation, Des Moines Public Schools Central Campus
- Reading and Presentation, Kirkwood Community College, Cedar Rapids
- Reading, Chicago Humanities Festival, Chicago
- Reading/Presentation, Rotarians, Nebraska City, NE
- Reading, Cody’s Bookshop, Berkeley, CA
- Reading, Hudson Strode House, Tuscaloosa, AL
- Panel, “America Through Other Eyes,” St. Louis, MO
- Staged Reading at “Global Express”

**Giovanna RIVERO** (fiction writer, journalist - Bolivia)

- Panel, “Fantasy and Reality,” Iowa City Public Library
- Presentation, International Literature Today
- Reading/Presentation, “Literature from South America and the Translation Process,” Dept. of Spanish and Portuguese
- Reading, Prairie Lights Bookstore
- Reading, “The Creative Process: Bolivian Women Writers and Translation,” Phillips Hall, UI
- Panel, “Images of America,” Iowa City Public Library
- Presentation, Des Moines Public Schools Central Campus
- Reading/Presentation, Grinnell College, Grinnell, IA
- Reading/Presentation, Iowa State University, Ames, IA
- Reading, University of Illinois, Chicago

**Jean-Marie V. RURANGWA** (playwright, essayist - Rwanda)

- Staged Reading at “Global Express”
- Panel, “Writing Drama Today,” United Arts Festival, St. Louis, MO
- Presentation, International Literature Today
- Panel, “Why I Write What I Write,” Iowa City Public Library
- Reading/Discussion, African Playwrights Conference, UI

**Yekaterina Olegovna SADUR** (fiction writer, playwright - Russia)

- Presentation, International Literature Today
- Panel, “Why I Write What I Write,” UI International Programs, International Mondays series
- Presentation, Des Moines Public Schools Central Campus
- Reading, Iowa City Public Library

- Panel, “Issues in Contemporary Russian Language and Literature,” Translation Workshop
- Interview, *Moscow Times* article, Michael Standaert
- Presentation/Discussion, Course: Russian Linguistics - Word Formation of Youth Slang

**SHIMADA Masahiko** (fiction writer - Japan)

- Presentation, International Literature Today
- Reading, Prairie Lights Bookstore
- Panel “Fantasy and Reality,” Iowa City Public Library

**Alexis STAMATIS** (poet, fiction writer, journalist, librettist, playwright - Greece)

- Panel, “Fantasy and Reality,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Prairie Lights Bookstore
- Presentation, “Images of America,” Iowa City Public Library
- Interview, “Live From the Java House,” WSUI Radio
- Interview, “Know the Score Live,” WSUI Radio
- Panel, “Images of America,” Iowa City Public Library
- Presentation, “Greek Literature,” Boston College, Boston, MA
- Reading, Boston College, Boston, MA
- Panel, “What Constitutes a Life of Discovery Today,” United Arts Festival, St. Louis, MO
- Reading, Blueberry Hill Duck Room, St. Louis, MO
- Presentation, Des Moines Public Schools Central Campus

**TANG Ying** (fiction writer, screenwriter, playwright, filmmaker - China)

- Panel, “Images of America,” Iowa City Public Library
- Staged Reading at “Global Express”
- Presentation, International Literature Today
- Panel, “Why I Write What I Write,” Iowa City Public Library
- YAH Presentation, “The Cultural Revolution in Context,” UI International Center
- Presentation, *Go for Broke*, United Arts Festival/St. Louis Screenwriting Award, St. Louis, MO

**Rajeevan THACHOM POYIL** (poet, essayist, publisher - India)

- Panel, “Writing and Politics,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Prairie Lights Bookstore
- Presentation, “Language and Politics,” Dept. of Anthropology, UI
- Presentation, Senior High Alternative Center, Iowa City
- Presentation, Des Moines Public Schools Central Campus

**V. K. TIRUMALESH** (linguist, poet - India)

- Visiting Lecturer, Translation Workshop
- Panel, “Writing in Dialogue: Criticism, Translation, Literature,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Prairie Lights Bookstore
- Presentation, “Language and Politics,” Dept. of Anthropology, UI

**Aleksandr Mikhaylovich ULANOV** (poet, writer, critic, translator - Russia)

- Presentation, International Literature Today
- Panel, “Why I Write What I Write,” UI International Programs, International Mondays series
- Presentation, Des Moines Public Schools Central Campus
- Reading, Iowa City Public Library
- Panel, “Issues in Contemporary Russian Language and Literature,” Translation Workshop
- Interview, *Moscow Times* article, Michael Standaert
- Presentation/Discussion, Course: Russian Linguistics - Word Formation of Youth Slang

**Natalya VOROZHBIT** (playwright, journalist – Russia/Ukraine)

- Panel, “Images of America,” Iowa City Public Library
- Staged Reading at “Global Express”
- Presentation, International Literature Today
- Panel, “Why I Write What I Write,” Iowa City Public Library
- Reading, Shambaugh House Bookstore
- Staged reading, *Galka Motalka*, New York Theatre Workshop, New York

**Adam WIEDEMANN** (poet, literary and music critic, fiction writer -Poland)

- Panel, “Images of America,” Iowa City Public Library
- Panel, “Why I Write What I Write,” Iowa City Public Library
- Reading, Prairie Lights Bookstore
- Presentation, International Literature Today

**Gozo YOSHIMASU** (poet - Japan)

- Presentation, International Literature Today
- Panel, “Why I Write What I Write,” Iowa City Public Library
- Reading, Prairie Lights Bookstore
- Performance, “The Other Voice: An Evening of Poetry, Music, and Song,” Macbride Hall (with Marilya Corbot and Jean-François Puvros)

**ZHANG Xian** (playwright, director - China)

- Panel, “Images of America,” Iowa City Public Library
- Staged Reading at “Global Express”
- Panel, “Writing Drama Today,” Iowa City Public Library
- YAH Presentation, “The Cultural Revolution in Context,” UI International Center
- Staged Reading, “*The Raped Anti-*,” New York Theatre Workshop, New York
- Presentation, *Go for Broke*, United Arts Festival/St. Louis Screenwriting Awards, St. Louis, MO

**Sulkhan ZHORDANIA** (literary critic, novelist - Republic of Georgia)

- Panel, “Writing in Dialogue: Criticism, Translation, Literature,” Iowa City Public Library
- Presentation, International Literature Today
- Reading, Prairie Lights Bookstore
- Panel, “Images of America,” Iowa City Public Library
- Reading and Discussion, Emerson Pointe Retirement Community
- Presentation, Webster High School, St. Louis, MO
- Presentation, Des Moines Public Schools Central Campus

## 2004: The Year of the Arts and Humanities



The Zhou Brothers painting live

UI President David Skorton's determination to increase public awareness and support of the rich tradition of arts and humanities on campus and statewide led him to declare academic year 2004-2005 the Year of Arts and Humanities (YAH), a time to celebrate that rich tradition and forge cultural linkages between the academic community and communities around the state. This endeavor to raise the profile of the arts and humanities throughout the state of Iowa – focusing on how discoveries made by artists and writers, by scholars and thinkers can provide meaning for people from every background, bridge differences, create sustainable economies, and add to the fabric of life – was opened with a three day festival in September.

The kickoff aimed to draw attention to the life of discovery, examining a range of artistic and scholarly disciplines. The creative process in all of its dimensions – artistic, scholarly, scientific – was in the focus. Leading scholars, artists, and scientists from the UI community and elsewhere were invited to discuss their work and the routes they took to their discoveries. "Simply the self-interest of mankind calls for a more general effort to foster the invention of life," Brewster Ghiselin noted in his seminal work, *The Creative Process*.

In locations across campus, September 7th through 9th saw the YAH festival welcome students, faculty, staff and the community to a new school year and generate enthusiasm and support for the Year of Arts and Humanities, which will run through June 2005. Each day brought readings, musical performances, and panel discussions on both sides of the river.



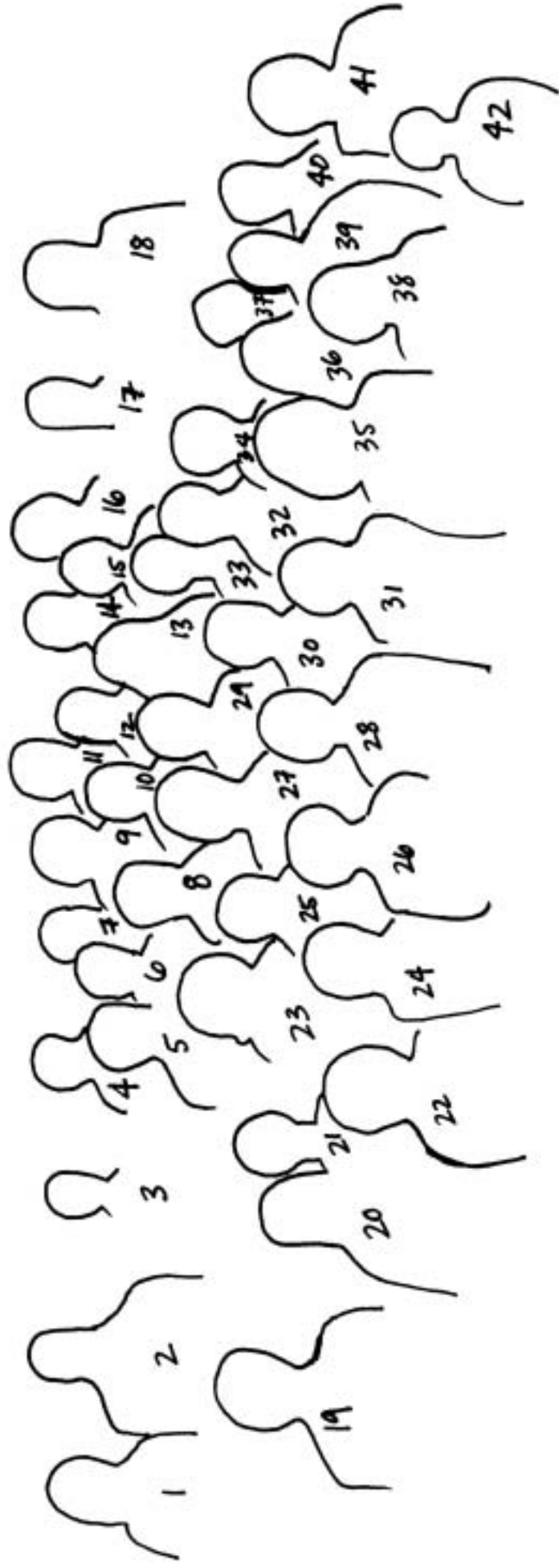
The opening ceremony and reception on the evening of September 7th in the IMU Main Lounge featured a joint octet performance by UI's resident Maia Quartet and Sioux City's Euclid Quartet, a new poem by Iowa Poet Laureate and UI Writers' Workshop faculty member Marvin Bell, a lecture from Ed Hirsch, chairman of the Guggenheim Foundation, and an art performance by the Zhou Brothers, who created a painting as viewers looked on. UI President David Skorton made opening remarks and Anita Walker, director of the Iowa Department of Cultural Affairs, introduced Iowa's new Poet Laureate Robert Dana.

Stefon Harris, a rising star in the world of jazz, invited the audience to participate with him as he composed music and talked about discovery and creativity on September 8th at the UI Museum of Art. Immediately following that presentation, he participated on a panel discussing "The Creative Process" with UI College of Liberal Arts and Sciences faculty members Kurt Anstreicher (Management Sciences), Marvin Bell (Writers' Workshop), Barbara Eckstein (English), Linda Kerber (History), Joni Kinsey (Art and Art history), and Deanna Carter (Dance).

The kickoff festivities also included readings on all three days. Visiting writers, including Eliot Weinberger, Bei Dao, and Art Spiegelman participated, as did members of the Iowa writing community. Kofi Awoonor and Helon Habila took part in an African Writers reading on September 8th, and Chinese writers and filmmakers Zhang Xian and Tang Ying appeared on a panel on the Cultural Revolution on September 7th. The Department of Theatre Arts presented a performance of a new work by the Palestinian playwright Iman as part of their Theatre International programming.

For a complete overview of the events scheduled during the 2004-05 Year of Arts and Humanities please visit its web site [www.yah.uiowa.edu](http://www.yah.uiowa.edu).





1. Kaethe Schwehn
2. Jean-Marie Rurangwa
3. Aazam Abidov
4. Ahmed Alaidy
5. Sulkhan Zhordania
6. Kurt Folch
7. Victoria Cáceres
8. Sabit Madaliev
9. Helon Habila
10. Maung Tha Noe
11. Samson Akombi
12. Natalya Vorozhbit
13. Tang Ying
14. Peter Nazareth
15. Amma Raj Joshi
16. Christopher Matthews
17. Nataša Đurovičová
18. Li Guo
19. Adam Wiedemann
20. Kate Sullivan
21. Zhang Xian
22. Mary Nazareth
23. Zdenka Becker
24. Kelly Bedeian
25. Giovanna Rivero
26. Ji-Ye Kwon
27. Asim Al Saidi
28. Kyung-ran Jo
29. Rajeevan Thachom Poyil
30. Khalid Jaafar
31. Vivienne Plumb
32. Michal Hvorecký
33. Sami Berdugo
34. Maksym Kurochkin
35. Chen Danyan
36. Catherine Knepper
37. Hugh Ferrer
38. Mrs. Maung Tha Noe
39. Christopher Merrill
40. Peter Balestrieri
41. Gozo Yoshimasu
42. Dominic Balestrieri



