2016 Annual Report

Bringing the world together through creative and cultural exchange.
"IOWA CITY IS ABUNDANT WITH LITERARY ACTIVITIES, EVEN THE WALKWAYS ARE INSCRIBED WITH PASSAGES FROM BOOKS." - LEGODILE "DREDD X" SEGANABENG, IWP '16
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As we look back on all of the accomplishments of 2016—and the following pages tell a remarkable story of new programs and an ever-broader reach—it is impossible not to have our gaze slip forward, excitedly, to our 50th Anniversary. The IWP was founded in 1967, and 2017 marks our Jubilee. For half a century, leading literary voices from around the world have been coming together through the IWP’s programs to compose new work, argue, collaborate on projects, translate, research, and present their ideas—to students, scholars, the public, and each other. Along the way, we hope, the world has been at least slightly re-oriented; its artists and their audiences, made slightly less alien to one another.

It’s a legacy worth celebrating, and even as I write, the celebrations have already begun—the second episode of our new podcast series, “Origins,” is about to go live. Throughout the series, alumni of our Fall Residency will be addressing the origins of their creative works, the literary and social cultures in which they write, and the innovative art of translation. Each month in 2017 is going to bring a new installment.

In the upcoming months, an IWP multi-media display will be touring the State of Iowa as part of
the UI Mobile Museum, and our 50th Anniversary website will go live. The website will host the celebration's digital dimension, drawing on the IWP’s extensive media and text archives, supplemented by commissioned and translated literary research, a variety of maps, links to ongoing virtual programs, and several new digital initiatives, such as an oral history project of the IWP’s impact on the Iowa City area, which is being coordinated by our colleagues at Iowa City’s UNESCO City of Literature Office.

During the summer, while preparations and promotion for a gala Fall Residency are underway, the IWP will publish word clouds generated from works of notable alumni, and will issue a worldwide call for contributions to a project we’re calling, “Voicing Whitman,” to be featured on the 50th Anniversary website.

The centerpiece of our momentous Fall Residency, thanks to a Major Projects Grant from the Office of the Vice President for Research and Economic Development, and a gift from the the Ramon and Victoria Lim Fund, will be a series of panel discussions on literary innovation, featuring six distinguished alumni, innovators, drawn from all the regions of the globe. This series will bring to the fore a discussion of the evolving creative processes—as seen in a new method of teaching writing, or a revised canon; a transplanted aesthetic; a radically new mode of composition; a hybridized genre; a sense of wider audience, due to translation or online publishing; and so on—in which literary innovations are often embedded.

In the spirit of these panel discussions, the theme of our Anniversary celebrations is Next Horizons, and over the next year, you’ll see how we’re also looking forward. For half a century, the Fall Residency and the IWP’s many other programs (such as our first-in-the-world creative writing MOOCs) have been establishing forums in which writers discover, explore, adapt, and translate creative processes. The pages of this Annual Report are filled with our most recent efforts in catalyzing writers around the world to think in new ways about their art. At the same time, communication seems faster by the day, and our 50th Anniversary is an opportunity to re-configure the flows of both digital and face-to-face literary collaboration, to renew the most basic underpinnings of artistic exchange, so that we can continue to bring the world’s writers together in fruitful ways, sharing their work, their ideas, and their approaches to beauty.

I hope you’ll join us for what promises to be a groundbreaking year.
MYANMAR
BANGLADESH
EGYPT
PHILIPPINES
ISRAEL
TAIWAN
SOUTH AFRICA
GERMANY
NIGERIA
IRAQ
GUYANA
INDIA
SOUTH KOREA
NEW ZEALAND
SINGAPORE
HONG KONG
INDONESIA
MAURITIUS
VENEZUELA
BULGARIA
RUSSIA
BOTSWANA
JAPAN
CYPRUS
FINLAND
ARGENTINA
UKRAINE
ETHIOPIA
PALESTINIAN TERRITORIES
CHINA
The 2016 Fall Residency was an exemplary year for its dedication to meeting you, the IWP community. During the three-month program, more than 280 public events took place with over 9,500 audience members in attendance. The visiting writers made lasting connections with community members in Iowa City, throughout the State of Iowa in small towns and large cities—in places like West Liberty and Des Moines, and also in Chicago (IL), Seattle (WA), New Orleans (LA), Pittsburgh (PA), Portland (ME), Washington, D.C. (VA), New York City (NY), and in Sitka (AK), DeKalb (IL), Atlanta (GA), Boston (MA), Galloway (NJ), Ghent (NY), Columbus (OH), Philadelphia (PA), University Park (PA), Williamsburg (PA), Austin (TX), and Madison (WI).

For three months we experienced the unifying power of communication through spoken discourse and the literary arts. Through these exchanges—in which thirty-six writers from thirty countries shared their creative work, taught classes and workshops, and led discussions in cultural- and literary-focused discussions—we witnessed the blurring of borders and the emergence of new ways of understanding ourselves in the world, reminding us of what the poet Czesław Miłosz once said: “language is the only homeland.”
On the importance of place: “As a writer of fiction from the aforementioned Third World, I don’t find myself caught within the limits of geography, like some of my predecessors might have been, thanks to global accessibility and openness. Bangladesh, a developing country in South Asia where I’m from, has to grapple with a lot of problems day in and day out. And since a sense of place is integral to a writer, I do take cues from the situations that drive me in my country, because that’s the place I know the best.” (quoted in the panel presentation “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)

WASI AHMED
FICTION WRITER
BANGLADESH
Participation courtesy of the Bureau of Educational and Cultural Affairs at the U.S. Department of State

On migration and language: “Nothing is more revealing of thought patterns than the terms coined and the language used to express them; a good starting place, therefore, would be some of the terminology commonly employed when discussing immigration...If migration has lasted as long as mankind, it is most unlikely to cease now. Governments may try to block the arrival of immigrants and to shut refugees out, but the movement of persons shall prevail. It is, rather, national boundaries and the concept of the nation-state that will disappear.” (quoted in the panel presentation “Right to Remove, Right to Refuge” at the Iowa City Public Library, 9/2/2016)

KHALED ALKHAMISSI
FICTION & NONFICTION WRITER
EGYPT
Participation courtesy of the Paul and Hualing Engle Fund

On the benefits of digital self-publishing: “Young Filipino writers are hooked on online publishing, writing, and reading. They have built a community where they can share stories. Anyone can contribute as long as they have access, and it’s free. Wattpad is the most popular...I hope these young literary enthusiasts will set the bar high...and be an oasis for all thirsty incoming readers and writers who cannot be part of university life or literary circles. I’m also hoping that doors may open to these dreamers, whose purest desire is to tell stories.” (quoted in the panel presentation “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)

EROS ATALIA
FICTION WRITER
PHILIPPINES
Participation courtesy of the Bureau of Educational and Cultural Affairs at the U.S. Department of the State
On why he writes in both Hebrew and Arabic:
“One completes the other. I want to speak to Jewish citizens too, and I can’t do that in Arabic. I raise important questions, and I see that for them, too, raising these questions is very fruitful, and it brings us closer in the end. In Arabic, I write literature, and this is part of me, it helps me express myself. In Hebrew, there is also the aspect of diyun, journalism.” (quoted in an interview with Aviya Kushner for Forward, 12/13/2016)

On genre labels: “Take, for example, the awful definition ‘women’s literature.’ Now, at first glance it looks very liberal and modern. But think about it: Is there any men’s literature? Did anyone ever hear about a man who writes from his loins? From his muscles? Of course, as a woman, I am not claiming that the situation of women is perfect, or that there was never any discrimination, but I want to decide how and about what to write. In Juvenilia by Jane Austen, who wrote during a period in which women were only allowed to faint in every corner and ask for smelling salts, you meet a gallery of female characters who are excellent, funny, and tragic—and none of them ‘reflects the feminine womb.’ Alas! Not all the characters take part in a ‘Supreme Council of the Rights for Women.’” (quoted in the panel presentation “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)
On the intersection between poetry and music in his work: “The Chinese characters for “poem,” shi 詩 and “song,” ge 歌 are often combined to form shige, meaning “poetry.” This shows that since ancient times, poetry and music have been so closely linked that they are almost the same thing. Words, when enhanced with music, take on new potential… In today’s digital world, literary publishing is on the decline, and poetry anthologies are becoming increasingly hard to sell. As such, I thought of making my poetry into music videos.” (quoted in the panel presentation “The Sound of Your Words, The Line on Your Screen: Hybrid Media” at the Iowa City Public Library, 10/14/2016)

On the difficulty of legitimizing the language of her community in the publishing world: “Well, I’ve had to be the one who thinks, and my publisher grows rich. They constantly harangue me with line edits on my literary and obscure novel content, urging me non-stop to stop the colloquial language, to modify the dialect, to make my work more imminently and eminently marketable to A Global Market…And anyway, they have used focus groups and graphs to tell me what makes a book, a saleable book in today’s literary market. What can I say? I follow their graphs and trends.” (quoted in the panel presentation “The Sound of Your Words, The Line on Your Screen: Hybrid Media” at the Iowa City Public Library, 10/14/2016)

On form in contemporary poetry: “To feel frayed about one’s formal options as a writer today does not necessarily mean to disregard the political dimension of form. To disregard the political dimension of form does mean to disregard the conditions and frames of writing. To feel frayed about the conditions and frames of writing does not necessarily mean to have to work with multimedia.” (quoted in the panel presentation “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)
Obari Gomba  
Poet & Playwright  
Nigeria  
Participation courtesy of the U.S. Consulate General in Lagos

On writing and politics: “Politics is not a bad subject for literature. A writer should be free to write on any subject with a sense of craft, with a capacity to create art out of experience. Gravitas, purpose, aesthetics and context can be coeval elements (and they ought to be so) in the hands of a good writer. I say this because I know that one of the issues raised against African literature, by the Western and Western-oriented scholars, is the density of politics in our literature. They think that political content debases art. No, sirs. We do not apologize for what we write. And I must also add that the totality of our writing speaks to every aspect of life.” (quoted in the panel presentation “Writing and Politics” at the 2016 Iowa City Book Festival, 10/7/2016)

Mortada Gzar  
Novelist/Filmmaker/Visual Artist  
Iraq  
Participation courtesy of the Bureau of Education and Cultural Affairs at the U.S. Department of the State

On the power of making art: “Cinema allows us to wonder without using the words ‘who, what, when, where, why,’ and novels are a way of asking questions without waiting for an answer. Politics and religion can provide some answers, but art—and the impulse to make it, which was born in humans from the beginning—cannot serve a meal of answers. Whenever we notice a new movement in cinema, we should view it as a kind of protest—which is the job of art—against war, radicalism, terrorism, and the irrational rules that control us. What politics can simplify into one sentence, art can say 24 ways a second.” (quoted in the panel presentation “Fiction in the Age of Film” at the Iowa City Public Library, 9/9/2016)

Ruel Johnson  
Fiction Writer & Poet  
Guyana  
Participation courtesy of the Bureau of Education and Cultural Affairs at the U.S. Department of the State

On fiction-writing and multimedia: “In essence, my engagement with literary fiction is merely the point of access in which I try to engage and analyze and make sense of all fictive processes, in order that I can arrive at some substantial truth and engage my audience in a collaborative effort to do so. Increasingly, therefore, when I seek to create a fiction, I consider the multiple formats in which it can be expressed. It is no longer an automatic consideration of whether a core thesis should be treated as a short story, or a novel, or a play, or an audiovisual script, but also the possibilities (and challenges) of more interactive media.” (quoted in the panel presentation “Fiction in the Age of Film” at the Iowa City Public Library, 9/9/2016)
On what the IWP meant to him: “When IWP alumni from my country and Pakistan heard I had gotten in, they became really excited for me. I was asking, ‘What’s the big deal? Why are they so excited about a residency?’ I realize now that there is something really amazing about how the residency is structured. The way we spend time here is not bound by rigid terms. We are expected to do one panel, one lecture, and one reading, which we are happy to do, but then we have absolute freedom. This absolute directionlessness of what we could write while we’re here has made me understand why people were so excited for me.” (quoted in an article by Mikael Mulugeta for Iowa Now, 11/4/2016)

On self-expression and multilingualism: “What do you do when your first bloody tongue says, ‘I have a book,’ and the second one says, ‘There is a book inside me.’ Your mother tongue says, ‘I go to school.’ Your second tongue insists, it should be, ‘I school to go.’ Each time you utter a sentence, your second bloody tongue utters another sentence in inversion. The split of your bloody tongue will turn your tongue into a snake tongue.” (quoted in the panel presentation “At Language’s Edge” at the Iowa City Public Library, 9/16/2016)

On the origins of her writing life: “When I was a child, my mother always talked about the Korean War with tears in her eyes, so one day, I thought I wanted to be a writer, to write about that story.” (quoted in an article by Isaac Hamlet for The Daily Iowan, 10/20/2016)
On the meaning of world literature: “For me—and I know this is just my personal expression, I’m not saying everyone has to feel like this about literature—but when a work can create social change, when it can change attitudes, when it can affect people, at that level, for me, that is world literature. I never just wanted my work to look beautiful on the page. I had high hopes for it having a function, or being a catalyst for a new culture or a way that we can see ourselves or reimagine ourselves too, especially the women who I’m talking about specifically in [Brown Girls in Red Bright Lipstick].” (quoted in an interview with the Raven Radio Foundation for KCAW News, 11/14/2016)

On writing strong characters: “Empathy is the channel through which writers can most assuredly connect with their characters. Empathy is significant. When personal experience constrains a story up to a point of dullness, then empathy will sharpen and emancipate it. When the writers empathize with the characters and trust the characters, the characters will decide what must happen. The story will develop by itself. The writer will give himself the chance to stumble upon the unexpected truth and the accidental truth. At the end of the day, the writer will tell the story truth, which is so much more interesting than memory truth.” (quoted in the panel presentation “Real Work” at the Iowa City Public Library, 9/23/2016)

On the writing life: “I have always thought of myself as a writer, with the perhaps naive belief that I would stay a writer regardless of what profession I eventually took up. So why not do both? In an ideal world, as if in a metaphorical duplex, my daytime career would be my steadfast partner downstairs, and my writing a passionate lover upstairs. But as anyone who has had multiple relationships knows, the problem is not so much the quality of the relationships as it is the competition for time and energy. So for many years I led a double life, exhausted by the responsibilities both upstairs and downstairs, and not without a twinge of guilt that my greed might have kept me from becoming a better writer.” (quoted in the panel presentation “Real Work” at the Iowa City Public Library, 9/23/2016)
On writing as a Nigerian feminist: “The women writers of this generation convinced me that I was able to be the main subject of my writing. The way the first generation of Nigerian novelists wrote back to the West, I think we are now writing about our realities as women living in a deeply patriarchal society.” (quoted in an article by Mikael Mulugeta for Iowa Now, 11/1/2016)

On how being a journalist influenced his ability to write fiction: “Sometimes a story presented itself that was stranger than fiction, but more often, I had to dig deeper. However, finding material for my pieces trained me to use all five senses when reporting, to search for the most suitable people to use as sources, and to conduct adequate research. Since then, I apply the same pattern when I write fiction.” (quoted in the panel presentation “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)

On the writing life: “A flow. A tide. An ebbing. Moving sands. Pebbles carried back and forth by trickling and patient waters. That’s what translation is to me. Something shifting, forever unstable, challenging, desirable, and beautiful in this very instability. I have two mother tongues, French and Creole. We spoke both at home. French, the colonisers’ language, which outlived the British colonisation of Mauritius. And Creole, that marvellously hybrid language, born and raised in countries where colonisers, slaves, and later, indentured labourers, were thrown together by the violence of history, and had nevertheless to find a way to communicate.” (quoted in the panel presentation “At Language’s Edge” at the Iowa City Public Library, 9/16/2016)
On writing and politics: “In times of strife, writers are seen as intellectuals who should provide answers to the crisis and the actions of their rulers. In a country like Venezuela, marked by a totalitarian revolution that is at the same time a factory manufacturing poverty, the option of silence becomes complicity and posturing… Several of my stories and nonfiction articles address politics, as an act of liberation from an asphyxiating reality. But not all. It is important to incorporate politics, so long as it contributes significantly to the work—and, furthermore, to the public discourse.” (quoted in the panel presentation “Writing and Politics” at the 2016 Iowa City Book Festival, 10/7/2016)

On contemporary Bulgarian literature: “Until recently I believed that Bulgarian literature has turned into an unwilling statue, not a work of an artist, but a sign showing where once a volcano’s lava river had flown. Something of interest only to archaeologists. But in the past couple of years I saw and heard writers and readers of Bulgarian literature outside of my country, and it doesn’t look like a miracle. It looks like hard work and a low tolerance for laziness. Like writers and translators waking up, speaking up, and punching holes through walls.” (quoted in a presentation for the Bunche Library Speaker Series at the U.S. Department of State, 11/3/2016)

On human migration: “The word refugee is a political term, and granting asylum is a political act. What interests me, however, is the human element. How do people from different cultures get along with each other? Where do you find the strength to trust? How do you preserve your individuality without resorting to aggression? How do you assimilate different ways of life? As long as humanity persists, it will have to resolve these questions.” (quoted in the panel presentation “Right to Remove, Right to Refuge” at the Iowa City Public Library, 9/2/2016)
On using musical form to structure writing: “When I write my stories, I need a kind of raw material that only popular songs can give me. Through intuition, I approach my texts in an auditory way. I emphasize the rhythm, the rhyme, and pauses. It’s like transcribing sound, a melodic voice that tells you something and won’t leave you in peace until you leave it written.” (quoted in the panel presentation “The Sound of Your Words, The Line on Your Screen” at the Iowa City Public Library, 10/14/2016)

On writing in multiple genres: “The autobiography in poetry, as I write it, demands an ultimate ease and élan, but whenever I attempt a page or two in my pre-dawn writing hour, I feel I am on a morning walk with my unruly dog on a leash. My writing quickly alternates between left and right, between prose and poetry, dialogues and confessions, diaries and documents, taking all genres into one unified whole. Or I would say, more precisely, one unified chaos—which I sumptuously enjoy.” (quoted in the panel presentation “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)

On the writing life: “I have a day job, a nine-to-five, something concrete and certain to bring food on my table. But the truth is, what I do during the day with most of my time is second to what I do in my spare time—writing. I don’t consider myself a part-time writer because even when I’m doing my real job during the day, my mind keeps tossing around ideas. I mentally plot my stories, devise and revise my characters, and generally do the writing in my head while I’m simultaneously engaged in my day job.” (quoted in the panel presentation “Real Work” at the Iowa City Public Library, 9/23/2016)
VIVEK SHANBHAG
FICTION WRITER & PLAYWRIGHT
INDIA

On writing and multilingualism: “Moving across three languages has deeply influenced my language structure, the phrases I use, and so on. In the process, my literary language has developed its own flavour. Despite knowing several languages, why did I choose to write fiction in Kannada? My deep engagement with this language is such that I had no choice. Kannada is the language through which literature came to me. To write fiction, one needs to be involved intensely with the language and have deep emotional and intellectual ties to it.” (quoted in the panel presentation “At Language’s Edge” at the Iowa City Public Library, 9/16/2016)

SHIBASAKI TOMOKA
FICTION WRITER
JAPAN

On the writer's role and memory: “In an interview, Siri Hustvedt once said that the task of the writer is to remember things one hasn't experienced. That's exactly it, I thought. And so, how do I remember these things, and am I qualified to write about somebody else's memories?...I am fascinated by novels that make me aware of the boundary between the world within the novel and the world outside of it, and that try to cross over that boundary.” (quoted in the panel presentation “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)

STEPHANOS STEPHANIDES
POET/TRANSLATOR/FILMMAKER/MEMORY-FICTION WRITER
CYPRUS

On multilingualism and place: “In the cramped space of islands such as my own (Cyprus), this interplay [of linguistic impossibilities] is more salient. Lost in the labyrinth of languages, I wonder: where am I in the world? I constantly find myself shifting the boundaries by redistributing tensions and affective connections of language in personal and cultural memory through the cosmopolitan and the vernacular, the national and the mythical, attempting to be here, there, elsewhere at the same time, or taking a line of flight beyond.” (quoted in the panel presentation “At Language’s Edge” at the Iowa City Public Library, 9/16/2016)
On poetry and social change: “The need to avoid repetition raises moral feelings in me. But at the same time, are we soon to be in a situation in which repetition is the least of our problems? Is the whole European culture in crisis? Is there a connection between the trend of ‘sincerity’ in poetry and the feeling of crisis?” (quoted in the panel presentation “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)

HENRIIKKA TAVI
POET/TRANSLATOR/FICTION WRITER
FINLAND
Participation courtesy of the Bureau of Educational and Cultural Affairs at the U.S. Department of State

On the relationship between fiction, theater, and the world: “What’s important, again, are the possibilities that dramatic construction provides for the development of a new world, one that will somehow influence the real world. I believe this is how the process goes—it is not the world that defines fiction, it is fiction that modifies the world.” (quoted in the panel presentation “Fiction in the Age of Film” at the Iowa City Public Library, 9/9/2016)

MARIANO TENCONI BLANCO
PLAYWRIGHT
ARGENTINA
Participation courtesy of the Bureau of Education and Cultural Affairs at the U.S. Department of the State

On categories of genre: “Modern Ukrainian works are identified twice—by the authors themselves, and by literary criticism. If the most widespread hybrids in literature in general are double texts, which actually combine two equal genres (a novel-essay, a novel in letters, an epistolary novel, a memoir novel, a novel-reportage, a novel-testament, a romance diary, a novel-confession), the modifications of Ukrainian authors are semantically remote from the traditional forms.” (quoted in the panel presentation “The Shape of Your Paragraph: Genre and its Constraints” at the Iowa City Public Library, 9/30/2016)

TETIANA TROITSKAYA
POET/NOVELIST/NONFICTION WRITER
UKRAINE
Participation courtesy of the William B. Quarton Fund through the Cedar Rapids Community Foundation and the U.S. Embassy in Kyiv
On the value of writing: “Any artist will tell you creative work is real work. I would go further: creative work upsets the idea of work itself. The uselessness of artwork is where its value resides…It seems to me that uselessness is what gives art its artfulness, what makes writing writerly. If work means effort toward a larger purpose, then in creative work I labor ultimately for a new, awesome…nothing.” (quoted in the panel presentation “Real Work” at the Iowa City Public Library, 9/23/2016)

On writing and multilingualism: “Each language resonates at a different frequency, so that when zooming in, I realize each word has its own frequency in each respective language. In Amharic and all of its words I hear Home; in French and all of its words I hear Freedom; in English and all of its words I hear Peace, but there is a different type of comfort that I hear when I hear all three in one: ‘Semi ma, do you want to go faire les courses negue?’ (Hey, do you want to go grocery shopping tomorrow?)” (quoted in the panel presentation “The Sound of Your Words, The Line on Your Screen” at the Iowa City Public Library, 10/14/2016)

On the difference between migrants and refugees: “Migration entails a return, like birds that move to warmer climates and return many times within the same year. Refugee, however, entails a finality of settlement elsewhere, altering the existing community by integrating new members. Fear of novelty is a part of human nature, but it shouldn’t be a factor in hindering others from enjoying the right to safety.” (quoted in the panel presentation “Right to Remove, Right to Refuge” at the Iowa City Public Library, 9/2/2016)
On what Chinese literature can learn from Japanese literature: “Japanese literature has still gained popularity among a few young writers. They are the first generation to be born in modernized cities. They started to emphasize the value of beauty, writing about boring everyday life and enjoying a free and useless spirit. Living in a stable and relatively affluent life has also encouraged many young people to long for a perpetual teen spirit. The reason they like Murakami is probably because he has somehow maintained the status of a young person. This is exactly what Chinese literature is missing.” (quoted in the panel presentation “World Literature Today: Cross-currents” at the Iowa City Public Library, 10/21/2016)
9/5
Outing and picnic, Lake Macbride and Wilson’s Orchard

9/6
Text and Context, Prof. James Leach: The U.S. Political Landscape

9/6
Recording, Distance Learning Craft Talk: Ruel Johnson

9/7
Recording, Distance Learning Craft Talk: Obari Gomba

9/7
Presentation, IWP Cinematheque: Carlos Patiño Pereda and Hensli Rahn Solórzano introduce Relatos Salvajes [Wild Tales]

9/7
Meeting, Prof. Dave Gould and Activist Kathy Eldon: Ukamaka Olisakwe, Legodile “Dredd X” Seganabeng, and Christine Yohannes

9/7
Artist Discussion, “Manifest(ation) pro/con DADA”

9/8
Interview, Iowa Literaria: Mariano Tenconi Blanco

9/8
Visit, 68th Tri-State Rodeo (IA)

9/9
Panel, Iowa City Public Library: “Fiction in the Age of Film” with Mortada Gzar, Mariano Tenconi Blanco, Vladimir Poleganov, and Ruel Johnson

9/9
Recording, Distance Learning Craft Talk: Galit Dahan Carlibach, Shenaz Patel, and Yusi Avianto Pareanom

9/9
Interview, Iowa Literaria: Carlos Patiño Pereda and Hensli Rahn Solórzano

9/9
Class Visit, Prof. Adrienne Rose: Legodile “Dredd X” Seganabeng

9/9
Presentation, International Translation Workshop: Odeh Bisharat

9/9
Reading, Shambaugh House Reading Series: Shibasaki Tomoka and Chen Ko Hua

9/9

9/10
Reading, Prairie Lights Reading Series: Alice S. Yousef and Ukamaka Olisakwe

9/12
Presentation, International Literature Today: Henriikka Tavi, Courtney Sina Meredith, Obari Gomba, and Khaled Alkhamissi

9/12
Tour, Shakespeare’s First Folio Exhibit: UI Main Library

9/13
Recording, Distance Learning Craft Talk: Vladimir Poleganov, Eros Atalia, and Ukamaka Olisakwe

9/14
Meeting, Iowa Kids’ Writers: Amanah Mustafi, Galit Dahan Carlibach, Henriikka Tavi, and Shenaz Patel

9/14
Recording, Distance Learning Craft Talk: zh dala

9/14
Mid-autumn party with Hualing Engle: Tse Hao Guang, Virginia Suk-yin, Chen Ko Hua, and Zhou Jianing

9/14
Class Visit, Reading, and Reception, Cornell College (IA): Mortada Gzar, Alice S. Yousef, and Stephanos Stephanides

9/14
Presentation, IWP Cinematheque: Yaroslava Pulinovich introduces the film based on her screenplay, I Won’t Come Back

9/15
Lunch, Prof. Denes Gazsi: Wasi Ahmed

9/15
Performance, Global Express: Eros Atalia, Galit Dahan Carlibach, Chen Ko Hua, Akhil Katyal, ko ko thett, Ukamaka Olisakwe, Yaroslava Pulinovich, Vivek Shanbhag, Tse Hao Guang, Mariano Tenconi Blanco, and Alice S. Yousef

9/15
Dinner, Council for International Visitors to Iowa City (CIVIC)

9/16
Panel, Iowa City Public Library: “At Language’s Edge” with Odeh Bisharat, ko ko thett, Shenaz Patel, Stephanos Stephanides, and Vivek Shanbhag

Global Express: A Night of Theatre and Writing on September 15, 2016
22 // THE FALL RESIDENCY //</p>

9/16
Lunch, Prof. Olonisakin: zp Dala, Obari Gomba, Christine Yohannes, Legodile “Dredd X” Seganabeng, Shenaz Patel, and Ukamaka Olisakwe

9/16
Presentation, International Translation Workshop, led by Susan Harris: Mortada Gzar and Shenaz Patel

9/16
Presentation, Susan Harris of Words Without Borders on literary translation

9/16
Reading, Shambaugh House Reading Series: Tetiana Troitskaya and Yaroslava Pulinovich

9/17
Community potluck, Secrest Octagonal Barn

9/18
Reading, Prairie Lights Reading Series: Courtney Sina Meredith and Khaled Alkhamissi

9/19
Presentation, International Literature Today: Alice S. Yousef, Tse Hao Guang, Vladimir Poleganov, and zp Dala

9/19
Meeting, CIVIC staff: IWP participants from Afghanistan and Pakistan

9/19
Meeting, Penguin Books: Vivek Shanbhag

9/20-9/22
Writers travel to Chicago

9/20
Reading and class visit, Roosevelt University (Chicago): Wasi Ahmed, Vivek Shanbhag, and Jianing Zhou

9/21
Class visit, Loyola University (Chicago): Mariano Tenconi Blanco and Shenaz Patel

9/22-9/24
Visit, City of Asylum Jazz Poetry Festival (Pittsburgh): Alice S. Yousef, Chen Ko Hua, and Henriikka Tavi

9/22
Reading: Alice S. Yousef and Chen Ko Hua with writers Kwame Dawes and Tuhin Das, and the Tony Campbell Quartet

9/23
Reading: Henriikka Tavi with writer Richard Blanco, and Roger Humphries and RH Factor

9/23
Panel, Iowa City Public Library: “Real Work” with Legodile “Dredd X” Seganabeng, Ng Virginia Suk-yin, Courtney Sina Meredith, Amanah Mustafi, and Tse Hao Guang

9/23
Presentation, International Translation Workshop, led by Robin Magowan: Galit Dahan Carlibach

9/23
Reading, Shambaugh House Reading Series: Mortada Gzar and Odeh Bisharat

9/25
Reading, Prairie Lights Reading Series: ko ko thett and Shenaz Patel

9/25
Guest Music Performance, Sutliff Cider Company: Legodile “Dredd X” Seganabeng

9/26

9/26
Interview, with Christopher Merrill for The Iowa Review: Ida Beam Visiting Professor Janine di Giovanni

9/27
Discussion and Brown Bag Lunch: Janine di Giovanni

9/27
Recording, Distance Learning Craft Talk: Janine di Giovanni

9/27
Reading, Janine di Giovanni

9/28
Class Visits, Prof. Daniel Lathrop and Prof. Alyssa Prorok: Janine di Giovanni

9/28
Presentation, IWP Cinematheque: Ida Beam visitor Janine di Giovanni introduces 7 Days in Syria

9/29
Presentation, Senior College: Ng Virginia Suk-yin and Galit Dahan Carlibach

9/29
Recording, Origins Podcast Series: Shenaz Patel, Vivek Shanbhag, and Alice S. Yousef

9/29
Presentation, “The Human Face of the Refugee Crisis”: Janine di Giovanni

9/30
Class Visit, MFA in Literary Translation Workshop: Stephanos Stephanides

9/30
Panel, Iowa City Public Library: “The Shape of Your Paragraph” with Yusi Avianto Pareanom, Galit Dahan Carlibach, Tetiana Troitskaya, Wasi Ahmed, and Henriikka Tavi

9/30
Presentation, International Translation Workshop: Shibasaki Tomoka and Mariano Tenconi Blanco

9/30
Reading, Shambaugh House Reading Series: Christine Yohannes and Obari Gomba

10/2-10/6
Mid-Residency travel period: residents travel to either Seattle or New Orleans

10/3
Class Visit, Bard Early College (New Orleans)

10/4
Reading, Hugo House (Seattle): Tse Hao Guang, Henriikka Tavi, Mortada Gzar, and zp Dala

10/5
Workshop, Hugo House (Seattle): Eros Atalia and Alice S. Yousef

10/5
Class Visit and Reading, UW-Seattle Southeast Asian Center (Seattle): ko ko thett

10/5
Class Visit and Reading, New Orleans Center for Creative Arts: Courtney Sina Meredith, Vladimir Poleganov, Zhou Jianing, Chen Ko Hua, Ukamaka Olisakwe, and Shenaz Patel

10/7
Reading and portrait painting with artist Felix de la Concha: Subodh Sarkar

10/7
Panel, Iowa City Public Library Series: “Writing and Politics” with Ukamaka Olisakwe, Obari Gomba, Carlos Patiño Pereda, Christine Yohannes, Courtney Sina Meredith, Akhil Katyal, and Odeh Bisharat, as part of the Iowa City Book Festival

10/7
Reception, Iowa City Book Festival: Share Wine Lounge

10/7-10/9
Professional Travel: ko ko thett to Northern Illinois Univ. (DeKalb, IL) for reading at International Burma Studies Conference 2016

10/8
Panels, Iowa City Book Festival

10/8
“Industrial-strength Literature”: Tse Hao Guang, Legodile “Dredd-X” Seganabeng, Vladimir Poleganov, and Eros Atalia

10/10
Class Visit, Prof. Peter Nazareth: Tse Hao Guang

10/10
Dinner, Anonymous IWP Donor: Shenaz Patel, Akhil Katyal, Stephanos Stephanides, and zp Dala

10/11
Reading, Lunch and Learn Event, Dubuque Museum of Art: Obari Gomba, Stephanos Stephanides, and Ng Virginia Suk-yin

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10/15
Visit, Effigy Mounds (IA)

10/16
Visit, Dane Farm Harvest Party

10/16
Reading, Prairie Lights Reading Series: Vladimir Poleganov and Tse Hao Guang

10/16
Reading, Anthology Reading Series: Legodile “Dredd X” Seganabeng and Tetiana Troitskaya

10/17
Visit, with Saadi Simawe (Iraq, IWP 1990): Mortada Gzar

10/17
Presentation, International Literature Today: Christine Yohannes, Lee Chae Won, Vivek Shanbhag, Mariano Tenconi Blanco, Ng Virginia Suk-yin

10/17
Class Visit, Iowa City West High School: Ukamaka Olisakwe

10/17
Recording, Origins Podcast Series: Henriikka Tavi and Tse Hao Guang

10/17-10/18
Professional Travel: ko ko thett to Ohio

10/17
Performance, collaboration with UI Music: Courtney Sina Meredith, Akhil Katyal, Chen Ko Hua with the Lark Quartet

10/18
Lunch, Iowa’s Poet Laureate Mary Swander: Eros Atalia, Stephanos Stephanides, and Henriikka Tavi

10/18
Class Visit, West Liberty High School: Carlos Patiño Pereda, Hensli Rahn Solórzano, Mariano Tenconi Blanco

10/18
Presentation, Faculty Colloquium, UIowa English Department: Subodh Sarkar

10/18
Reading, Japan Foundation: Shibasaki Tomoka

10/18
Reading, Prairie Lights: Christopher Merrill and Marvin Bell

10/19
Panel, African Studies Program: zp dala, Obari Gomba, Ukamaka Olisakwe, Shenaz Patel, Christine Yohannes

10/19
Class Visit, Alonso Avila’s First-year Seminar on hip-hop: Alice S. Yousef

10/19
Class visit, Kirkwood Community College: Carlos Patiño Pereda

10/19
Class visit, Prof. Peter Nazareth: Amanah Mustafi

10/19
Presentation, IWP Cinematheque: Mariano Tenconi Blanco presents Elementary Training for Actors and Stephanos Stephanides presents his Poets in No Man’s Land

10/20
Presentation, Senior College: Eros Atalia and Tetiana Troitskaya

10/20
Class visit and reading, Kirkwood Community College Cedar Rapids: Obari Gomba, Legodile “Dredd X” Seganabeng, and Galit Dahan Carlibach

10/20
Presentation, Iowa City Foreign Relations weekly lecture series: zp Dala

10/20
Class visit, Prof. Anny Curtius: Shenaz Patel

10/20
Class visit, Des Moines Central Academy: Vladimir Poleganov and Courtney Sina Meredith

10/20
Class visit, Prof. Aron Aji’s Literary Translation Workshop: Zhou Jianing, Tse Hao Guang, Vladimir Poleganov, Yusi Avianto Pareanom, and Mara Genschel

10/20
Reading, UI’s Spanish Creative Writing MFA: Carlos Patiño Pereda, Mariano Tenconi Blanco, and Hensli Rahn Solórzano

10/20-10/23
Professional Travel: Akhil Katyal to Madison, WI

10/21

10/21
Visit, Southeast Junior High School Achievers’ Club: Vladimir Poleganov, Christine Yohannes, and Courtney Sina Meredith

10/21
Presentation, Relax Talk Grow: Obari Gomba and Christine Yohannes

10/21
Presentation, International Translation Workshop: Hensli Rahn Solórzano and Carlos Patiño Pereda

10/21
Reading, Shambaugh House Reading Series: Zhou Jianing and Lee Chae Won

10/21
Performance, collaboration with UI Dance: Stephanos Stephanides, Alice S. Yousef, Shenaz Patel, ko ko thett, Christine Yohannes, Chen Ko Hua, and Courtney Sina Meredith

10/21-10/23
Professional Travel: Subodh Sarkar to Atlanta

10/22

10/22
IWP potluck at Kathleen Maris Paltrineri’s home

10/22
Interview, IWP’s “On the Map” video series: Varoslava Pulinovich, ko ko thett, and Odeh Bisharat
10/23
Reading, Prairie Lights Reading Series: Legodile “Dredd X” Seganabeng and Ng Virginia Suk-yin

10/24
Recording, Origins Podcast Series: zp Dala and Zhou Jianing

10/24
Presentation, International Literature Today: Shibasaki Tomoka, Wasi Ahmed, Hensli Rahn Solórzano, Ukamaka Olisakwe, and Chen Ko Hua

10/24
Closing reception, U.S. Bank: reading by Ng Virginia Suk-yin and Eros Atalia

10/25
Recording, Distance Learning Craft Talk: Mariano Tenconi Blanco

10/25
Recording, Origins Podcast Series: Courtney Sina Meredith

10/25
Class visit, Sudlow Intermediate School/ Creative Arts Academy: Christine Yohannes

10/25
Class visit, West Liberty Middle School: Mariano Tenconi Blanco and Carlos Patiño Pereda

10/25
Presentation, Iowa City Noon Rotary Club: Vivek Shanbhag, Courtney Sina Meredith, and Legodile “Dredd X” Seganabeng

10/25
Class visit, Prof. Anny Curtius: Shenaz Patel

10/25
Panel, Partition of India, Prof. Koushiki Dasgupta: Subodh Sarkar and Vivek Shanbhag

10/26
Recording, Distance Learning Craft Talk: Odeh Bisharat

10/26
Presentation, IWP Cinematheque: Khaled Alkhamissi presents Citizen, Detective, Thief

10/27
Presentation, Senior College: Wasi Ahmed and Khaled Alkhamissi

10/27
Visit, Northwest Junior High School Achievers’ Club: Ukamaka Olisakwe, Hensli Rahn Solórzano, and Alice S. Yousef

10/27
Recording, Distance Learning Craft Talk: Stephanos Stephanides and ko ko thett

10/27
Dinner and reading, Oaknoll Retirement Community: Henriikka Tavi, Obari Gomba, and Stephanos Stephanides

10/28
Panel, Iowa City Public Library Series: “Images of America: What We Saw”

10/28
Recording, Distance Learning Craft Talk: Hensli Rahn Solórzano

10/28
Presentation, International Translation Workshop: Yusi Avianto Pareanom and Henriikka Tavi

10/28
Reading, Shambaugh House Reading Series: Galit Dahan Carlbib and zp dala

10/30
Reading, Prairie Lights Reading Series: Mara Genschel and Stephanos Stephanides

10/30
Farwell Reception, Iowa Memorial Union River Terrace

10/31

10/31-11/1
Reading, Pittsburgh City of Asylum (PA): Carlos Patiño Pereda and Hensli Rahn Solórzano

10/31-11/1
Theater Festival, Portland (ME): Yaroslava Pulinovych, Obari Gomba, and Mariano Tenconi Blanco attend performances of excerpts of their plays at “From Away”

11/1
Recording, Distance Learning Craft Talk: Legodile “Dredd X” Seganabeng and Courtney Sina Meredith

Images of America: What We Saw brought a full crowd to the Iowa City Public Library. This annual panel offers residents the opportunity to reflect on their time and observations in the U.S.
End-of-Residency travel: residents visit Washington, D.C. and New York City

11/3
US Department of State, Bunche Library Speaker Series (D.C.): Akhil Katyal, Shenaz Patel, Vladimir Poleganov

11/3

11/3
High School Class Visits, PEN/Faulkner Writers-in-the-Schools (D.C.): Odeh Bisharat, Zhou Jianing, and Courtney Sina Meredith

11/4

11/4
Reading, Library of Congress (D.C.): Shenaz Patel

11/4
Workshop, Split This Rock (D.C.): Tse Hao Guang

11/5
Reading, Poets House (NYC): Subodh Sarkhar

11/7
Theater Workshop, Red Rogers Dance Studio (NYC): Yaroslava Pulinovich and Mariano Tenconi Blanco

11/7
Reading, Poets House (NYC): Akhil Katyal, ko ko thett, Chen Ko Hua, Henriikka Tavi, and Alice S. Yousef

11/8-12/12
Follow-on residency, Pittsburgh City of Asylum (PA): Shenaz Patel and Ukamaka Olisakwe

11/11
Presentation, Stockton University: “Shahid, Sexuality, Silence”

11/14
Class Visit, Prof. Magali Compan, Univ. of William and Mary (Williamsburg, Virginia): Shenaz Patel

11/28
Class Visit, Prof. Françoise Lionnet, Harvard University (Boston, MA): Shenaz Patel

12/4
Reading, Alphabet City (Pittsburg): Shenaz Patel with Rick Parker and Li Daiguo

12/9
Reading, Alphabet City (Pittsburg): Ukamaka Olisakwe with Marc Nieson

12/9
Conference, Penn State University (State College, PA): Shenaz Patel

11/15
Public conference, Univ. of William and Mary (Williamsburg, Virginia): Shenaz Patel

11/16
Follow-on residency, The Island Institute (Sitka, AK): Courtney Sina Meredith

11/21
Meeting, Island Institute

11/22
Reading, Island Institute

11/23
Workshop, Island Institute

11/27
Meeting, Sitkans for Standing Rock

11/8-11/20
Follow-on residency, Ledig House, OMI International Arts Center: Vivek Shanbhag

11/21
Class Visit, Prof. Françoise Lionnet, Harvard University (Boston, MA): Shenaz Patel

26 // THE FALL RESIDENCY //

There is no perfect home
Except maybe
Where you are warm
and loved
Where your mother smiles
and your dreams are easy

But when your world
comes crashing in
around you

Or your writer’s dreams
subject you to the whims
of those in power

Come to us

Come to eastern Iowa
To the rolling hills
Of friendship

To share the harvest
And harvest your dreams
And know
This is your home too.

Dedicated to John and Allie Dane, Peter and Mary Nazareth, Christopher Merrill
and to all the brave souls who write because they must.

Dale G. Haake, October 2016
BETWEEN THE LINES: YOUTH WRITING PROGRAM

The summer of 2016 included two sessions of Between the Lines, a creative writing and cultural exchange program for students aged 16-19. The first session brought together 32 students and three chaperones from Russia, Arabic-speaking countries, and the U.S. A special second Silk Routes session united 20 students and two chaperones from India, Pakistan, Sri Lanka, Bangladesh, Kyrgyzstan, Nepal, Maldives, and the U.S.

Members of BTL communities were eager from the moment they arrived in Iowa City. Within a few days they were exchanging creative work, teaching one another different languages, and sharing stories from home. They spent free time together, in the rooms and corridors of Currier Hall, around the table at Shambaugh House, or exploring Iowa City. By the final days, participants had grown close enough to consider one another family. They remain in touch, some of them having already visited one another, all of them still sharing creative work and stories of their lives.

During the BTL sessions, days begin at Shambaugh House, and then move into the classroom where students study world literature. Afternoons are spent in creative writing workshops, wherein students study elements of craft, and the production and critique of their own work.

BTL Russia/Arabic featured a translation workshop with Genevieve Guzman, a bookmaking session at the University of Iowa’s Center for the Book, a Text & Context discussion led by IWP’s Christopher Merrill and Nataša Đurovičová, an Eid al-Fitr celebration at the Islamic Center of Cedar Rapids, a youth open mic night with other young writers, and a trip to the National Mississippi River Museum and Aquarium in Dubuque, IA. BTL Silk Routes included many similar opportunities, as well as a slam poetry workshop with BTL alum Karlyn Boens, a two-session translation project with Aron Aji, the director of the University of Iowa’s MFA in Literary Translation, and a day trip to Lake Macbride. Participants in both sessions collaborated to produce an anthology, which was printed and distributed on the final nights in Iowa City.

Between the Lines is devoted to establishing lasting community rooted in literature and creativity. When young people create and learn together, they open lines of dialogue and discourse. When they live, eat and socialize together, they become bonded as human beings. Something truly special happens when these communal and educational practices are conducted within a forum designed to address cultural divisions: instead of retreating into their own bastions, students embrace the ground-breaking possibilities of engagement with one another, and with their better selves.
BTL WORLD PARTICIPANTS

BTL Russia/Arabic

International
Aya Albsoul (Jordan)
Mohammed Al-Hajjaj (Iraq)
Nada Ali (Egypt)
Islam Ben Abdelaziz (Tunisia)
Lujain Alsaibai (Bahrain)
Imane Bouhaichana (Morocco)
Mohammad El-Kurd (Palestinian Territories)
Aziza El Haj Sleiman (Lebanon)
Amani Hammami (Algeria)
Omar Khattala (Morocco)
Aziza El Haj Sleiman (Lebanon)
Aamena Zayed (Egypt)
Tatiana Gurevich (Russia)

United States
Isaac Ball (Utah)
Camille Caldera (Maryland)
Vishwa Chitnis (California)
Emily Clarke (California)
Siri Gannholm (Washington)
Ellen Huggins (Colorado)
Jennifer Marer (California)
Kyra Matsuda (Hawaii)
Caitlin McCormick (Arizona)
Sam Anthony (Arizona)
Melanie Herrmann (Arizona)
Allison Huang (New Jersey)
Maya Meadows-Claussen (Iowa)
Grace Morse (Louisiana)

Chaperones
Zhamby Dzhusubalieva (Kyrgyzstan)
Kandala Singh (India)

Instructors
Ameena Hussein (Sri Lanka)
Mary Hickman (United States)

BTL Silk Routes

International
Amsel Bilal (Pakistan)
Ahmad Ibrahim (Pakistan)
Mohammed Irfan (Bangladesh)
Ngawang Lachungpa (India)
Imthishal Mohamed (Sri Lanka)
Satyendra Nair (India)
Zainab Nasim (Pakistan)
Azamat Omuraliev (Kyrgyzstan)
Chiran Pandey (Nepal)
Jigyasa Subedi (Nepal)
Sabina Umurzakova (Kyrgyzstan)
Ziqra Zarook (Sri Lanka)

United States
Claire Adler (Utah)
Olivia Alger (Illinois)
Sam Anthony (Iowa)
Melanie Herrmann (Arizona)
Allison Huang (New Jersey)
Maya Meadows-Claussen (Iowa)
Grace Morse (Louisiana)

Chaperones
Zhamby Dzhusubalieva (Kyrgyzstan)
Kandala Singh (India)

Instructors
Ameena Hussein (Sri Lanka)
Mary Hickman (United States)
In 2016, the IWP Lines & Spaces program took American writers across the globe visiting 9 cities in 4 countries from Asia to South America.

All told over 2000 people met in-person with American artists to participate in workshops, panel discussions, film screenings, and readings. Using the power of the pen, Lines & Spaces participants helped LGBTQI youth in Cape Town, South Africa sharpen their writing skills.

In Chennai, Indian film students learned tricks for dialogue development and scene direction from an American documentary filmmaker.

On an island in the Galapagos, community members heard about literary activism as a means to protect precious natural resources.

In Jordan, writers visited Yarmouk University near the city of Irbid, 15 miles from the Syrian border, and held student-led discussions about powerful cultural questions, grounded in creative writing practices. Along the way, the delegations learned how rich and vast the literary landscapes are in each host country, sharing the stage with local authors for readings in Kimberley, South Africa, Chennai and Mumbai, India, and the Galapagos.
SOUTH AFRICA
Katori Hall (playwright, performer)
Kia Corthron (novelist, playwright)
Lauren Haldeman (poet)
Namoi Jackson (novelist)
Christopher Merrill (poet, nonfiction writer)

INDIA
Lincoln Paine (historian, nonfiction writer, editor)
Sandra Alcosser (poet)
Sandra Luckow (writer, producer, filmmaker)
Christopher Merrill (poetry, nonfiction)

ECUADOR
Colin Channer (novelist, poet)
Curtis Bauer (poet, publisher, editor)
Ana Castillo (poet, novelist, short story writer, essayist, editor, playwright, translator)
ZZ Packer (novelist, short story writer)
Sandra Luckow (writer, producer, filmmaker)
Christopher Merrill (poet, nonfiction writer)

JORDAN
Cate Dicharry (novelist)
Kathryn Miles (nonfiction writer, essayist)
Tom Sleigh (poet, essayist, journalist)
Brian Turner (poet, memoirist)
Christopher Merrill (poet, nonfiction writer)
The Distance Learning Program provides opportunities for international cultural exchange through the creation and delivery of online courses, exchanges, and events. In 2016, the DL Program offered three MOOCs (Massive Open Online Courses) and one outreach course, bringing together roughly 12,000 online learners for the formation of new global communities.

PROGRAMMING LIST

**Spring 2016:**
- #Flashwrite Teen Poetry MOOC
- #Flashwrite Teen Poetry Workshop

**Summer 2016:**
- Whitman’s Civil War: Writing and Imaging Loss, Death, and Disaster
- Every Grain of Light: Writing Poetry in Afghanistan 2016

**Fall 2016:**
- How Writers Write Fiction 2016: Storied Women

“This has been an incredible experience. It has opened the world of writing and teaching writing and made it so much more accessible to people across distance, race, geography, class and financial realities.”
MASSIVE OPEN ONLINE COURSES (MOOC)

The DL Program opened its third year of MOOC programming with the #Flashwrite Teen Poetry MOOC, which offered an introductory study and practice of poetry writing exclusively to students 13-19 years of age. The MOOC invited participants to engage with weekly prerecorded video classes, readings, and writing assignments; ongoing live instruction; and ongoing community feedback. Creating a MOOC opportunity for teenage writers necessitated a limited roster size, but the participants’ commitment and enthusiasm produced a vibrant course community.

The #Flashwrite Teen Poetry MOOC was taught by Daniel Khalastchi, who is Director of the Frank N. Magid Center for Undergraduate Writing, co-founder and managing editor of Rescue Press, and author of the poetry collections Manoleria and Tradition. Live instruction was carried out in the MOOC discussion forum by teaching moderators Micah Bateman, Heather Knox, Sara Martin, Elyse Mele, Anna Morrison, Margaret Reges, Grant Souders, and Justin Wymer. To scaffold a supportive and productive learning experience, Lesley Ann Wheeler served as chief community leader, supported by community leaders Andrew Axel, Davis Knittle, and Danielle Wheeler. All teaching moderators and community leaders were graduates of the Iowa Writers’ Workshop with experience teaching on-campus undergraduate courses at the University of Iowa; some also offered experience teaching teen writers at the Iowa Young Writers’ Studio and/or the Iowa Youth Writing Project. Three alumni of the IWP’s Between the Lines program and three University of Iowa undergraduate students served as mentors to the teen participants, leading informational and anecdotal discussions of the University of Iowa experience and the American college application process. These mentors were 2015 Between the Lines alumnae Reem Badr and Karlyn Boens, 2011 Between the Lines alumna Roua Seghaier, and University of Iowa students Jacqueline Beldin, David Freeman, and Kai Kiser.

Thanks to a partnership with the Department of English and the Division of Continuing Education, the DL Program was able to offer MOOC participants an opportunity to earn a University of Iowa credit. Students who achieved satisfactory completion of the MOOC and wished to earn early college credit were invited to register for a four-week online workshop course, the #Flashwrite Teen Poetry Workshop. Fourteen students elected to take the workshop course, which was taught by #Flashwrite Teen Poetry MOOC teaching moderator Lesley Ann Wheeler, and for which the University of Iowa charged a one-credit tuition fee. The DL Program is delighted to note that all 14 students’ performance merited the award of one University of Iowa credit.
To introduce the DL Program's second MOOC of 2016, we look back to Fall 2015, when the IWP launched a new iteration of the 2013 WhitmanWeb “Song of Myself” project: “Whitman and the Civil War.” Created and produced over 36 weeks, this project presented a selection of Whitman's Civil War writings each week, accompanied by commentary authored by Ed Folsom, Roy J. Carver Professor of English, and Christopher Merrill, poet, translator, professor of English, and IWP Director. In Summer 2016, at the conclusion of the series, the DL Program launched the new MOOC Whitman's Civil War: Writing and Imaging Loss, Death, and Disaster.

For this MOOC, Folsom and Merrill recorded a series of video classes, in which they carried out an explanatory analysis of Whitman's writings and activism during the American Civil War. MOOC participants were invited to read Whitman's creative and documentary work on the WhitmanWeb, contextualized by Folsom and Merrill's commentaries, and to consider how they might turn creative and documentary lenses on past and present tragedies around the world. A team of teaching moderators brought a diversity of subject expertise to the course in order to support weekly experimentation with poetry, prose, photography, and visual art, and videography. As participants submitted these weekly assignments for community feedback, they created the IWP's first multimedia MOOC galleries. Live and asynchronous instruction discussion was led by teaching moderators Blake Bronson-Bartlett, Fatima Espiritu, Jake Fournier, Haley Larson, Ethan Madore, Kristina Martin, and Timothy Orme. Larson and Madore also served as community managers.

“I found the class as well researched and presented as any graduate course I have taken. The knowledge of the professors and the teaching assistants was outstanding—they were articulate, brought the subject matter from the time it was written into our current lives, and brought incredible insights on Walt Whitman and his writings. This course changed the context of my life. Thank you.”

The DL Program's final MOOC of the year, How Writers Write Fiction 2016: Storied Women, expanded on the success of the IWP's previous fiction writing MOOCs, How Writers Write Fiction 2015 and How Writers Write Fiction 2014. This year's iteration welcomed all aspiring and experienced writers into a MOOC centered on the voices of female authors and female characters. Class videos, readings, assignments, and discussions encouraged users to engage deeply with the creation of female characters, and to consider the literary effects of centering a narrative on a female voice.

The class videos were composed of craft talks given by the following contributing authors: Galit Dahan Carlibach, Cate Dicharry, zp Dala, Angela Flournoy, Alisa Ganieva, Amy Hassinger, Naomi Jackson, Margot Livesey, Rebecca Makkai, Ukamaka Olisakwe, Shenaz Patel, and Suzanne Scanlon. Carlibach, Dala, Olisakwe, and Patel were 2016 Fall Residents; Ganieva was a 2016 Between the Lines instructor. The class videos were introduced and contextualized by IWP Director Merrill and by Margot Livesey, Professor at the Iowa Writers’ Workshop and author of eight novels, including Eva Moves the Furniture, The Flight of Gemma Hardy, and most recently Mercury. A team of teaching moderators led live and asynchronous community discussions of the video classes, readings, and writing assignments. The moderators, each of whom brought significant teaching and publication experience to the MOOC, were Alexia Arthurs, Monica Bergers, Lokiesha Carr, Bruce Elgin, Christa Fraser, Hannah H. Kim, Fatima Mirza, Derek Nnuro, and Cat Rambo. All nine moderators were graduates of MFA programs, six of the Iowa Writers’ Workshop. Drawing on their experience of our previous How Writers Write Fiction 2014/2015 MOOCs, Elgin, Fraser, and Kim also served as community managers.
OUTREACH COURSES

In 2016, the DL Program provided an outreach course to Afghan students of roughly high school and university ages. The course, **Every Grain of Light: Writing Poetry in Afghanistan 2016**, brought together young writers in Kabul, Jalalabad, and Mazar-i-Sharif to study poetic forms and explore the process of writing poetry. The course was taught online by Justin Wymer, a teacher of English and literature in Palencia, Spain, and a graduate of the Iowa Writers’ Workshop. The course title, Every Grain of Light, was adapted from Joanna Klink’s poem “Half Omen Half Hope,” which the students studied during the course.

Participating students gathered in the Lincoln Learning Centers (LLC) in their respective cities once per week for a two-hour class session, taught by the course instructor via live video conference held on the Zoom platform. Three course facilitators ensured the course’s successful delivery by encouraging student participation, assisting with students’ questions, organizing the distribution of readings and writing assignments, and maintaining access to the videoconference space. These facilitators were Abdul Latif Mal, in Jalalabad; Farkhonda Rajabe, in Mazar-i-Sharif; and Kawa Sahab, in Kabul. In each class, students watched informal lectures on a different poetic craft element, read and discussed published poems, wrote their own poems, and shared their work with one another. Three major poem assignments culminated in a revised and polished portfolio at the end of the course. Throughout the course, the students demonstrated enthusiasm, commitment, and an exceptional seriousness of purpose. During the concluding live video class, a recognition ceremony was held, during which certificates of completion were awarded to the students.
“THE WRITERS HAVE BEEN KIND TO CONTRIBUTE POEMS, STORIES, ESSAYS, DRAWINGS, LETTERS, PHOTOS, AND MORE TO MARK OUR FOOTPRINTS IN THE CITY OF HAWK-EYES.” - OBARI GOMBA, NIGERIA

A PORTRAIT OF MARY NAZARETH BY MORTADA GZAR, IWP 2016
The International Writing Program publishes original work in a range of formats: hardbound literary, digital literary, and audio-visual.

IWP’s publications for the year 2016 included a special issue of 91st Meridian on South Asian writing, featuring translations of poetry and prose from seven Indian languages, alongside an overview of the publishing situation of India. In the program’s 91st Meridian Books series appeared Dells and Hollows, a bilingual collection of poems self-translated from Slovenian into English by the Ljubljana-based poet Marjan Strojan (IWP ’05). And under the energetic editorship of the participant from Nigeria, Obari Gomba, the 2016 Fall Residency cohort also assembled an e-anthology of their personal work, accessible via the IWP Collections page.

In the realm of audiovisual and digital media, the year also saw the completion of the regular interview series On the Map, featuring 11 writers from the 2016 Fall Residency, and of the feature-length Legend in My Heart, filmmaker Kaitlyn Busbee’s award-winning document of IWP’s 2014 trip to China to create artwork alongside students with disabilities. Finally, after a lengthy test period, the IWP Timeline map, a tool that allows searching IWP’s 1500+ alumni by a variety of different parameters, went live in late fall of 2016 on the front page of the IWP website.

THIS PROJECT IS A VICTORY FOR EVERY WRITER THAT HAS CONTRIBUTED TO ITS SUCCESS.

-Obari Gomba, Nigeria
The IWP can only continue its activities thanks to the ongoing support of the University of Iowa, as well as federal, state, community, and individual funding sources. We would like to acknowledge our profound debt to the institutions, entities, and individuals listed below.

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Sudan, Sweden, Togo, Tunisia, Turkey, Ukraine, Uzbekistan, and Venezuela
U.S. Senator Joni Ernst and her staff
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Dr. and Mrs. John and Virginia Stamler
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After several years of hosting an IWP writer in their guest house, John and Virginia Stamler made things official in 2016 with a festive dedication ceremony of the Writers Rest Cottage.
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With special thanks to photographer Thomas Langdon, who has captured the spirit of more than 300 IWP writers since 2002 with his stunning portraits, and to Kathleen Maris Paltrineri and Kelly Bedeian, whose candid photography appears throughout the pages of this annual report. And to the Iowa House Hotel for their gracious hospitality.
DEDICATED TO THE
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