Thursday, September 13

The Carnegie Center for Literacy and Learning, 251 West 2nd Street
4:00–5:00 p.m.
Conference Orientation: How to Make the Most of KWWC2018 Before, During, and After, with KWWC board members Katie Riley and Katy Yocom
Second floor, Allen Room

The Lyric Theatre, 300 East 3rd Street
7:00–8:30 p.m.
Sonia Sanchez Series keynote by Carolyn Finney, introduced by series chair Patrice Muhammad
free and open to the public

Friday, September 14

The Carnegie Center for Literacy and Learning, 251 W. 2nd Street

8:00–9:00 a.m.
registration and complimentary continental breakfast

9–10 a.m., plenary session
reading by Tarfia Faizullah
first floor, Stuart Room, open to all registrants

10:15–11:15 a.m.
“The Art and Business of Author Platform,” with Jane Friedman
first floor, Stuart Room, open to all registrants

10:15 a.m.–12:30 p.m. small group workshops
by reservation only

Who Are You Telling? And Why?
workshop in poetry with Gabrielle Calvocoressi, part 1
lower level, Sexton Room, by reservation only

Embrace Me in a Suicide Vest
workshop in poetry with Tarfia Faizullah, part 1
second floor, Allen Room, by reservation only

11:30 a.m.–12:30 p.m.
readings by Catherine Guthrie and Jane Marcellus
first floor, Stuart Room, open to all registrants

12:30 p.m.
Boxed lunches will be available for those who selected this option.

2:15–4:30 p.m. small group workshops
by reservation only

The Queen Died Too
workshop in fiction with Emily Fridlund, part 1
second floor, Allen Room, by reservation only

Memory, Mapping, and Memoir
workshop in memoir with Angela Palm, part 1
lower level, Sexton Room, by reservation only

Nonfiction and the Archeology of Memory
workshop in the essay with Joni Tevis, part 1
lower level, Caudill Room, by reservation only

Chemistry, Subtext, and World-Building
workshop in fiction with Sherry Thomas, part 1
lower level, Brown Room, by reservation only

3:30–4:30 p.m.
How to Smartly Self-Publish: Navigating the Service Landscape and Positioning Yourself for Success, with Jane Friedman
first floor, Stuart Room, open to all registrants

4:45–5:45
readings by Angela Palm and Joni Tevis
first floor, Stuart Room, open to all registrants

6:00–7:30 p.m.
Writers Reception
The Lyric Theatre, 300 East 3rd Street, ticketed event

7:30–9:00 p.m.
Why People Still Read
keynote lecture and reading by Mary Gaitskill
The Lyric Theatre, 300 East 3rd Street
free and open to the public
Saturday, September 15

The Carnegie Center for Literacy and Learning, 251 W. 2nd Street

8:00–9:00 a.m.
registration and complimentary continental breakfast

9:00–10 a.m., plenary session
The Nasty Bits: A Last Dab of Color
On Sexuality in Literature
craft talk in fiction by Mary Gaitskill
first floor, Stuart Room, open to all registrants

10:15–11:15 a.m.
Navigating the Author/Agent Relationship
Publishing seminar with Reiko Davis
first floor, Stuart Room, open to all registrants

10:15 a.m.–12:30 p.m. small group workshops
by reservation only

Who Are You Telling? And Why?
workshop in poetry with Gabrielle Calvocoressi, part 2
lower level, Sexton Room, by reservation only

Embrace Me in a Suicide Vest
workshop in poetry with Tarfia Faizullah,
part 2
second floor, Allen Room, by reservation only

11:30 a.m.–12:30 p.m.
readings by Reva Russell English and Emily Fridlund
first floor, Stuart Room, open to all registrants

11:30 a.m.–1:00 p.m.
manuscript meetings with Reiko Davis
first floor, Writers Reference Room, by reservation only

12:30 p.m.
Lunch on your own at nearby restaurants. Look for board members in the Carnegie Center lobby who will gather groups by genre.

1:45–3:15 p.m.
manuscript meetings with Reiko Davis
first floor, Writers Reference Room, by reservation only

2:15–3:15 p.m.
Readings by the Young Women Writers
second floor, Banks Room, open to all registrants

2:15–4:30 p.m. small group workshops
by reservation only

The Queen Died Too
workshop in fiction with Emily Fridlund,
part 2
second floor, Allen Room, by reservation only

Memory, Mapping, and Memoir
workshop in memoir with Angela Palm,
part 2
lower level, Sexton Room, by reservation only

Nonfiction and the Archeology of Memory
workshop in the essay with Joni Tevis, part 2
lower level, Caudill Room, by reservation only

Chemistry, Subtext, and World-Building
workshop in fiction with Sherry Thomas,
part 2
lower level, Brown Room, by reservation only

3:30–4:30 p.m.
panel discussion on poetry by Safia Elhillo and Iris Law
first floor, Stuart Room, open to all registrants

4:45–5:45
reading by Sherry Thomas, with Q & A by Susanna Craig
first floor, Stuart Room, open to all registrants

6:00–7:30 p.m.
dinner on your own

7:30–9:00 p.m.
Wild Women of Poetry Slam
A spoken word competition with audience judging, emceed by TSmilez, with feature poet and celebrity judge Safia Elhillo. Poets E’mon Lauren Black, Patricia Frazier, Promise Kayembe, Kyla Lacey, Amelia Loeffler, Kelly Mays, Eliza Sayers, and Terisa Siagatonu will compete for the $500 Faith A. Smith Poetry Prize. Pam Miller Arts Center, 141 E. Main Street, free and open to the public. Open mic at 7 p.m., requires sign-up in advance.

Sunday, September 17

The Carnegie Center for Literacy and Learning, 251 W. 2nd Street

10:00–11:30 a.m. Stars of the Commonwealth
readings by Erin Chandler, Leesa Cross-Smith, and Sarah McCartt-Jackson, with introductions and Q&A by Sylvia Ahrens
first floor, Stuart Room, free and open to the public
The top ten ideas/stories of 2014. Along with public speaking, an interview with Carolyn in the Boston Globe was cited as one of the highlights. Carolyn has appeared on the Tavis Smiley show, MSNBC, NPR and has been interviewed for Poetics and Social Practice, the Radcliffe Seminars at Harvard University, and elsewhere.

Her poems have won a Fulbright Fellowship, three Pushcart Prizes, and a favorite for Poets on Poetry Prize. Her first collection, Registers of Illuminated Villages, appeared this year. She has delivered keynotes and presentations at major industry events, including the Writer's Digest annual conference, The Muse & The Marketplace, Frankfurt Book Fair, BookExpo America and Digital Book World. She has held positions as a professor of writing, a Senior Writer at JaneFriedman.com. Her newest book is The Business of Being a Writer (Chicago, 2018).

Mary Gaitskill is the author of three novels, The Mare (2015), Veronica (2005), which was nominated for the 2005 National Book Award, National Critic's Circle Award, and LA Times Book Award, and Two Girls, Fat and Thin (1991). She is the author of the story collections Bad Behavior (1988), Don't Cry (1998), and Because They Wanted To (2009), which was nominated for the PEN/Faulkner in 1998. Gaitskill is also the author of the essay collection Somebody with A Little Hammer (2017). Gaitskill's stories and essays have appeared in the New Yorker, Harper's, Esquire, Best American Short Stories and The O. Henry Prize Stories. Her story “Secretary” was the basis for the feature film of the same name starring Maggie Gyllenhaal and James Spader. In 2002 she was awarded a Guggenheim Fellowship for fiction, and in 2010 she was awarded a Cullman Research Fellowship at the New York Public Library. She has taught at UC Berkeley, the University of Houston, New York University, Brown, and Syracuse University. In 1981 Gaitskill graduated from the University of Michigan, where she won an award for her collection of short fiction, The Woman Who Knew Judo and Other Stories. She was born in 1954 in Lexington, Kentucky.

Raised in the rural Midwest, Angela Palm earned a B.A. in English Literature and a B.S. in Criminal Justice at Saint Joseph's College. She is the author of Riverine: A Memoir from Anywhere but Here (Graywolf, 2016), recipient of the 2014 Graywolf Press Nonfiction Prize, an Indie Next selection, a Kirkus Best Book of 2016, and a Powerful Memoir by Powerful Women selected by the U.S. National Parks Advisory Board that is working to assist the National Park Service in engaging in relations of reciprocity with diverse communities.
Oprah. Palm is the editor of Please Do Not Remove (Wind Ridge Books, 2014), an anthology of work by Vermont writers. Palm is the recipient of a Bread Loaf Writers’ Conference Fellowship in narrative nonfiction and has taught creative writing at Bread Loaf, Champlain College, New England Young Writers’ Conference, The Writers’ Barn, The Porch (Nashville), Writers for Recovery, and The Renegade Writers’ Collective. She works at Parent University, an education program for New Americans and refugees, and lives with her two children in Vermont.

Formerly a park ranger, factory worker, and seller of cemetery plots, Joni Tevis is the author of two books of essays, The Wet Collection: A Field Guide to Iridescence and Memory (2007), and The World Is On Fire: Scrap, Treasure, and Songs of Apocalypse (2015), both published by Milkweed Editions. Her essays have appeared in Orion, Oxford American, Poets & Writers, the Pushcart Prize anthology, and elsewhere. She serves as the Bennette E. Geer Professor of Literature at Furman University in Greenville, South Carolina.

Sherry Thomas is one of the most acclaimed historical romance authors writing today, a two-time winner of Romance Writers of America’s prestigious RITA® Award for Not Quite a Husband (2010) and His at Night (2011). Her books regularly receive starred reviews and best-of-the-year honors from trade publications, including such outlets as the New York Times and National Public Radio. Her goal in life is to write every kind of book she enjoys reading. Thus far she has published romance, fantasy, mystery, and a wuxia-inspired duology. Her newest series features Lady Sherlock in A Study in Scarlett Women (2016) and A Conspiracy in Belgravia (2017). She lives in Austin, Texas, with her husband and sons. English is her second language.

Special Guests

Sylvia Ahrens serves as a writing mentor for the Carnegie Center as well as board treasurer for the Kentucky Women Writers Conference. She is the author of several collections of poetry, including The Shepherds of Tenth Avenue (forthcoming from Finishing Line Press). She taught writing, literature, and women’s studies at Lindsey Wilson College until she retired in 2013.

Erin Chandler holds an M.F.A. in Creative Writing from Spalding University and a Master’s in Theatre from the University of Kentucky. She recently published her first memoir, June Bug Versus Hurricane; the theatrical version was produced at the Lost Studio in Los Angeles. Work as a stage and film actress garnered reviews and best-of-the-year honors from trade publications, including such outlets as the New York Times and National Public Radio. Her goal in life is to write every kind of book she enjoys reading. Thus far she has published romance, fantasy, mystery, and a wuxia-inspired duology. Her newest series features Lady Sherlock in A Study in Scarlett Women (2016) and A Conspiracy in Belgravia (2017). She lives in Austin, Texas, with her husband and sons. English is her second language.

Leesa Cross-Smith is a homemaker and writer from Kentucky. She is the author of Whiskey & Ribbons (Hub City Press, 2018) and Every Kiss a War (Mojave River Press, 2014). Every Kiss a War was a finalist for both the Flannery O’Connor Award for Short Fiction (2012) and the Iowa Short Fiction Award (2012). Her work has appeared in Oxford American and Best Small Fictions, among many others. She and her husband run a literary magazine called WhiskeyPaper.

Reva Russell English is a musician, writer and activist. A preacher’s kid originally from Kansas, she now loves and works in Lexington, Ky. with her partner, three year-old child and two sparring cats. She plays music in two bands and helps her partner out on their small urban farm situated on Lexington’s northside, called North Farm.

Catherine Guthrie, author of FLAT: Reclaiming My Body from Breast Cancer, is an award-winning women’s health journalist. For the past twenty years, her reporting, essays, and criticism have appeared in dozens of national magazines including Time; O, The Oprah Magazine, Slate; Prevention; and Yoga Journal. She has faced breast cancer twice. She lives near Boston and is a native of Louisville.

Cindy King’s work has appeared or is forthcoming in Callaloo, The Sun, North American Review, Cincinnati Review, African American Review, American Literary Review, Blackbird, jubilat, The Louisville Review, New American Writing, Cortland Review, River Styx, TriQuarterly, Cimarron Review, Black Warrior, Quarter After Eight, and elsewhere. She lives in Utah, where she is an Assistant Professor of Creative Writing at Dixie State University and editor of Route 7 Review and the Southern Quill.

Jane Marcellus’s personal essays have appeared in the Gettysburg Review, the Sycamore Review, Hippocampus, and Gravel. She is a professor at Middle Tennessee State University.

Deirdra McAfee’s work appears in Shenandoah, Tupelo Quarterly, Georgia Review, Willow Springs, The Diagram, and others. She’s had residencies at MacDowell, Ragdale, Ucross, VCCA, and others. She earned an M.F.A. at The New School, an M.A. at Georgetown, and a B.A. at the University of Florida. She wore six-guns under her church dress, just in case. She’s also fired an MP-5.

Kentucky poet, naturalist, and folklorist Sarah McCarrt-Jackson is the recipient of an AI Smith Individual Artist Fellowship from the Kentucky Arts Council and has served as an artist-in-residence for the Great Smoky Mountains National Park. Her poetry book Stonelight won the 2017 Airlie Prize and is published by Airlie Press in Oregon. Her chapbooks include Vein of Stone and Children Born on the Wrong Side of the River. She is owner and founder of Stonelight Studio, home of Apple Cider Vinegar Press.

BettyJoyce Nash won the 2015 F. Scott Fitzgerald and Cville Weekly fiction prizes. Her fiction has appeared in North Dakota Quarterly and Broad River Review; journalism and essays have appeared in newspapers, magazines, and on the radio. Her writing has been recognized with fellowships from MacDowell, Ragdale, VCCA, and theTyrone Guthrie Center in Ireland. She earned a master’s in journalism from Northwestern and an M.F.A. in fiction from Queens. She’s taught writing at the University of Richmond, WriterHouse in Charlottesville, Va., and the Albemarle Charlottesville Regional Jail. She’s working on her first novel.
Selected Session Descriptions

Gabrielle Calvocoressi (poetry workshop). Who Are You Telling? And Why? In this class we will delve into stories we think we know and those we think we’ve forgotten (but feel in the deepest parts of us) as a way of investigating how memory and voice can work in our poems. We’ll experiment with sound recording, interviews, and formal variations to make poems that are worlds in themselves and gateways to somewhere even deeper.

Tarfia Faizullah (poetry workshop). Embrace Me In A Suicide Vest. What does it mean to be socially engaged artists in this particular moment? How do we write poems that are aware, craft-conscious, but not didactic? We’ll take a look at and write our own poems that render and interrogate vulnerability and violence. Our discussion will include non-Western forms and poets who have been exiled.

Emily Fridlund (fiction workshop). The Queen Died Too. What makes for a compelling plot? How do you bring a story’s elements together in a moving way? E. M. Forster famously defined plot in terms of causality: “The king died and then the queen died” is a story. ‘The king died, and then the queen died of grief’ is a plot.” Forster’s classic definition, however, fails to account for the all the subtler narrative structures that allow a story to accumulate meaning through other means: simultaneity, associations, layers, and silence. In this two-day workshop, we will consider plotting in the broadest of terms, playing with a variety of models for generating momentum and meaning in our work. We will experiment with a plurality of approaches to plotting and return to our own fiction with fresh ideas for shaping our raw stories.

Jane Friedman (publishing lecture). The Art & Business of Author Platform. What can you do, especially without a publisher’s help (or a large bankroll), to grow the readership for your work? Sometimes this is called “platform development.” Author platform is one of the most difficult concepts to explain in publishing, partly because everyone defines it a little differently. But by far the easiest explanation of platform is: visibility to your target audience—which translates into an ability to sell your work. Platform building requires consistent, ongoing effort over the course of a career; the work is never really done, and your strategy will evolve over time. We’ll discuss how to develop an approach that fits your personality and the unique qualities of your work.

Jane Friedman (publishing lecture). How to Smartly Self-Publish: Navigating the Service Landscape and Positioning Yourself for Success. Over the last decade, the publishing industry has undergone tremendous evolution due to the power of any author to publish and distribute their work at the click of a button. But is this path right for you and your book—and how do you sift through the increasing number of services (and hybrid options) that make a lot of promises, but cost you a lot upfront? This session covers everything you need to know about the self-publishing landscape, in plain English. You’ll come away with a clear picture of how the major retailers, distributors and service companies work, and learn the best practices of professional, self-publishing authors.

Angela Palm (memoir workshop). Memory, Mapping, and Memoir. This workshop is a kind of excavation of our most poignant images of our homelands. It explores the nature of episodic memory and demonstrates how research can augment or expand memory. We’ll mine experiences rooted strongly in their location in place and time—layering what we remember through generative prompts. Writers will practice building upon and deepening fleeting snapshots of experience in pursuit of greater meaning.

Joni Tevis (nonfiction workshop). Nonfiction and the Archaeology of Memory: Discovering Your Inner Indiana Jones. This workshop will explore the art and craft of creative nonfiction. We will apprentice ourselves to published work as well as to our own lives, exploring the building blocks of nonfiction. Armed with this knowledge, we will apply new techniques to our own essays, which may take the form of memoirs, personal essays, lyric essays, natural history, or journalism. Our writing exercises will help us engage in the work and play of writing. Among other exercises, we’ll try our hands at becoming “archaeologists of memory,” using fragments of history—postcards, photographs, and other ephemera—as triggering points for our own work. As we workshop and revise together, we will practice the habit of reading as writers, writing voraciously, being “one on whom nothing is lost,” and becoming wise and generous editors of our own and others’ work.

Sherry Thomas (fiction workshop). Chemistry, Subtext, and World-building: How to create the sizzle, the nuance, and the immersiveness that will keep your readers glued to the page. This two-day, two-session generative workshop breaks down several of the X-factors of propulsive storytelling. We will: 1) illustrate chemistry in the context of both story development and character arc and learn the specifics of creating and deepening chemistry; 2) examine how subtext creates layered narratives and nuanced interactions between characters; and 3) practice intriguing world-building, whether your characters wear corsets and ride in carriages, or wave wands and battle dragons.
Faith A. Smith Poetry Prize
This top honor in the Wild Woman of Poetry Slam was established by Frank X Walker in memory of his mother and awards $500 to the winner. E’mon Lauren Black, Patricia Frazier, Promise Kayembe, Kyla Lacey, Amelia Loeffler, Kelly Mays, Eliza Sayers, and Terisa Siagatonu will compete on Saturday night, with Safia Elhillo as the featured poet and celebrity judge, and TSmilez as emcee. Don’t miss this extraordinary event!

2018 Betty Gabehart Prizes
Congratulations to fiction winner: Reva Russell English of Lexington, KY for “Gula, Big and Tall”; poetry winner Cindy King of St. George, Utah, for “Navigation” and other poems; and nonfiction Jane Marcellus of Murfreesboro, TN for “Edging Toward Normal” (memoir excerpt). This contest for as-yet unpublished work is judged by our Board, and winners receive $300 stipends, conference admission for oneself and a guest, and the opportunity to read the winning manuscript at the conference. The submission deadline is always June 1.

KWWC2018 Scholarships
Our scholarships provide free general admission to the conference, including enrollment in a workshop, a $200 value. Applications of a cover letter and a five-page writing sample are due July 1 and are reviewed for merit and need by a committee of the director and one advisor. Established in 2012 by an anonymous donor, these scholarships were originally designed for women enrolled in graduate school, but this year we expanded the criteria to anyone who has financial need. Congratulations to these 2018 scholarship recipients: Janice Clayton of Richmond, KY; Katy Bowser Hutson of Goodlettsville, TN; Susan Mitchell of Livingston, KY; Dodie Murphy of Berea, KY; Darlene Taylor of Washington, D.C.; Ashlee Clark Thompson of Louisville, KY; and Sam Thomas of Decatur, GA.

Prize for Women Playwrights
Since 2011 we have awarded a biennial playwriting prize to bring more scripts by women to the stage. The next submission period will be in November 2018 for a production in fall 2019, guest judge tba. In the most recent cycle, guest judge Martyna Majok chose Raegan Payne’s Timeless, independently produced by Eric Seale in 2017. In spring 2018 Majok was awarded the Pulitzer Prize in Drama for her play, Cost of Living.

Recommended Reading
by conference presenters

Rocket Fantastic
Gabrielle Calvocoressi

June Bug Meets Hurricane
Erin Chandler

Whiskey & Ribbons
Leesa Cross-Smith

The January Children
Safia Elhillo

Registers of Illuminated Villages
Tarfia Faizullah

Black Faces, White Spaces
Carolyn Finney

History of Wolves
Emily Fridlund

The Business of Being a Writer
Jane Friedman

The Mare
Mary Gaitskill

Lock & Load: Armed Fiction
Deirdra MacAfee & BettyJoyce Nash, eds.

Stonelight
Sarah McCartt-Jackson

Riverine: A Memoir of Anywhere But Here
Angela Palm

The World Is on Fire
Joni Tevis

A Study in Scarlett Women
Sherry Thomas

Stay in Touch
To receive our bi-monthly e-newsletter, email us at kentuckywomenwriters@gmail.com and don’t hesitate to include feedback in your note. We are also on Facebook and Twitter.
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Cover illustration: “Greed” by Dar Al Naim, courtesy of the artist, featured on the cover of The January Children, by Safia Elhillo. Dar Al Naim is a prolific young Sudanese artist who works in several mediums, including paintings, textiles, prints, and ink drawings. Her work is a dynamic look into a nomadic, afropolitan, and diasporic way of life, full of Sudanese cultural and symbolic connotations.