

40TH ANNIVERSARY

kentucky
women
writers
conference

September 19–22, 2019

Thursday, September 19

The Lyric Theatre, 300 East 3rd Street

7:00–8:30 p.m.

Sonia Sanchez Series keynote by **Ifa Bayeza**, introduced by series chair **Patrice Muhammad**

free and open to the public

Friday, September 20

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 and remarks by **Dorianne Laux**

first floor, Stuart Room, *open to all registrants*

10:15–11:15 a.m.

First Page Critiques: How to Write Openings That Publishing Pros Want to Read

with literary agent **Alice Speilburg**

first floor, Stuart Room, *open to all registrants*

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

by reservation only

The Power of Place: A Writer's Bootcamp fiction workshop with **Chantel Acevedo**, part 1
lower level, Sexton Room, *by reservation only*

The Drama of History
playwriting workshop with **Ifa Bayeza**, part 1
lower level, Brown Room, *by reservation only*

What Makes a Poem Memorable?
workshop in poetry with **Dorianne Laux**, part 1
second floor, Allen Room, *by reservation only*

11:30 a.m.–12:45 p.m.

readings by **Jane Alison, Barbara Hurd, and Pamela Parker**

first floor, Stuart Room, *open to all registrants*

12:30 p.m.

Lunch will be available for those who selected this option in advance registration.

2:00–3:00 p.m.

Female Protagonists in Historical Fiction:
Accuracy, Agency, and the Challenges of Portraying
Underrepresented Cultures with **Chantel Acevedo** and
Margaret Verble, moderated by **Julie Wrinn**
first floor, Stuart Room, *open to all registrants*

2:00–4:15 p.m. small group workshops

by reservation only

The Potent Image
prose workshop with **Jane Alison**, part 1
lower level, Sexton Room, *by reservation only*

Remix and Making Poems New
poetry workshop with **DaMaris Hill**, part 1
lower level, Caudill Room, *by reservation only*

Writing Nature As a Subversive Activity
nonfiction workshop with **Barbara Hurd**, part 1
lower level, Brown Room, *by reservation only*

Write the Extraordinary
fiction workshop with **Lydia Millet**, part 1
second floor, Allen Room, *by reservation only*

3:15–4:15 p.m.

Representation: Manager, Editor, Therapist: What to Expect from a Literary Agent, with **Alice Speilburg**
first floor, Stuart Room, *open to all registrants*

4:30–5:30 p.m.

readings by **Chantel Acevedo** and **Monica Hanna**
first floor, Stuart Room, *open to all registrants*

5:30–7:30 p.m.

Writers Reception
Residence of Jim Gray, 216 Market Street, *ticketed event*

7:30–9:00 p.m.

Truth and Form in Narrative

keynote lecture and reading by **Jane Alison**, introduced
by **Jennifer Bartlett**

Pam Miller Downtown Arts Center, 141 East Main Street
free and open to the public

Saturday, September 21

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

Re-envisioning Revision: 10 Tips Toward a Bulletproof Text

craft talk in fiction by Antonya Nelson

first floor, Stuart Room, *open to all registrants*

10:15–11:15 a.m.

Literary Bonsai: the Art and Craft of the Nonfiction Short Form

craft talk with **Barbara Hurd**

first floor, Stuart Room, *open to all registrants*

10:15–11:45 a.m.

manuscript meetings with **Alice Speilburg**
first floor, Writers Reference Room, *by reservation only*

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

by reservation only

The Power of Place: A Writer's Bootcamp fiction workshop with **Chantel Acevedo**, part 2
lower level, Sexton Room, *by reservation only*

The Drama of History
playwriting workshop with **Ifa Bayeza**, part 2
lower level, Brown Room, *by reservation only*

What Makes a Poem Memorable?
poetry workshop with **Dorianne Laux**, part 2
second floor, Allen Room, *by reservation only*

11:30 a.m.–12:30 p.m.

readings by **Lydia Millet** and **Antonya Nelson**
first floor, Stuart Room, *open to all registrants*

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

2:00–3:00 p.m.

Paths to Publication, with **Ellen Birkett Morris**
first floor, Stuart Room, *by reservation only*

2:00–3:00 p.m.

Readings by the Young Women Writers
second floor, Banks Room, *open to all registrants*

2:00–4:15 p.m. small group workshops
by reservation only

The Potent Image
prose workshop with **Jane Alison**, part 2
lower level, Sexton Room, *by reservation only*

Remix and Making Poems New
poetry workshop with **DaMaris Hill**, part 2
lower level, Caudill Room, *by reservation only*

Writing Nature As a Subversive Activity
nonfiction workshop with **Barbara Hurd**, part 2
lower level, Brown Room, *by reservation only*

Write the Extraordinary
fiction workshop with **Lydia Millet**, part 2
second floor, Allen Room, *by reservation only*

2:00–3:30 p.m.

manuscript meetings with **Alice Speilburg**
first floor, Writers Reference Room, *by reservation only*

3:15–4:15 p.m.

Unearthing the Ghost: Poetry As Artifact
panel discussion with **Tina Andry, Franny Choi, Jaria Gordon, and Angelica Miller**
first floor, Stuart Room, *open to all registrants*

4:30–5:30 p.m.
readings by **Lupita Eyde-Tucker** and **DaMaris Hill**
first floor, Stuart Room, *open to all registrants*

6:00–7:00 p.m.
90 Seconds Open Mic, emceed by **Holly Barbaccia**
Alfalfa Restaurant, 141 E. Main Street

Sunday, September 22
The Carnegie Center for Literacy and Learning, 251 W. 2nd Street

10:00–11:30 a.m. Stars of the Commonwealth
readings by **Jessica Chiccehitto Hindman**,
Savannah Sipple, and **Ashlee Clark Thompson**
with introductions and Q & A by **Ashley McGraw**
first floor, Stuart Room, *free and open to the public*

Prizes and Scholarships

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. **AJ Addae**, **Taryn Markle**, **Morgan Moore**, **Tanyqua Oliver**, **Gwen Pearce**, and **Moneeca Phillips** will compete on Saturday night, with **Franny Choi** as the featured poet and celebrity judge, and **Angelica Miller** as emcee. Don't miss this extraordinary event!

2019 Betty Gabehart Prizes. Congratulations to poetry winner **Lupita Eyde-Tucker** of Palm Bay, Florida, for “How to Ride a Train in the Andes” and other poems; to fiction winner **Monica Hanna** of Long Island, NY, for the short story, “In the Name of the Father”; and to nonfiction winner **Pamela Parker** of Mayfield, Kentucky for the essay, “Memento Mori, Memento Vivere.” This contest for as-yet unpublished work is judged by our Board, and winners receive \$300 stipends, conference admission, and the opportunity to read the winning manuscript at the conference. The submission deadline is always June 1.

Scholarships

Our scholarships provide free general admission to the conference, including enrollment in a workshop, and admission to the Writers Reception, a \$245 value. Applications of a cover letter and a five-page writing sample are due June 1 and are reviewed for merit and need by a committee of the director and one advisor. Even though our registration fees are among the lowest of any writers conference nationwide, we know they are still a barrier to participation for many, and these scholarships go a long way towards ensuring that talent equals opportunity at

7:30–9:00 p.m. Wild Women of Poetry Slam (open mic at 7:00 p.m.)

A spoken word competition with audience judging, with feature poet and celebrity judge **Franny Choi** and emcee **Angelica Miller**. Poets 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.

KyWomenWriters.

Congratulations to the winners of our new **Tenacious Women Scholarships**, launched this year with the support of Pamela Greet. A resident of Queensland, Australia, Pamela attend KyWomenWriters2018 and had such a memorable experience that she was inspired to establish these scholarships. “Being 61 and unpublished myself,” she said, “I am very aware of the difficulties of getting noticed for people who come to writing after putting others before their creativity.” We congratulate: Barbara Alfaro of Lexington, Taylor Emery of Clarksville, TN, Thandiwe Shiphrah of Nashville, and Gale Walden of Urbana, IL. **Emerging Writer Scholarships** without an age criteria, formerly known as Postgraduate Scholarships, have also been awarded to Reva Russell English, Sabrina Islam, Joy Neighbors, Bev Olert, and Darlene Taylor.

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 2020 for a production in fall 2021, guest judge tba. In the current cycle, guest judge **Ifa Bayeza** chose British playwright **Anna Wright’s** *Sapphire Heights*, which will receive its world premiere in 4 performances on Nov. 7–9 at the Pam Miller Downtown Arts Center in Lexington, independently produced by Eric Seale.

Workshop Descriptions

Chantel Acevedo (fiction). The Power of Place: A Writer’s Boot Camp. Sometimes, the hardest part of writing is just getting started. Sometimes, it’s getting stuck mid-project. How might setting help open up stories and reveal character? In this 2-day, generative workshop, we will discover the power of place in our work. Participants will engage in exercises designed to get the ideas flowing, whether they’re starting from scratch, or hoping to open a gill into existing work. We’ll also discuss different approaches to visualizing the path toward finishing a work-in-progress.

Jane Alison (nonfiction/fiction). “The Picture in the Muck under their Skulls”: The Potent Image. A potent literary image is like a fossil or a seed: a bit of seemingly still life that’s dense with secrets of how it came to be, or what it could unfurl to become. A potent image isn’t just a piece of visual data: it means, richer than a hieroglyph. Powerful memory-images can be embedded in our characters’ (and our own) minds, and they can spawn our richest stories. In this workshop, reading brief texts and cycling through a host of exercises, we’ll explore how writers of both fiction and memoir can find or invent potent images, and how those images can in turn engender or even structure narrative.

Ifa Bayeza (playwriting). The Drama of History. This workshop will explore methods for re-imagining historical events—including quite recent history and memoir—for the stage. We’ll examine contemporary examples in drama, poetry, narrative, and song, and survey various research methodologies used in Bayeza’s Emmett Till saga, *The Till Trilogy*. Writing exercises will experiment with voice and point of view, subjective and objective truths, with the goal of sharpening observation, texturing detail, and seeing “differently.” *Bring an idea of an historical or personal event that you’d like to write about, and, if possible, a related artifact, i.e., a photograph, letter, news article, or object.*

DaMaris Hill (poetry). Remix and Making Poems New—A Revision Workshop. Do you have a dead poem? A piece of poetry that seems flat and does not meet your expectations of beauty or craft? In this workshop we will “remix” our “flat” poems. Your “flat” writing can be made new by revising using ideas associated with hybrid writing and genres other than fiction. We will open by discussing our ideas about poetry, inspiration, and constraints. We will discuss how to manipulate the genre constraints of poetry in order to create new writing from old work. *Please bring three copies of a poem that you think is “dead” or not working.*

Barbara Hurd (nonfiction). Writing Nature as a Subversive Activity. For many people “nature writing” means lines like Joyce Kilmer’s “I think that I shall never see / a poem lovely as a tree.” But at its best, writing about the natural world is an increasingly urgent challenge that means investigating otherness, the evolving nature of communities, the importance of cross-pollination, communal reciprocities, and “edge species.” In this generative workshop, we will explore the pleasures and perils of writing essays about the natural world. Using Rachel Carson as a model and inspiration, we will 1) examine the language and habits of attention/inattention that often keep us from seeing our environments more clearly, 2) practice techniques to foster more precise observations, 3) discuss

ways of transforming raw field notes into essays, and 4) workshop short drafts we generate in class.

Lydia Millet (fiction). Write the Extraordinary. Whether you’re drawn to write literary fiction, YA fiction, spec, sci-fi, or any other genre, making work that captures the best of your imagination begins with a sentence. If it’s the right one, that sentence becomes a paragraph, becomes a page, becomes a chapter, becomes a book. In this workshop we’ll work toward sentences and paragraphs that inspire us and stand out from the rest — that can launch you into a new project, or, if you choose, turn a current project that’s lagging into something new. Two things are requested: *Bring a piece of your own work, even just a page, to use as raw material. Bring a paragraph, written by someone else, that you love.*

Author Bios

Chantel Acevedo’s novels include *Love and Ghost Letters*, which won the Latino International Book Award; *A Falling Star*, winner of the Doris Bakwin Award; *The Distant Marvels*, one of Booklist’s Top Ten Historical Novels of 2015; and *The Living Infinite*, a novel about the Infanta Eulalia. Acevedo’s next book, *Muse Squad: The Cassandra Curse* in 2020, and is the first novel in a middle grade series. Acevedo is currently a Professor of English in the M.F.A. Program of the University of Miami.

Jane Alison is the author of four novels—*The Love-Artist*, *The Marriage of the Sea*, *Natives and Exotics*, and the nonfiction novel *Nine Island*. She has published a memoir, *The Sisters Antipodes*, about growing up in a family in which Australian-diplomat parents traded partners with a pair of U.S. diplomats; and *Change Me*, translations of Ovid’s stories of sexual transformation. Her newest book, on the craft and theory of writing, is *Meander, Spiral, Explode: Design and Pattern in Narrative*. Her essays and stories have appeared in the *Paris Review*, *New York Times*, *Washington Post*, *Boston Globe*, and *TriQuarterly*, among others, and her writing has been set to music by composer Thomas Sleeper. She is Professor of Creative Writing at the University of Virginia.

Tina Andry is a poet, writer, mother of 3 children, 2 cats, 1 dog, and lover of all things macabre. She is the author of *ransom notes* and is currently working on several full length collections.

Ifa Bayeza’s works for theatre include *Homer G & the Rhapsodies in the Fall of Detroit*, for which she won a Kennedy Center Fund for New American Plays Award, *Welcome to Wandaland*, *Kid Zero*, and the novel, *Some Sing, Some Cry*, co-authored with her sister Ntozake Shange. *The Ballad of Emmett Till* was awarded a Eugene O’Neill National Playwrights Conference fellowship; received its world premiere at the Goodman Theatre in Chicago and garnered the 2008 Edgar Award for Best Play; and for its Fountain Theatre West Coast premiere in Los Angeles received the 2010 Backstage Garland Award for Best Playwriting. The second work in this trilogy, *benevolence*, premiered at Penumbra Theatre in St. Paul, MN in March 2019, and Penumbra will also produce the third play, *That Summer in Summer*. Bayeza is Distinguished Artist-in-Residence and Senior Visiting Lecturer in the Department of Africana Studies at Brown University.

Franny Choi is the author of two poetry collections, *Soft Science* and *Floating, Brilliant, Gone*, as well as a chapbook, *Death by Sex Machine*. Her poems have appeared in journals including *Poetry* magazine, *American Poetry Review*, and *New England Review*, and her work has been featured by the *Huffington Post*, *Ms. Magazine*, *PBS NewsHour*, and *Angry Asian Man*. With Danez Smith, she co-hosts the podcast VS, presented by the Poetry Foundation. A former co-director of the award-winning Providence Poetry Slam, Franny is a two-time winner of the Rustbelt Poetry Slam and has performed her work in schools, conferences, theaters, and bars across the country. This is her second appearance at the Wild Women of Poetry Slam, after winning the Faith A. Smith Poetry Prize there in 2014.

A bilingual poet and translator, **Lupita Eyde-Tucker** won this year's Gabehart Prize in Poetry. She has studied poetry at Bread Loaf, is a Fellow at The Watering Hole Poetry, and was selected as an AWP Writer to Writer mentee, mentored by Maggie Smith. Her poems and translations appear in the *Nashville Review*, the *Florida Review*, *Asymptote*, *SWWIM* (Supporting Women Writers in Miami), and forthcoming in the *Arkansas International*.

Jaria Gordon is a mother, artist, and dreamer, all in equal measures. Long live the trees!

Monica Hanna won this year's Gabehart Prize in Fiction and blogs at www.mysomewheretobe.com. She is an Assistant Attorney General in New York City.

DaMaris B. Hill's narrative-in-verse, *A Bound Woman Is a Dangerous Thing*, was published in January 2019 and is in its 4th printing. Her other books include *The Fluid Boundaries of Suffrage* and *Jim Crow: Staking Claims in the Heartland* and *Vi-Ꞥə-bə! \ \ Tek-s-chərs \ (Visible Textures)*, a short collection of poems. She has received institutional support for her writing from the MacDowell Colony, the Key West Literary Seminar, the Bread Loaf Writers' Conference, the Urban Bush Women, and many others. Dr. Hill serves as Assistant Professor of Creative Writing and African American and Africana Studies at the University of Kentucky.

Jessica Chiccehitto Hindman is the author of *Sounds Like Titanic: A Memoir*. Her recent writing has appeared in *McSweeney's*, *The New York Times Magazine*, *Brevity* and *Hippocampus*. She teaches creative writing at Northern Kentucky University, where she recently won the Outstanding Junior Faculty Award.

Barbara Hurd is the author of *Listening to the Savage: River Notes and Half-Heard Melodies*; *Tidal Rhythms, Stepping into the Same River Twice*; *Walking the Wrack Line: On Tidal Shifts and What Remains*; *Entering the Stone: On Caves and Feeling Through the Dark*, a Library Journal Best Natural History Book of the Year 2003; *The Singer's Temple*; *Stirring the Mud: On Swamps, Bogs, and Human Imagination*, a Los Angeles Times Best Book of 2001; and *Objects in this Mirror*. Her work has appeared in *Bellingham Review*, *Prairie Schooner*, *Best American Essays*, *The Yale Review*, *The Georgia Review*, *Orion*, *Audubon*, and others. The recipient of a 2015 Guggenheim Fellowship, an NEA Fellowship for Creative Nonfiction, winner of the Sierra Club's National Nature Writing Award, four Pushcart Prizes, and five Maryland State Arts Council Awards, she teaches in the M.F.A. in Writing Program at the Vermont College of Fine Arts.

Dorianne Laux's sixth poetry collection, *Only As the Day is Long: New and Selected Poems*, was published in January 2019. Her previous collection, *The Book of Men*, was awarded The Paterson Prize. Her fourth book of poems, *Facts About the Moon* won The Oregon Book Award. Laux is also the author of *Awake; What We Carry*, a finalist for the National Book Critic's Circle Award; *Smoke*; and *The Book of Women*. She is the co-author with Kim Addonizio of the celebrated text *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*. Laux is a founding faculty member of Pacific University's Low Residency M.F.A. Program.

Angelica Miller: feeler, thinker, doer. Founder of Blood Speaks: Open Mic and Poetry Slam. Emerging slam poet. Archivist of almost forgotten Black history.

Lydia Millet is the author of nine novels, two short story collections, and three novels for young adults. NPR called her most recent story collection, *Fight No More*, "her most philosophically confident and complex work yet." Her most recent novel, *Sweet Lamb of Heaven*, was longlisted for the National Book Award. Her novel *Magnificence* was a finalist for the National Book Critics Circle Award, and her story collection *Love in Infant Monkeys* was a finalist for the Pulitzer Prize. She lives in the desert outside Tucson, Arizona, with her two children and works for the Center for Biological Diversity.

Ellen Birkett Morris is the author of *Lost Girls*, a forthcoming short story collection, and *Surrender*. Her fiction has appeared in *Shenandoah*, *Antioch Review*, *Notre Dame Review*, *South Carolina Review*, *Fiction Southeast*, *Santa Fe Literary Review*, and *Upstreet*, among others. She won the Bevel Summers Prize for her story "May Apples" and the Betty Gabehart Prize for Fiction. Morris teaches creative writing at the Loft Literary Center in Minneapolis and the Carnegie Center for Literacy and Learning in Lexington.

Antonya Nelson is the author of three novels and seven collections of stories, most recently *Funny Once* (2014). Her work has appeared in the *New Yorker*, *Esquire*, *Harper's*, *Redbook*, and in many other magazines, as well as in anthologies such as *Prize Stories*, the *O. Henry Awards*, and *Best American Short Stories*. Her books have been New York Times Notable Books of 1992, 1996, 1998, and 2000; in 2000 Nelson was also named by *The New Yorker* as one of the "twenty young fiction writers for the new millennium." She is the recipient of the Rea Award for Short Fiction, a 2000–2001 NEA Grant, and a Guggenheim Fellowship. Nelson teaches creative writing at the University of Houston and at Warren Wilson College.

Pamela Johnson Parker won this year's Gabehart Prize in Nonfiction. Her collection of poetry, *Cleave*, won the Trio Award for First Book, and she received an Al Smith Individual Artist's Fellowship for Literature from the Kentucky Arts Council in 2018. Parker lives in Mayfield, Kentucky, and works in the Department of Art & Design at Murray State University.

Savannah Sipple is the author of *WWJD & Other Poems*, which explores what it is to be a queer woman in Appalachia, rooted in its culture and in her body. Her writing has been published in *Southern Cultures*, *Split This Rock*, *Salon*, *Appalachian Heritage*, *Waxwing*, and other places. She is the recipient of grants from the Money for Women/Barbara Deming Memorial Fund and the Kentucky Foundation for Women. Sipple is Assistant Professor of English at Bluegrass Community and Technical College and a mentor in the low residency M.F.A. program at West Virginia Wesleyan College. She resides in Lexington with her wife, Ashley.

Alice Speilburg is the founding literary agent at Speilburg Literary Agency and has worked in publishing since 2008. Prior to launching the agency, she worked for John Wiley & Sons and Howard Morhaim Literary Agency. She is a member of Mystery Writers of America, Society of Children's Book Authors and Illustrators, and The Authors Guild, and she is the Vice President on the board of Louisville Literary Arts. She represents narrative nonfiction and commercial fiction for adult and YA readers.

Ashlee Clark Thompson the author of the book *Louisville Diners* (History Press, 2015) and a host of the Moth StorySlam competition in Louisville. She is President of the board of Louisville Literary Arts, and her career has included work as a newspaper journalist, communications analyst, and oven reviewer. She is currently the Culture Editor at Louisville Public Media.

Margaret Verble's first novel, *Maud's Line*, was a finalist for the Pulitzer Prize for Fiction in 2016. Her second novel, *Cherokee America*, was published in February 2019 and is a prequel to *Maud's Line*. Verble is an enrolled and voting citizen of the Cherokee Nation of Oklahoma and a member of a large Cherokee family that has, through generations, made many contributions to the tribe's history and survival. She is a member of the Authors Guild and Western Writers of America.

Recommended Reading
by conference presenters

The Distant Marvels
by Chantel Acevedo

Nine Island
by Jane Alison

Some Sing, Some Cry
by Ifa Bayeza and Ntozake Shange

Soft Science
by Franny Choi

A Bound Woman Is a Dangerous Thing
by DaMaris Hill

Sounds Like Titanic
by Jessica Chiccehitto Hindman

*Entering the Stone: On Caves
and Feeling through the Dark*
by Barbara Hurd

Only As the Day Is Long
by Dorianne Laux

Love in Infant Monkeys
by Lydia Millet

Funny Once
by Antonya Nelson

WWJD & Other Poems
by Savannah Sipple

Louisville Diners
by Ashlee Clark Thompson

Many Thanks to our Donors and Sponsors!

Conference presented by:



With generous donations from:

Board of Advisors

Randi Ewing, President
Ashley McGraw, Vice President
Sylvia Ahrens, Treasurer
Shelda Hale, Co-Secretary
Katy Yocom, Co-Secretary
Holly Barbaccia
Sarah Chapman
Camilla Holzer
Erin Keane
Sarah McCartt-Jackson
Patrice Muhammad
Jessica Winters

Sonia Sanchez Series

Patrice Muhammad, Chair

Bard (\$500 and above)

Frank X Walker

Writer (\$200–499)

Erin Keane
Kristen Lenning
Robert E. Rich
Jessica Winters

Reader (\$100–199)

Anonymous
Sylvia Ahrens
Sarah Chapman
Sarah V. Combs
Randi Ewing
Elizabeth Rouse Fielder
Henry W. Goodman II
Shelda Hale
Jessica Chiccehitto Hindman
Janet Holloway

Jan and Larry Isenhour
Leatha Kendrick
Phillis A. MacAdam
Bobbie Ann Mason
Sarah McCartt-Jackson
Julie Kuzneski Wrinn
Katy Yocom

Friend (up to \$99)

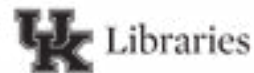
Katherine J. Black
Beth Dotson Brown
Frank L. Davis and Ellen
Furlough
Martha Gehringer
Camilla Holzer
Dan Huck
Dorothy S. Kuzneski
Paulette Livers
Tara Loyd
Bruce McEuen
Melissa McEuen
Ashley McGraw
Lori Meadows
Kimberly Miller
Rosie Moosnick
Rebecca Mueller
Mary Ann Taylor-Hall

Staff

Julie Kuzneski Wrinn, Director
Kristen Pickett, Program
Manager
Angelica Miller, Poetry Slam
Coordinator



LexArts has provided funding for KyWomenWriters2019 through its Fund for the Arts.



Media Sponsor:



Coffee Sponsor:



Stay in Touch

Write to our staff email below to receive our bi-monthly e-newsletter, and don't hesitate to include feedback in your note!
contact: Julie Wrinn, director 232 East Maxwell Street, Lexington, KY, 40506-0344
phone: 859-257-2874
staff email: kentuckywomenwriters@gmail.com
board email: boardKYwomenwriters@gmail.com
Web site: www.kentuckywomenwriters.org
Facebook: Kentucky Women Writers Conference
Twitter: @KYwomenwriters