

# THE INLAND NORTHWEST CENTER FOR WRITERS

## NEWS AND INFORMATION

**JANUARY 2014, HOLIDAY EDITION**



### NEWS AND EVENTS

(ALL EVENTS FREE TO THE PUBLIC UNLESS OTHERWISE NOTED)

## VISITING WRITER DANA JOHNSON HOSTS FICTION WORKSHOP AT THE INCW JAN. 24



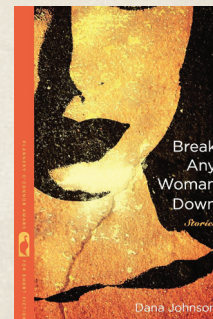
Next to join us in our Visiting Writers series will be award-winning fiction writer Dana Johnson. Event details about the workshop and, we hope, subsequent reading at Auntie's, will be forthcoming on our program website at [sites.ewu.edu/mfa](http://sites.ewu.edu/mfa). In the meantime, make sure to save the date!

Dana is the author of *Elsewhere, California* and *Break Any Woman Down*, which won the Flannery O'Connor Award for Short Fiction and was a finalist for the Hurston/Wright Legacy Award. Her work has appeared in the literary journals *Slake*, *Callaloo*, and *The Iowa Review*, among others, and anthologized in *Shaking the Tree: A Collection of New Fiction and Memoir by Black Women*, *The Dictionary of Failed Relationships*, and *California Uncovered: Stories for the 21st Century*. Born and raised in and around Los Angeles, California, she is an associate professor of English at the University of Southern California where she teaches literature and creative writing. She lives in downtown Los Angeles. (from <http://danajohnsonauthor.com/about/>)

In a 2012 interview for the *Indiana Review*, here's what Dana had to say when asked about the difference between a good story and a great one:

*A great story surprises the reader somehow. You read it, and there's something mysterious about it, or themes and characters that would be expected or familiar in a lesser story catch the reader off guard. Good stories resonate and make the reader feel something, but great stories make the reader feel something about what's being said in the story, and about the craft itself.*

(<http://indianareview.org/2012/10/06/an-interview-with-dana-johnson/>)





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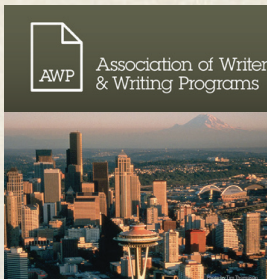
### THE EVENTS CALENDAR IS HERE!



Check out our program website, [sites.ewu.edu/mfa](http://sites.ewu.edu/mfa) when you get a chance. We've recently added a new interactive **Events Calendar**, and are busy getting it nice and snazzy for public consumption. Make sure to send us all the details of your regional literary events so we can post them up there for all in the community to find.

### INCW AN AWP SPONSOR

FOR THE 2014 CONFERENCE



The 2014 AWP Conference will be held in Seattle from 2/26 – 3/1, and the INCL will be involved in a number of ways. Here are a few events already arranged, but we'll have more details to come as they settle into place.

**INCW Reception** for current students, alumni, faculty, and friends of the program at AWP Seattle on Saturday, March 1 from 7 - 8:15 p.m.

**Willow Springs Editions** will be reading at the Naked City Brewery & Taphouse Thursday, 2/27, from 5-7pm.



### PUBLIC READINGS

SHARING LIT ARTS, UNIVERSITY-STYLE

Join Emcee Glen Schroeder and a lively cast of current INCW MFA students and guest faculty for the next VoiceOver Saturday, **Jan.18, 7pm, at Luxe Coffee House, 1017 W. 1st Ave Ste A, downtown Spokane.**

While you're marking dates, make a note the February VoiceOver will be on Feb.15. The event always creates an exciting and collegial atmosphere, as artists share their work fresh off the drawing board.



EWU Library's *Naked Lunch Break* Open Mic and Reading Series has just started its 2014 Winter season. Naked Lunch Break kicks off its third season with a dynamic presentation by Kelly Rae Mathews, EWU anthropology and creative writing graduate. Poetry, fiction, and non-fiction open mic readers (3-minute limit) will precede and follow Kelly's presentation.

Open mic sign-up starts in the Phase 1 Auditorium at Riverpoint 11:30am, **FREE PIZZA** arrives shortly thereafter, readings and other shenanigans start at noon.

For more info, visit <http://sites.ewu.edu/Eastern247/2013/12/18/season-3-naked-lunch-break/>



## RECENT PUBLICATIONS, AWARDS, AND NOTEWORTHY POSTINGS



### TEN YEARS OUT: CLASS OF 2004 STILL GOING STRONG

2004 Alum Tom Holmes has been generating noteworthy work for years, and continues to impress. This October, his manuscript, *The Cave*, won The Bitter Oleander Press Library of Poetry Book Award for 2013. Along with the \$1000 cash prize, his book will be published by The Bitter Oleander Press in Fall of 2014. See <http://www.bitteroleander.com/contest.html> for more



info. What's more, he's just learned he'll be the featured poet at *Atticus Review* in February or March of 2014.

Tom is the editor of *Redactions: Poetry & Poetics*. He is also author of *After Malagueña* (FootHills Publishing, 2005), *Negative Time* (Pudding House Publications, 2007), *Pre-Dew Poems* (FootHills Publishing, 2008), *Henri, Sophie, & the Hieratic Head of Ezra Pound: Poems Blasted from the Vortex* (BlazeVOX Books, 2009), *The Oldest Stone in the World* (Amsterdam Press, 2011), and *Poetry Assignments: The Book* (Sage Hill Press, forthcoming). He has been nominated three times for the **Pushcart Prize**.



2004 Alum Laura Stott has a new book coming out in 2014 as well. *In the Museum of Coming and Going* will be published by Western Michigan University's *New Issues Poetry & Prose*.

Laura is an Adjunct Professor in Composition at Weber State University, Ogden, Utah.



### SPEAKING OF PUSHCART PRIZES...



2013 Alum Seth Marlin's poem "Wetmore Landing" has just been nominated for the much coveted Pushcart Prize. It was first published in *Greatest Lakes Review* in 2011, be-

fore being reprinted in 2012 by *Wayne State University Press*. The poem features as part of "The Way North," an anthology of writing from Michigan's Upper Peninsula. Seth lives with his wife, Liz, in Spokane, WA. We're all pulling for you, Seth. Way to come outta the gate running at full-speed.





## STUDENT EDITORIALS

'TIS THE SEASON FOR FAMILY AND TRAVEL

### A MESSAGE FROM 2ND-YEAR POET AND GOOD SAMARITAN MARIE HOFFMAN (AND DAUGHTER AYVA)

Students were asked by your humble Newsletter Editor to submit holiday editorials for this edition. Suggestions were given to write on one's travel experiences, or to interview one's parent or child about shared creative or literary experiences. This featured MFA'er delivered not just one, but BOTH contributions to this effort. So from our family to yours, here's a peek into one INCW MFA student's life this holiday season. (Note: "Omnia" is Korean for "Mom.") Enjoy!



I usually dread this time of year, and it is solely for the reason that I have to travel. My in-laws live in Longview, which is seven hours from Spokane (an hour north of Portland). It's the drive that I dread. Seven hours of pure boredom. If trying to decipher wasn't going to be an issue later, I would write during the drive. I would read if it didn't mean I would get car sick.



What little things does your mom do that show how creative she is? Omnia writes me stories sometimes or she will help me write poems. She also will make things with me. One time, she made me a journal and she burned the edges and soaked it in tea to make it look old. She tried to tie it together but didn't have thread, so she used dental floss. It was cool.

What books did you love to have your mom read to you? All of them. The last one Omnia read to me was *The Secret Garden*.

What books has mom recommended for you to read that you especially remember? *The Secret Garden*. *The Wind in the Willows*. *A Thousand Leagues Under the Sea*. *Alice in Wonderland*.

- Ayva



This trip took an unexpected turn. The morning before our trip to Longview, I had had a car accident trying to take a colleague to the airport. Of course, it was frustrating, but I was mostly frustrated that we could no longer use my car for the trip. The whole point of taking my car was for the safety of the snow tires that my car has that my husband's car does not have. This meant our trip was going to take longer. Let's add heavy fog to the mix while driving in the middle of the night. Our trip wound up being a little over nine hours. What made the drive worse was having been up for over 26 straight hours. What this meant was a constant need of caffeinated beverages and frequent bathroom breaks just to make it in time for our family Christmas gathering.

Despite the late night driving, exhaustion, and fog, what I had not anticipated was how peaceful the entire drive was. Granted, our conversations were more than likely downright silly due to how tired we were, but we were able to communicate on a level we had not been able to for a while. I also had the opportunity of seeing things I hadn't been able to before. Always having lived in the city, I never got to see much of the stars at night, but how fascinating it was to follow Orion to the other side of the state. As much as I dreaded the long drive, if given the chance, I would do this trip all over again.

- Marie





## STUDENT EDITORIALS

'TIS THE SEASON FOR FAMILY AND TRAVEL



### A CHRISTMAS GOODBYE

BY LEANN BJERKEN

As writers, we often find ourselves caught up in events and experiences. We can look up from a good book or an hour of writing and wonder where the time has gone. As students adventuring far across the country, Christmas break is a special time when we can relax and be welcomed back into the familiar warmth of home and family. Once again this year, my Christmas didn't quite go as expected, but I wanted to share it with you anyway.

This year my husband Steve and I had planned for a drive through the snow and wind all the way back home. We spent Christmas Eve driving east through four states, talking, listening to books on tape, and singing carols. Surprisingly, we only ended up in the ditch one time. Upon arriving in Minnesota, we stopped to see Steve's family for a day, and early the morning of the 26th set out to see mine.



My dad greeted us at the door, and was the first to tell us that his mother was in the hospital. She'd injured her knee in a fall a day at home, and then suffered a heart attack while hospitalized. I had last seen Grandma Cin in August, when I'd flown home

to visit. At age ninety three, she was still living out on the family farm, and was cared for by my uncle Robert. During my visit, we'd talked for a long time about my work in the MFA program, and some of her experiences writing poetry. Although she had joked about not making it through to another Christmas, she'd seemed so lively that I had dismissed it as gloomy thinking.

But the afternoon of December 26th, our family settled in, exchanged gifts, and were about to have lunch, when we received word that she'd passed. Over the next few days, friends, and family, (some of whom I hadn't seen in years) gathered together to plan how best to say goodbye to Grandma. Some details were easier, as she'd discussed her death many times. I think the most difficult thing to deal with was the feeling of shared sadness at Christmas. This was a time when we were all so used to feeling joy. A glittering snow fell outside during funeral services, and the church itself

was still filled with lighted trees, candles, and poinsettias. It was one of those rare sad moments that are very beautiful at the same time.

Grandma had given me some of her poems, and would often mention how she felt my writing talents came partly from her. On this occasion, I was gifted with a final note and a binder of poems she'd left, many of which were familiar to me. During a family sharing of memories, I was asked to read aloud a poem she wrote at age 15, that was published in the Duluth Herald. I hadn't expected to read, but in true poet fashion, my nervousness died away as soon as I began to speak. I was proud to be able to share her work and remember her in such a special way.

As much as I know I will miss her, the gift of her words is something I will always be able to treasure. In this New Year I want to encourage students to visit home often, and cherish the time spent with friends and family. Share your talent with them, and know that even words written long ago have a special power and meaning. I wish you all the best of luck in the New Year, and invite you to enjoy my grandmother's prize winning poem, "The Old Stone Walk".



*"The Old Stone Walk"*  
 by Lyla B. (Trost) Cin

*Bewildered, tattered and torn,  
 is the face which now looks forlorn.*

*Upon this face each stone betraying,  
 a place where children were often playing.*

*Mingled with wrinkles of stride,  
 the old stone walk looks with pride.*

*Have you the patience to talk,  
 to abide awhile with the old stone walk?*

*Dwell for a moment or two  
 upon the work this walk had to do.*

*Supporting tired, lagging feet,  
 In cold, in rain, in sleet.*



## SEASON'S GREETINGS

WINTER MUSINGS FROM BELOVED WRITERS



*A couple years ago, I was invited to share a family tradition with a group of friends and their family over Christmas-morning coffee: an in-the-round reading of Dylan Thomas's A*



*Child's Christmas in Wales. Everyone took a turn with book-in-lap -- after a clearing of the throat assured maximal mellifluousness, of course -- and in no time, a spell was cast so complete even the toddlers settled down to take it in. This delightful work of prose evoked feelings of magic and nostalgia I hadn't felt since childhood. It remains the best 3016 words of prose I've heard.*

- Veronica



To the right is a taste to get you pulled in, and if you want to continue, you can choose print or audio by following the links below.

Read the full tale in print at <http://www.classicshorts.com/stories/xmas.html>.

Or, for an even richer experience, listen to Welsh actor Philip Madoc read it to you...

<http://www.youtube.com/watch?v=QjCjd9Bc-qA>

... by the fire, if you like!



<http://www.youtube.com/watch?v=2HvbUzu>

## A CHILD'S CHRISTMAS IN WALES

BY DYLAN THOMAS

One Christmas was so much like another, in those years around the sea-town corner now and out of all sound except the distant speaking of the voices I sometimes hear a moment before sleep, that I can never remember whether it snowed for six days and six nights when I was twelve or whether it snowed for twelve days and twelve nights when I was six.



All the Christmases roll down toward the two-tongued sea, like a cold and headlong moon bundling down the sky that was our street; and they stop at the rim of the ice-edged fish-freezing waves, and I plunge my hands in the snow and bring out whatever I can find. In goes my hand into that wool-white bell-tongued ball of holidays resting at the rim of the carol-singing sea, and out come Mrs. Prothero and the firemen.

It was on the afternoon of the Christmas Eve, and I was in Mrs. Prothero's garden, waiting for cats, with her son Jim. It was snowing. It was always snowing at Christmas. December, in my memory, is white as Lapland, though there were no reindeers. But there were cats. Patient, cold and callous, our hands wrapped in socks, we waited to snowball the cats. Sleek and long as jaguars and horrible-whiskered, spitting and snarling, they would slink and sidle over the white back-garden walls, and the lynx-eyed hunters, Jim and I, fur-capped and moccasined trappers from Hudson Bay, off Mumbles Road, would hurl our deadly snowballs at the green of their eyes. The wise cats never appeared.

Excerpted from <http://www.classicshorts.com/stories/xmas.html>.



## SEASON'S GREETINGS

WINTER MUSINGS FROM BELOVED WRITERS



*We join MFA programs for many reasons. Sure, we do it to improve our own writing, editing, and teaching skills, but fueling all that is our pure love of literature. Exposure to writers we hadn't known before may not have been at the top of the list for reasons to sign on for such intensive study of writing, but it emerges as one of the biggest presents under the tree once we embark on it.*



*Naomi Shibah Nye is the gift that stood out to me most in my first quarter in the INCW MFA program. Here's a selection of hers themed for Winter. Its mood is searching and dark, the oppo-*

*site of the carefree nostalgia in Child's Christmas. For Winter evokes both moods in spades: the feasts and the famines found in equal measure in Winter's cold days and long nights.*

*-Veronica*

***From all of us here at the INCW, may 2014 bring you joy, contentment, and really, really good literature -- from within and without!***



### SNOW

BY NAOMI SHIHAB NYE

Once with my scarf knotted over my mouth  
I lumbered into a storm of snow up the long hill  
and did not know where I was going except to the top of it.  
In those days we went out like that.  
Even children went out like that.  
Someone was crying hard at home again,  
raging blizzard of sobs.

I dragged the sled by its rope,  
which we normally did not do  
when snow was coming down so hard,  
pulling my brother whom I called by our secret name  
as if we could be other people under the skin.  
The snow bit into my face, prickling the rim  
of the head where the hair starts coming out.  
And it was a big one. It would come down and down  
for days. People would dig their cars out like potatoes.

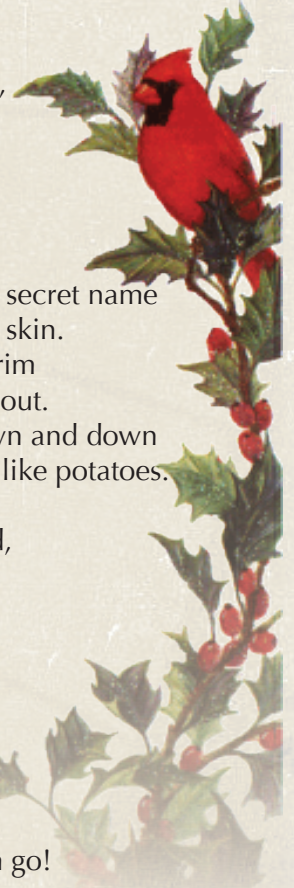
How are you doing back there? I shouted,  
and he said Fine, I'm doing fine,  
in the sunniest voice he could muster  
and I think I should love him more today  
for having used it.

At the top we turned and he slid down,  
steering himself with the rope gripped in  
his mittened hands. I stumbled behind  
sinking deeply, shouting Ho! Look at him go!  
as if we were having a good time.  
Alone on the hill. That was the deepest  
I ever went into the snow. Now I think of it  
when I stare at paper or into silences  
between human beings. The drifting  
accumulation. A father goes months  
without speaking to his son.

How there can be a place so cold any movement  
saves you.

Ho! You bang your hands together,  
stomp your feet. The father could die!  
The son! Before the weather changes.

<http://www.poets.org/viewmedia.php/prmMID/19970#sthash.bZCjm9xY.dpuf>





## VARIOUS AND SUNDRIES

DIRECTOR'S MESSAGE, QUOTES, TIPS, AND CHUCKLES



### A MESSAGE FROM YOUR PROGRAM DIRECTOR

Happy New Year, everyone, and here's to renewed intentions for your writing lives. Some years ago, nonfiction writer Larry Sutin (Hamline University and Vermont College of Fine Arts) came here as a visiting writer, and during his workshop he made a statement that startled everyone. He told us that, having been an attorney for years before moving into a writing career, he couldn't understand writers who bemoaned the pain of their craft. He found this work so delightful, he said, that he even wrote *while on vacation*, because he never craved a vacation from what, to him, was pure pleasure. Some of us sat back in our chairs, momentarily stunned and inarticulate.

Shall we all raise a glass to this notion, and to the privilege-not-punishment of getting to do what we do?

-- Natalie



### TWEETETH THE AUTHOR:

Ray Bradbury @raybradbury 13 Apr 09  
*We are cups, constantly and quietly being filled. The trick is knowing how to tip ourselves over and let the beautiful stuff out.*



### A MESSAGE FROM THE GRAMMAR FAIRY

*"Says the Participle: Don't Leave Me Hanging!"*

Participles of verbs are often used to introduce subordinate clauses, which give extra information about the main part of a sentence (known as the main clause). It's important to use participles in subordinate clauses correctly. The participle should always describe an action performed



by the subject of the main part of the sentence. For example:

*Mrs Stevens, opening the door quietly, came into the room.*

In this sentence, the present participle (opening) in the subordinate clause refers to the subject of the main clause. Mrs. Stevens is both opening the door and coming into the room.

Sometimes writers forget this rule and begin a sentence with a participle that doesn't refer to the subject of their sentence. They then end up with what's known as a dangling participle, as in this grammatically incorrect statement:

*Travelling to Finland, the weather got colder and colder.*

Strictly speaking, this sentence means that it is 'the weather' that is 'travelling to Finland', which obviously isn't what the writer was intending to say. The sentence needs to be reworded to make the meaning clear and to make it grammatically correct, e.g.:

*As I was travelling to Finland, the weather got colder and colder.*



<http://www.oxforddictionaries.com/words/dangling-participles>

**EDITED BY VERONICA LUSTRE**

*Fear not. Your impassioned Sports Boob will return, scores and highlights abounding.*





## OPPORTUNITIES FOR THE CAREER WRITER

SUBMISSIONS CALLS, CONTESTS, GRANTS AND FELLOWSHIPS



**CALLS FOR  
SUBMISSION**

### DEADLINE: Not Specified

Submit to *The Southern Review*! Our reading period is now open. Visit our submissions page for details: <http://thesouthernreview.org/submissions>. The Southern Review is one of the nation's premiere literary journals. Hailed by Time as "superior to any other journal in the English language," we have made literary history since our founding in 1935. We publish a diverse array of **fiction, nonfiction, and poetry** by the country's--and the world's--most respected contemporary writers.

### DEADLINE: Not Specified

CHEST, the Journal of the American College of Chest Physicians, invites submissions of up to 2 previously unpublished, quality **poems**, maximum 40 lines, on subjects of some medical relevance. CHEST has a print subscriber base of 22,000 readers and 300,000 online users per month. E-mail submissions to [poetrychest@aol.com](mailto:poetrychest@aol.com).

### DEADLINE: Reads submissions year-round

*Hawaii Pacific Review* seeks submissions of **fiction, poetry, and creative nonfiction**. The online literary journal of Hawaii Pacific University in Honolulu, HPR often features work from Hawaii and the Pacific region, but is interested in great writing from any region and on any subject. Submissions are accepted all year long, though responses may take longer during summer months. More details can be found at [hawaiiapacificreview.org](http://hawaiiapacificreview.org). Submissions are accepted exclusively through our online submissions manager: [hawaiiapacificreview.submittable.com/submit](http://hawaiiapacificreview.submittable.com/submit).

### DEADLINE: February 1

*Conjunctions* is now accepting submissions for our May 2014 issue on exile. We're looking for **fiction, poetry, and creative nonfiction** on banishment, deportation, expulsion, and ostracism. Send us your spies, your dissidents, your refugees, your runaways. No electronic or simultaneous submissions: See our guidelines at [www.conjunctions.com/about.htm](http://www.conjunctions.com/about.htm).

### DEADLINE: February 1

*Bellevue Literary Review* plans a special theme issue on "Our Fragile Environment" (Fall 2014). Seeking **fiction, nonfiction, and poetry** that explore health, illness, and healing in the context of environmental issues. Prose (up to 5,000 words) and poetry (up to 3 poems). For submission guidelines, visit [www.blreview.org](http://www.blreview.org).

### DEADLINE: February 3

*Our 24th year! Penumbra: The Art & Literary Journal of CSU Stanislaus*. We seek **poetry, short fiction, artwork, photography**. Affiliation with the University is not required. Early entries are appreciated. Incomplete entries will not be considered. Send no more than a total of 5 submissions to: Penumbra, English Dept., CSU Stanislaus, One University Circle, Turlock, CA 95382. For submission guidelines please visit our web page: [www.csustan.edu/english/penumbra](http://www.csustan.edu/english/penumbra). For any other questions e-mail the editor-in-chief: [kseabourn@csustan.edu](mailto:kseabourn@csustan.edu).

### DEADLINE: February 21

*The Western Press of Western State Colorado University* invites submissions to the 2014 edition of Manifest West, the literary anthology of the university's Master of Fine Arts degree program in creative writing. This year we're calling for submissions of literary work based on the theme of "Diversity In The West". Submissions should deal with the interaction and/or collision of various elements that make up the area of the country known as The West. Please visit [westernstatepress.submishmash.com/submit](http://westernstatepress.submishmash.com/submit) for submission details including deadlines.



## OPPORTUNITIES FOR THE CAREER WRITER

SUBMISSIONS CALLS, CONTESTS, GRANTS AND FELLOWSHIPS



### CONTESTS

**DEADLINE: January 15**

*Ruth Hindman Foundation  
H. E. Francis Short Story Competition*

A prize of \$2,000 is given annually for a **short story**. Submit a story of up to 5,000 words with a \$20 entry fee. If submitting by mail, include three copies of the story. Submissions open on December 15 and the deadline is January 15, 2014. Visit the website for complete guidelines. <http://www.hefranciscompetition.com> Ruth Hindman Foundation, H. E. Francis Short Story Competition, English Department, University of Alabama, Morton Hall Room 222, Huntsville, AL 35899. Anna Petroff, Contact.

**DEADLINE: January 31**

*Crazyhorse Prizes in Fiction, Nonfiction, & Poetry*

Crazyhorse is accepting entries for our Prizes in **Fiction, Nonfiction, & Poetry**. The winners in each genre will receive \$2,000 & publication. Upload short stories and essays of up to twenty-five pages or up to three poems through our website: [crazyhorse.cofc.edu](http://crazyhorse.cofc.edu). This year's judges: Amy Hempel (Fiction), Phillip Lopate (Nonfiction), & C.D. Wright (Poetry). All entries will be considered for publication. More than one manuscript may be entered. The \$20 entry fee includes a one-year subscription to *Crazyhorse*. For complete guidelines, visit our website.

**DEADLINE: February 28**

*The 2014 William Kloefkorn Award  
for Excellence in Poetry*

One winner receives \$500 and publication in *Paddfish*. All poets submitting will receive a copy of the forthcoming journal. All contest entrants can submit up to two **poems**. NO previously published work. NO simultaneous submissions. Send a \$14 check payable to Mount Marty College. In the subject line write Kloefkorn Award. On the submission envelope please write Kloefkorn Award. Please include SASE for the winning announcement. The winner will be announced no later than April 30, 2014. For more information, visit our website [www.mtmc.edu/paddfish/](http://www.mtmc.edu/paddfish/).



I love the way you weave together the stories of your abused childhood with these delightful recipes for muffins and scones.



## OPPORTUNITIES FOR THE CAREER WRITER

SUBMISSIONS CALLS, CONTESTS, GRANTS AND FELLOWSHIPS



Vermont Studio Center. Johnson, VT

### DEADLINE:

For residencies during the months May-July, apply by **February 1**. For residencies during the months of August-October, apply by **March 1**.

#### *The Anderson Center Artist Residencies*

As a fully accredited member of the *Alliance of Artists Communities and RES ARTIS: International Association of Residential Art Centres*, the Anderson Center provides retreats of two to four weeks duration from May through October each year to enable artists, writers, and scholars of exceptional promise and demonstrated accomplishment to create, advance, or complete works-in-progress. A rotating Peer Review Panel comprised of professional artists, writers, and scholars annually screens and selects all applicants. The Anderson Center offers residencies of two weeks or one month from May-October to artists, writers, and scholars. The Anderson Center is located 45 minutes southeast of Minneapolis and St. Paul. Transportation is provided between the Center and the Twin Cities airport on the first and last day of residencies only. Each resident is provided room, board, and workspace for the length of the residency period. In addition to working on a clearly defined project, resident-fellows are asked to make a substantive contribution to the community. Each year Center residents visit schools, senior centers, civic organizations, adult and juvenile detention centers, and other arts institutions in Red Wing and its nearby rural communities, with over 2300 people, from primary school children to senior citizens, benefiting from these community presentations, workshops, and classes. <http://www.andersoncenter.org/residency.html>

### DEADLINE: February 15

#### *Vermont Studio Center*

Founded by artists in 1984, the *Vermont Studio Center* is the largest international artists' and writers' Residency Program in the United States, hosting 50 visual artists and writers each month from across the country and around the world.

The Studio Center provides 4-12 week studio residencies on an historic 30-building campus along the Gihon River in Johnson, Vermont, a village in the heart of the northern Green Mountains. The fee for a four-week residency in 2013, including studio, room, board, and the visiting artist and writer program, was \$3950 for 4-weeks and \$2050 for 2-weeks. Applicants may apply for a fellowship and grant/aid to reduce the fee. 150+ Fellowships will be awarded over the coming year and provide the fee for a four-week residency. 50 of these awards are based solely on artistic merit and are open to all applicants; others are donor directed fellowships with additional criteria, such as geography or medium, and are listed prior to each deadline (check the Fellowships section of the website for more information on these opportunities). 400+ VSC Grants and Work-Exchange are awarded based on a combination of merit and need. This assistance reduces up to half of the fee. Work-exchange awards require residents to assist with the operation of the community. More grants and work-exchange are awarded for November through April residencies. <http://www.vermontstudiocenter.org/apply/>