



**IOWA**

# **A Hub, a Network, an Archive:** 55 Years of International Writers in Iowa City

**August 22 - December 16, 2022**

Curated by Nataša Ďurovičová and Lisa Gardinier

# Notes from the curators



Nataša with Hualing Nieh Engle.

IWP hired me in the summer of 2001, a couple of weeks before 9/11. At that time, we four staffers—new director Christopher Merrill included—shared two tiny offices in the English-Philosophy Building, one of them basically filled to the brim with filing cabinets (packed with what eventually became the contents of the International Writing Program Records in Special Collections). The meeting with the writers in residence on the morning of 9/11 is hard to forget. The near-physical human shock, and then the reverb of the attacks on cultural politics, on globalization, on internationalism as a whole, and the place of the U.S. in it – all this was projected on the faces of these 20-some writers. And that sense, of the writers as seismic meters of what’s happening in the world, is what makes every new residency a kind of gift, or rather, an extended Thanksgiving. For ten weeks we get to sit around the table with talented, non-conformist, informed writers from all over the world for face-to-face conversations about anything that matters at the moment.

I came to the job via a long-standing research interest in translation and multilingualism in cinema—basically, in the many histories of dubbing and subtitling that made sound cinema paradoxically both national and international—and that dovetailed

quite well with the courses in comparative literature, cinema, and translation taught on campus. So alongside editing IWP's just-started journal 91st Meridian (Iowa City being at 91° 31' 48.6012" W) and managing its first stand-alone website (designed with Modei Akyea), I also got to keep my hand in academic work, especially given IWP's ongoing affiliation with the MFA in Literary Translation.

What this exhibit hopes to do is to draw a sketch of a unique program on the UI campus—among the oldest literary residencies in the world, if not the oldest, which has brought over 1,600 international writers to Iowa City since its founding in 1967. We want to present it both as it has spun outward, into its environments—the city, the region, the country—and how it has adapted internally, as an institution.

But “institution” is such an abstract, dry term. The exhibit also hopes to give you, the visitor, a sense of the individuals involved, those who have attended it as well as those who have worked to keep it successful—and sometimes simply alive.

Considering the amazing size of IWP-related holdings in the University of Iowa Libraries, the amount of historic documentation stored in Special Collections & Archives, and the two decades-plus of administrative materials in digital form, so far generally not available as open-source, another ten objects could have been chosen for each item that made it into the show. As literary and political historians in the U.S., Europe, and Asia are now beginning to work on research topics for which IWP is relevant, the challenge, which the exhibit hopes to make visible, is to gain an understanding of the program's overall history and functioning rather than merely cherry-picking one or two documents from the vast amount of material.

One such thread is that of translation. Along this theme, the exhibit includes a brochure featuring “foreign” writers at the Iowa Writers' Workshop in the early 1960s, the many volumes of world poetry in translation (often from “minor” languages) the program made possible, a glimpse of the digital learning courses IWP has recently offered in Spanish and Arabic, and some background about the establishment of a Literary Translation MFA program at UI. Itself unique, that successful program is this year spinning off into the undergraduate minor of Translation for Global Literacy.

The concept of UI as a “Writing University” was first proposed around 2000, in the wake of IWP's “crisis-and-recovery.” It was then-president Mary Sue Coleman's attempt to bring together the many extant writing units and activities on campus, and to underscore the university's overall writing culture. In that sense, IWP was a local catalyst even as it has kept UI's literary arts linked up to an international scale. And what the program continues to do is to bring to Iowa's inland shores the sea of world literatures in which every fledgling writer inevitably floats.

Finally, Paul Engle's name may tower in any history of writing at Iowa, but an exhibit about the IWP must especially highlight the vital role and accomplishments of his partner and collaborator: the program's co-founder, novelist, essayist, translator, and administrator, professor emeritus Hualing Nieh Engle. Her combination of grit, talent, boldness, range of knowledge, professionalism, and her amazing laughter – which can still be heard even in her 97th year— has been something of a lodestar, for me personally and for the program at large.

Nataša Đurovičová

Senior Editor, International Writing Program

Adjunct faculty, MFA Literary Translation

# Notes from the curators



Lisa visiting Biblioteca Central at Universidad Nacional Autónoma de México, Ciudad Universitaria, Mexico City.

I spent a lot of the first year or so of the pandemic with Paul Engle. Or, rather, his archival ghost. When our proposal for this exhibit was approved in early 2020, I planned on starting archival research that summer. Thankfully the onset of the COVID-19 pandemic didn't delay preparation by much. Special Collections reopened for the Fall 2020 semester with limited appointments. While most of my coworkers were still entirely working from home, I was coming in two to four afternoons per week that academic year to look through the Paul Engle Papers (msc 514) and then the International Writing Program Records (RG06.0012.009) and a few archival tangents as they presented themselves. I spent more time with Paul than most living people that year. Given that I stayed safe, and so did my loved ones, not too bad.

In all seriousness: the 55-year history of IWP, and Paul's career leading up to its founding, is well documented in those two archival collections. The Engle Papers are 48 boxes, of which

approximately half are from 1964 and after, as Paul's interests were increasingly international. Though Hualing Nieh Engle took over as director of IWP in 1977, Paul stayed heavily involved as a consultant, with the two of them co-signing a lot of external correspondence. His archives capture much of Hualing's directorship before both fully retired in 1988. Unfortunately, that means that Hualing's leadership is largely viewed through the lens of Paul's papers.

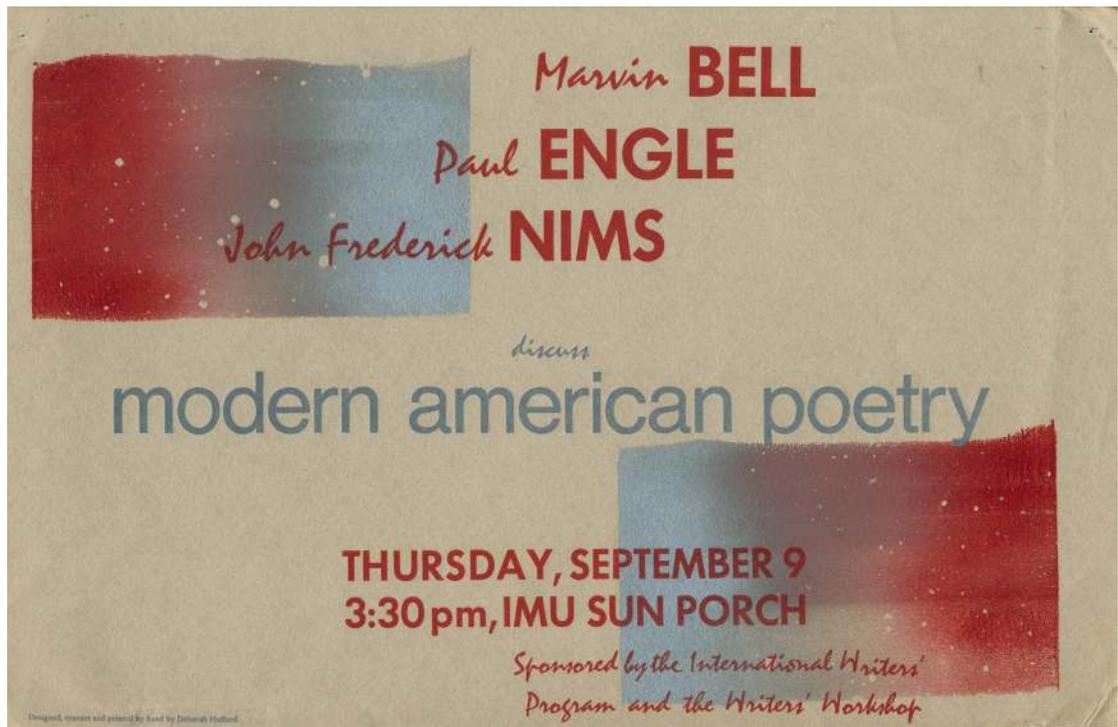
The IWP Records collection overlaps with the Engle Papers, especially in the Participant Files, a mix of fascinating correspondence and banal administrative paperwork around getting the writers from around the world to Iowa City. The Administrative Files are still mostly unprocessed, in much the same state as transferred from the basement of Shambaugh House, IWP's headquarters.

Sometime in 2008, around the time that Iowa City was declared a UNESCO City of Literature, the librarians covering international literatures for the University of Iowa Libraries decided to collect works by and about IWP residents to the extent possible, and to identify what was already held in the collection. As of July 2022, we had around 18,000 books identified as such, some of which are the only copy in the U.S. Importantly, most of those are available for circulation and constitute a major contribution of the UI Libraries to the national collection available between libraries. Writers often bring us copies of their publications when they arrive for the residency, and we work with a network of international booksellers to continue growing that collection.

IWP is probably one of the top producers of digital material at the University of Iowa. In any given fall residency, there are writing samples for each writer, videos of readings at Shambaugh House and Prairie Lights, videos and the essays from the Friday panels at the Iowa City Public Library, the On the Map interview series, and sundry other productions. It is a lot to capture, and barely hints at the internal documentation that will comprise a future archive of the inner workings of a major international literary arts program in the 21st century. IWP's audiovisual collection—in a variety of formats from the 1960s through the 1990s!—was an early digital project in collaboration with the UI Libraries and the School of Library and Information Science.

Which is all to say, if this exhibit piques your curiosity, please know that this is truly the tip of the iceberg. We could have wallpapered the Gallery in IWP memorabilia like an Enlightenment-era cabinet of curiosities and written a companion book and still left stories untold and voices unheard. Paul is a loud voice in this story (as I understand he was in life, too), but our hope is that you will walk away from this exhibit having also heard from many other important individuals in IWP's history.

Lisa Gardinier  
Curator, International Literature  
University of Iowa Libraries



Undated poetry event flyer.

## Beyond the Writers' Workshop

1. "The Program in Creative Writing" brochure, 1960s. Paul Engle Papers [msc 514], Special Collections & Archives.
2. Institute of International Education letter to Paul Engle, 1964. Paul Engle Papers [msc 514], Special Collections & Archives.
3. "Foreign Writers at the University of Iowa" report, 1963. Paul Engle Papers [msc 514], Special Collections & Archives.

**From Nataša:** In a Paul Engle memo from 1968, he writes roughly that the work of African American and Native American writers stands so completely apart from "normative" US literature that they, in this regard, fit better in an international than in a national literary cohort. IWP did indeed have two such participants around the time the memo was written; one Indigenous writer, Simon J. Ortíz of Acoma Pueblo heritage, still teaches creative writing at Arizona State University.

4. "Programming Young European Writers at University of Iowa Workshop" cable from the U.S. Department of State, 1964. Paul Engle Papers [msc 514], Special Collections & Archives.

**From Lisa:** The Paul Engle Papers and the International Writing Program Records contain a large number of a peculiar format of correspondence: the State Department cable. Typically used to communicate between embassies and State Department offices, IWP received hundreds and thousands of messages from State in this medium. Embassies would confirm and update the status of their nominations for residencies, including detailed profiles, such as the one on display for Cho Chang-whan in 1986, which can be seen in the "Fall 1986: Welcome to Iowa City!" section of this exhibit. While certainly not the juiciest contents of the WikiLeaks release of over 250,000 State Department cables in 2010, searches for Paul Engle and Iowa return many results.

## Beginnings

5. Writers visit John Deere World Headquarters in Moline, Illinois, late 1960s-early 1970s. Paul Engle Papers [msc 514], Special Collections & Archives.
6. IWP Annual Report, 1967. Paul Engle Papers [msc 514], Special Collections & Archives.
7. IWP Annual Report, 2020. Courtesy of the International Writing Program, University of Iowa.

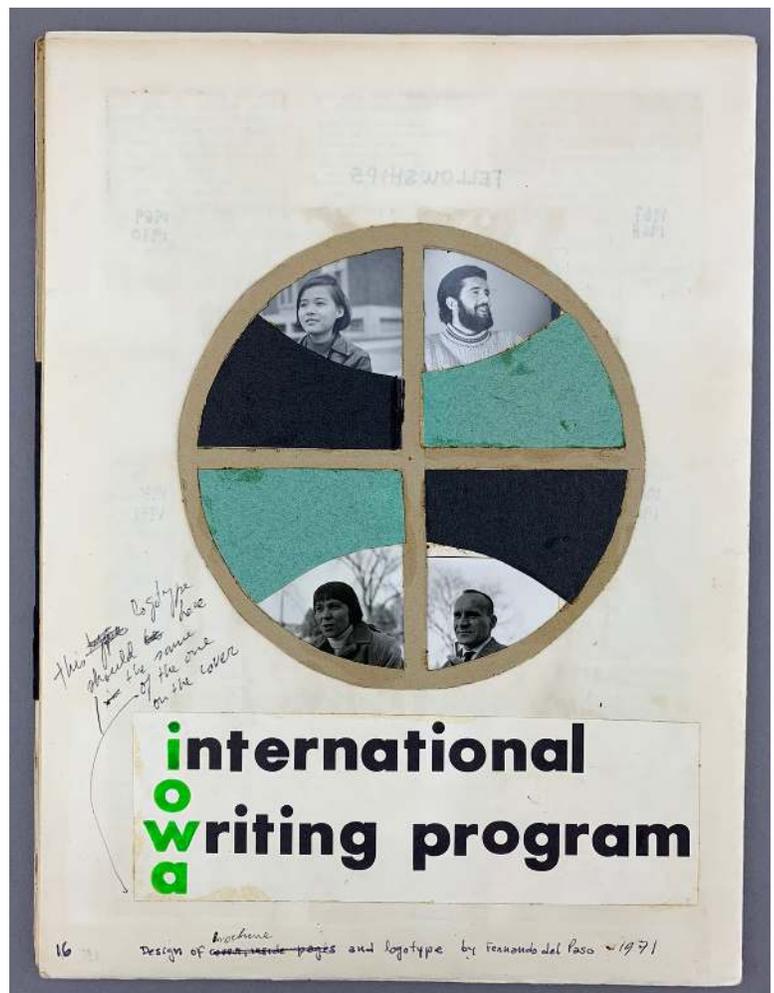
## The Politics of Funding

8. International Visitor Program Group Projects for FY 1983, United States International Communication Agency. International Writing Program Records [RG06.0012.009], Special Collections & Archives.
9. ExxonUSA magazine, second quarter, 1984. Cover and separata. Paul Engle Papers [msc 514], Special Collections & Archives.
10. Letter from Paul Engle to Dr. Eun Sik Yang, 1984. International Writing Program Records [RG06.0012.009], Special Collections & Archives.

## “A Community of Imagination”

11. Handmade paste-up model of International Writing Program brochure, designed and signed by Fernando del Paso, 1971. Paul Engle Papers [msc 514], Special Collections & Archives.

From Lisa: Fernando del Paso came to Iowa City after publishing a volume of poetry and his first novel, José Trigo. He was one of the early residents who stayed for an extended period, about two years, while working on what would become his second novel, *Palinuro de México*. Before dedicating himself to writing full-time, he worked in advertising, and put those skills to use for a fledgling International Writing Program before he left in 1971, designing a mock-up of a brochure. It is unclear if he designed the black and green logo, which was in use in 1970, but Paul Engle reported to university administration that del Paso and Nelson Arietti, the husband of Venezuelan writer Antonieta Madrid, had created professional-quality promotional materials for IWP, saving a significant amount of money.



12. “Where East and West Meet,” International Writing Program brochure, 1970. Paul Engle Papers [msc 514], Special Collections and Archives
13. Yumiko Kurahashi 倉橋由美子. *Aiowa shizukanaru hibi* アイオワ静かなる日々[Peaceful Days in Iowa]. Tomihiro Kumagai 熊谷富裕, photos. Tokyo: Shin Jinbutsu Ōraisha, 1973. Paul Engle Papers [msc 514], Special Collections & Archives.

## The Engle Legacy

14. “A World Community of the Imagination” daybook featuring photo of Peter Nazareth, 1975. Paul Engle Papers [msc 514], Special Collections & Archives.
15. “The Triple Triptych.” Clipping from *The Des Moines Register*, January 18, 1976. International Writing Program Records [RG06.0012.009], Special Collections & Archives.
16. IWP cohort, 1977. Paul Engle Papers [msc 514], Special Collections & Archives.
17. International Writing Program brochure featuring Hualing Nieh Engle, ca. 1986. Paul Engle Papers [msc 514], Special Collections & Archives.
18. Memo from Fred Woodard to Peter Nazareth, 1989. International Writing Program Records [RG06.0012.009], Special Collections & Archives.

## Gozo Yoshimasu

19. Letter from Gozo Yoshimasu and Marilia to Hualing Nieh Engle and Paul Engle, 1971. International Writing Program Records [RG06.0012.009], Special Collections & Archives.
20. “Famed Japanese poet will read.” Clipping from *The Daily Iowan*, October 28, 1981. International Writing Program Records [RG06.0012.009], Special Collections & Archives.

## Minae Mizumura

21. *Gendai Nihon bungaku zenshū* 現代日本文學全集 [The complete works of modern Japanese literature]. Vol. 19, Natsume Sōseki. Tokyo: Kaizōsha, 1926. [University of Iowa Libraries, East Asian Collection: PL755.6 .G46 1926]
22. Minae Mizumura. *The Fall of Language in the Age of English*. Translated by Mari Yoshihara and Juliet Winters Carpenter. New York: Columbia University Press, 2015. [University of Iowa Libraries: PL856.I98 N5613 2015]

**From Nataša: Originally titled *The Fall of Japanese Language in the Age of English* (my emphasis), this monograph by the entirely cosmopolitan, Yale-trained Japanese novelist Minae Mizumura describes her first weeks in Iowa City as a testing ground for the overwhelming dominance of English in the international literary context. This then becomes a starting point for her vigorous defense for the preservation of specifically Japanese literary traditions and institutions. Mizumura’s novelistic voice elevates her crushing personal experience to one non-Anglophone writers everywhere understand only too well—and one American students, who are always assigned this chapter in our classes, often find illuminating, too.**

## Takako Arai

23. Takako Arai. *Factory Girls: Selected Poems of Takako Arai*. Edited by Jeffrey Angles. Translated by Jeffrey Angles, et al. Notre Dame, Indiana: Action Books, 2019. On loan from Nataša Ďurovičová. [Also available: University of Iowa Libraries: PL822.R348 A6 2019]

24. Takako Arai with translator Jeffrey Angles at Prairie Lights, Iowa City, 2019. Photo by Atsuko Horiuchi.
25. Takako Arai 新井高子. *Tamashii dansu* タマシイ・ダンス [Soul dance]. Tokyo: Michitani, 2007. [University of Iowa Libraries, East Asian Collection: PL822.R348 T36 2007]

### A Selection of Broadsides

26. "Atlantis: A Lost Sonnet." Eavan Boland. Iowa City: University of Iowa Center for the Book, 2009. x-Collection [FOLIO PR6052.O473 A88 2009], Special Collections & Archives.
27. "Intolerant Landscape." Nina Cassian. West Chester, Pennsylvania: Aralia Press, June 2002. x-Collection Broadside [PC840.13.A9 I58 2002], Special Collections & Archives.
28. "Road Song." Bei Dao. Las Vegas: Rainmaker Editions, 2004. x-Collection Broadside [FOLIO PL2892.E525 R53 2004], Special Collections & Archives.
29. "The deer braids the turtle." Tomaž Šalamun, translated with Christopher Merrill. Iowa City: Empyrean Press, 2006. x-Collection Broadside [FOLIO PG1919.29.A4 D44 2006], Special Collections & Archives.

### Fall 1986: Welcome to Iowa City!

30. IWP orientation packet, 1986. International Writing Program Records [RG06.0012.009], Special Collections & Archives.
31. Telegram from the U.S. Information Agency regarding Chang-whan Cho's IWP nomination, 1986. International Writing Program Records [RG06.0012.009], Special Collections & Archives.
32. Cho Chang-whan 조창환. *Rajaro maül ũi saebyök* 라자로 마을 의 새벽 [Lazarus village at dawn]. Seoul: Munhak Segyesa, 1984. x-Collection [PL992.17.C3575 R35 1984], Special Collections & Archives.
33. Unopened portraits of Chang-whan Cho from a Korean photo shop, 1986. International Writing Program Records [RG06.0012.009], Special Collections & Archives.
34. Chang-whan Cho's IWP exit report, 1986. International Writing Program Records [RG06.0012.009], Special Collections & Archives.

In Iowa  
The world ceased  
to have boundaries

- Peter Clarke, South Africa, 1975 writer in residence

35. "What We Heard about the Canadians / Americans." Rachel Rose. Printed by Cheryl Graham. Iowa City: University of Iowa Center for the Book, December 2015. Courtesy of Cheryl Graham.
36. "Villanelle." Anthony Howell. London: The Turret Bookshop, September 1991. x-Collection Broadside [PR6058.O938 V55 1991], Special Collections & Archives.

37. International Writing Program poster, 1969. Paul Engle Papers [msc 514], Special Collections & Archives.

## Making Books in Iowa City: Tomaž Šalamun's *Snow*

**From Lisa:** This collection of items is an unusually detailed look at the production of a 1971 chapbook of Tomaž Šalamun's poetry translated to English. What typically survives in archives are the various drafts of literary texts and translations, but this is about the production of the actual book, as published by Allan Kornblum and Toothpaste Press. Besides the translation draft of "King of birds"—from the Paul Engle Papers and seemingly rejected for another purpose—we have the design and layout of the chapbook, and preparations for and response to its distribution and promotion.

38. Tomaž Šalamun. *Snow*. West Branch, Iowa: Toothpaste Press, 1973. Student Works: Šalamun, Paul Engle Papers [msc 514], Special Collections & Archives. Open copy at right is on loan from the International Writing Program.

39. Typescript, "King of Birds," n.d. Student Works: Šalamun, Paul Engle Papers [msc 514], Special Collections & Archives.

40. Mock-up page for "King of Birds" from Tomaž Šalamun, *Snow*. Toothpaste/Coffee House Press Records [msc 461], Special Collections & Archives.

41. Tomaž Šalamun. *Amerika*. Maribor: Obzorja, 1972. x-Collection [PG1919.29.A5 A8 1972], Special Collections & Archives.

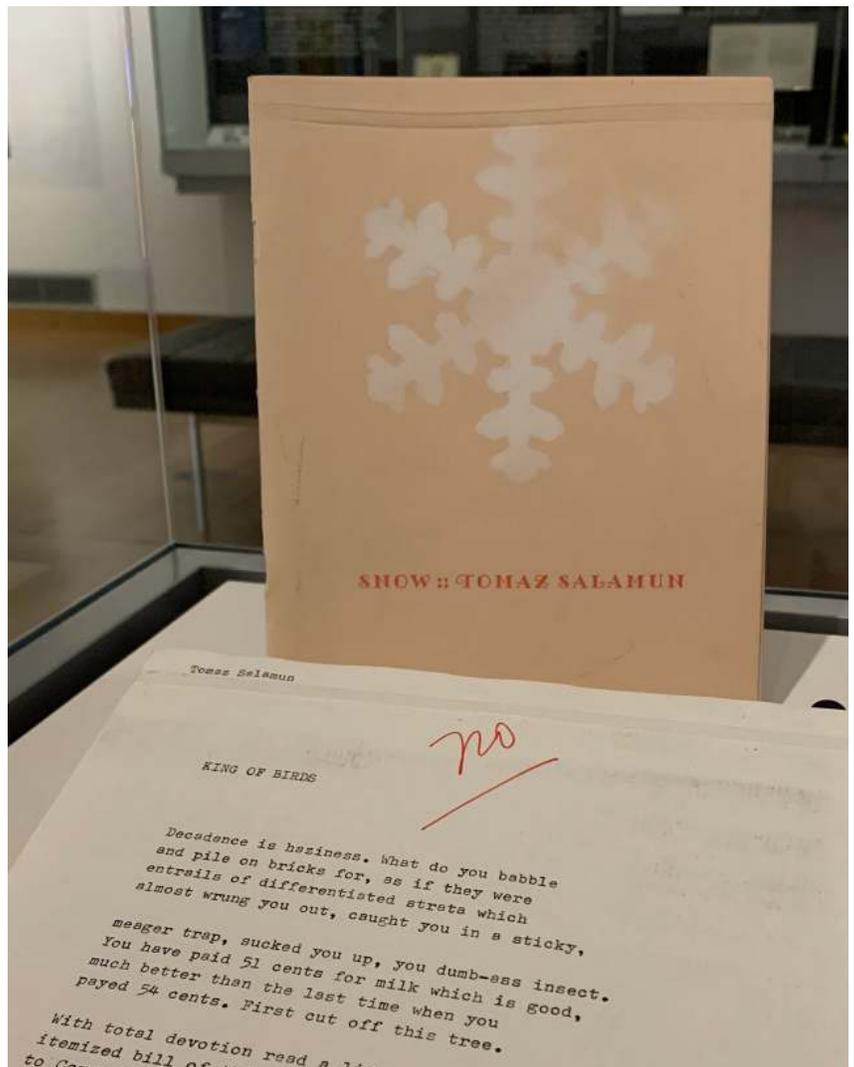
42. Cover mock-up for *Snow*, including request for a custom stencil, n.d. Toothpaste/Coffee House Press Records [msc 461], Special Collections & Archives.

43. Postcard inquiry about *Snow*, 1975. Toothpaste/Coffee House Press Records [msc 461], Special Collections & Archives.

44. Handwritten copy for promotional postcard, n.d. Toothpaste/Coffee House Press Records [msc 461], Special Collections & Archives.

45. List of people to whom the finished book should be sent, n.d. Toothpaste/Coffee House Press Records [msc 461], Special Collections & Archives.

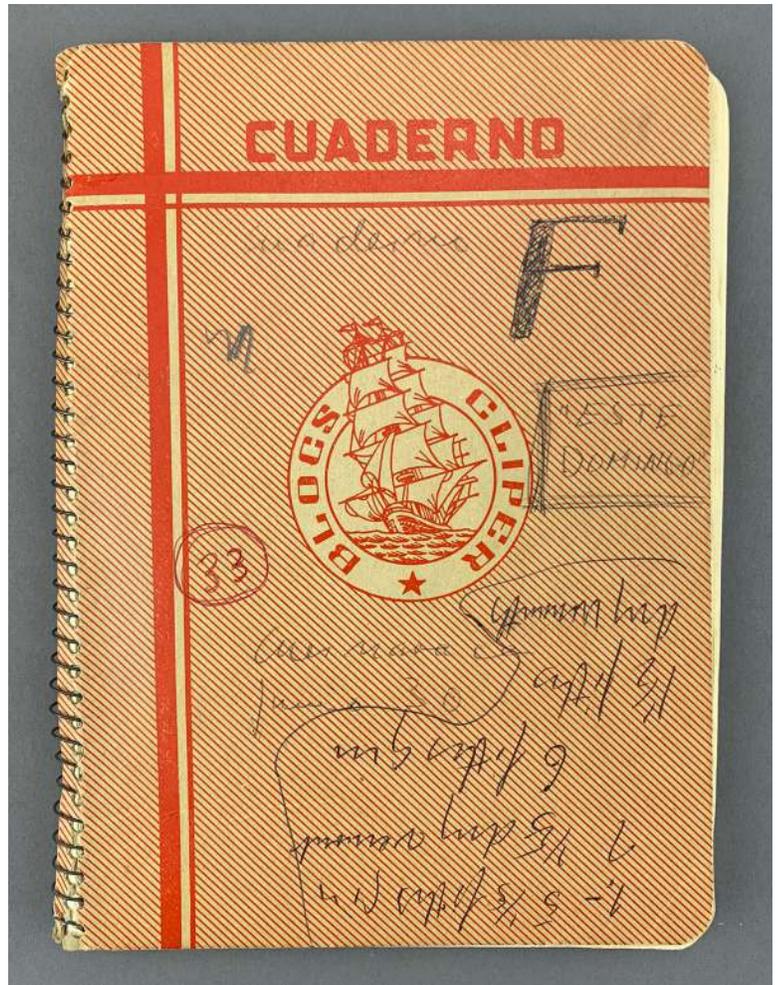
46. Promotional postcard for *Snow*, n.d. Toothpaste/Coffee House Press Records [msc 461], Special Collections & Archives.



## José Donoso

47. Letter from José Donoso to Paul Engle, 1965. Paul Engle Papers [msc 514], Special Collections & Archives.
48. José Donoso's notebook while in Iowa City, 1965. José Donoso Papers [msc 340], Special Collections & Archives.

From Lisa: José Donoso kept detailed notebooks throughout his career. The notebooks are usually labelled with where he was living at the time. This notebook was started in Cuernavaca, Mexico, and its last entries are from Iowa City after he arrived in the summer of 1965 to teach in the Writers' Workshop. He frequently started drafts in his notebooks, later incorporated into longer drafts, or worked out ideas for characters and journaled about frustrations with his writing process. The notebooks contain evidence that they were frequently the most convenient paper he had at hand for jotting down notes. The covers here are heavily doodled and have cocktail recipes. Was he preparing for a party and asking for an easy cocktail to serve guests? Had he just been to a party and enjoyed the drink he was served so much that he asked for the recipe? This notebook also contains a list of books rewritten and renumbered several times, in a way that might correspond to planning for a semester.



49. José Donoso with Peter Nazareth visiting a radio station studio, 1991. Courtesy of Peter & Mary Nazareth.
50. José Donoso. *El obsceno pájaro de la noche*. Barcelona: Seix Barral, 1970. University of Iowa Libraries Special Collections & Archives. [PQ8097.D617 O2 1970]

## Luisa Valenzuela

51. Luisa Valenzuela. *El gato eficaz*. México: J. Mortiz, 1972. [University of Iowa Libraries: PQ7798.32. A48 G37 1972]
52. Cartoon from article "Camino de Iowa," *La nación*, Buenos Aires, 1970. Microfilm image. *La nación*, Nov 1-15, 1970 [MF-77 FNMP r.233], CRL Newspapers, Center for Research Libraries.

## Pilar Quintana

53. Pilar Quintana. *The Bitch*. Translated by Lisa Dillman. New York: World Editions, 2020. [University of Iowa Libraries: PQ8180.427.U36 P4713 2020]
54. Pilar Quintana. *Los abismos*. Barcelona: Alfaguara, 2021. [University of Iowa Libraries: PQ8180.427.U36 A64 2021]

## A New Idea: A Translation Workshop

55. SUI Staff Magazine, October 1964. Paul Engle Papers [msc 514], Special Collections & Archives.
56. Ko Won, ed. & trans. *Contemporary Korean Poetry*. Iowa City: University of Iowa Press, 1970. University of Iowa Libraries Special Collections & Archives. [PL984.E3 K57]
57. Mimeograph, program draft for “First International Poetry Reading” with handwritten edits by Paul Engle. Paul Engle Papers [msc 514], Special Collections & Archives.
58. Wai-lim Yip, ed. & trans. *Modern Chinese Poetry: Twenty Poets from the Republic of China, 1955-1965*. Iowa City: University of Iowa Press, 1970. University of Iowa Libraries Special Collections & Archives. [PL2658.E3 Y5]
59. “The Bright Color Between Red and Orange: Side-by-side translations with Nukila Amal,” by Dan Rosenberg. Cover note for a translation project in International Translation Workshop, Fall 2006.
60. Inara Cedrins, ed. *Contemporary Latvian Poetry*. Iowa City: University of Iowa Press, 1984. On loan from the International Writing Program. [Also available: University of Iowa Libraries: PG9145.E3 C66 1984]
61. ALTA conference program, 1989. International Writing Program Records [RG06.0012.009], Special Collections & Archives.

## Translation as a Hub

62. Manuel Becerra. *La escritura de los animales distintos / Writings on the Other Animals*. Translated by Kathleen Archer. Iowa City: Song Bridge Project, 2021. Includes booklet Translating Manuel Becerra. Iowa Authors Collection [PQ7298.412.E244 E73 2021], Special Collections & Archives.  
  
[From Nataša: Translator Kathleen Archer began working with Manuel Becerra on his poems in IWP’s International Translation Workshop. After his return to Mexico, the two completed the manuscript, which also became the core of Kathleen’s thesis for her MFA in Literary Translation degree. Subsequently, she and Manuel collaborated with a book designer at the Center for the Book to craft this “aleatory” form, in which the order of the original and the “secondary” English-language version of the poems are somewhat downplayed. The manuscript was published by Song Bridge Project, a small Iowa City-based press led by MFA Literary Translation alum William Blair, specializing in Latin American poetry. Put together, this is another instance of the “centripetal” way in which non-Anglophone poetry has, over the decades, found its way into contemporary American literature through the “handmade” gateway of Iowa’s small presses and book art.](#)
63. Christopher Merrill. *Twenty-Five Translations of A Fairy Tale*. Edited by Laura Wang. Translated by Armen of Armenia (Armenian), Marie Silkeberg (Swedish), Mookie Katigbak-Lacuesta (Tagalog), Yao Feng (Chinese), Anas Atakora (French), Aki Salmela (Finnish), Yael Neeman (Hebrew), Villeda & Margarita Mateo Palmer (Spanish), Rochelle Potkar (English), Chung Wenyin (Chinese), Anete Kruusmägi (Estonian), Byambaa Sakhiya (Mongolian), Nisah Haron (Malay), Antônio Xerxenesky (Portuguese), Raed Anis Al-Jishi (Arabic), Birgül Oğuz (Turkish), Kim EuGene (Korean), Teresa Präauer (German), Cheng Ching-Hang (Chinese), Kirill Timurovich Azernyi (Russian), El Jones (English), Michael Mendis (Sinhala), Guzal Begim (Uzbek), Homeira Qaderi (Persian), Johanna Aitchison (English). Iowa City: International Writing Program, 2015. On loan from the International Writing Program. [Also available: University of Iowa Libraries: PS3563.E74519 T93 2015]
64. Marie Silkeberg. *Damascus, Atlantis: Selected Poems*. Translated by Kelsi Vanada. Newark, NJ: Terra Nova Press, 2021. On loan from the International Writing Program. [Also available: University of Iowa Libraries: PT9876.29.I43 D36 2021]

65. Nataša Āuroviĉov and Christopher Merrill, eds. *The Same Gate: A Collection of Writings in the Spirit of Rumi*. Iowa City: 91st Meridian Books, 2018. On loan from Nataša Āuroviĉov. [Also available: University of Iowa Libraries: PK6482.S353 2018]
66. Roy Chicky Arad. *The Coffee Book*. Translated into 59 languages by IWP alumni Clara Chow, Jaehoon Kim, Ben Sohib, Amanta Michalopoulou, Thawda Aye Lei, Tade Ipadeola, Batsirai Chigama, Madara Gruntmane, Smiel Mangestab, Rbert Gl, Tautvyda Marcinkeviĉiut, Yamkela Tywakadi, Efe Duyan, Shadreck Chikoti, and others. Israel: Maayan International, 2019. On loan from the International Writing Program. [Also available: University of Iowa Libraries: PJ5055.12.R35 C64 2019]

## Networks of Collegiality

67. Nataša Āuroviĉov and Christopher Merrill, eds. *The New Symposium: Poets and Writers on What We Hold in Common*. Iowa City: Autumn Hill Books, 2012. On loan from Nataša Āuroviĉov.
68. “Shadow” by Xi Chuan. Translated by Inara Cedrins (English) and Anastass Vistnits (Greek). Printed in 2008. On loan from Nataša Āuroviĉov. Also available in Special Collections & Archives: x-Collection Broadside [FOLIO PL2862.I1215 Y55 2008]
69. Christopher Merrill, ed. *7 Poets, 4 Days, 1 Book*. San Antonio: Trinity University Press, 2009. On loan from the International Writing Program. [Also available: University of Iowa Libraries: PN6101.A16 2009]
70. Alan Hayes and Christopher Merrill, eds. *Town Stitched by River: Irish Writers at the International Writing Program*. Dublin: Dublin UNESCO City of Literature; International Writing Program at the University of Iowa; Iowa City UNESCO City of Literature, 1985. On loan from the International Writing Program.

## Book Wings

From Nataša: In the era of Zoom teaching, the BookWings experiment may appear less revolutionary, but a decade ago live action and interaction on two theater stages synchronized across two continents was the very embodiment of IWP’s informal watchword “only connect.” Especially as what audiences were invited to watch wasn’t just a technological feat but also a real-time comparison of the different ways remote theater artists solved very similar literary challenges. A new medium for artistic communication, one could argue.



71. Book Wings booklet, Shanghai. March 12, 2013. On loan from the International Writing Program.
72. Book Wings booklet, Moscow. March 14, 2013. On loan from the International Writing Program.
73. Book Wings booklet, Moscow. On loan from the International Writing Program.
74. Christopher Merrill and Ashley Davidson, eds. *Book Wings: A Virtual Drama*. Iowa City: International Writing Program, 2014. x-Collection [PS617 .B67 2015], Special Collections & Archives.

Six 10-minute plays were commissioned by the Book Wings collaborative bilingual theatre initiative from distinguished young playwrights in China and the United States on the central theme of “contact.” These harrowing, controversial, and wildly comic plays were staged collaboratively using digital videoconferencing technology to link the Shanghai Dramatic Arts Centre and the University of Iowa Department of Theatre Arts on March 12, 2013. The photo accompanying the items in this display case is from the play *I Am an Eagle Hen* by Xu Yaqun: “A visionary hen flies the coop in search of a better life. But there’s a price to pay for her non-conformity.”

75. Signed Book Wings poster, 2012. On loan from the International Writing Program.

### **Cities of Literature: A Network**

76. “A Proposal from the Writing Community in Iowa City, Iowa, USA.” Duplicate of the box in which Iowa City’s application to become a UNESCO City of Literature was sent in 2008. On loan from the Iowa City UNESCO City of Literature.
77. “Writers in a Cafe,” by Marvin Bell, first Poet Laureate of the State of Iowa. November 2008. On loan from the Iowa City UNESCO City of Literature.
78. Program from UNESCO City of Literature designation celebration event, 2008. On loan from the Iowa City UNESCO City of Literature.
79. Program from “Prologue: the Vision,” Iowa City UNESCO City of Literature kickoff event, 2009. On loan from the Iowa City UNESCO City of Literature.
80. Facsimile of the UNESCO City of Literature application for Baghdad. The city was designated in 2015.

### **Iowa City in a World of Books**

In 55 years of hosting international writers, Iowa City features much more prominently than a typical small Midwestern city in foreign publications. Many have written travelogues and literary memoirs focusing on their time here; others have used Iowa City as a setting, some very clearly, and sometimes more obscured. The items here are a selection of the dozens of examples.

81. Ding Ling 丁玲. *Fang Mei san ji* 访美散记 [Essays on visiting America]. Changsha: Hunan ren min chu ban she, Hunan sheng xin hua shu dian fa xing, 1984. University of Iowa Libraries [PL2747.P5 Z467 1984].
82. Mohib Zegham. *Da adabiyāto shār: Da Amrīkā yūnalīk* ڪي لئووي اڪيري م ا د : رايش و تاي ب د ا د [City of Literature: American letters]. Kabul: s.n., 2015. University of Iowa Libraries [PK6820.Z34 Z46 2015].
83. Grzegorz Musiał. *Dziennik z Iowa: Zapiski z Ameryki*, 2nd ed. Poznań: Zysk i S-ka, 2007. University of Iowa Libraries [PG7172.U77 Z46 2007].
84. Chukwuemeka Ike. *To my husband from Iowa*. Ikeja: Malthouse Press, 1996. University of Iowa Libraries [PR9387.9.I44 T58 1996].

85. Sankha Ghosh. *An album gone to sleep* [Ghumiye parā ayālabāma ঘুমিয়ে পড়া অ্যালবাম]. Translated by Srotaswini. Kolkata: Deys, 2013. University of Iowa Libraries [PK1730.22.H6457 Z46 2013].
86. Mila Haugová. *Zrkadlo dovnútra*. Levice: Koloman Kertész Bagala, 2009. University of Iowa Libraries [PG5439.18.A79 Z46 2009].
87. Kyaw Win ကျော်ဝင်. *Maccaccapi kharī' saññ' မစ္စစ္စပီခရီးသည်* [Mississippi traveler]. Rangoon: Gan' go' mruin' Cā pe, 2010. University of Iowa Libraries [PL3988.K967 A3 2010].
88. Alfonso Grosso. *Otoño indio: Los crímenes de la residencia Mayflower*. Barcelona: Planeta, 1983. University of Iowa Libraries [PQ6613.R37 O86 1983].
89. Shibasaki Tomoka 柴崎友香. *Kōen e ikanai ka? kayōbi ni* 公園へ行かないか? 火曜日に [Wanna go to the park, on Tuesday?]. Tōkyō: Shinchōsha, 2018. Japanese Collection, University of Iowa Libraries [PL875.5.H52 A6 2018].

## Portraits

The large black and white portraits seen in the Gallery were created by local photographer Thomas Langdon. On display is a small sampling of his work: 10 portraits printed for this exhibition on fabric. Having photographed over 200 International Writing Program participants since 2002, Langdon says of his work: “It is the writer that provides the portrait. I am simply there to respond briefly with my camera and the existing light.”



IWP Spring Residency 2022.

## Credits

### Curation

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Senior Editor, International Writing Program Adjunct faculty, MFA Literary Translation

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Bill Voss, Conservator Technician & Exhibit Preparator

Giselle Simón, University Conservator

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### Exhibition Coordination

Sara J. Pinkham, Exhibition and Engagement Coordinator

### Installation

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Chris Clark, Senior IT Support Consultant (LIB IT)

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Ken Clinkenbeard, Web Services Specialist

### Touchscreen

Ethan DeGross, Web Developer, Digital Scholarship & Publishing Studio

Alyssa Varner, Creative Coordinator, Digital Scholarship & Publishing Studio

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Check out the LibGuide for *A Hub, a Network, an Archive* to find videos, additional resources, and a bibliography of the books on display in the front window.

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