

**Event Title:** Weird fusions: Crafting and publishing hybrid work

**Event Description:** Some writing resists the neat distinction of form, and many writers today are working in hybrids of poetry, prose, CNF, flash, memoir, spoken word, visual arts, and more. Combining forms can result in strange and beautiful fusions that resist definition, and get at the truth of their subjects through their hybridity. In this panel we will discuss craft as it relates to hybrid work, and how to publish work that defies classification.

**Category:** Multiple literary genres / Craft

### **Event Organizer and Moderator**

**Elizabeth Gonzalez James:** Elizabeth Gonzalez James is the author of the novels, *Mona at Sea* (SFWP, 2021) and *The Bullet Swallower* (Simon & Schuster, forthcoming 2024), and the chapbook, *Five Conversations About Peter Sellers* (Texas Review Press, 2023). She is currently the Interviews Editor at *The Rumpus*.

### **Event Participants**

**Jasmine Sawers:** Jasmine Sawers is a Kundiman fellow whose fiction appears in such journals as *Ploughshares*, *Foglifter*, *SmokeLong Quarterly*, and more. Sawers serves as associate fiction editor for *Fairy Tale Review*. Their collection, *The Anchored World*, debuted from Rose Metal Press in 2022.

**Aaron Angello:** Aaron Angello is a writer and theatre artist who lives in Frederick, MD. He teaches theatre and creative writing in the new MFA program at Hood College. His first book, *Close Reading*, is forthcoming from Rose Metal Press (2022).

**Vi Khi Nao:** Vi Khi Nao is the author of *Swimming With Dead Stars*, *A Bell Curve Is A Pregnant Straight Line*, and the play, *Waiting for God*. She was the winner of 2014 Nightboat Poetry Prize and the 2016 Ronald Sukenick Innovative Fiction Contest for *A Brief Alphabet of Torture*, a collection of short stories.

**Daisuke Shen:** Daisuke Shen is a fiction writer. Their novella *FUNERAL*, co-authored with Vi Khi Nao, is available from KERNPUNKT Press. Their work has been published in *Autostraddle*, *Joyland Magazine*, *The Nervous Breakdown*, *Hobart After Dark*, and more.

**Event overview:** The moderator will begin by welcoming attendees, introducing the panelists, and reading their short biographies. The four panelists and the

moderator will give a brief introduction to their own work and why they chose to work in a hybrid format. The moderator will then ask a list of prepared questions, sparking discussion among the panelists about writing and publishing hybrid work in the current market. The panel will end with a ten-to-fifteen-minute audience Q&A.

**Moderator questions:**

- 1) First I'd like to hear a little from each of you about the work you'll be discussing and why you chose work in a hybrid format.
- 2) Before you put pen to paper (or keys to keyboard) did you know that you would be creating a hybrid work, or did the content of the work dictate its form?
- 3) Did you have any trouble finding a publisher for your work because of its hybrid nature? Were early readers resistant to it?
- 4) How exactly did you go about combining forms in your work? For instance, in my own chapbook, I started writing a personal essay in first-person POV, but then found that I actually wanted to split my voice apart and allow several essays to happen all at once, resulting in an essay in conversation, or, in reality, a short play. That way I could actually sort of chase five ideas at once—which may or may not have been successful, haha, depending on how much you want to know about Peter Sellers. So, what forms did you combine and how did you choose them?
- 5) Do you have any advice for people in the audience who might want to create hybrid writing of their own? Any books to recommend?
- 6) Now that you've gotten a taste of hybridity, would you do it again? Are you hooked?