



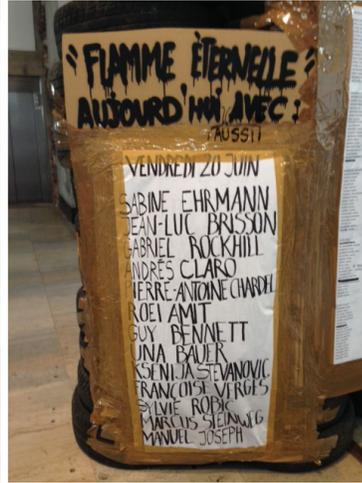
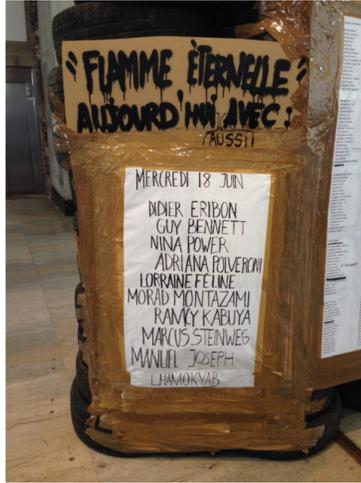
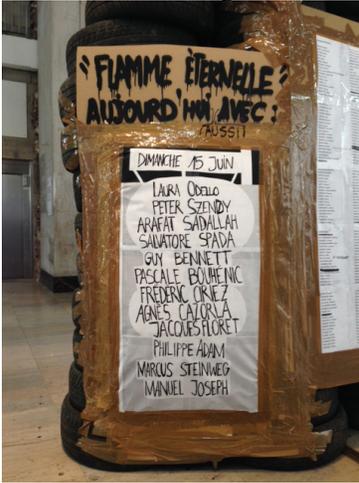
In Spring 2014 I received a Faculty Development Grant in support of travel related to my participation in *Flamme éternelle* ["Eternal Flame"], an artwork by Thomas Hirschhorn, that was presented at the Palais de Tokyo in Paris. While

there, I also inquired about translation rights to George Pérec’s unfinished work “Lieux” [“Places”] for possible publication in the U.S.; attended the Marché de la poésie to meet with colleagues and publishers; worked with Frédéric Forte, poet and member of the Oulipo, on a translation of my last book of poems into French; and took the opportunity to travel to England to meet with a friend and colleague teaching creative writing at the University of Kent to initiate a discussion on possible collaborations between our two programs.



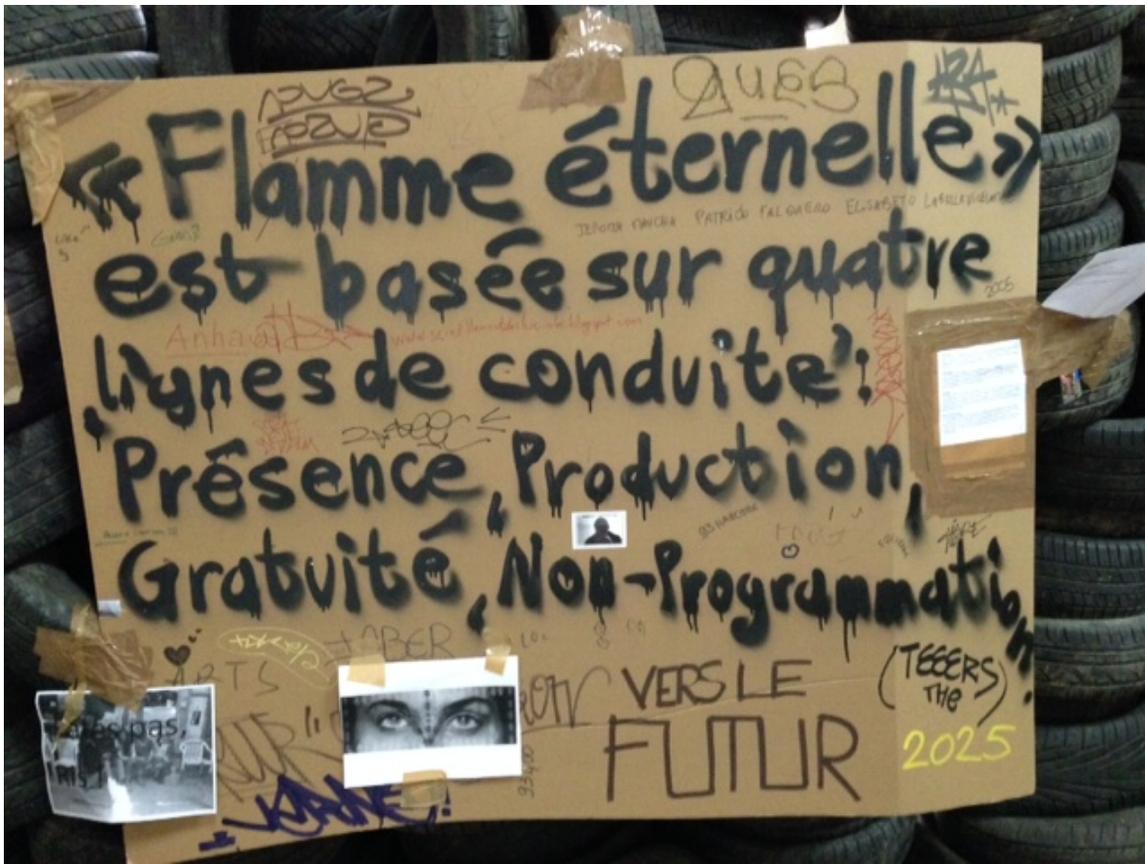
One of central goals of *Flamme éternelle* was to affirm the connections (or “friendship,” as the artist put it) between art, philosophy, poetry and writing. To this end, Hirschhorn invited some 200 philosophers, writers, poets and intellectuals to share their ideas, their concerns, and their work with him, with one another, and with the public. Participants were free to come to the museum as often as they liked and to do whatever they liked for their contribution, whether it be a formal presentation, an informal talk, a reading or performance, musical or otherwise, etc. Multiple such events took place every day between

April 24 and June 23, often simultaneously, and unfolded alongside readings by actors and the spontaneous activities of the visitors.





For my part, rather than give a conventional reading of or talk about my work, I decided to adopt Hirschhorn's protocol of "presence and production" and go repeatedly to the Palais de Tokyo in order to write, edit, then present the piece I'd created there. This I did on three different occasions over the third week of June. For the first session, I spent six hours in the museum, writing about the work as I was experiencing it as well as about the issues it brought to mind. The second session, which lasted four hours, was devoted to composing and editing the text, which in the end combined both the observational writing I had done a few days earlier and excerpts from the notes I had taken in Los Angeles over the course of the preceding months as I was sketching out ideas for my participation. The final session consisted of the reading of the text in question. Among those who attended the reading were the artist himself, French and American poet friends, and an alumna of the Graduate Writing program who happened to be in Paris at the time.



I believe that projects such as this benefit the College directly and indirectly, both through the enrichment for the grantee and what s/he subsequently brings to her/his teaching and other academic commitments, and the school through the connections we make via this activity and the resulting visibility of the school and the department(s) in which we teach.

I am pleased to have been involved in *Flamme éternelle*, and grateful to the college for supporting my participation in it. In both my writing and teaching, I often focus on the creative process and on connections between the arts, and this project gave me the opportunity to reflect on and write about these connections, then share these reflections with others in a context devoted to their exploration. The grant also helped me to pursue the other activities mentioned above, all of which are directly related to my work both as a writer and as a teacher.