

CANDACE WALSH

EDUCATION

PhD, English/Creative Writing (Fiction), Ohio University, May 2024

Dissertation: *Everything We Know About Love Is Wrong*, a novel under the direction of Patrick O’Keeffe

Concentrations: 20th and 21st Century Postcolonial and Transnational Literature and Women’s Writing; Narratives of Resistance: Family, Feminism, and Queerness
Foreign Language Proficiency Exam, 2022: German.

MFA, Creative Writing (Fiction), MFA Program for Writers at Warren Wilson College, 2019

Thesis: *Gyre Journeys: How Twains of Theme and Plot Meet in A Tale for the Time Being* by *Ruth Ozeki*, under the direction of David Haynes

BA, English Literature/Women’s Studies, State University of New York at Buffalo, 2015

AWARDS AND GRANTS

Pushcart Prize Nominee, poem, “Wild and Frail and Beautiful,” 2024

Ohio University Named Fellowship, English Department Nominee, 2023

Outstanding Graduate Teaching Assistant Award, College of Arts & Sciences, Ohio University, 2022

Stockholm Writers Festival First Pages Contest (first chapter of *Everything We Know About Love Is Wrong*, longlisted), 2018

MFA Program for Writers at Warren Wilson College, MFA Grant, 2017–2019

MFA Program for Writers at Warren Wilson College, Holden Opportunity Grant, 2017–2019

Lambda Literary Awards, Finalist, LGBTQ Anthologies, *Greetings from Janeland: Women Write More about Leaving Men for Women*, 2018

International Regional Magazine Awards, Award of Merit (Personal Narrative-Driven Feature), 2014

ScreenCraft Comedy Screenplay Competition, Quarterfinalist, for *Birthquake*, full-length comedy ensemble screenplay, 2013

New Mexico/Arizona Book Awards, Winner (best LGBT book), Finalist (best nonfiction book), for *Licking the Spoon: A Memoir of Food, Family & Identity*, 2013

Lambda Literary Awards, Finalist, LGBTQ Anthologies, *Dear John, I Love Jane: Women Write about Leaving Men for Women*, 2011

PUBLICATIONS

BOOKS

Everything We Know About Love Is Wrong, a novel (in preparation)

Iridescent Pigeons, poetry chapbook (Yellow Arrow Publishing, July 2024)

The Unshaming Way: A Compassionate Guide to Dismantling Shame, by David Bedrick (North Atlantic Books, November 2024), as ghostwriter

You Can’t Judge a Body by Its Cover: 17 Women’s Stories of Hunger, Body Shame, and Redemption by David Bedrick (Belly Song, 2020; Russian translation edition, 2023; Czech, Farsi, and Romanian translations, 2024), as ghostwriter

Licking the Spoon: A Memoir of Food, Family, and Identity (Hachette/Seal Press, 2012)

VOLUMES EDITED

Greetings from Janeland: Women Write More about Leaving Men for Women (Simon & Schuster/Cleis Press, 2017)

Dear John, I Love Jane: Women Write about Leaving Men for Women (Hachette/Seal Press, 2010)

Ask Me About My Divorce: Women Open Up about Moving On (Hachette/Seal Press, 2009)

SHORT STORIES AND NOVEL EXCERPTS

[“Why Don’t You...,”](#) *Leon Literary Review*, summer 2023

“Trimester,” *The Greensboro Review*, spring 2023

[“Christians and Poets,”](#) *Passengers Journal*, 1 March 2022

[“Aging Out,”](#) *Leon Literary Review*, 1 December 2021

“Little Birds,” *Entropy*, 11 December 2020

[“Thoughts Leading Up to My Successful Au Pair Application,”](#) *Complete Sentence*, 17 July 2020

[“The Sandbox Story”](#) (excerpt), *Craft*, 3 March 2020

“The Sandbox Story,” in *Santa Fe Noir*, ed. Ariel Gore. (Akashic Books, 2020)

POETRY

[“Animal Poem in which the Animal Doesn’t Die, 1,”](#) *Trampset*, August 2024

“The Last Third, Denver to Santa Fe,” “Deer Pause,” “Let’s meet somewhere,” “Tacit Accidents,” *California Quarterly*, summer 2024

“Wild and Frail and Beautiful,” (cento, Woolf, *Jacob’s Room*), *Sinister Wisdom*, April 2024

[“Sapphic Stanza 3,”](#) *Vagabond City*, March 2023

[“Inside the Lip,”](#) (fragment), *Roi Fainéant*, 12 September 2022

[“Not Fell but Fall,”](#) *Husk*, spring 2022

“If the Wound Is How the Light Enters You, How Do You Heal?” *Beyond Queer Words*, spring 2022

“Sapphic Stanza,” *The Lovers Literary Journal*, March 2022

[“on loving midwestern women,”](#) *HAD*, 29 November 2022

CREATIVE NONFICTION

“Nina Simone and ‘Sinnerman,’” *March Danceness*, March 2024

[“Dear Francine du Plessix Gray,”](#) *New Limestone Review*, 1 August 2019

[“Portrait of a Becoming,”](#) *Pigeon Pages*, 10 November 2019

[“Lengths and Longing,”](#) (reprint), *Doubleback Review*, October 2019

“Omne Trium Perfectum,” *K’in Literary Journal*, May 2019

“k.d. lang’s ‘Sexuality’ and Me,” *Into: A Digital Magazine for the Modern Queer World*, 23 December 2017

“Lengths and Longing,” *Cactus Heart*, December 2015

“The True Evidence of My Contentment,” in *Spent: Exposing Our Complicated Relationships with Shopping*, ed. Kerry Cohen. Seal Press, 2014

“To Be Real,” in *The Good Mother Myth: Redefining Motherhood to Fit Reality*, ed. Avital Norman Nathman. Seal Press, 2013

“A Tale of Two Cakes,” in *Here Come the Brides! Reflections on Lesbian Love and Marriage*,

ed. Audrey Bilger. Seal Press, 2012

- SELECTED ARTICLES, CRAFT AND PEDAGOGY ESSAYS, INTERVIEWS, AND REVIEWS
- [“The Braided Essay as Change Agent,”](#) *Assay: A Journal of Nonfiction Studies* 10:2, spring 2024
- [“Interview with Lan Samantha Chang,”](#) *Craft*, 1 February 2022
- [“How Love and Death Entwine with Hair in *Written on the Body*,”](#) *Descant*, 5 March 2021
- [“Blood and Agency in Raven Leilani’s *Luster*,”](#) *Craft*, 26 January 2021
- [“Craft Essay and Interview: Madeline ffitch, author of *Stay and Fight*,”](#) *Craft*, 24 March 2020
- [Review of Carmen Maria Machado’s *in the Dream House*,](#) *Brevity*, 3 February 2020
- [“Self-Salvation, Structure, and Sex Part I: Intertextuality in Jess Walter’s ‘Famous Actor,’”](#)
Craft, August 2019
- [“Self-Salvation, Structure, and Sex Part II: Intertextuality in Carmen Maria Machado’s ‘The Husband Stitch,’”](#) *Craft*, October 2019
- [“The Power Paragraph,”](#) *Fiction Writers Review*, 17 June 2019
- [“Gyre Journeys: How Twains of Theme and Plot Meet in *A Tale for the Time Being* by Ruth Ozeki \(Part II\),”](#) *Fiction Writers Review*, 11 April 2019
- [“Gyre Journeys: How Twains of Theme and Plot Meet in *A Tale for the Time Being* by Ruth Ozeki \(Part I\),”](#) *Fiction Writers Review*, 8 April 2019
- [“Depicting Desire via the Senses of Smell and Hearing in *The Price of Salt*,”](#) *Craft*, 19 February 2019
- [“Taking Pages from Patricia Highsmith’s *Book to Write about Women and Desire*,”](#) *Craft*, 22 January 2019
- [“Against Minimalism,”](#) *El Palacio*, Winter 2018
- [“The Art of Living: Peter Hurd and Henriette Wyeth,”](#) *New Mexico Magazine*, April 2016
- [“Hidden in Plain Sight: Lucia Berlin’s *A Manual for Cleaning Women: Selected Stories*,”](#) *New Mexico Magazine*, January 2016
- [“Muse Traveler: Kirstin Valdez Quade,”](#) *New Mexico Magazine*, May 2015
- [“Homing In: Sharon Oard Warner and D.H. Lawrence,”](#) *New Mexico Magazine*, November 2014

ACADEMIC EMPLOYMENT

Assistant Professor of Creative Writing, Central Washington University Department of English, fall 2024 onward

Visiting Assistant Professor of Creative Writing and Literature, Ohio University Department of English, August 2024–2025 academic year

ENG 3610: Introductory Fiction Workshop (2 courses)

ENG 3970: Intermediate Poetry Workshop (1 course)

ENG 2010: Introduction to Prose: Fiction and Nonfiction (1 course)

ENG 2320: Literature and Social Justice (2 courses)

Graduate Teaching Assistant (Instructor of Record), Ohio University Department of English, 2019–2024

ENG 3650: Introduction to Literary Editing and Publishing (1 course)

ENG 3060J: Hybrid CNF and Advanced Composition Workshop. Women and Writing: the Braided Personal Essay (4 courses)

ENG 3610: Fiction Workshop (2 courses)

ENG 1510: First-Year Rhetoric and Writing (3 courses)

Graduate Teaching Apprentice, Ohio University Department of English, 2021
British Literature II, under the direction of Dr. Carey Snyder
Writing Tutor for international graduate students, Academic & Global Communication Program
Writing Center, Ohio University, 2020–2021
Instructor, University of New Mexico Continuing Education Department, 2016–2017
The Building Blocks of Memoir; Introduction to Memoir; Writing Creative Nonfiction

DIRECTED AND INDEPENDENT STUDY

ENG 6910: Apprenticeship in Teaching Literature, Ohio University Department of English,
Frenzi Nguyen (PhD English, Creative Writing), spring 2025
ENG 4930: Independent study, Ohio University Department of English, mentorship of
undergraduate student Aidan Cox as they write novel manuscript, spring 2025
HC 2970T: Independent study, Ohio University Honors Tutorial College undergraduate student
A.C. Gunzlemann, creative writing, fiction (horror focus), spring 2025

OTHER INSTRUCTIONAL EMPLOYMENT

Instructor, Literary Cleveland, online, summer 2023
The Braided Essay as Social Activism and Personal Growth Catalyst
Instructor, Lighthouse Writers Workshop, Denver, Colorado, 2017–2019
Addressing Shame in Fiction and Nonfiction Writing; Unforgettable Memoir
Instructor, University of New Mexico Summer Writers Conference, 2016
Transformation on the Page
Instructor, Taos Summer Writers' Conference, New Mexico, 2015
Narrative Nonfiction

EDITORIAL EMPLOYMENT

Developmental Editor, freelance. Specializations: self-development, psychology, queer memoir,
the *New York Times* “Modern Love” column, poetry, and fiction
Books: *The UnShaming Way: Unleash your Personal Power and Compassion* by David
Bedrick (North Atlantic Books, November 2024), *My American Dream: A Journey from
Fascism to Freedom* by Barbara Feigin (Girl Friday Productions/Five Star Press, 2024);
Wild Heart: A True Story of Hippies, Healers, and Harleys by Stacey Kerr, MD (Girl Friday
Productions/Five Star Press, 2023); *My Father's Closet* by Karen McClintock, PhD
(Trillium/Ohio State University Press, 2017); *Funded! How I Leveraged My Passion to Live
a Fulfilling Life and How You Can Too* by Lucy Gent Foma (Morgan James, 2015)
Editor in Chief, *El Palacio*, New Mexico Department of Cultural Affairs, 2016–2019
Managing Editor, Book Reviews Editor, *New Mexico Magazine*, New Mexico Department of
Tourism, Santa Fe, New Mexico, 2012–2016

INVITED LECTURES

“The Braided Essay as Change Agent,” week-long invited lecture series, South Gate Creative
Writing School, Aalborg, Denmark, forthcoming May 2025
“On Literary Citizenship,” Elements of the Writer’s Craft, Harvard University Division of
Continuing Education, December 2024
“On Literary Citizenship,” Elements of the Writer’s Craft, Harvard University Division of

Continuing Education, December 2023
“Conventions of the Creative Nonfiction Genre,” Elements of the Writer’s Craft, Harvard University Division of Continuing Education, semesterly, 2021–2022
Lecture on Samuel Taylor Coleridge and “Rime of the Ancient Mariner,” ENG 2520, Ohio University, Athens, Ohio, fall 2021
“Writing the Consummate Woman,” craft lecture. MFA Program for Writers at Warren Wilson College, 2019
“Advanced Memoir,” Hugo House, Seattle, Washington, 2018
“Writing the Personal Essay,” University of Washington, Seattle, Washington, 2018
“Publishing Personal Narratives in Magazines,” Santa Fe University of Art and Design, 2016

PROFESSIONAL DEVELOPMENT

Graduate Student Instructor Teaching Academy, Ohio University Center for Teaching, Learning, and Assessment, 2023–2024 academic year
Safe Zone Workshop (LGBTQ Awareness and Ally Training), Ohio University, 2021
Instructional Strategies for Remote and Online Teaching @OHIO, Part I and Part II, fall 2020

CONFERENCES

Panel Organizer and Moderator, “The Braided Essay as Change Agent,” with Anna Chotlos, Sarah Minor, and Nicole Walker. Association of Writers and Writing Programs (AWP) Conference, February 2024. [Summarized in *Assay: A Journal of Nonfiction Studies*](#).
Panelist, “Crafting the Story of Shared Trauma,” Youngstown Literary Festival, Ohio, 2021 (cancelled due to Covid-19)
Speaker, “Writing the Consummate Woman,” Midwestern Conference on Literature, Language, and Media, Northern Illinois University, 2020 (cancelled due to Covid-19)
Panel Organizer and Moderator, “Shame as a Driver of Marginalized Female Narrative Unreliability,” with Ana Menendez and Ariel Gore. AWP Conference, 2019

CAMPUS TALKS, ROUNDTABLES, AND SYMPOSIA

Presenter, Ohio University English Department Faculty Colloquium, “What Gen Z Students Wish Their Professors Knew About How to Inspire and Engage Them,” spring 2025
Presenter, “*Quarter After Eight*’s Graduate/Undergraduate Students Synergy,” Ohio University’s Board of Trustees Academics and Student Success Committee meeting, spring 2023
Panelist, “Applying to MFA Programs,” Ohio University, English Job Placement & Professionalization class, fall 2023
Panelist, “Balancing Writing, Scholarship, and Teaching,” Ohio University, English Department Graduate Student Orientation, fall 2021, 2023
Panelist, “Entering the Scholarly and Creative Discussion,” ENG 5950, Introduction to English Studies, fall 2021

SERVICE

Member, Creative Writing Programs Committee, English Department, Ohio University, 2024–2025 academic year.

Reviewer, Original Work Grant Applications, Graduate Student Senate, Ohio University, April 2024
Coordinator, Visiting Writers Reading Series, Ohio University Department of English, 2023–2024 academic year
Coordinator, *Quarter After Eight* Graduate Student Reading Series, Ohio University, 2022–2024
Co-Editor in Chief, *Quarter After Eight* literary journal, Ohio University, 2021–2024
Producer and Emcee, *Quarter After Eight* readings and issue launches, AWP, 2022, 2023, 2024
Assistant Fiction Editor, *New Ohio Review*, Ohio University, 2020–2021
Coordinator, Moon Tunnel Graduate Reading Series, Ohio University Department of English, 2020–2021 (cancelled due to Covid-19)

COMMUNITY OUTREACH

Invited Panelist and Reviewer, Ohio Arts Council Sustainable Grant Program, March 2025
Fundraiser (via successful Ohio Arts Council grant application), Queer Writing Group, Athens, Ohio, 2023–2024
Coproducer, *The Greensboro Review* offsite reading in conjunction with AWP, 2023
Volunteer Organizer, PullTogether Foster Child Backpacks, New Mexico Children, Youth, and Families Department, 2018
Fundraising Volunteer, Mandela International Magnet School, Santa Fe, New Mexico, 2017
Literary Luminary, LitQuest Annual Fundraiser, Santa Fe School for Arts & Sciences, 2015

SELECTED PUBLIC READINGS

Poetry, from *Iridescent Pigeons*, AWP Conference, Yellow Arrow Publishing (publisher-sponsored reading) Los Angeles, CA, March 2025 (forthcoming)
Poetry, from *Iridescent Pigeons*, Belmont Books near Boston, MA, December 2024
Fiction, from *Everything We Know About Love Is Wrong*, Ohio University English Department Graduate Student Reading Series, Athens, OH, April 2024
Fiction, from “Trimester,” *Greensboro Review*, Jewel Box Theater, Seattle, WA, March 2023
Fiction, from *Santa Fe Noir*, “The Sandbox Story,” Moon Tunnel Reading Series, ArtsWest, Athens, OH, November 2019
Fiction, from *Everything We Know About Love Is Wrong*, the MFA for Writers at Warren Wilson College Graduate Readings, Blue Ridge Assembly, Black Mountain, NC, January 2019
Creative Nonfiction, from *Greetings from Janeland*, Collected Works Bookstore, Santa Fe, NM, and Bookworks, Albuquerque, NM, fall 2017

RECENT MEDIA COVERAGE

Review of *Iridescent Pigeons* by Nicholas Skaldetvind, forthcoming, *New Ohio Review*
[“Candace Walsh on Queer Poetry,”](#) *Paging Dr. Lesbian*, online publication, September 2024
[Review of *Iridescent Pigeons*](#) by Marianne Baretzky Peterson, *Roi Fainéant*, online literary journal, August 2024
[Review of *Iridescent Pigeons*](#), *Celestial Dryad*, August 2024
[“The Humble and the Glorious: A Conversation with *Iridescent Pigeons* author Candace Walsh,”](#) *Yellow Arrow Publishing* website, June 2024
[“Coming Out after Divorce,”](#) *Sadie’s Divorced and Happy*, podcast, October 2022