

Eugene Wildman
Assistant Professor

Date of First Appointment: 1968

Education

University of Chicago, M.A., English, 1964,
Committee on Social Thought, 1964-8

Research Interest

Fiction, Nonfiction, Asian Literature

Publications

Books

Nuclear Love. Chicago: Swallow Press, 1972.
Montezuma's Ball. Chicago: Swallow Press, 1971.
Experiments in Prose. Chicago: Swallow Press, 1970.
Anthology of Concretism. Chicago: Swallow Press, 1969.

Stories

"Star Song." *Oxygen* (forthcoming.)
"The Last Days of Atlantis." *Notre Dame Review* 4 (1999): 118-27.
"The Cure" (prose poem). *Outsiders: Poems about Rebels, Exiles, and Renegades*. Ed. Laure-Anne Bosselaar. Milkweed Editions, 1999. 286-7.
"Todd in Venice." *Other Voices* 29 (1998): 128-39.
"Return Trips." *Wings Fall* (1998).
"Streamers." *Wings Fall* (1997).
"The Art of the Fugue." *Rio* 4 (1997): 140.
"I'm Not Daed." *New Orleans Review* 23 (1997): 32-42.
"This Book." *Rio* 5 (1997): 74-5.
"Night." *Rio* 5 (1997): 75-6.
"Street Play 1." *Chicago Review* 50th Anniversary Edition 42.3-4 (1996): 98-99.
"What I'm Trying to Say." *Wings Spring* (1996).
"Ten Delilahs." *Oxygen* 16 (1996): 48-50.
"Bang." *Oxygen* 6 (1992): 1-4.
"Harlow's Garden." *Other Voices* 17 (1992): 11-18.
"Exiles." *Rolling Stock* 15-16 (1989): 16-17.
"Coast of Chicago." *ACM* 18 (1988): 180-94.
"Chile." *Formations* 3 (1986): 33-46.

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- "The Waning of the Middle Ages." *Chicago Magazine* May (1986): 158, 182-3. Rpt. in *Chicago Works*. Ed. Laurie Levy. Chicago: Morton Press, 1990. 59-67.
- "Body Counts." *Formations* 2 (1985): 1-7.
- "Cleopatra at Dusk." *TriQuarterly* 60 (1984): 368-74.
- "Ghosts." *TriQuarterly* 53 (1982): 205-12.
- "Light." *Chicago Magazine* May (1980): 162-5.
- "The Last Beat Story." *TriQuarterly* 46 (1979) 198-208.
- "Underhorse." *Brilliant Corners* 5 (1977): 40-4.
- "My Gringo." *TriQuarterly*. 35 (1976): 28-30.
- "From Gargantua." *TriQuarterly* 36 (1976): 185-9.
- "The History of the Gringos." *Oyez Magazine* 8 (1976): 7-12.
- "The Two Exemplary Deaths of Angel Face." *Statements*. Ed. Jonathan Baumbach. New York: Fiction Collective/George Braziller, 1975. 205-8.
- "Miss Clarity and Her Unfortunate Charisma." *TriQuarterly* 34 (1975): 101-6.
- "The Autobiography of a Subway Singer." *Oyez Magazine* 4 (1974): 35-7.
- "Old Power Play" (poem). *Chicago Review* 25 (1973): 135.
- "Plosion." *Breakthrough Fictioneers*. Ed. Richard Kostelanetz. Something Else Press, Barton, Vermont, 1973. 211-15.
- "Gringology." *Milk Quarterly* Spring (1973): 3-6.
- "Ball." *In Youth*. Ed. Kostelanetz. New York: Ballantine Books, 1972. 296-9.
- "Oral Tansmission." *Chicago Review* Summer (1971): 32-39.
- "Laius's Other Children." *Chicago Review* Summer (1972): 153-58.
- "Turns" (play). Performed Lincoln University. Spring 1971.
- "11 Steps to Free the Mind." *Future's Fictions*. Ed. Kostelanetz. New York: Panache, 1971. 87.
- "Catatonic Piano Play" (sound poem). Performed Swedish National Radio. Fall 1970.
- "American Walkers." *TriQuarterly* 18 (1970): 244-6.
- "Street Play" (play). *Headway*. Ed. Lois Michel. Holt, Rinehart, Winston, 1970. 392-3.
- "Fragments of EugeneIe." *Chicago Review* Spring (1969): 105.
- "I Have Tea with Big Jane" (poem). *Agentzia* Spring (1969): 34.
- "Walls" (pictoplay). Exhibited in Zagreb. Spring 1969.
- "The Subway Singer." *The Young American Writers*. Ed. Kostelanetz. New York: Funk & Wagnalls, 1968. 353-65.
- "Viet Hut" (play). *Dramatika* 2 (1968): 36-40.
- "The Kobayashi Internment." *Chicago Review* 55-56 (1964): 62-74.

Articles

- "Reality Theater in Chicago." *Chicago Review* 50th Anniversary Edition 42.3-4 (1996): 91-8.

"Liu Ho Pa Fa," (A thousand year old Taoist training: the combative side of quietism) *Internal Strength Magazine* 3 (1994): 2-3.

Forward. *Confessions of a Murderer, Rapist, Bomber, Thief*, by Alain Arias-Misson. Chicago: Chicago Review Press 1974.

"Concretism." *Cheetah Fall* (1969): 44-47/80.

"The Signal in the Flames." *TriQuarterly* 11 (1969): 145-62.

"Process and Design As Value." *Northwest Review* 10.1 (1968): 74-87.

"Massage, Not Message." *Carleton Miscellany* 9.2 (1968): 98-100.

"The Psychology of Being a Spectator." *De Tafelronde* 3-4 (1968): 21-7.

"The Aeschylean Theater of Fatality." *East-West Spring* (1968)

"The Aesthetics of Enlightenment." *Northwest Review* 5.4 (1962): 97-111.

Reviews

Going Away Again, by Nicolas Delbanco. *Contemporary Literary Criticism*. Gale Publishing Group (Forthcoming).

The Missionary and the Libertine, by Ian Buruma. *Chicago Tribune Books*, August 13, 2000.

As Light Rises, by Joe L. Malone. *Wings* August 2000.

Simple Living, by Frank Levering and Wanda Urbanska. *Chicago Tribune Books* January 19, 1992, 6.

Dreaming of Samarkand, by Martin Booth. *Chicago Tribune Books* June 17, 1990, 6.

Sexing the Cherry, by Jeanette Winterson. *Chicago Tribune Tempo* June 5, 1990, 3.

Bachelor Girls, by Wendy Wasserstein. *Chicago Tribune Tempo* April 24, 1990, 3.

Running in Place, by Nicholas Delbanco. *Chicago Tribune Books* July 23, 1989, 4.

Dead Languages, by David Shields. *Chicago Tribune, Tempo* May 1, 1989, 3.

Jack Gance, by Ward Just. *Chicago Magazine* May 1989, 100-2.

Show Your Tongue, by Gunter Grass. *Chicago Tribune Books* May 21, 1989, 7.

More Die of Heartbreak, by Saul Bellow. *Chicago Magazine* August 1987, 72.

Beasts, by Harold Jaffe. *American Book Review* January-February 1987, 12.

Selected Stories, by Robert Walser. *American Book Review* November-December 1982, 20.

Lost and Found, by Julian Barnes. *Chicago Tribune, Book World* July 26 1981 3.

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World's End, by Paul Theroux. *Chicago Magazine* December 1980, 158-60.

Readings, Appearances

University of Colorado, February 2003
Chicago Tribune, interview on area writing programs, March 2000
Columbia College, March 2000
Columbia College, November 1999
Panel Discussion, River Oaks Arts Center, November 1998
Moraine Valley Comm. College, April 1995.
The Bop Shop, November 1992.
UIC, April 1992.
Cafe Voltaire, June 1992.
Moraine Valley Comm. College, April 1991.
UIC, February 1991.
Booktalk radio show, July 1990
57th Street Bookstore, October 1990
Guild Books, August 1990
Guild Books, January 1990
UIC, February 1987
Links Hall, October 1986
Mt. Pulaski Public Library (Illinois Arts Council Poets to the People program), Fall 1986
University of Chicago, "Transformations of Space," w. Sally Fisher, et al, Spring 1984
University of Colorado, January 1984
Barnard College, November 1982
Loyola University, Winter 1980
Reading, Panel Discussion Columbia College, May 1979
DePaul University, Small Press Book Fair, Spring 1978
Body Politic Theater, Spring 1977
Northwestern University, Fall 1977
Intersection, San Francisco, June 1976
University of Chicago, Winter 1976
Columbia College, March 1976
Loyola University, Winter 1975
Whole Earth Bookstore, Winter 1975
Grand Piano, San Francisco, February 1975
Amazingrace Coffee House, Winter 1975
University of Indiana-Gary, Spring 1970.

Discussion of Work

Ihab Hassan. *The Postmodern Turn*, Ohio State University Press, 1987, 110, 138.

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Charles Caramello. *Silverless Mirrors: Book, Self & Postmodern American Fiction*, Florida State University Press, 1983. 112-130.
Josephine Hendin. "Experimental Fiction." *Harvard Guide to Contemporary American Writing*. Ed. Daniel Hoffman. Cambridge: Belknap Press, 1979. 277.
Gary Houston. "Who Are Our Writers?" *Chicago Sun-Times Show*. June 6, 1976, 11.
Hassan. *Paracriticisms*, University of Illinois Press, 1975, 87.
Walter Sutton. *American Free Verse: The Modern Revolution in Poetry*, New Directions, 1973. 203-4.
Mas'ud Zavarzadeh. *The Mythopoeic Reality: The Postwar American Nonfiction Novel*, Urbana: University of Illinois Press, 1973. 1.
Glossary of Literature and Composition. New York: Grosset & Dunlap, 1973. 74, 132.
Finnegan's Wake and the Postmodern Imagination, Fourth Int'l. James Joyce Symposium. Dublin, Ireland, June 11-16, 1973. 19.
Russell Banks. "The Space Among." *San Francisco Book Review*. 23 (1973): 4.
Richard Hack. "A New Mind Fiction." *Fiction International*. Fall (1973): 110-13.
Richard Kostelanetz. "Keeping the Alternative Faith: Publishing." *The Book Review* 18 (1971): 27.

Fellowships, Awards, Grants, Honors

1999 CETL Teaching Recognition Award
1999 Illinois Arts Council Award for Fiction
1986 Illinois Arts Council Project Completion Grant
1985 Final five, Nelson Algren Prize
1976 Illinois Arts Council Award for Fiction
1975 Illinois Arts Council Award for Fiction
1966 NEA (Editorial, *Chicago Review*)
1965 First Prize for Fiction, University of North Carolina-Charlotte

Invited Symposia

PEN Midwest Symposium on Creative Blocks, October 1989
International Performance Symposium, University of Wisconsin-Milwaukee, Spring 1976.
ACTE Symposium on Teaching Writing, Chicago, Spring 1976

Competition Judge

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2002 Renaissance Court, Anthology V
1984 Friends of the Chicago Public Library, Fiction & Nonfiction Prizes
1984 Nelson Algren Prize
1984 *Nit & Wit* Fiction Prize

Editorial

1992-3 Contributing Editor, *Oriental Medicine*
1975-77 Contributing Editor, *Oyez Review*
1969-74 Consulting Editor, *Amenophis*
1965-7 Editor-in-Chief, *Chicago Review*
1963-5 Fiction Editor, *Chicago Review*

Departmental Service

Director, Program for Writers, 1995-.
Advisory Committee.
Undergraduate Studies Committee, 1994-6.
Graduate Studies Committee, 1996-8, 1999-2000.
Curriculum Committee, 1998-.
Fiction Search Committee, 1994.
Poetry Search Committee, 1997.
Nonfiction Search Committee, 1998.
For ARPT prepared, in collaboration, Ray Gonzalez report, 1997.

Teaching

From 1995-2000 I have been involved in 9 PhD prelim and dissertation committees, have directed 19 MA qualifying manuscripts, and been the second reader on 14. For longer than that, out of a sense of commitment to the graduate students, I have averaged 2 independent studies classes per semester. In 1996 I conducted an off-the-books independent workshop with four of the grad students that met once a week for two hours per week and operated exactly like a normal writers program workshop.

From 1995-2002 I have directed 7 undergraduate honors projects.

Along with the other members of the writing faculty I have averaged 5-6 advisees per semester.

As director of the Program for Writers I am involved in the reading and evaluation of every fiction and nonfiction manuscript, and the occasional poetry manuscript, by every MA and PhD applicant to the writing program.

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2000-02, 5 PhD Prelim and dissertation defense committees.
Director 4 MA qualifying mss., second reader 5 MA mss.
8 independent studies classes.

Interdepartmental Service

Worked closely a few years ago with Rachel Lyon, MFA student in Film, and served on her thesis committee. Ms. Lyon completed a narrative film as well as a documentary about the Tibetan refugee community in Chicago. The narrative film has been a candidate for various film festivals, and the documentary has been shown on PBS and around the country. Also worked on an independent studies basis with Denise Poncher, a student in the Art Department, who did a mixed media project on battered women that has had gallery showings as well. Another student I worked closely with, Scottie Kersta-Wilson, has had mixed media showings of photography and text.

Interinstitutional

Phyllis Janik, whose independent studies project I supervised (see above), is a longtime instructor at Moraine Valley Community College. There is a long, vibrant tradition of independent and small press publishing in Chicago, and the project is an attempt to begin documenting that history.

Spring 2000, Outside evaluator, Columbia College Story Week Festival.

2000--Faculty advisor for *MediaMine*, an internet publishing site created at the University of Chicago to provide a venue for writing students nationwide to show their work to agents, editors and readers in general.

Community Service

1989-98. Publicity, "Later Impressions," Senior Art Network (SAN) annual art exhibit.

1989-97. Advisory Board, SAN.

Works Completed

"The World of Glass," a collection of related short stories offering a tour of the final decades of what is now the last century. The stories touch on those crucial issues and events that came to define and shape this period, and through which we learned to recognize ourselves: i.e. the kidnapping of Patty Hearst, the corrosive impact of the war in Vietnam, death and addiction in the inner city, sex and revolution in Asia, Nixon and the overthrow of Allende, sex and love in the age of artificial insemination. All the stories are about the same character and they allude to each other in places, although not everywhere. One of the pieces, "Todd in Venice," won an Illinois Arts Council award for fiction. (Under consideration.)

"Under the Rose." Short story. (Under consideration.)

"Ash Wednesday." Short story. (Under consideration.)

Work-in-Progress

"Next Time You See Me." Novel set in the 1950s, amid the Korean War and McCarthy/HUAC hearings, about a white basketball star caught up in the point shaving scandal of that time.

"Rivers." A story collection about expatriates that moves from Asia to Mexico to the United States.

Outside Reader

The Tales We Tell: Perspective on the Short Story. Ed. B. Lounsberry, et al, Greenwood Press, 1999.

A Rhetoric for Fiction Writers. Ed. M. Diogenes, Mayfield Publishing Co., 1999.

Promotion review, University of Colorado, Arthur Boardman novel manuscript, 1982.

Consultant, *Man in the Fictional Mode.* Ed. Hannah Beate Haupt, McDougal, Littell & Co., 1970.

Program Development

As director of the writing program I've presided over a period of unprecedented growth. A year ago we brought in a new poet who enables us to restore the translation workshop, which we feel will be increasingly important in the future. After pushing for this for years, we've finally added a nonfiction track and a very exciting hire in that area. (Indeed, it was I who suggested we go

after the person who ultimately was chosen.) With this we've made the program both more competitive and more practical; along those lines we've created a course in teaching creative writing, formally established a novel writing workshop, reinstated the experimental writing workshop, and have added a nuts and bolts publishing and editing course. Beyond that, I've been involved in the planning of an alternate MA track in publishing. Again this makes our offerings more competitive and more practical. Future developments include closer relationships with the Theater, Film and Music departments. Toward that end I've begun discussions with the department Head and with people in the Film Department about a possible joint appointment of a screenwriter. With the Head's support, the writing program has initiated series of readings by visiting writers. This year we had two, and have two more in the works this coming fall.

As a member of the Curriculum Committee presently, and even earlier with the Undergraduate Studies Committee, I have been working to make the undergraduate writing sequence both more rigorous and more developmentally sound.