



July 22, 2020

Contact:

Katie Prince

katie@hugohouse.org

Hugo House Announces the 2020–21 Hugo Fellowship Recipients

Seattle, WA—Hugo House is pleased to announce the writers selected for the 2019–20 Hugo Fellowship: **Brian Dang, Cassidy Dyce, Clare Johnson, Frances Lee, Stephanie Segura, and Arianne True.**

Over the next year, the fellows will focus on manuscript projects, enhancing their work in complementary Hugo House classes, workshopping each other's drafts, writing, revising, and meeting with writers-in-residence Laura Da' and Ruth Joffre. Throughout the year, the writers will have access to professional development, guidance, and support from guest speakers, who will present on topics such as applying for grants and residencies, finding agents, and other topics relevant to the writing life.

“In this moment, informed not just by COVID-19 but by resurgent Civil Rights awareness, we were delighted that the panel selected six fine writers from such diverse backgrounds,” Hugo House Executive Director Tree Swenson said. “It’s an honor to provide space and resources for these writers and their projects, which take on important themes, including power and current politics.”

The six fellows will give two public readings: one at the half-year point and another at the end of the fellowship.

The Hugo Fellowship provides funding, space, and resources to 4–6 emerging writers based in the Seattle metropolitan area. Applicants are selected based on their writing skill, ability to complete their proposed project within the fellowship year, and alignment with Hugo House's vision and core values. Fellows' projects include (but are not limited to) completing a draft of a novel, developing an essay collection, and writing a collection of poetry.

For more information on the Hugo Fellowship, visit hugohouse.org

About the Fellows and Their Projects

Brian Dang (they/them) is a Seattle-based playwright. They are currently a proud resident playwright with the Seattle playwriting group, Parley. Brian, playwriting is an act of envisioning an eventual communing—of ideas and people in shared creation. Their writing has been workshopped with Pork Filled Productions, Karen's Secret Army, Theatre Battery, and the Undergraduate Theater Society. Brian is also an arts administrator with Washington Ensemble Theater, passionate about educational equity, and on the side, they like to watch movies, revel in hopeless romanticism, pet cats, and eat bread. Brian is grateful for having somehow convinced the world they can read and write.

Brian will be completing a full-length play with the working title of *murder by metaphor*, which will engage with the tricky nature of finding agency in a capitalist nation state, and how theatre can sometimes reinforce the same relational power dynamics in depiction, representation, and poetics.

Cassidy Dyce is a native of Ashburn, Virginia, and moved to Seattle after earning her Bachelor of Arts in English at Christopher Newport University. In 2018, she continued her studies of literature and writing overseas by matriculating at the University of Glasgow in Scotland. Currently, she works as the writer's assistant to *New York Times* bestselling author, Kwame Alexander. Her work has appeared on NPR's *Morning Edition*. As a writer, she seeks to shine a brighter light on issues that confront minorities. Her goal is to foster literary inclusivity on a global scale while addressing struggles that exist among communities of color and other underrepresented constituencies.

Cassidy will be finishing her work-in-progress novel, *Caricature*, in which seven members of a Black Student Union are subjected to a vicious science experiment that causes them to confront and question their relationship with Blackness, their self-identity, and one another.

Clare Johnson is a dyke-identified writer/artist originally from Seattle. For her writing, she's received fellowships from Jack Straw, Mineral School, and Crosstown Arts. Publications include *Poetry Northwest*, *Shake the Tree*, *Raven Chronicles*, and *Roses*, a book pairing Rilke poems with her drawings. Exhibitions include Hugo House, Storefronts Seattle, and Guy's Hospital (London), where her 35-drawing project about childhood asthma is permanently displayed. Other major projects include a 2017 production of *Our Town* combining handmade art and erasure poems from Thornton Wilder's script into gesture-responsive animations on a 360-degree screen; her Post-it Note Project, excerpted in the *Seattle Review of Books* with monthly lyric essays; and a participatory coloring sheet mural on a Capitol Hill dumpster. She's working on three community projects: a poster for Sound Transit, temporary art for the AIDS Memorial Pathway, and more participatory art decorating fencing around a Tiny House Village for people experiencing homelessness.

Clare will be completing her hybrid form poetry manuscript, *Will I live here when I grow up*, which uses small, interwoven pieces mixing current life with themes of historical westward migration and family histories.

Frances Lee (they/them) is a nonfiction essayist and environmental justice communications strategist based in Suquamish Territory (Bremerton, WA). Frances's creative practices are animated by a deep inquiry into the everyday practices and norms that structure the stories we tell one another as activists and justice seekers. They invite readers to examine the destructive ideologies we reproduce and perhaps choose a more humane path. Frances edited the anthology, *Toward an Ethics of Activism: A Community Investigation of Humility, Grace and Compassion in Movements for Justice*. Their essays have appeared in *Yes! Magazine*, *CBC The Sunday Edition*, *Bitch Media*, and more. They are the recipient of the *Seventh Wave* 2020 Bainbridge Residency and the *Seattle Globalist* 2019 Environmental Justice Investigative Journalism Fellowship.

Frances is working on a collection of essays drawing on their experience as an activist in local and national movements to consider the nuances of activist culture, critique its dogma, and draw out ethical practices and core values that sustain activists and organizers over the long haul.

Stephanie Segura is a Southern California-born poet and the daughter of Central American immigrants. She earned a bachelor's degree in English from California State University, San Bernardino, where she drew inspiration from surrealist practices along with the desert heat. Her poetry explores a lineage of displacement through speculative testimony, audio transcriptions, and written recollections. She enjoys working with youth and has taught cultural enrichment for El Centro de La Raza. She will continue teaching youth at her newest home, Rainier Valley Leadership Academy. Her work is featured in *Pacific Review Publication* and *Clamor*. She holds an MFA in creative writing and poetics from the University of Washington, Bothell.

Stephanie plans to finish her first multi-media poetry manuscript, *Open Door Behind You*, a genealogy of generational trauma, memory, and dysfunctionality. The experimental writing in this manuscript examines what it means to inherit trauma and the ways in which it affects memory and the histories we pass down.

Arianne True is a poet and excitable human from Seattle and from the Choctaw and Chickasaw nations. She grew up in the Seattle writing community, nurtured by YouthSpeaks and Hugo House, and currently works as a teaching artist with Writers in the Schools and as a mentor for the Seattle Youth Poet Laureate program. Arianne is also involved in other local arts communities, including performative mythology and Appalachian folk traditions. She's queer, food-oriented, and passionate about her PNW home, and it all shows in her work. Arianne is a proud alum of Hedgebrook and of the MFA program at the Institute of American Indian Arts.

This year, Arianne is planning to complete an experimental manuscript that asks the reader to engage with the decades-long effects of child abuse and what it means to steal and reclaim bodies. The manuscript is a museum in experimental poems, including galleries, notes from the curatorial staff, and a gift shop.

About Hugo House

Hugo House opens the literary world to everyone who loves books or has a drive to write—giving people a place to read words, hear words, and make their own words better through writing classes, readings and events, residencies, resources, and youth programs. Hugo House has moved its programming—classes, events, and free programs—entirely online in response to the COVID-19 pandemic.

hugohouse.org
[Facebook.com/HugoHouse](https://www.facebook.com/HugoHouse)
Twitter: [@HugoHouse](https://twitter.com/HugoHouse)
Instagram: [@HugoHouse](https://www.instagram.com/HugoHouse)