**CURRICULUM VITAE**

University of Idaho

**NAME:** Barnes, Kim Marie **DATE:**  December 1, 2016

**RANK OR TITLE:** Professor

**DEPARTMENT:** English

**OFFICE LOCATION AND CAMPUS ZIP:** Brink 130/1102 **OFFICE PHONE:** 885-6156

 **FAX: 208-**885-5944

 **EMAIL:** kbarnes@uidaho.edu

**DATE OF FIRST EMPLOYMENT AT UI:** 1986

**DATE OF TENURE:** July 2003

**DATE OF PRESENT RANK OR TITLE:** July 2003

**EDUCATION BEYOND HIGH SCHOOL:**

**Degrees:**

 Master of Fine Arts, University of Montana, Missoula, Montana, 1995, Nonfiction

Master of Arts, Washington State University, Pullman, Washington, 1985, English

Bachelor of Arts, Lewis-Clark State College, Lewiston, Idaho, 1983, English

**EXPERIENCE:**

**Teaching, Extension and Research Appointments:**

Professor, Department of English, University of Idaho, 2010-present.

Associate Professor, Department of English, University of Idaho, July 2003-2010.

Assistant Professor, Department of English, University of Idaho, July 2000-July 2003.

Assistant Professor, Department of English, Lewis-Clark State College, 1997-2000.

Lecturer, Department of English, Lewis-Clark State College, 1991-97.

Lecturer, Department of English, University of Montana, 1994-95.

Lecturer, Department of English, University of Idaho, 1986-90.

Teaching Assistant-Lecturer, Department of English, Washington State University, 1983-85.

**TEACHING ACCOMPLISHMENTS:**

 **Areas of Specialization:**

Creative Writing and Techniques, Fiction and Nonfiction; novel; essay; memoir

 **Courses Taught (selected):**

* English Composition
* Intermediate Composition
* Advanced Composition
* Personal and Exploratory Writing
* Advanced Prose Writing
* Women’s Studies and Memoir
* Introduction to Literature
* Creative Writing Nonfiction, all levels
* Creative Writing Fiction, all levels
* Graduate Workshop in the Novel
* Techniques of Creative Nonfiction
* Techniques of Fiction. Special Topics (advanced undergraduate and graduate) include: Finding the Father in Contemporary American Memoir; A Sense of (Another) Place: Memoirs by Authors Whose Place of Origin Is Outside of the United States; Studies in the Lyric Essay; The Mystical, the Macabre, the Grotesques: The Art of Strangeness in Contemporary Fiction; Middletext: The Art of Writing the In-between in Nonfiction; and Techniques of (Transgressive) Fiction: The Profane Art of Sex, Drugs, Rock-'n-Roll, Race, Religion, Insanity, Incest, Violence, Gender, Criminality, and Politics in Contemporary Fiction.

**Directed Studies (selected):**

 EN 502: Here Is My Heart, Here Is My Soul: Tracing the History and Tradition of the Confessional Essay in Western Literature

EN 502: Of Vietnam, Verdi, and Virgins: Contemporary Novels of Cultural Dislocation

EN 502: And My Soul Fell Down: Contemporary Memoirs by Women on the Loss of Faith and Family

 **Students Advised:**

Undergraduate Students:

While teaching at LCSC, I advised 10-15 students per year. My formal and informal undergraduate advising at University of Idaho involves 10-15 students.

 Graduate Students:

 Advised to completion of degree in fiction or nonfiction as major professor:

Sarah Barrett, MFA, 5/16

Lane Culton, MFA, 5/16

Eberts, Max, MFA, 5/16

Misty Ellingburg, MFA, 5/16

Kalis, Ryan, MFA, 5/16

Jamie Lyon, MFA, 5/16

Jessica McDermott, MFA, 5/16

Melanie Thongs, MFA, 5/16

Jennifer Hawk, MFA, 5/15

Katherine Johnson, MFA, 5/15

Kate Cobb, MFA, 5/14

Ashley Peel, MFA, 5/14

Esme Dutcher, MFA, 4/13

Aleks Schoen, MFA, 4/13

Sonya Dunning, MFA, 3/13

Amy Whitcomb, MFA, 3/13

Jamaica Richter, MFA, 11/12

Terry Lingrey, MFA, 3/12

Aaron Poor, MFA, 3/12

Ann Stebner-Steele, MFA, 3/12

Steve Heim, MFA, 5/11

Anesa Miller, MFA, 5/11

Mary Morgan, MFA, 5/11

Deb Ricks, MFA, 5/10

Anna Vodicka, MFA, 5/10

Sayantani Dasgupta, MFA, 5/09

Annie Lampman, MFA, 5/09

Larry Mayer, MFA, 5/09

Andrew Millar, MFA, 5/09

Kelly Blikre, MFA, 5/08

Todd Imus, MFA, 5/08

Alice Maahs, MFA, 5/08

Annie Berical, MFA, 4/07

Jon Rovner, MFA, 4/07

Nick George, MFA, 4/07

Brandon Schrand, MFA, 5/06

Nathan Lowe, MFA, 5/05

Ben George, MFA, 5/05

Nikol Watson, MFA, 5/05

Jennifer Anderson, MFA, 5/05

Lily Mabura, MFA, 11/04

Cynthia Stilloe Hollenbeck, MFA, 5/04

Christie Renick, MFA, 1/04

Karen Hausdoerffer, MFA, 5/03

Taya Noland, MFA, 8/03

Trudy Barnes, MFA, 1/03

Kathleen Miller, MFA, 5/02

Sheryl Grant, MFA, 5/02

Served on thesis committee as second reader:

Myles Barker, MFA, 5/16

Brown, Nathaniel, MFA, 5/16

Fisher, Nathan, MFA, 5/16 (third reader)

Shawn Rubenfeld, MFA, 5/14

Megan Mills-Rittman, MFA, 5/14

Brian Scullion, MFA, 5/14

Eric Severn, MFA, 5/14

Katrina Lemes-Borges, MFA, 11/13

Laura Pizzo, MFA, 3/13

Kelly Roberts, MFA, 3/13

Amy Ross, MFA, 4/12

Jeremy Vetter, MFA, 4/12

Dan Berkner, MFA, 5/09

Steve Coughlin, MFA, 5/08

Bryan Fry, MFA, 5/08

Jeff Lepper, MFA, 5/08

Jerry Mathes, MFA, 5/08

Kimberly Verhines, MFA, 5/08

Joe Wilkins, MFA, 4/07

Justin Jainchill, MFA, 4/07

Sean Prentiss, MFA, 5/05

Jordan Hartt, MFA, 5/05

Pamela Yenser, MFA, 5/03

Matthew Vadnais, MFA, 5/02

Shannon Densmore, MFA, 5/02

Savannah Barnes, MFA, 12/01

Served on thesis committee as outside reader:

Ulrike Maria Rosser, MFA, Theatre and Film, 2005-2008

 **Courses Developed (selected):**

* EN 503: Workshop (two-semester class): Writing the Novel
* EN 504: Special Topics, Studies in the Lyric Essay
* EN 504: Special Topics, Finding the Father in Contemporary American Memoir
* EN 504: Special Topics, A Sense of (Another) Place
* EN 404: Special Topics, Memoir
* Directed Studies at 400- and 500-level
* EN 593: Techniques of Fiction
* EN 583: Techniques of Nonfiction
* Women’s Studies/Memoir, 400 level
* 200-300-400 level creative nonfiction workshops
* 200-level Introduction to Creative Writing

 **Non-credit Classes, Workshops, Seminars, Invited Lectures, etc.:**

In addition to the following list of selected venues, along with the readings and talks I gave throughout the state as Idaho Writer-in-Residence, the publicity tours for my books have allowed me the opportunity to give presentations, reading, and interviews nationally and internationally, including Genoa; Bellagio; Bogliasco; New York City; Washington, D.C.; Chicago; Denver; Los Angeles; San Francisco; Colorado Springs; Miami; Missoula; Portland; and Seattle. The titles of panels, discussions, lectures, and other presentations have included: “The Oil Wives: Gender and Identity in the Oil Camps of 1960s Saudi Arabia”; “An American in Arabia: Wallace Stegner’s ‘the Kingdom of Man’ Meets *In the Kingdom of Men*”; “Coitus Agonistes: Everything You’ve Ever Wanted to Know About Writing Sex but Were Afraid to Ask”; “**In Our Line: Contemporary Women Writers on Resemblance and Rebellion in Fiction”;** “Forgotten Essayists”; “Looking for Ms. Goodbar, or Why Is Your Writing So Violent?”; “Women Writing the West”; “Next to the Last Best Place? Writing in Montana’s Shadow”; “Narrative: How We Make Sense of Our Lives”; “Memoir: Fiction or Nonfiction?”; “Remembering It True: Writing Personal Nonfiction”; “The Art of Memoir”; “Caption, Scenario, Word: Classroom Approaches to Creative Nonfiction”; “Creative Nonfiction: A New Art for the Making of a Durable World”; “Travel Writing: Revealing Place Through Personal Narrative and Investigation”; “Mapping a Life: The Quest for a Narrative of Meaning”; “What is a Word Worth?”; “On Faith and the Writing Life”; “Prayer, Piety Passion, and Prose: One Writer’s Quest for the Sacred”; “Objectifying the Villain in Personal Nonfiction”; and “The Art and Absence of Reflection in Personal Nonfiction, or What is the Why?”

**Selected** **Venues:**

Story Catcher Summer Workshop and Festival, Chadron, Nebraska, 2016

Associated Writing Programs Conference, Minneapolis, 2015

ASLE Biennial Conference, Moscow, 2015

Idaho’s Heritage Conference keynote address, Moscow, 2015

Montana Book Festival, Missoula, 2015

Katherine Anne Porter Literary Center, Texas State University, 2014

Fishtrap Summer Workshop, Joseph, OR, 2014

Café Writers, Norwich, UK, November, 2013

The Seattle Public Library, May, 2013

Human Rights Education Institute, Coeur d’Alene, May, 2013

Get Lit!, Spokane, WA, April, 2013

Stegner Lecture Series, Lewis-Clark State College, 2013

Women’s History Month, Lewis-Clark State College, 2013

Midnight Sun Visiting Writers Series, Fairbanks, AK, November, 2012

Walla Walla Public Library, November, 2012

Wordstock Literary Festival, October, 2012

Montana Festival of the Book, Missoula, October, 2012

Humanities Washington Bedtime Stories, Spokane, September, 2012

Idaho Human Rights Book Club, Boise, September, 2012

Boise High School, Boise, Idaho, September, 2012

Hemingway Festival, University of Idaho, Moscow, September, 2012

Stony Brook Southampton Writers Conference, July, 2012

Mountain Writers Series, Portland, Oregon, June, 2012

Idaho Writers and Readers Rendezvous, May, 2012

Keynote, Serve Idaho Conference on Service and Volunteerism, Post Falls, February, 2012.

San Miguel, Mexico, Writers Conference, January, 2012

*Journey Stories*, Smithsonian Exhibit reading, Hayden, Idaho, March, 2011

The Liguria Study Center, Bogliasco, Italy, reading and presentation, May, 2011

Visiting lecturer, University of Genoa, Genoa, Italy, May, 2011

Keynote address, Backyard Innovation, Idaho Rural Conference, Boise, July, 2011

Centrum Foundation, Port Townsend Writers Workshop, October, 2011

RopeWalk Writers Retreat, New Harmony, Indiana, June, 2010

McMinnville, Oregon, and Linfield College, “McReads 2010”

University of Portland, November, 2010

Equality State Book Festival, Casper College, WY, September, 2010

Port Townsend Writers Conference, Centrum Foundation, Port Townsend, WA, 2009

Pacific University, Forest Grove/Seaside, OR, 2009

Mountains and Plains International Booksellers Association, Colorado Springs, Fall 2008

Pacific Northwest Booksellers Association, Portland, OR, Fall 2008

Associated Writing Programs Conference: I first participated in an AWP conference in 1981 and have had the opportunity to read and present at a number of conferences since

Inaugural Reading and Craft Lecture of the new MFA program in nonfiction,

Ashland University, 2007

“Revision in a Time of Revision,” University of Idaho Colloquium, 2006

Western Literature Association, 2006

Pacific Northwest American Studies Association, 2006

North Idaho Writing Project, 2006

Commencement address, Oregon State University-Cascades, 2006

Sun Valley Hemingway Festival, 2006

Nature of Words Writers Conference, Bend, OR (OSU-Cascades), 2005

Tomales Bay Writers Conference, California, 2005

Northwest Council of Teachers of English, 2005

Texas Tech, Lubbock, TX, 2004

Pacific Northwest Booksellers, Coeur d’Alene, ID, 2003.

Library of Congress reading, Washington D.C., 2002.

Pi Beta Kappa induction ceremony keynote address, University of Idaho, 2002.

University of Utah, 2002.

Fresno State University, 2002.

Idaho Library Association, 2002.

Montana Festival of the Book, Missoula, 2000-2012.

Boise Bookfest, 2000, 2001.

National Council of Teachers of English, Northwest Region, Boise, Idaho, 2001.

RopeWalk Writers’ Retreat, University of Southern Indiana, 2000, 2010.

Ashland Writers’ Conference, Southern Oregon University, 2000.

Minnesota State University, Mankato, 2000.

Sun Valley Center for the Arts/Western Heritage Conference, 2000.

Inland Northwest Council for Teachers of English, Lewiston, Idaho 1999.

Hope College, Holland, Michigan, 1999.

Partnerships in Education, Lewiston, Idaho, 1999.

Conference of Associated Writing Programs, 1998, 1999, 2000, 2001, 2002.

Yellow Bay Writers Conference, University of Montana, 1999.

Western Writers Conference, Eastern Montana College, 1998.

Writers at Work. Park City, Utah, 1997.

Idaho Commission on the Arts, Lewiston, Idaho, 1997.

International Exchange Conference. Lewis-Clark State College, Lewiston, Idaho, 1996.

Summer Writers’ Workshop. University of Nevada-Reno, 1996.

Literacy Lab Keynote Address, Boise, Idaho, 1997.

Idaho Writers’ Rendezvous. McCall, Idaho, 1995, 1996, 1997, 1998, 1999.

Ocooch Writers Retreat. University of Wisconsin-Richland Center, July 1993.

**Teaching Honors and Awards:**

Award of Excellence, University of Idaho Alumni Association, 2006.

Honorary Distinguished Visiting Professor, Oregon State University-Cascades, 2006.

Lewis-Clark State Foundation Award for Excellence in Teaching, 1997.

**SCHOLARSHIP ACCOMPLISHMENTS:**

 **Publications, Exhibitions, Performances, Recitals:**

 **Refereed/Adjudicated:**

 **Books:**

*In the Kingdom of Men* (novel)*,* Knopf 2012; Windmill; Hutchinson; Random House UK, 2012-2013; Center Point Large Print, 2012; Dreamscape audio edition, 2012.

*A Country Called Home* (novel), Knopf 2008; Vintage 2009; Center Point Large Print, 2009; audio edition, 2009.

*Kiss Tomorrow Hello: Notes from the Midlife Underground by Twenty-Five Women Over Forty*. Doubleday 2006 (ed. with Claire Davis); Blackstone audio edition, 2007.

*Finding Caruso* (novel). New York: Putnam/Marian Wood Books, 2003; Berkley Signature 2004; Recorded Books audio edition, 2003.

 *Hungry for the World* (memoir). New York: Villard, 2000; Anchor, 2001.

*Odemarker* (*In the Wilderness*). Stockholm: Norstedts Forlag, 2008.

*In the Wilderness: Coming of Age in Unknown Country* (memoir). New York: Doubleday, 1996; Anchor, 1997.

*Circle of Women: An Anthology of Contemporary Western Women Writers*. Kim Barnes and Mary Clearman Blew, editors. New York: Viking Penguin, 1994; Norman: University of Oklahoma Press, 2001.

 **Periodicals and Anthologies:**

“Aria,” a short story in *Pie and Whiskey*, edited by Kate Lebo and Sam Ligon, forthcoming in 2018 from Sasquatch Books.

“Full Moon over Utah” (story), *Blood Orange Review*, Fall, 2016.

“The Pirate of Spirit Lake” (story), commissioned and published by *The Spokesman Review*, September 2015.

“Spokane Is a Coat: 1978” (essay), *Los Angeles Review of Books Quarterly* Journal, 2014; and *Brief Encounters* (an anthology of short nonfiction), edited by Judith Kitchen and Dinah Lenney, W. W. Norton, 2015.

“The Art and Absence of Reflection in Personal Nonfiction: Or, What is the Why?” (craft essay), *The Far Edges of the Fourth Genre: An Anthology of Explorations in Creative Nonfiction,* edited by Sean Prentiss and Joe Wilkins, Michigan State University Press, 2014.

“On Covering” (essay), *The Los Angeles Review*, Fall, 2013.

“At the Eye” (essay), Humanities Washington, September, 2012; *Iron Horse Literary Review*, 2014.

“Why I Fish” (essay), *Astream*: *American Writers on Fly Fishing*, edited by Robert Demott, Skyhorse Publishing, June, 2012; also in *Taut Lines: Extraordinary True Fishing Stories*, edited by Cameron Pierce, Little, Brown Book Group Limited, London, 2016.

 “What *Mad Men* Means to Me,” *Wall Street Journal Online,* April 22, 2012.

“The Empty Hot Tub” (essay), *Good Housekeeping*, August, 2010.

“That Fragile Membrane, the Heart” (essay), *The New York Times,* Nov. 15, 2009.

On Language: A Short Meditation” (essay), *Fugue,* 2010. Reprinted in *West of 98: Living and Writing the New American West,* forthcoming in a “New West” anthology edited by Russell Rowland and Lynn Stegner, University of Texas, 2011; Notable Essay in *Best American Essays, 2011.*

“With This Wrath, I Thee Wed” (essay), *O Magazine*, October 2009, and *Best of O Magazine*, 2010.

Tribute to Carol Houck Smith, *The Idaho Review*, 2009.

“The Ashes of August” (with interview) in *Creating Nonfiction: A Guide and Anthology* (eds. Becky Bradway and Doug Hesse, Bedford/St. Martin’s, 2009).

“The Wages of Sin: A Personal History of Economics,” an essay in *The Secret Currency of Love: The Unabashed Truth About Women, Money, and Relationships* (ed. Hilary Black, William Morrow Publishers, 2009); reprinted

in *Sliver of Stone,* 2010 ([www.sliverofstone.com](http://www.sliverofstone.com)) and *All That Glitters Nonfiction Anthology*, Lominy Books, June, 2013.

Original essay on influence of Toni Morrison and excerpt from *A Country Called Home* in *The sincerest Form of Flattery: Contemporary Women Writers on Forerunners in Fiction* (eds. Jacqueline Kolosov and Kirsten Sundberg Lunstrum, Lewis-Clark Press, 2008).

“On Place,” *The Writer*, November 2007.

“My Fair Student,” an essay in *The Honeymoon’s Over:* *Women on Love and Marriage* (eds. Sally Wofford-Girand and Andrea Chapin, Warner Books, 2007).

"Work," an essay in *Short Takes* (ed. Judith Kitchen, Norton, 2005) and *Iron Horse Literary Review* (2006).

 "An Apartment of Her Own," an essay *MORE Magazine* (July/August 2006) and *Kiss Tomorrow Hello: Notes from the Midlife Underground by Twenty-Five Women over Forty*, Doubleday, 2006.

"Almost Paradise," an essay in *High Desert Journal* (Spring 2005); *Landscapes with Figures: The Nonfiction of Place* (Robert Root, editor, University of Nebraska 2007); and *Borne on Air* (Mary Clearman Blew and Phil Druker, editors) Eastern Washington University Press, 2009.

Excerpt from *In the Wilderness: Coming of Age in Unknown Country* (memoir), in *Heart Shots: Women Write about Hunting*. Ed. Mary Zeiss Stange. Stackpole Books: Mechanicsburg, PA, 2003.

Roundtable discussion of “Sense of Place in Nonfiction,” moderated by Robert L. Root Jr., *Fourth Genre*, Spring 2003.

“Prayer, Piety, Passion, and Prose: One Writer’s Quest for the Sacred,” an essay in *Pacific Northwest Quarterly,* 2002 (note: I have made this essay available for reprint in a number of print and online journals and anthologies)

“Ashes of August,” an essay in *The Georgia Review*, Summer 2000. Reprinted in *A Year in Place*. Eds. W. Scott Olsen and Bret Lott. University of Utah: Salt Lake City, 2001; The *Pushcart Prize* anthology (2002); and Forged *in Fire*, eds. Mary Blew and Phil Druker, University of Oklahoma, 2005.

“What Is a Word Worth?” *Language Arts Journal of Michigan*, Spring 2000.

“The Clearwater,” an essay in *River Teeth,* Fall 1999 and *The River Teeth Reader* (Joe Mackall and Daniel W. Lehman, editors, Fall 2008); *Idaho Rivers: Anthology,* University of Idaho Press, 2000; *A Road of Her Own*, Fulcrum, Fall 2002; and Of Risk, Courage, and Women, Karen Waldron, ed., University of North Texas Press, 2007.

“Two Men Dancing,” a poem in *Talking River Review*, Spring 1997.

“Circle of Women” and “Calling the Coyotes In,” poems reprinted in *Idaho Unbound: A Scrapbook and Guide.* Westbound Books, 1996.

“Walking in the Dark,” an essay in *The Georgia Review*, Summer 1994. Reprinted in *Tumblewords: Writers Reading the West.* University of Nevada Press, 1995.

“Calling the Coyotes In” and “Family Travel,” poems in *Shenandoah*. “Calling the Coyotes In” was also included in *Women on Hunting*. Pam Houston, ed. Ecco, 1994; and *Border Beat*, Winter 1998.

“Last Ride” and “Sunday Outing,” poems in *Manoa,* Winter 1994.

“Spring at the Syringa Cafe,” a poem in *Northern Lights.* 1994.

“Near the Eye: Oklahoma, 1988,” a poem in *The Illinois Review*. Spring 1994.

“Raccoons,” a poem in *Kinesis*. 1994.

“Instructions to an Idaho Tourist,” a poem in *Northern Lights*. 1994.

“Dust” and “My Mother Bakes Pies for the Clearwater Cafe,” poems in *Cimarron Review*, August 1993.

“The Strong Swimmer,” a poem in *CutBank 40*, Spring 1993.

“Gathering Snow” and “The Dump Bear,” poems in *Pivot*, 1992.

“Hanging the Swing” and “The Regular,” poems in *Shenandoah*, Spring 1992.

“Spring Storm” and “Daughter,” poems in *South Florida* *Poetry Review*, Winter 1991.

“Circle of Women,” a poem in *The Georgia Review*, Summer 1991.

“Puzzle” and “Blue Ice,” poems in *CutBank 36*, Summer 1991.

“Baptism,” a short story in *Folio*, Winter 1990/91.

“The Smell of Rain,” a poem in *Folio*, Winter 1990/91.

“In the Wilderness,” a short story, first published in *Palouse Journal*; reprinted in *High Sky over All: The Idaho Centennial Anthology*. Idaho State University Press, 1990.

“Women at the Wash Shed” and “Infestation,” poems in *Idaho’s Poetry: A Centennial Anthology*. University of Idaho Press, 1988.

“Home-Grown Tomatoes,” an essay in *Palouse Journal*, 1986.

Interview with Leslie Silko in *The Journal of Ethnic Studies,* Winter 1986. This interview has been reprinted in a number of critical texts books and anthologies, including*“Yellow Woman”: Leslie Marmon Silko* (Melody Graulich, editor, Rutgers University Press, 1993), *Conversations with Leslie Marmon Silko* (Ellen L. Arnold, editor, University of Mississippi Press, 2000), and *Leslie Marmon Silko: A Collection of Critical Essays* (Louise K. Barnett and James L. Thorson, editors, University of New Mexico Press, 2001).

“Hawk,” a poem in *Wind Row*, Spring 1985.

“Infestation” and “Between Nehalem and Manzanita,” poems in *Snapdragon*, Fall 1984.

“Women at the Wash Shed,” a poem in *The Seattle Review*, Spring 1984.

### Articles and Interviews (selected):

 Author Q&A, *Crab Creek Review*, 2016.

 *Permafrost Magazine* (interview), Winter, 2013.

 *The Writer’s Chronicle* (interview), Spring, 2013.

“Why I Write,” *Superstition Review* *12*, 2013: http://superstitionreview.asu.edu/issue12/interviews/kimbarnes

 “Where I Write” (2013): http://www.windmill-books.co.uk/index.php/kim-barnes-places/

 *The National*, Dubai, with Ben East, December 4, 2012

 *The Diane Rehm Show*, July 18, 2012

 Montana Public Radio, “The Write Question,” with Cherie Newman, July 10, 2012

 Idaho Public TV, with Tim Cahill and Marcia Franklin, June 21, 2012

 Northwest Public Radio with John Paxson, June 21, 2012

 Northwest Book Lovers, June 14, 2012

“The Proust Questionnaire,” *Conversations Across Borders*, January, 2012: http://conversationsacrossborders.org/pq/pqbarnes.html

Ongoing short interviews on craft and process with *The Writer* magazine

With Cathy Day, “The Big Thing,” April, 2011: [http://cathyday.com/2011/04/25/kim- barnes-learn-](http://cathyday.com/2011/04/25/kim-%20%20%20%20%20%20%20%20barnes-learn-)the-craft-trust-the-process/

With Gail Kretchmer, *High Desert Journal,* Fall 2009

With Buddy Levy, *The Writer* magazine, December 2009

With Gretchen Clark in *Brevity*, Spring 2009

With Mark Maynard in *Meadow*, Summer 2009

With Jenny Shank in *New West* (www.newwest.net), Fall 2008

With Marianne Barisonek on KBOO radio, Portland, 2008 (note: over the past fifteen years, I have given scores of newspaper, journal, radio, television, and online interviews)

With Marshal Zeringue and *Campaign for the American Reader: P. 69*, 2008

With Irene Rawlings on *Focus: Clear Channel of Colorado Radio*, 2008

With Cherie Newman, Montana Public Radio, 2008

With Guy Hand, Idaho Public Radio, 2008

With Joe Wilkins in *High Country News*, 2008

 With Jenny Shank in *New West*, 2008

 With Sarah Gelman in *The Borzoi Reader*, 2008

 With Chris Lewis and The Idaho Center for the Book, 2008

 With Andy Nash, University of Nebraska, 2008

 *Washington State Magazine*, Summer 2005

 With Ellen Santasiero, in *Northwest Review*, 2004

 *Blot*, University of Idaho, Summer/Fall 2005

 With Robert L. Root Jr., in *Fourth Genre*, Spring 2000

 With Buddy Levy, in *Poets & Writers*, May/June 1999

**Refereed/Adjudicated (currently planned, in progress, scheduled, or submitted):**

*Salvo*—novel-in-progress. Alfred A. Knopf holds “right of first refusal.”

*A Personal History of Pain*--memoir

*The Ashes of August*--collection of personal essays.

*Out of the Fire*—memoir

“Welcome to the Gun Club”; “Rhubarb”; “Eating with Animals”—essays

 *Twelve Bar Blues*--screenplay

**Selected presentations and Other Creative Activities:**

**Film appearances:**

*Idaho: the Movie*. Wide Eye Productions, Inc., 2012.

 *Bad Writing*, a film by Jennifer Anderson & Vern Lott, 2010.

 *Idaho Women and the Land*, a film by Lauren Fins & Alan Lifton, Idaho Public TV, 1997.

 *Idaho Writers in Place*, a film by Alan Lifton and Keith Browning, shown nationally on PBS, 1994.

 **Other:**

Consultant to filmmakers Jennifer Anderson and Vernon Lott, Morris Hill Pictures: *Bad Writing, 2011; Confluence*, 2011; *Massacred for Gold*, 2013; and *On Becoming*, 2016.

Co-founder, Three Tall Women Productions (theatre), Moscow, Idaho, 2007-present. Productions include *In the Other Room, Light Sensitive*, *Doubt*, *Mark Cotter’s Cabaret*, and *God of Carnage* (Moscow, Idaho, and Seattle, Washington)

**Professional Meeting Papers, Workshops, Readings (selected):**

 Featured reader, Lilac City Fairy Tales, Bing Crosby Theater, Spokane, 2016.

 Sneak Peeks, Hemingway Festival, Moscow, Idaho, 2015, 2016.

 Keynote speaker (with Dr. Katherine Aiken), Idaho’s Heritage Conference, 2015.

 Keynote speaker, Pre-Professional Conference, Brigham Young University-Idaho, 2014.

 Get Lit!—Gala Reading, Spokane, 2013.

 Human Rights Education Institute, Coeur d’Alene, Idaho, 2013.

 Stegner Lecture, Lewis-Clark State College, Lewiston, Idaho, 2013.

 Keynote Speaker, Women’s History Month, Lewis-Clark State College, 2013.

 Flight of Writers, for *Fugue Literary Magazine*, Moscow, Idaho, 2013.

 Wordstock Literary Festival, Portland, 2004-2012 (various years).

 Montana Festival of the Book, 2000-present (various years). Honored as Gala Reader (with Rick Bass and Tom McGuane), 2008.

National Conference of Associated Writing Programs, 1981-present (various years and locations).

White House Symposium on “Women of the West”: Willa Cather, Edna Ferber and Laura Ingalls Wilder. Washington, D.C., September 2002.

Idaho Library Association, Lewiston, 2002.

Sun Valley Center for the Arts/Western Heritage Conference, 2000.

International Exchange Conference. Lewis-Clark State College, Lewiston, Idaho, 1996.

**Honors and Awards:**

 Governor's Award for Excellence in the Arts, Idaho, 2014

 Long-list, International IMPAC Dublin Literary Award 2013, *In the Kingdom of Men*

 Waterstone’s (UK) official book club selection, *In the Kingdom of Men*, 2013

 *The Oregonian*: Best Books of 2012, *In the Kingdom of Men*

 *San Francisco Chronicle*: Best Books of 2012, *In the Kingdom of Men*

 *The Seattle Times*: Best Books of 2012, *In the Kingdom of Men*

“Best New Book,” *Publisher’s Weekly*, April, 2012, *In the Kingdom of Men*

 Month-long residency, Liguria Study Center, Bagliasco, Italy, May, 2011

 *In the Wilderness* chosen for one-city, one-book “McReads 2010” program, McMinnville, Oregon

 PEN Center USA Literary Award for Fiction 2009 for *A Country Called Home*

Long-list, International IMPAC Dublin Literary Award 2009, *A Country Called Home*

Barnes&Noble.com monthly book club, December 2009 selection, *A Country Called Home*

 *Marie Claire* magazine: November Book Club pick, 2009, *A Country Called Home*

 *The Washington Post*: Best Books of 2008, *A Country Called Home*

 *The Oregonian*: Best Books Northwest of 2008, *A Country Called Home*

 *Kansas City Star*: Best Books of 2008, *A Country Called Home*

Book-of-the-Month Club Main Selection/100 Bestsellers, Fall 2009, *A Country Called Home*

 Idaho Writer-in-Residence, 2004-2007

KTVB “Seven’s Selections”: *Finding Caruso*, 2003

Pushcart Prize for “The Ashes of August” (essay), 2002

Idaho Commission on the Arts Fellowship, 2001

Borders Books New Voices selection, *Hungry for the World*, 2001

Finalist, Heekin Group Foundation Fellowship for a novel-in-progress, 1998

*In the Wilderness* nominated for the Pulitzer Prize, 1997

New Visions Award Finalist for *In the Wilderness*, Quality Paperback Book Club, 1997

Pacific Northwest Booksellers Association Award for *In the Wilderness*, 1997

Academy of American Poets Prize, University of Montana, 1995

Finalist, PEN/Martha Albrand Award, 1995

PEN/Jerard Award for an emerging woman writer of nonfiction, 1995

Idaho Commission on the Arts Fellowship, 1991

**SERVICE:**

**Selected Committee and Service Assignments (formal and informal):**

 -Bookseller For a Day—part of Indies First, BookPeople, Moscow, ID, 2013

-Organized fundraising event for Operation Education (veteran’s scholarship) and showing of the Vietnam documentary film, *Bravo!*, 2013

 -Benefit reading for *Fugue* literary magazine, 2013

 -*Inspiring Futures*, University of Idaho campaign, 2012

 -HooPalousa organizer, 2011-2014

 -PEN/Hemingway Fellowship, Feast, and Fundraising Committee

 -Creative Writing Committee, 2000-present

-Committee to formulate and implement humanities track inside Waters of the West program, University of Idaho (interdisciplinary), 2008-present

-Committee to organize PEN/Hemingway Award winner/fundraising activities, 2005- present

 -Banks Award judge, 2000-present (various years)

 -AWP Intro Award judge, 2000-present (various years)

 -Faculty advisor, The O.N.E.S (student club), 2007-2008

 -Various hiring committees (UI and LCSC)

 -Executive Committee, University of Idaho, Fall 2005-2007

 -Curriculum Committee, University of Idaho, Fall 2004-2006

 -Room Committee, University of Idaho, Summer 2005-present

 -Various Promotion and Tenure Committees

-Hemingway House Committee, 2003-present

-Faculty Senate, Lewis-Clark State College, 1998-2000

-Portfolio Committee, Lewis-Clark State College, 1998-2000

-Committee on Diversity, Lewis-Clark State College, 1998-2000

-Creative Writing Committee, Lewis-Clark State College, 1998-2000

-Director and/or member of various promotion and tenure committees, Lewis-Clark State College, 1998-2000

 **Editorial and Board Positions:**

 *Fugue*, 2004-present

 *River Teeth*, 2002-present

 *Isotope*, 2004-2010

 *Northwest Review,* 1990-1991

 *Talking River Review,* 1995-2000

**Professional and Scholarly Organizations:**

VIDA: 2015-present

PEN American Center, 2009-present

Associated Writing Programs, 1998-present

Women Writing the West, 1995-98

**Community Service:**

 Each year, I visit and deliver presentations to numerous public and private schools, colleges, and universities, including juvenile detention centers, women’s shelters, and reform schools. I routinely give talks to library associations, book clubs, social groups, and community organizations.

**PROFESSIONAL DEVELOPMENT:**

I have attended numerous panels, lectures, and roundtables at a variety of conferences and residencies across the country (Associated Writing Programs, Pacific Northwest American Studies Association, Get Lit!, Centrum, Idyllwild, Ropewalk, etc.) that have included: “The Unconscious Muse”; “Going Beyond ‘So What Do You Think?’: Developing the Grounds for Critical Response in Writing Workshops”; “Fiction on the Edge”; “Inherit the Wind: Do We Teach Writing or Insinuate it?”; “An ‘A’ for Effort? Issues in Assessing Creative Writing”; “Writing the Narrative Sequence”; “Teachable Metaphors and Other Innovations in Creative Writing Pedagogy”; “On (Not) Policing the Workshop: Balancing Free Speech, Artistic License, and a Safe Environment”; “Location, Location, Location: Teaching Creative Nonfiction in Different Geographical Regions”; “The Rise of Creative Nonfiction in the University”; and “No Country for Good Old Boys: The Remaking of the Masculine in Contemporary American Fiction.”