



Detail from *Carma*, by Martin Puryear, an illustration between pages 18 and 19 in *Cane* by Jean Toomer (San Francisco: Arion Press, 2000 [1923]).

## Ecstatic Prose

**With Hilton Als, Andrew Durbin,  
Rivka Galchen, Tan Lin, Sukhdev  
Sandhu, Christine Smallwood,  
Jonathon Sturgeon & Lynne  
Tillman with Lucy Ives & Sarah  
Resnick**

**May 21, 2016**

**The Emily Harvey Foundation  
537 Broadway #2, New York, New York  
\$8 suggested donation**

**1:00–2:00 p.m., On Criticism**

Sukhdev Sandhu, Christine Smallwood, and Lynne Tillman in conversation.

**2:30–3:30 p.m., On Style**

Hilton Als and Rivka Galchen in conversation.

**4:00–5:00 p.m., On Autofiction**

Andrew Durbin, Tan Lin, and Jonathon Sturgeon in conversation.

Please join Triple Canopy for a day-long series of conversations on the state of literary genre and contemporary prose. Writers Hilton Als, Andrew Durbin, Rivka Galchen, Tan Lin, Sukhdev Sandhu, Christine Smallwood, Jonathan Sturgeon, and Lynne Tillman will participate in a trio of discussions on criticism, style, and autofiction, convened by Triple Canopy editors Lucy Ives and Sarah Resnick.

As people exchange text more quickly and in greater quantities than ever before, prose has taken on a curious new literary life, a life seemingly betwixt, beyond, or out of bounds of genre. Reflective essays use techniques from fiction; fiction borrows from poetry; poetry borrows from philosophy; journalism encounters reflection; and on and on. This instability of genre and the ascendancy of stylish prose seems at once part and parcel of the variously mediated modes via which we compose, convey, and consume texts. With the entry of the print book into a swarm of other media and temporalities for reading, it makes sense that traditional genres as well as ways of reading would metamorphose. Yet, genre is now also bent by a new emphasis on the writer, whether fictionalized or not, who is frequently at the center of a given text. Prose is the contemporary literary form par excellence and seems no longer to require the distinctions of genre to be functional, legible, or pleasurable. Indeed, it may no longer make sense to speak of “essayists,” “novelists,” or “poets,” but rather to simply praise and discuss the work of writers.

The day’s conversations will address three familiar prose forms as well as their ongoing transformation:

**1:00–2:00 p.m., On Criticism**

Where and how does criticism find its place? If criticism has traditionally circulated via the magazine and within the academy, what new occasions and pursuant forms present themselves today? Sukhdev Sandhu, Christine Smallwood, and Lynne Tillman in conversation.

**2:30–3:30 p.m., On Style**

Can one make an argument—or a fiction—by style alone? Hilton Als and Rivka Galchen in conversation.

**4:00–5:00 p.m., On Autofiction**

The narrator may or may not be the writer, and the writer may or may not be the author, and the author may or may not be “I.” On autofiction’s ambiguous *vérité*. Andrew Durbin, Tan Lin, and Jonathon Sturgeon in conversation.

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