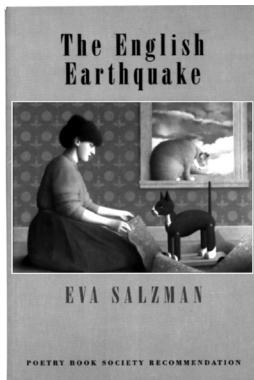
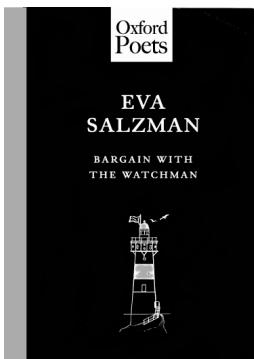
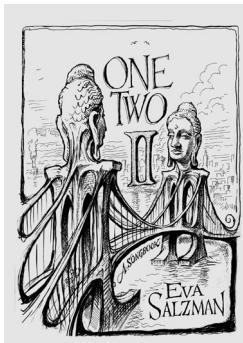


Eva Salzman

Poet/Writer

Available for:

- **Readings**
- **Talks/Panels** literature, poetry, arts, current affairs, women's issues, prison & other education
- **Teaching** kids to postgraduates
- **Book Reviews & Features** literature, arts, travel, biography; US/UK



Bio: Eva Salzman, who has lived in England since 1982, grew up in the shadow of the Brooklyn Bridge, a few doors from the house where Auden once cavorted with his friends Dali, Gypsy Rose Lee, and Carson McCullers.

Her grandmother was a vaudeville actress, her mother is an environmentalist, and her father is a composer and impresario. Frank McCourt was her high school English teacher. She studied dance and choreography at Bennington College (BA), and went on to become Exercise Director of an orthodox Jewish diet centre, an out-of-print book searcher, a cleaner of rich ladies' houses – and finally, a writer, after studies at Columbia (MFA) with Joseph Brodsky, Derek Walcott, C.K. Williams, Edmund White, Elizabeth Hardwick, and Jorie Graham.

Publications: Four volumes of poetry have been Poetry Book Society Recommendations or Special Commendations:

- **Double Crossing: New and Selected Poems** (Bloodaxe, 2004),
- **One Two** (Jones Press, 2002) and **One Two II** (Wrecking Ball Press, 2002, illustrated by Van Howell),
- **Bargain with the Watchman** (Oxford University Press, 1997),
- **The English Earthquake** (Bloodaxe, 1992).

Her writing has appeared in *The New Yorker*, *Kenyon Review*, *Independent*, *Guardian*, *Observer*, *The Herald* (Glasgow), *Poetry Review*, *TLS*, and *London Magazine*, and in many anthologies, including: *The Firebox* ed. Sean O'Brien (Picador); *Hand in Hand* ed. Carol Ann Duffy (Picador); *Sixty Women Poets* ed. Linda France (Bloodaxe); *Writing the Future*, eds. D. Rothenberg & Wandee Pryor (MIT); *Last Words* eds. Don Paterson & Jo Shapcott (Picador); *Forward Book of Poetry 1998 & 2005* (Faber); and, two *New Writing* anthologies (British Council/Picador/Vintage) eds. John Fowles, A.L. Kennedy, Penelope Lively & George Szirtes.

Music: As an opera librettist, she has collaborated with the director Rufus Norris and with noted composers Gary Carpenter, Rachel Leach, Philip Cashian, A.L. Nicolson, Ian McQueen, and Eric Salzman. Their operas, two commissioned by the ENO Studio, have been performed at Hoxton Hall and Greenwich Theatre, and in Dusseldorf, Vienna and Oslo. Singer Christine Tobin has set her lyrics to music, performing them in London's leading jazz venues such as Ronnie Scott's, Vortex, and Jazz Café.

Readings, teaching, awards, etc: Her poetry and prose are frequently on the BBC; she's discussed Plath & Hughes with Paxman on *Newsnight*; and she's read at the Royal Festival Hall, Barbican, Poetry Society, Troubadour, Wordsworth Trust, and at festivals all over the UK, as well as in Ireland, Spain and France. In the US, she has read at the Nuyorican Café, the Walt Whitman Association and at Wesleyan Writers' Conference, where she taught as a Fellow two years running.

Her varied teaching work has included Adjunct Professor at Friends World Programme (Long Island University, London), regular teaching for Arvon courses, for community projects in London's East End and a residency at Springhill Prison, as well as continuing input to the Poetry Society's educational programmes and co-authoring the Open University's first *Start Writing Poetry* course.

She holds a West Midlands Writing Fellowship at Warwick University, where she's taught the Poetry MA, and a Royal Literary Fund Project Fellowship at Ruskin College, Oxford. A member of the Writer's Guild and European Delegate for PEN - US Writers in Exile, she is editing an anthology of Ruskin (Oxford) work, and writing fiction.

She won 2nd Prize in the National Poetry Competition and major prizes in the Arvon and Cardiff Poetry Competitions. Other awards include those from the Arts Council, Royal Literary Fund, London Arts Board and a Cholmondeley Award from the Society of Authors.

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See www.writersartists.net for announcements and updates

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SOME REVIEWS:

‘Eva Salzman is one of the most accomplished poets working in Britain today... her wit, directness and fresh approach to language, whether fierce or lyrical, may be seen as American qualities...From the first moment I encountered her poetry, I knew that Eva Salzman was the real thing, devoted to a demanding but sparkling art. She is at the height of her powers at the moment.’

Peter Porter

‘Daring, funny, fierce and musical, Salzman has in her new collection managed to combine a robust yet never unsubtle take on modern life and love. Refreshing, dangerous, ironic, always surprising, this is Salzman at her most Salzmanesque.’

Poetry Book Society
Special Commendation
2003

‘Impressive, ingenious...an army of Muses for the sex war...Mere men are hardly adequate to Salzman’s imagination.’

Sean O’Brien
Sunday Times



‘Salzman’s restless imagination, acute satiric intelligence and formal panache mark her out as one of the finest poets around. Her work has developed from the sharply ironic and often beautiful English Earthquake, through the more ambitious range of Bargain with the Watchman, to her powerful new poems with their slangy immediacy, song-led diction and splendid visual imagery.’

Michael Donaghy

‘Her imagery can be stunningly beautiful with great lyric power.

Salzman is a young poet of proven merit and great potential.’

William Meredith & Richard Harteis

‘A major talent... Plenty of bite...the hormones are almost good enough to smell.’

—*Poetry Review*

‘Appraising eye and sharp tongue get to work on sex and men.’

Independent on Sunday

Pick of the Year 1997

‘The particular mix of almost documentary detail, wonderfully sharp portraiture and an over arching irony recalls some of the best modern American writing.’

Peter McSlov
Poetry North

‘With the publication of her second book...Salzman joins the front ranks of Britain’s ‘New Gen’ poets.’

Diann Blakely
Antioch Review

‘Through her sceptical...slant on life...and fresh diction, Salzman helps to revive the sonnet... as disturbing as, and more erotic than, anything by Plath...cheeky, ironic (poetry which speaks) compellingly... ambitious, inventive...’

George Held
American Book Review

‘...Her best poems reveal a sharp humour and at times Martian wit...and distinctive poise...one of the most singular...of the wave of younger poets...will repay continued reading...Salzman’s work should be valued as an antidote to poetry’s present cults of domesticity and discursive verse’

—*Times Literary Supplement*

Phone or email with inquiries about

- READINGS
- TEACHING
- PANELS and
- FREELANCE WRITING assignments.

Photo: The Times

Illustration c. 2002
by Van Howell

from
One Two
(Jones Press 2002)
and
One Two II
(Wrecking Ball 2002)