



## **PROGRAM**

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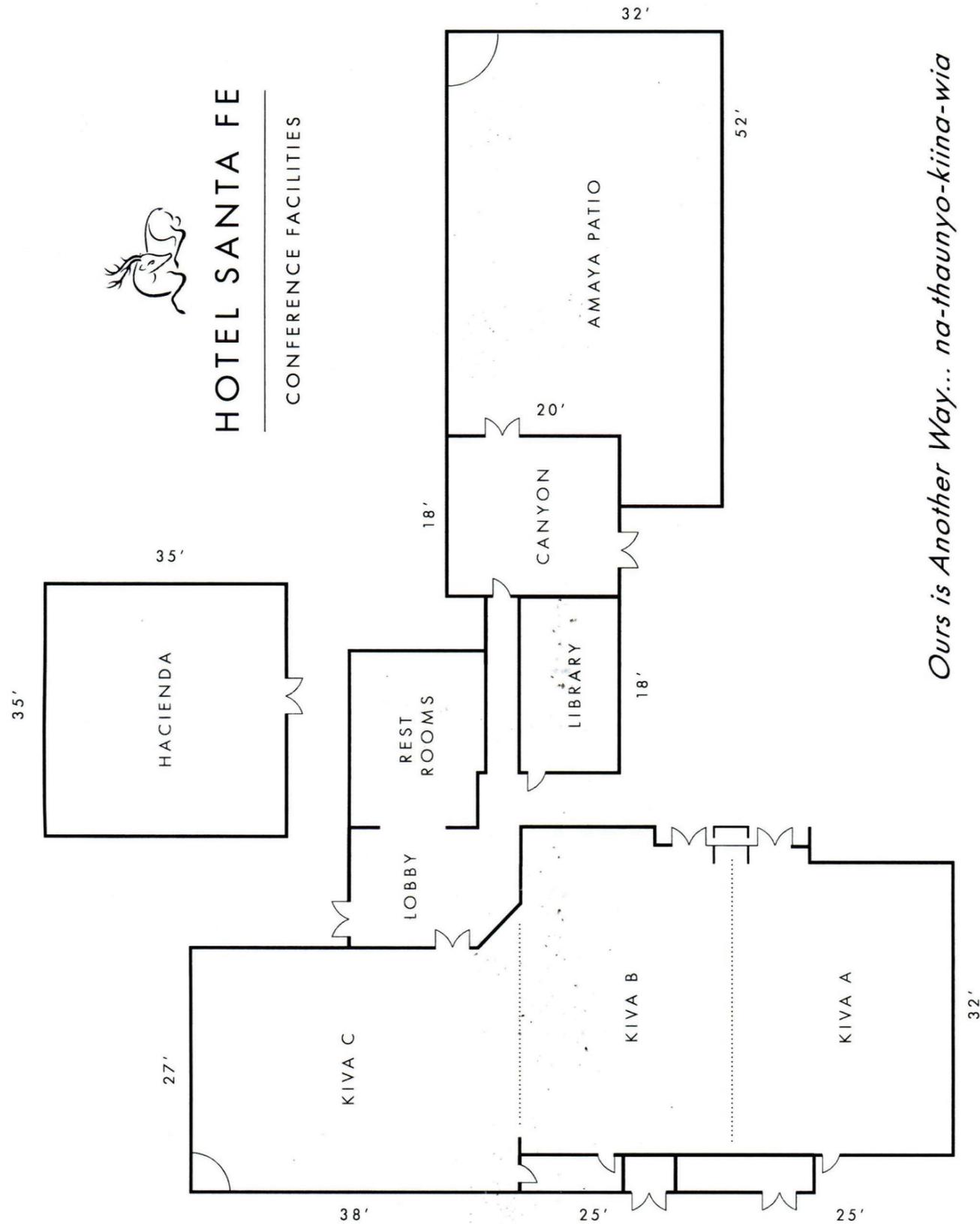
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# HOTEL SANTA FE

CONFERENCE FACILITIES



*Ours is Another Way... na-thaunyo-kiina-wia*

## SCHEDULE OF EVENTS

WEDNESDAY, SEPTEMBER 13

1:00	REGISTRATION DESK OPEN, FRONT LOBBY, SANTA FE HOTEL — 1:00-5:30 BOOK FAIR SET-UP IN KIVA C & SILENT AUCTION SET-UP IN CANYON ROOM — 1:00- 5:00 BOOK FAIR OPEN FOR BUSINESS, KIVA C, 3:00-5:00
2:00	
2:30	FREE TIME TO REST UP, GET OVER JET LAG, OR EXPLORE SANTA FE
3:00	
3:30	OPTIONAL GROUP TOURS OF THE GEORGIA O'KEEFFE MUSEUM  (advance registration required)
4:00	
4:30	
5:00	
5:30	¡BIENVENIDOS! WELCOME RECEPTION KIVA ROOM Cash Bar
6:00	
6:30	
7:00	~~~~~ DINNER ON YOUR OWN ~~~~~
7:30	
8:00	KALEIDOSCOPE—NEW BOOK LAUNCHES & READINGS — 1st session Donna Bauerly — <i>Raymond Roseliep</i> (read by Charles Trumbull) Brad Bennett — <i>A Drop of Pond</i> • Terry Ann Carter — <i>Tokaido</i> (read by Penny Harter) Sonia Coman-Ernstoff — <i>Passages</i> • William Scott Galasso — <i>Silver Salmon Runes</i> Bill Kenney — <i>The Earth Pushes Back</i> Robert Lundy & Elizabeth Williams — <i>HAIKU for an Artist / HAIKU para una Pintora</i> KJ Munro — <i>Body of Evidence: a collection of killer 'ku'</i> • Kathabela Wilson — <i>Driftwood Monster</i>
8:30	
9:00	
9:30	

Free—  
Open to the Public!

	KIVA	LOBBY, HACIENDA, ETC.
8:00	REGISTRATION DESK OPEN, FRONT LOBBY, SANTA FE HOTEL — 8:00–12:00 BOOK FAIR IN KIVA C & SILENT AUCTION IN CANYON ROOM, OPEN 9:00–6:00	
8:30	OPENING CEREMONIES Blessing: Craig Quanchillo, Governor, Picurís Pueblo Welcome: Michael Welch, Sondra J. Byrnes, Charles Trumbull	
9:00	READING OF <i>EARTHSIGNS</i> , THE HNA 2017 ANTHOLOGY  All poets included in the book led by Michael Dylan Welch & Scott Wiggerman	
9:30		
10:00	SKIN TONES ARE EARTH TONES (KEYNOTE ADDRESS)  Ruth Yarrow	
10:30		
11:00	THE STATE OF WONDER: LAND OF ENCHANTMENT  Scott Mason	WEATHERGRAMS (calligraphy demonstration) AMAYA LOUNGE AREA  Escribiente: The Albuquerque Calligraphy Society
11:30		
12:00		
12:30	~~~~~ BUFFET LUNCH IN THE AMAYA RESTAURANT ~~~~~	
1:00	MEXICAN HAIKU: TRADITION, TRANSLATION, AND TRANSGRESSION  Cristina Rascón-Castro	WEATHERGRAMS  THE ANCIENT CHINESE APPROACH TO UNDERSTANDING THE SEASONS  Alexis Rotella
1:30		
2:00	NEW MEXICO HAIKU Miriam Sagan	
2:30		
3:00		

	KIVA	HACIENDA	
3:00	HAIKU PERFORMANCE 50 MINUTES  Jim Kacian	THE POWER OF HAIKU AND PRACTICE (workshop—limited to 20 participants)  Natalie Goldberg	
3:30			
4:00	WHAT THE EARTH HOLDS (haibun workshop)  Margaret Chula	HAIKU: A FIRST FOR EVERYTHING — 1ST SESSION (workshop—limited to 25 participants )  Tom Painting	
4:30			
5:00	HNA 2017 REGIONAL READING  Kathabela & Rick Wilson	SUMINAGASHI DEMONSTRATION (limited to 15 participants)  Thomas Leech At the New Mexico History Museum	
5:30			
6:00			
6:30	~~~~~ DINNER ON YOUR OWN ~~~~~		
7:00			
7:30	KALEIDOSCOPE—NEW BOOK LAUNCHES & READINGS 2nd session Elaine Adams — <i>Haiku Bouillabaisse</i> Jim Kacian — <i>after image</i> Deborah P Kolodji — <i>Highway of Sleeping Towns</i> David G. Lanoue & contributors, <i>Write like Issa</i> Patricia J. Machmiller — <i>Utopia: She Hurries On</i> Vicki McCullough — <i>Sisyphus: Haiku Work of Anna Vakar</i> Jacquie Pearce — <i>The Jade Pond</i> Claudia Coutu Radmore — <i>the business of isness</i> Francine Banwarth — <i>The Haiku Life</i>	HAIKU: A FIRST FOR EVERYTHING — 2ND SESSION (workshop—limited to 25 participants )  Tom Painting	
8:00			
8:30			
9:00		LATE-NIGHT RENKU WRITING — 1st session  Marshall Hryciuk & Karen Sohne  AMAYA RESTAURANT	
9:30			
10:00			

Free / Open to the Public!

	KIVA	HACIENDA
	BOOK FAIR IN KIVA C & SILENT AUCTION IN CANYON ROOM, OPEN 9:00-6:00	
9:00		
9:30	ZEN AND HAIKU Henry Shukman	
10:00		
10:30	AFRICAN AMERICAN HAIKU (panel discussion) John Zheng, Meta Schettler, Tiffany Austin, & Ce Rosenow	HAIKU: THE BASICS (workshop) Jeannie Martin
11:00		
11:30	MOMENTS IN TIME: REMEMBERING THE SANTA FE JAPANESE INTERNMENT CAMP (video, New Mexico PBS, 9:26)	COLLABORATIVE TONES IN WRITING TO ART (workshop) Robert T. Lundy & Elizabeth Yahn Williams
12:00		
12:30	~~~~~ BUFFET LUNCH IN THE AMAYA RESTAURANT ~~~~~	
1:00	HAIKU & SENRYU IN THE SANTA FE INTERNMENT CAMP (William J. Higginson Memorial Lecture) Teruko Kumei	HAIGA GALLERY (slide show)
1:30		
2:00	COVER TO COVER: WRITING AND PUBLISHING A BOOK OF HAIKU (panel discussion) Deborah P Kolodji, Brad Bennett, Paul Miller, KJ Munro, & Alan Pizzarelli	PRICKLY PEAR: TOUCH IN HAIKU (workshop) Jeannie Martin
2:30		
3:00		

	KIVA	HACIENDA
3:00	NATIVE AMERICAN HAIKU—A CONVERSATION Donna Beaver & Veronica Golos	HAIKU AND THE ART OF FOREST BATHING (workshop) Michael Dylan Welch
3:30		
4:00	CREATING HAIKU COMMUNITY ON THE GROUND (panel discussion) Julie Warther & Dan Schwerin	TEACHING HAIKU / ONLINE COURSE Rich & Zoann Schnell & Jean Ann Hunt
4:30		WINNOMS: HAIKOU LIPO Maxianne Berger
5:00	HNA 2017 MEMORIAL READING Deborah P Kolodji	REVISING HAIKU FOR BEGINNERS (workshop) Scott Wiggerman
5:30		
6:00		
6:30	~~~~~ DINNER ON YOUR OWN ~~~~~	
7:00		
7:30	KALEIDOSCOPE — NEW BOOK LAUNCHES & READINGS—3rd session <i>Open to the Public! Free</i> Carolyn Hall — <i>Calculus of Daylilies</i> Kala Ramesh — <i>beyond the horizon beyond</i> • Alexis Rotella — <i>Between Waves</i> Carmen Sterba — <i>An Amazement of Deer</i> Don Wentworth — <i>With a Deepening Presence</i> Kathabela Wilson — <i>Driftwood Monster</i> • Ruth Yarrow — <i>Lit from Within</i> Yoko's Dogs — <i>Rhinoceros</i> • Karina M. Young — <i>Eucalyptus Wind</i>	
8:00		
8:30		
9:00	LATE-NIGHT RENKU WRITING — 2ND SESSION Marshall Hryciuk & Karen Sohne AMAYA RESTAURANT	
9:30		
10:00		

	KIVA	HACIENDA
	<p>BOOK FAIR IN KIVA C OPENS AT 9:00—CLOSES AT NOON</p> <p>SILENT AUCTION OPEN IN CANYON ROOM, 9:00–5:00</p>	
9:00	<p><b>COPYRIGHT FOR HAIKU AUTHORS</b></p> <p>Robert Rotella</p>	<p><b>DANCE YOUR WAY THROUGH EARTH TONES</b></p> <p>Preethi Ramaprasad &amp; Kala Ramesh</p>
9:30		
10:00	<p><b>YOU ARE HERE: WHERE PERSPECTIVE AND POINT OF VIEW INTERSECT IN HAIBUN</b></p> <p>Beverly Acuff Momoi</p>	<p><b>ONE BRUSH STROKE</b> (<i>sumi-e</i> demonstration &amp; workshop) — 1st session (participation limited to 10 persons)</p> <p>Lidia Rozmus</p>
10:30	<p><b>THE POWER OF KIGO IN MAKING HAIKU</b></p> <p>Makoto Nakanishi</p>	
11:00	<p><b>CIRCLES ROUND THE SUN: HAIKU WRITING OF MEXICAN &amp; CANADIAN CHILDREN</b></p> <p>Elizabeth Morley (read by Makoto Nakanishi)</p>	
11:30	<p><b>HNA 2017 GROUP PHOTO</b></p> <p>Garry Gay location to be determined</p>	
12:00		
12:30	<p>~~~~~ <b>BUFFET LUNCH IN THE AMAYA RESTAURANT</b> ~~~~~</p>	
1:00	<p><b>HAÏJINS &amp; HAÏKUS IN FRENCH-CANADA: BEGINNINGS &amp; TRENDS (PANEL DISCUSSION)</b></p> <p>Jessica Tremblay, Claudia Coutu Radmore, &amp; Maxianne Berger</p>	<p>Lidia Rozmus, <i>In Silence</i> (video, ca. 20:00)</p> <p>Joe McKeon, <i>Three Generations</i> (video, 6:19)</p>
1:30		<p><b>THE HAIKU CHRONICLES: AN EXHIBITION OF CONCRETE POETRY (video short)</b></p> <p>Alan Pizzarelli &amp; Donna Beaver</p>
2:00		<p><b>RENGAY WORKSHOP</b></p> <p>Garry Gay</p>
2:30	<p><b>RUMINATIONS ON TRUMBULL'S UNFINISHED ODYSSEY</b></p> <p>Patricia J. Machmiller</p>	
3:00		

	KIVA	HACIENDA
3:00	<p><b>TRANSLATING HAIKU: WHERE SPIRIT MEETS LETTER</b></p> <p>David G. Lanoue</p>	<p><b>NICK VIRGILIO: TWO SHORT FILMS</b></p> <p>Nick Virgilio Haiku Association</p>
3:30		
4:00	<p><b>HAIKU LEARNING AS LIFE-LONG CONTINUING EDUCATION</b></p> <p>Shinko Fushimi</p>	<p><b>SEEING HAIKU: HAIKU IN AMERICAN SIGN LANGUAGE AND SIGN MIME</b></p> <p>Jerome Cushman</p>
4:30	<p><b>TRENDS IN MODERN HAIGA</b> (panel discussion)</p> <p>Linda M. Papanicolaou (chair), Melissa Allen, Terri L. French, Kris Moon (Kris Kondo), Patricia J. Machmiller, Carole MacRury, &amp; Alexis Rotella</p>	<p><b>ONE BRUSH STROKE</b> (<i>sumi-e</i> demonstration &amp; workshop — 2nd session)  (participation limited to 10 persons)</p> <p>Lidia Rozmus</p>
5:00		
5:30		
6:00		
6:30	<p><b>LA FIESTA DEL HAIKÚ</b></p> <p>CONFERENCE RECEPTION, AMAYA PATIO Cash Bar MUSIC BY LA FAMILIA CIPRIANO VIGIL</p>	
7:00		
7:30	<p>~~~~~ <b>CONFERENCE BARBECUE BANQUET, KIVA ROOMS</b> ~~~~~</p>	
8:00		
8:30	<p><b>ANNOUNCEMENTS</b></p> <p>Winners of HNA 2017 Haiku Contest &amp; Silent Auction, Raffle drawing Distribution of group photo Traditional Passing of the HNA Banner</p>	
9:00	<p><b>RETURN OF LA FAMILIA CIPRIANO VIGIL FOR YOUR LISTENING AND DANCING PLEASURE</b></p> <p>AMAYA PATIO, 9:00–10:30</p>	
9:30		
10:00		

## KIVA

9:00	<b>WHAT IS A HAIKU, WHAT IS AN ENGLISH-LANGUAGE HAIKU, AND WHY DO WE ASK THESE QUESTIONS?</b> (workshop)  John Stevenson
10:00	<b>JUXTAPOSITIONS: THE JOURNAL OF HAIKU SCHOLARSHIP</b> (panel discussion)  Jim Kacian, Peter McDonald, & Ce Rosenow
11:00	<b>OLD POND COMICS: FLOWERS AND SKULLS</b>  Jessica Tremblay
11:30	<b>FINAL ROUND READING</b> Michael Dylan Welch
12:00	<b>FAREWELLS</b> Sondra Byrnes & Charles Trumbull Michael Dylan Welch
12:30	

1:00	<b>TANKA SUNDAY</b>  1:00–8:00
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OPTIONAL POST-CONFERENCE  
SIGHTSEEING TOUR

Bandelier National Monument

Bus leaves at 1:00  
(please be in the hotel lobby ten minutes  
prior to departure)

## PRESENTATION ABSTRACTS

## AFRICAN AMERICAN HAIKU (Panel Discussion)

Friday 10:00 a.m., Kiva Room

— *Survey of African American Haiku*

• John Zheng

Richard Wright, James Emanuel, Etheridge Knight, Sonia Sanchez, and Lenard D. Moore are the five most celebrated African American poets in the tradition of haiku and in the variety and inventiveness of their haiku expression. Though different in subjects, each poet presents work of both enduring longevity and cultural perspectives.

— *Ashe! Writing the Electric: Haiku, Richard Wright & the Black Arts Movement*

• Meta Schettler

This paper will explore how Richard Wright's experimentation with the haiku form relates to later writings by Black Arts poets Amiri Baraka and Etheridge Knight. All three poets' work combines Black culture, African American experience, and Zen principles to redeem the past in the present-tense space of the haiku form.

— *The Gendered Blues in Sonia Sanchez's Morning Haiku*

• Tiffany Austin

Sonia Sanchez's haiku offer a look into her attention to the beauty and "non-beauty" of the brief, succinct image with the use of simultaneous moving yet stilling metaphoric language. In her haiku, especially *Morning Haiku*, Sanchez genders the image through *duende* and *cante jondo* or "deep song" related to Andalusian music and dance, providing an embodiment of nature and intimacy amongst relationships either personal or when referring to musical and visual artists and political figures unlike any other poet writing haiku.

— *The Storytelling Tradition in Lenard Moore's Extended Haiku Sequences*

• Ce Rosenow

Lenard D. Moore forces us to reconsider the relationship between haiku and narrative. He draws on the African American tradition of storytelling to convey and preserve elements from a broad range of topics and uses formal characteristics of traditional haiku to weave the past into the present and to pass important narratives on to the next generation.

## THE ANCIENT CHINESE APPROACH TO UNDERSTANDING THE SEASONS

Thursday, 2:00 p.m., Hacienda Room

• Alexis Rotella

Classical acupuncturist Alexis Rotella will discuss the law of five elements/seasons and how they impact our lives in ways we may never have imagined. Through a clearer understanding of the seasons, our haiku and insights about the human race also deepen. We will be meeting in autumn, the season of letting go as well as receiving inspiration from the Heavenly realms. Bring your notebooks and your favorite fall haiku.

## CIRCLES ROUND THE SUN: THE HAIKU WRITING OF MEXICAN &amp; CANADIAN CHILDREN

Saturday, 11:30 a.m., Kiva Room

• Elizabeth Morley (read by Makoto Nakanishi)

This presentation describes recent research in Japan to examine the haiku writing of children in elementary school in Canada and Mexico. There is an emphasis on teaching methods that inspire and support environmental "seeing," season-word generativity, and haiku sharing circles. For some of the children, English is a language they are learning, but the young poets make haiku that are accessible and expressive, even in a second language. Links are made to Environmental Education, English as a Foreign Language, and Special Education, as well as to the specifics and data on teaching protocols that work.

## COLLABORATIVE TONES IN WRITING TO ART (Workshop)

Friday, 3:00 p.m., Hacienda Room

• Robert T. Lundy &amp; Elizabeth Yahn Williams

Award-winning editors, Bob and Elizabeth will teach a workshop on writing to art (ekphrasis) as it relates to haiku. A new member of the British Haiku Society, Elizabeth will also address foreign markets and Bob will speak briefly on how his Sierra Club hikes influence his poetry. With *HAIKU for an Artist/HAIKU para una Pintora* both a 2017 Florida Authors and Publishers Medalist in Poetry and a Mom's Choice Honoree for Excellence in Family-Friendly Media, they will also comment on the art of collaboration as it relates to this series of French and Spanish parallel readers.

## COPYRIGHT FOR HAIKU AUTHORS

Saturday, 9:00 a.m., Kiva Room

• Robert Rotella

This presentation covers the basics of copyright according to U.S. law. Topics include how to secure copyright, the benefits of registration. Are haiku even copyrightable, considering their brevity? The doctrines of fair use, public domain, and dedication to the public. Also discussed is the Creative Commons License.

## COVER TO COVER: WRITING &amp; PUBLISHING A BOOK OF HAIKU (Panel Discussion)

Friday, 2:00 p.m., Kiva Room

• Deborah P Kolodji, Brad Bennett, Paul Miller, KJ Munro, &amp; Alan Pizzarelli

Now that you've written and published a number of haiku, it may be time to think about your first book. Where do you start? What haiku do you include? What haiku do you leave behind? How do you order the haiku within the manuscript? How long should the manuscript be? What are the differences between writing chapbooks, full-length books, and themed anthologies? Our panel of award-winning poets and publishers will provide all the answers.

## CREATING HAIKU COMMUNITY ON THE GROUND (Panel Discussion)

Friday, 4:00 p.m., Kiva Room

• Julie Warther &amp; Dan Schwerin

We will offer a panel presentation on how to start up and maintain local haiku study groups that meet the needs of on-the-ground poetic environments. There is much to be said for the artistic inspirations and enthusiasms of national and international haiku conferences, but many haiku poets return home to the prospect of little or no local community with which to share and sustain the craft. Each of the panelists has begun a haiku group in the last year. Each group varies in structure and purpose, though in general, the goal is to nurture haiku poets at every stage of creative development. We plan to share our stories of getting started, as well as meeting outlines, inspirational activities, craft workshops, and the dos and don'ts of critique with conference participants interested in teaching haiku and developing haiku community in their own home town or regional neighborhood.

#### DANCE YOUR WAY THROUGH EARTHTONES

Saturday, 9:00 a.m., Hacienda Room

- **Preethi Ramaprasad & Kala Ramesh**

A recital of dance and haiku reading that highlights the synergy between an Indian classical dancer and a haiku poet. A selection of haiku from *Naad Anunaad: An Anthology of Contemporary World Haiku*, written by authors from all over the world, will be read aloud by Kala, then interpreted through Preethi's *abhinaya* (body and facial expression), a beautiful idiom of the Indian classical dance style called *bharatanatyam*.

#### FINAL ROUND READING

Sunday, 11:30 a.m., Kiva Room

- **All conference participants; led by Michael Dylan Welch**

Attendees are invited to share the haiku they have written over the weekend and/or under the spell of The Land of Enchantment and The City Different.

#### GEORGIA O'KEEFFE & THE HAIKU AESTHETIC

Friday, 11:30 a.m., Hacienda Room

- **Lidia Rozmus & Charles Trumbull**

While Georgia O'Keeffe is not known to have composed haiku, she certainly knew of them. Japanese aesthetics infused her work from the outset, and evidence can be found not only in her paintings but in her studios and living spaces. Trumbull will speak briefly about the sources of O'Keeffe's Oriental influences, and Rozmus will provide examples of Japanese aesthetics in her paintings. Illustrative slides will pair O'Keeffe paintings with haiku that have been written about them.

#### HAIGA GALLERY

Friday, 1:30 p.m., Hacienda Room

This is an electronic presentation of haiga from the haiga panelists: Linda Papanicolaou, Melissa Allen, Terri L. French, Kris Moon (Kris Kondo), Patricia J. Machmiller, Carole MacRury, and Alexis Rotella.

#### HAIJINS & HAIKUS IN FRENCH-CANADA: BEGINNINGS & TRENDS (Panel Discussion)

Saturday, 1:00 p.m., Kiva Room

- **Jessica Tremblay** gives an introduction to pioneers Jocelyne Villeneuve and André Duhaime and an overview of the most innovative poets of the new generation
- **Claudia Coutu Radmore** on publications and publishing in French and English

- **Maxianne Berger** on spreading the Good News today: teachers, groups, and publishers — what they do and how they do it
- **Bilingual reading** of *haïkus* from French Canada

#### HAIKU: A FIRST FOR EVERYTHING (WORKSHOP)

1st session, Thursday, 4:00 p.m., Hacienda Room

2nd session, Thursday, 7:30 p.m., Hacienda Room

- **Tom Painting**

Unlock the rich treasury of your memory, the power of imagination and a keener awareness of the here-and-now. Participants will focus on "firsts" as a way isolate moments in time around which one may build haiku.

*Note: Each session is limited to 30 people and both are now closed.*

#### HAIKU: THE BASICS (Workshop)

Friday, 10:00 a.m., Hacienda Room

- **Jeannie Martin**

A workshop for those new to haiku, we will cover the basics: form and structure, content, the four most recent trends in writing haiku, and a little history. We will take a look at famous and not so famous haiku and review the elements that make them work. Participants will have an opportunity to consider what attracts them to haiku and what may be their preference in terms of style and content.

#### HAIKU: THE STATE OF WONDER

Thursday, 11:30 a.m., Kiva Room

- **Scott Mason**

If New Mexico is the Land of Enchantment and Santa Fe is the City Different, haiku poetry might just be the State of Wonder. Scott Mason will explore several of the distinctive ways that haiku begins with and inspires wonder.

#### HAIKU & SENRYU IN THE SANTA FE INTERNMENT CAMP (The William J. Higginson Memorial Lecture)

Friday, 1:00 p.m., Kiva Room

- **Teruko Kumei**

About 70 years ago, looking down over the city of Santa Fe, Japanese immigrants in the Santa Fe Internment Camp gathered and wrote haiku and senryu. They left a record of their senryu reading circle, *Kogen* (Highland), and published a haiku anthology, *Ginto* (Silver Dome). I propose to introduce their poems in Japanese, then explain the meaning in English. As haiku and senryu are "the records of life, poems of sentiments," listening to the voices of the internees deepens our understanding of the lives and sentiments of the people in the Santa Fe Internment Camp.

#### HAIKU & THE ART OF FOREST BATHING (Workshop)

Friday, 3:00 p.m., Hacienda Room

- **Michael Dylan Welch**

A presentation and generative writing workshop on the virtues of soaking in the woods as inspiration for writing haiku. Learn how *shinrin-yoku* and *friluftsliv* can help you with your haiku. It's not just for tree-huggers!

#### HAIKU CHRONICLES: AN EXHIBITION OF CONCRETE POETRY

Saturday, 1:30 p.m., Hacienda Room

- **Donna Beaver & Alan Pizzarelli**

This video short exhibits classic concrete poetry, from the *Calligrammes* of Apollinaire, the mouse's tail in *Alice*; the worldwide concrete "renaissance" of the early sixties, featuring works by Eugen

Gomringer, Emmett Williams, Ian Hamilton Finlay, and others, all the way to contemporary visual, animated, and kinetic concrete poetry (including haiku) by poets such as Marlene Mountain, Richard Brautigan, Mason Williams, and others.

#### HAIKU LEARNING AS A LIFE-LONG CONTINUING EDUCATION Saturday, 4:00 p.m., Kiva Room

- **Shinko Fushimi**

In an aging society, life-long continuing education becomes a critical concern. Japan has hundreds of years of tradition of composing poetry (haiku or tanka) on an occasion of ceremony and event among educated people. Farewell poetry is their last work and a summary of their lives, as a result of their life-long education.

#### HAIKU NORTH AMERICA 2017 MEMORIAL READING

Friday, 5:00 p.m., Kiva Room

- **Presented by Deborah P Kolodji**

Remembering the life and work of members of our haiku family who have left us since the last Haiku North America conference in 2015.

#### HAIKU NORTH AMERICA 2017 REGIONAL READING

Thursday, 5:00 p.m., Kiva Room

- **Led by Kathabela Wilson, with Rick Wilson, flutes**

#### HAIKU PERFORMANCE

Thursday, 3:00 p.m., Kiva Room

- **Jim Kacian**

I come to bury haiku performance, not to praise it. Haiku can be excruciating to watch, listen to, be present at — and if you think it's hard for us, imagine what it's like for those not attuned to haiku nuance. The hope and aspiration of this talk is to inspire you to consider what haiku performance is and what it might be, and to make of it something that someone besides your mother would enjoy. It will include an overview of how haiku has been presented over the ages, what our goals for presentation might be, and the elements of performance itself. It won't be easy, but if we work on it, maybe we can improve the way we present our favorite genre.

*IN SILENCE*, a short film with accompanying booklet by Lidia Rozmus (ca. 20:00).

#### JUXTAPOSITIONS, THE JOURNAL OF HAIKU SCHOLARSHIP (Panel Discussion)

Sunday, 10:00 a.m., Kiva Room

- **Jim Kacian, Peter McDonald & Ce Rosenow**

Using The Haiku Foundation's peer-reviewed journal of haiku research, *Juxtapositions*, as a model, this panel discusses the value of haiku scholarship to the larger haiku community, including to poets who do not consider themselves academics. It also considers the relationship between published haiku scholarship and several of the topics addressed by other presenters at this year's HNA conference. Additionally, it addresses the functions performed by different types of haiku journals, including *Frogpond*, *Modern Haiku*, and others.

#### KALEIDOSCOPE — NEW BOOK LAUNCHES & READINGS

1st session, Wednesday, 8:00–9:30 p.m., Kiva Room

*Free and open to the public*

- **Donna Bauerly** — *Raymond Roseliep* (read by Charles Trumbull)
- **Brad Bennett** — *A Drop of Pond*
- **Terry Ann Carter** — *Tokaido* (read by Penny Harter)
- **Sonia Coman-Ernstoff** — *Passages*
- **William Scott Galasso** — *Silver Salmon Runes*
- **Bill Kenney** — *The Earth Pushes Back*
- **Robert Lundy & Elizabeth Williams** — *HAIKU for an Artist / HAIKU para una Pintora*
- **KJ Munro** — *Body of Evidence: a collection of killer 'ku'*
- **Kathabela Wilson** — *Driftwood Monster*

2nd session, Thursday, 7:30–9:00 p.m., Kiva Room

*Free and open to the public*

- **Elaine Adams** — *Haiku Bouillabaisse*
- **Jim Kacian** — *after image*
- **Deborah P Kolodji** — *Highway of Sleeping Towns*
- **David G. Lanoue & contributors** — *Write like Issa: A Haiku How-To*
- **Patricia J. Machmiller** — *Utopia: She Hurries On*
- **Vicki McCullough** — *Sisyphus: Haiku Work of Anna Vakar*
- **Jacque Pearce** — *The Jade Pond*
- **Claudia Coutu Radmore** — *the business of isness*
- **Francine Banwarth** — *The Haiku Life*

3rd session, Friday, 7:30–9:00 p.m., Kiva Room

*Free and open to the public*

- **Carolyn Hall** — *Calculus of Daylilies*
- **Kala Ramesh** — *beyond the horizon beyond*
- **Alexis Rotella** — *Between Waves*
- **Carmen Sterba** — *An Amazement of Deer*
- **Don Wentworth** — *With a Deepening Presence*
- **Ruth Yarrow** — *Lit from Within*
- **Yoko's Dogs** — *Rhinoceros*
- **Michael Dylan Welch & Tanya McDonald** — *Seven Suns / Seven Moons*
- **Karina M. Young** — *Eucalyptus Wind*

#### LATE-NIGHT RENKU WRITING

Thursday & Friday, 9:00 p.m. till ??, Amaya Restaurant

- **Marshall Hryciuk & Karen Sohne**

Anyone not exhausted by the Thursday and Friday daytime programs is invited to join other linked-verse aficionados in composing a new masterpiece under the tutelage of world-renowned *renku* masters Hryciuk & Sohne.

#### MEXICAN HAIKU: TRADITION, TRANSLATION, & TRANSGRESSION

Thursday, 1:30 p.m., Kiva Room

- **Cristina Rascón-Castro**

Where was Mexican haiku born? What shapes does it take today? Contemporary haiku styles in Mexico.

#### MOMENTS IN TIME: REMEMBERING THE SANTA FE JAPANESE INTERNMENT CAMP (Video, 9:26)

Friday, 11:30 a.m., Kiva Room

From March 1942 to April 1946, the Santa Fe Internment Camp held 4,555 men of Japanese ancestry. After the bombing of Pearl Harbor in December 1941, the U.S. Government arrested and imprisoned thousands of Japanese-American men, branding them "dangerous enemy aliens." Incarcerated without

trial, they were forced to leave behind their families along with everything they knew and loved. Professor of Literature Gail Okawa, renowned photographer Patrick Nagatani, and southwestern artist Jerry West share their family's stories about the Santa Fe camp. Highlighted are original family photographs along with rare camp photographs loaned by Brian Minami of manymountains.org. Featured is Japanese flute music performed by Andrea McQuate. *YouTube video shown with the permission of New Mexico PBS,*

#### **NATIVE AMERICAN HAIKU — A CONVERSATION**

**Friday, 3:00 p.m., Kiva Room**

- *Donna Beaver & Veronica Golos*

Poets Donna Beaver and Veronica Golos discuss Native Americans writing haiku and other short forms. Through readings and conversations they review the history and rediscovery of short poetry in Native cultures and the current state of Native American work in short forms, including haiku. Beaver and Golos discuss how short poetry is being explored to express the experience of Native culture through the power of place, Native languages, traditional storytelling, and much more.

#### **NEW MEXICO HAIKU**

**Thursday, 2:30 p.m., Kiva Room**

- *Miriam Sagan*

New Mexico has long served as muse to writers seeking vision and expanse. Its haiku history includes the counterculture, Haiku Society of America, scholars, poets, and renegades. This will be a look at almost fifty years of haiku springing from the Land of Enchantment.

#### **NICK VIRGILIO (Two Short Films)**

**Saturday, 3:00 p.m., Hacienda Room**

- *Nick Virgilio Haiku Association*

The NVHA is pleased to present two short films about the pioneering American haiku poet: *Remembering Nick Virgilio* by Sean Dougherty, and the filmed play *Nick of Time ... Nick of Time* by Joe Paprzycki.

#### **OLD POND COMICS: FLOWERS AND SKULLS**

**Sunday, 11:00 a.m., Kiva Room**

- *Jessica Tremblay*

HNA's cartoonist-in-residence presents some of the highlights of the conference using comics, photos, and storytelling. From panels to workshops, her two adorable characters, Master Kawazu and his apprentice Kaeru, leave no book table unturned. Watch the presentation carefully — maybe you'll recognize yourself in one of the cartoons!

#### **ONE BRUSH STROKE: SUMI-E DEMONSTRATION & WORKSHOP**

**1st session, Saturday, 10:00 a.m., Hacienda Room**

**2nd session, Saturday, 4:30 p.m., Hacienda Room**

- *Lidia Rozmus*

Renowned sumi-e and haiga master Lidia Rozmus demonstrates the Japanese art of black-ink painting, explaining the materials, preparations, and techniques involved. Workshop participants are invited to try their hand at sumi-e. All materials will be provided. *Note: Both sessions are limited to 10 participants and are now closed. Some auditors allowed in the 2nd session.*

#### **THE POWER OF HAIKU AND PRACTICE (Workshop)**

**Thursday, 3:00 p.m., Hacienda Room**

- *Natalie Goldberg*

In this hour we will explore the connection between Zen practice and the way of haiku, another great practice.

*Note: This session is limited to 20 participants and is now closed.*

#### **THE POWER OF KIGO IN MAKING HAIKU**

**Saturday, 10:30 a.m., Kiva Room**

- *Makoto Nakanishi*

*Kigo*—season words—can be very powerful in bringing out rich and colorful images for readers of haiku. It is even said that one season word is worth 20 to 30 sentences! This presentation will explore the power of season words, using examples from the haiku classes I have conducted in Canada.

#### **PRICKLY PEAR: TOUCH IN HAIKU (Workshop)**

**Friday, 2:30 p.m., Hacienda Room**

- *Jeannie Martin*

Touch is perhaps our most basic sense, the way we first experience the world and often, our last as well. In this workshop we will focus on touch in haiku: how we convey deep reality, connection with nature and each other, and belonging through this most basic sense. After reading a variety of haiku involving touch, we will try our hands at writing a touch haiku using an easy prompt.

#### **READING OF EARTHSIGNS, THE HNA 2017 ANTHOLOGY**

**Thursday, 9:00 a.m., Kiva Room**

- *All poets included in the book, led by Michael Dylan Welch & Scott Wiggerman*

#### **RENGAY WORKSHOP**

**Saturday, 2:00 p.m., Hacienda Room**

- *Garry Gay*

This hands-on workshop will be taught by the creator of the rengay, a fun and easy Western linking form. The rengay will be explained and explored, and participants will divide into twos or threes to write their own collaborative poems. If you can write haiku, you can write rengay! Come join us for some fun.

#### **REVISING HAIKU FOR BEGINNERS**

**Friday, 5:00 p.m., Hacienda Room**

- *Scott Wiggerman*

Those new to haiku often sense that something's not quite working in haiku they've written, but they don't know what it is or how to fix it. In this critiquing workshop for newbies, *Earthsigs* co-editor Scott Wiggerman will lead the way in discussing haiku that you bring to the workshop, highlighting techniques that just might turn mediocre haiku into something you can be proud of. With open minds, be prepared to share, discuss, and put your worst work forward.

*Note: This session is limited to 30 people and is now closed.*

#### **RUMINATIONS ON CHARLES TRUMBULL'S UNFINISHED ODYSSEY TO THE GEOGRAPHICAL CENTER OF THE 20th CENTURY**

**Saturday, 2:30 p.m., Kiva Room**

- *Patricia J. Machmiller*

A commentary on the two completed parts of "Trinity," the trilogy by Charles Trumbull focused on the development, testing, and first use of the atomic bomb. The trilogy is written in a haibun/haiku sequence form. The commentary will examine the effectiveness

of the form, the methods employed to incorporate the specialized language of science into the poetry, and how the location of the different sites affects the writing.

#### **SEEING HAIKU: HAIKU IN AMERICAN SIGN LANGUAGE & SIGN MIME**

**Saturday, 4:00 p.m., Hacienda Room**

- *Jerome Cushman*

A few well-known haiku will be performed using ASL and sign mime, followed by a discussion of the special analysis required to translate haiku/senryu. Time permitting, we'll try to sign haiku/senryu submitted by members of the audience.

#### **SKIN TONES ARE EARTH TONES (Keynote Address)**

**Thursday, 10:30 a.m., Kiva Room**

- *Ruth Yarrow*

Ruth Yarrow will link the HNA 2017 conference theme of "earthtones" to the skin colors of our species. While affirming that the concept of race is a biological illusion, she will share haiku by many poets that reveal some ways bias and power in our society, based on skin color, affect all of our lives.

#### **SUMINAGASHI DEMONSTRATION**

**Thursday, 5:00 p.m., New Mexico History Museum**

- *Tom Leech*

Curator Tom Leech of the Press at the Palace of the Governors will demonstrate the eleventh-century Japanese technique known as *suminagashi*, or "black ink floating." Inherent in the art form is the implication of meandering water, wind-blown clouds and tumultuous topography. While this will not be a hands-on workshop, participants will be encouraged to pursue this meditative marbling practice on their own.

*Note: This session is limited to 15 people and is now closed. Transportation to the Museum will be available.*

#### **TEACHING HAIKU / ONLINE COURSE**

**Friday, 4:00 p.m., Hacienda Room**

- *Rich & Zoann Schnell & Jean Ann Hunt*

This program will present the objectives, learning activity structure, and technology used for an entirely online haiku course. The course, through its assignments and feedback processes, was developed to expose teachers and mental health clinicians to the dimensions of the haiku form, along with haiku's relationship to culture, consciousness, and spirituality. Reading and writing haiku, participating in a live online renku group, experiencing *ginko* walks and accessing haiku-devoted blogs such as *Haiku Chronicles* were incorporated into the course. This presentation might be of special interest to educators, health & mental health workers, and other individuals committed to awakening a larger population of students and emerging professionals to the haiku form.

#### **TRANSLATING HAIKU: WHERE SPIRIT MEETS LETTER**

**Saturday, 3:00 p.m., Kiva Room**

- *David G. Lanoue*

Good poetic translation is a tightrope act. On one side, the translator needs to convey literal sense, while on the other he or she must find a way to approximate the spirit of the work in the target language. To lean too far one way or the other is to court disaster, as this talk will show — drawing from examples of English translations of Japanese- and Spanish-language haiku.

#### **TRENDS IN MODERN HAIGA (Panel Discussion)**

**Saturday, 4:30 p.m., Kiva Room**

- *Linda M. Papanicolaou (chair), Melissa Allen, Terri L. French, Kris Moon (Kris Kondo), Patricia J. Machmiller, Carole MacRury, & Alexis Rotella*

Seven practitioners of haiga discuss their own work as well as broader topics such as text-image linking, current approaches to creating a image, and the implications of these issues for the development of the art form.

#### **WEATHERGRAMS (Calligraphy Demonstration)**

**Thursday, 11:00 a.m.–2:00 p.m., Hotel Lobby**

- *Escribiente, The Albuquerque Calligraphy Society*

Calligraphy and haiku have gone hand-in-hand for centuries, whether in Japan or the West. Stop by and watch the skilled calligraphers of *Escribiente* make weathergrams — paper tags to hang on trees.

#### **WHAT THE EARTH HOLDS: A HAIBUN WORKSHOP**

**Thursday, 4:00 p.m., Kiva Room**

- *Margaret Chula*

Earth is the ground we stand on. It feeds and sustains us. We entrust our dead to the earth and honor them. The Santa Fe landscape of rock formations, minerals, and plant life will stimulate our imaginations as well as poems by eminent poets on the theme of earth. This is a generative workshop for both new and seasoned haibun writers.

#### **WHAT IS A HAIKU, WHAT IS AN ENGLISH-LANGUAGE HAIKU, & WHY DO WE ASK THESE QUESTIONS?**

**Sunday, 9:00 a.m., Kiva Room**

- *John Stevenson*

What we call haiku today is the product of many centuries of evolution. This presentation will focus on what is consistent through most of that period and what has fallen away as haiku has been adapted to the poetics of various languages and cultures, particularly to English-language practices. The program is open to all but is tailored to be of most value to poets relatively new to haiku.

#### **WINNWS: HAIKOU LIPO**

**Friday, 4:30 p.m., Hacienda Room**

- *Maxianne Berger*

OuLiPo is a French experimental literary group founded in 1960. Members of the Ouvroir de littérature potentiel (workshop of potential literature) use constraints to writing as a means to creativity. Berger will present some Oulipian and other constraints, as they have been applied to haiku, before discussing her own experience with *Winnows*. Each haiku in her 2016 book is the product of an extreme erasure of *Moby Dick*. Within each chapter, the selected words — at times paragraphs apart, at times pages — some whole in the original, others hidden within a word or spanning adjacent words — these words, without changing their order, produce a haiku or senryu.

#### **YOU ARE HERE: WHERE PERSPECTIVE AND POINT OF VIEW INTERSECT IN HAIBUN**

**Saturday, 10:00 a.m., Hacienda Room**

- *Beverly Acuff Momoi*

This presentation will look at the relationship between what Haruo Shirane called "the vertical axis" and perspective and point of view

within haibun. Specifically, it will consider if the haibun's vertical axis provides depth that will resonate over time and place and how our choices of perspective and point of view operate to increase accessibility and enjoyment for today's readers. Further, how do the approach we take in prose and the way we frame the haiku influence the readers' overall experience? Does point of view—whether we choose first-, second- or third-person narration—strengthen or weaken that perspective? And how do perspective, point of view, and the vertical axis work together to create memorable haibun that reward rereading?

**ZEN AND HAIKU**  
**Friday, 9:00 a.m., Kiva Room**  
 • **Henry Shukman**

Dogs, stars, a flowing bridge and a single hand: haiku and *koan* share brevity and an association with the Zen tradition, but are they really alike? Some thoughts from a poet and Zen teacher. (Sometimes described as a “touchstone of reality,” a *koan* is a rhetorical device, often in the form of a dialogue or action excerpted from the biographical record of a Tang Dynasty *chan* master, used by Zen teachers to help a student awaken from delusion.)

## DONORS & ACKNOWLEDGMENTS

The HNA 2017 Planning Committee would like to thank the following for their major grants and donations in support of the Santa Fe conference:



The Haiku Foundation, Jim Kacian, Chairperson  
 The Haiku Society of America, Fay Aoyagi, President  
*The Heron's Nest*, John Stevenson, Managing Editor  
*Modern Haiku*, Paul Miller, Editor  
 Buck and Patti Niehoff



Special thanks as well to the following conference attendees who made generous personal donations in cash or kind:

- Mimi Ahern • Fay Aoyagi • Jan Conn • Jerome Cushman • Susan Diridoni
- Scott Galasso • Carolyn Hall • Barbara Hay • Bill Kenney • Deborah P Kolodji
- Gregory Longenecker • Robert Lundy • Doris Lynch • Carole MacRury
- Paul Miller • Suzanne Niedzielska • Jennifer Parisi • Bill Pauly
- Ce Rosenow • Dave Russo • Sheila Sondik • Kathleen Tashner • Tammy Wetzel
- Elizabeth Yahn Williams • Carolyn Winkler

The HNA Board — Garry Gay, Michael Dylan Welch, Paul Miller, and Deborah P Kolodji — has been wonderfully supportive of the Santa Fe conference in providing seed money to get us started as well as in sharing their experience and expertise in organizing meetings like this.

Similarly, we are grateful to the organizers of HNA 2015 in Schenectady, N.Y. — John Stevenson, Hilary Tann, Yu Chang, and Tom Clausen — for all their great ideas and suggestions.

All members of the planning committee for HNA 2017 — Sondra J. Byrnes, Cynthia Henderson, Miriam Sagan, Charles Trumbull, and Scott Wiggerman — gave unhesitatingly of their spare time and spare change to keep HNA 2017 on track and on budget.

And not least, we would especially like to acknowledge our volunteers, whose enthusiasm and elbow grease have kept HNA 2017 running smoothly.

## BIOGRAPHICAL SKETCHES

### HNA 2017 Organizers

#### HAIKU NORTH AMERICA BOARD OF DIRECTORS

**Garry Gay** was born in 1951 in Glendale, California. He received his B.P.A. degree in photography in 1974 and has been a professional photographer since then. He has written haiku since 1975. He cofounded the Haiku Poets of Northern California in 1989 and was the group's first president through 1990, and served 2001–2011 again as president. He founded HPNC's Two Autumns reading series in 1990. He was elected as president of the Haiku Society of America in 1991, the same year that he founded the Haiku North America conference. In 1996 he also cofounded the American Haiku Archives. In 1992 he created the poetic form called *rengay*. He is the current HPNC president.

**Deborah P Kolodji** is the California Regional Coordinator for the Haiku Society of America and moderates the Southern California Haiku Study Group. As former president of the Science Fiction Poetry Association, she created the *Dwarf Stars Anthology*. Debbie has published over 900 haiku and 4 chapbooks of poetry. Her first full-length book of haiku and *senryu*, *highway of sleeping towns*, is available from Shabda Press. She has also published short stories in *Thema* and *Tales of the Talisman*, and a short memoir in *Chicken Soup for the Dieter's Soul*. One of her haiku appeared in *The Nebula Awards Showcase: 2015*, published by the Science Fiction and Fantasy Writers of America. Debbie co-organized the 2013 HNA conference on board the *Queen Mary* in Long Beach, Calif., and joined HNA as a director in 2016.

**Paul Miller** incorporated Haiku North America as a tax-exempt organization in 2005 and serves as its CFO. He is the current Managing Editor of *Modern Haiku*, the longest running English-language haiku journal, established in 1969. Writing under the pseudonym 'paul m.' he is an internationally awarded and anthologized poet and essayist. He has published three collections of haiku, *Finding the Way* (2002), *Called Home* (2006), and *Few Days North Days Few* (2011). He is a two-time winner of the Haiku Society of America's Kanterman Award and winner of the Haiku Foundation's Touchstone Award. He has a bachelor's degree in Cognitive Psychology and a master's degree in English.

**Michael Dylan Welch** cofounded Haiku North America in 1991, and has edited all HNA conference anthologies, published with his press, Press Here, including the 25th anniversary volume, *Fire in the Treetops*. In 1996 he cofounded the American Haiku Archives, and in 2000 he founded the Tanka Society of America, serving as its president for five years. He has been vice president of the Haiku Society of America, and in 2010 he founded National Haiku Writing Month ([www.nahaiwrimo.com](http://www.nahaiwrimo.com)). His poems and essays have appeared in hundreds of journals and anthologies and his latest books include *Seven Suns / Seven Moons* and *Becoming a Haiku Poet*. His website is [www.graceguts.com](http://www.graceguts.com).

#### HAIKU NORTH AMERICA 2017 ORGANIZING COMMITTEE

**Sondra J. Byrnes** is retired from teaching at the University of Notre Dame. In 2015 she and Charles Trumbull started a haiku study group in Santa Fe. She was elected Secretary for the Haiku Society of America for 2016.

**Cynthia Henderson**, a former middle school English teacher, is a retired businesswoman and entrepreneur. She is a member of the New Mexico State Poetry Society and has been with the Santa Fe haiku study group since its inception. She is currently serving on the HNA 2017 organizing committee, in charge of accounting and attendee registration.

**Miriam Sagan** founded and directs the creative writing program at Santa Fe Community College. She is the author of over twenty-five books including the poetry collection *Seven Places in America* (Sherman Asher) and *Geographic: A Memoir of Time and Space* (Casa de Snapdragon). She blogs at Miriam's Well (<http://miriamswell.wordpress.com>) which is also the small-press publisher of her two haiku books, *All My Beautiful Failures* and *Dream That Is Not a Dream* (with Elizabeth Searle Lamb). Sagan won the Santa Fe Mayor's Award for Excellence in the Arts, a New Mexico Literary Appreciation Award, a New Mexico Book Award, and Best Memoir of the Year from Independent Publishers Association. She has been a writer in residence in many remote locations from the Petrified

Forest to Iceland. She also installed the large metal haiku signs — a haiku by Chiyo-ni — on Santa Fe's west side.

**Charles Trumbull** is retired from editing and publishing positions at the U.S. National Academy of Sciences, Radio Free Europe / Radio Liberty, and Encyclopædia Britannica. A past president of the Haiku Society of America and recipient of its Sora Award for service to the HSA, he was a co-organizer of Haiku North America 1999 and from 2006 to 2013 was editor of *Modern Haiku*. In 2013–14 he was Honorary Curator of the American Haiku Archives, and he served as secretary of the New Mexico State Poetry Society in 2013. A haiku chapbook, *Between the Chimes*, was published in 2011 and *A Five-Balloon Morning*, his book of New Mexico haiku, in June 2013.

**Scott Wiggerman's** *Leaf and Beak: Sonnets* is a finalist for the Helen C. Smith Memorial Award for Best Book of Poetry with the Texas Institute of Letters. He has two previous collections—*Presence*, and *Vegetables and Other Relationships*. Wiggerman has served as editor of several books, including *Wingbeats: Exercises & Practice in Poetry*, *Lifting the Sky: Southwestern Haiku & Haiga*, and *Bearing the Mask*. Recent poems have appeared in *Chrysanthemum*, *Red Earth Review*, *Frogpond*, *Borderlands: Texas Poetry Review*, *Naugatuck River Review*, and many other publications. He is a cofounder and editor for Dos Gatos Press. His website is <http://swig.tripod.com>.

## BIOGRAPHICAL SKETCHES

### Conference Participants

**Elaine Parker Adams**, a retired African American educator, ventured into haiku in response to the events of September 11, and her poems were included in a Houston Community College memorial anthology. Inspired by her citizenship class student, Dominican writer René Rodríguez Soriano, she now writes haiku about social themes affecting her hometown of New Orleans and lifespan issues. In 2013, she published her great grandfather's biography—*The Reverend Peter W. Clark: Sweet Preacher and Steadfast Reformer*.

**Melissa Allen**, who is the author of the haiku blog *Red Dragonfly*, lives in Madison, Wis. She has edited for *Haijinx* and the Haiku Society of America, and is on the advisory board of the American Haiku Archives. Her haiga often push the boundaries of the form with experiments in found poems, found images and graphic presentations of other texts such as haibun.

**Tiffany Austin** received her BA in English from Spelman College, MFA in creative writing from Chicago State University, JD from Northeastern, and PhD in English from Saint Louis University. Her main research interests include African Diaspora studies, including African American, Caribbean, Afro-Latino(a) and African literature. Austin has received a fellowship from the Virginia Center for the Creative Arts and most recently was awarded an artist fellowship grant from the Mississippi Arts Commission. She currently teaches rhetorical and creative writing at The University of The Bahamas.

**Francine Banwarth** found haiku in 1987 while she was raising three children and volunteering for the nuclear disarmament organizations WAND and SANE/FREEZE. She was mentored in the Raymond Roseliep/Bill Pauly “school of haiku,” and her haiku, haibun, and renga have been published in a variety of journals, contests, and anthologies. She helped organize activities in the Dubuque, IA, and Mineral Point, WI, haiku communities and served as HSA second vice-president from 2008 through 2010. In 2012 she was named editor of *Frogpond* and served in that capacity from 2012 through 2015. She also served on the board of *Modern Haiku* for 3 years and has been an avid runner for 39 years. “Haiku inspiration begins in the feet and works its way up through the body, mind, and spirit.”

**Donna Beaver** is an Alaska Native (Tlingit/Tsimshian) poet and artist. In 2000 she was awarded the Alaska Native Writer's Award for Literature from the University of Alaska. Her latest book is an artist book entitled, *Rainforest Poems* (House of Haiku, 2014). Donna is coproducer and cohost of the podcast, *Haiku Chronicles*.

**Brad Bennett** teaches third and fourth graders at Fayerweather Street School in Cambridge, Mass. His work was featured in *A New Resonance 9: Emerging Voices in English-language Haiku* (Red Moon Press, 2015). His first full-length book of haiku, *a drop of pond* (Red Moon Press, 2016), won a Touchstone Distinguished Book Award.

**Maxianne Berger** is active in both the English- and French-speaking haiku and tanka communities in Canada. With Mike Montreuil she co-edits the on-line journal *Cirrus: tankas de nos jours*. She is the author of four poetry books and has coedited three anthologies, one of haiku and two of tanka. Although she abandoned traditional lyric poetry for Japanese genres after the turn of the millennium, she also enjoys the challenge of OuLiPo constraints, ergo her recent haiku collection, *Winnows*. She lives in Montréal.

**Margaret Chula** has given performances, readings, and workshops at Haiku North America since 1993. Her haibun “Well of Beauty” was awarded first prize in the Genjuan International Haibun Contest and several have been nominated for a Pushcart Prize. In 1994 she and Rich Youmans created *haibunku*, a new form of linked haibun, which they have collected in their book *Shadow Lines*.

**Sonia Coman-Ernstoff** is an art historian and a poet, fluent in English, French, Italian, Japanese, and Romanian. She received her B.A. in Art History and Studio Art from Harvard University and is currently a Ph.D. candidate at Columbia University in New York, writing her dissertation on cross-cultural exchange through the lens of 19th-century Japanese and French ceramics. Sonia is an avid reader and writer of Japanese poetry forms (haiku, tanka, renku); her forthcoming haiku book, *Passages*, features poems written in multiple languages and the author's translations.

**Jerome Cushman** taught theatre and dance courses among many other subjects at the National Technical Institute for the Deaf, a college at the Rochester Institute of Technology from 1974 until 2005. Haiku was a tool used in both English and theatre classes.

**Terri L. French** is a poet/writer and retired massage therapist living in Huntsville, Ala. She served as Southeast Coordinator of the Haiku Society of America and was formerly editor of *Prune Juice: Journal of Senryu, Kyoka & Haiga*. She was recently named Secretary and member of the Board of Directors of the Haiku Foundation. Terri is also a member of the Huntsville Literary Society and published a book of local history, *Huntsville Textile Mills & Villages: Linthead Legacy*. Her haiku, senryu, haibun, and haiga appear in numerous online and print publications.

**Shinko Fushimi** is a professor of the Aikoku Gakuen University in Japan. Her research interests include the comparative study of translation, especially of *waka* (tanka) poems in *The Tale of Genji*; modern Japanese literature in the light of modern Western critical theories; and Jane Austen. She is a member of the English Literary Society of Japan, the Jane Austen Society in the UK, the Institute for the Synergy of Arts and Sciences, and the United Poets Laureate International. She received the Academic Award of the Institute for the Synergy of Arts and Sciences in 2009 for her comparative study of English translations of *The Tale of Genji*.

**William Scott Galasso** is the author of fourteen books of poetry, including *Collage (New and Selected Poems)*, published in 2012, and *Silver Salmon Runes*, published in 2016 on Createspace.

**Garry Gay**—see HNA Board members above.

**Natalie Goldberg** is the author of 15 books, including *Writing Down the Bones*, which has sold two million copies, and most recently *The Great Spring: Writing Zen and this Zigzag Life*.

**Veronica Golos** is the author of three poetry books: *A Bell Buried Deep* (Story Line Press); *Vocabulary of Silence* (Red Hen Press); *Rootwork* (3: A Taos Press). She is the coeditor of the *Taos Journal of International Poetry & Art* and the *Journal of Feminist Studies in Religion*, a core faculty member of Tupelo Press's Writing Conferences, and the coordinator of the Taos National Poetry Month.

**Carolyn Hall** found her way to haiku in 1999. Her haiku collections include *Water Lines* (Snapshot Press, 2006), *How to Paint the Finch's Song* (Red Moon Press, 2010), and *The Doors All Unlocked* (Red Moon Press, 2012)—each of which has won the HSA Merit Book Award, the Touchstone Distinguished Book Award, and/or the Snapshot Press book award. Her newest collection is *Calculus of Daylilies* (Red Moon Press, 2017.) She is a former editor of *Mariposa* and *Acorn*. She is an active member (and officer) of the Haiku Poets of Northern California.

**Penny Harter** is co-author of *The Haiku Handbook* and a past-president of the HSA. Her work appears in numerous print and on-line journals and anthologies, and among her over twenty published books and chapbooks, six feature haiku and related genres, especially the recent *Recycling Starlight* and the prize-winning e-chapbook *One Bowl* (haibun). A featured reader at the 2010 Dodge Festival, Harter has received three poetry fellowships from the New Jersey State Council on the Arts, an award from the Poetry Society of America, and two fellowships from Virginia Center for the Creative Arts.

**Marshall Hryciuk** grew up in Hamilton, Ontario, the steel-town of Canada, and moved up the road to Toronto to take a B.A. in philosophy from the University of Toronto. He writes haiku, longpoems, *symboliste* translations, long-form poetry, and VZWL poems and publishes under the Nietzsche's Brolly and Imago Press imprints. Having led over 45 *renku* world-wide, Catkin Press published his *petals in the dark*, a selection of 15 of these, in 2015.

**Jean Ann Hunt** is Associate Professor of Literacy Education at the State University of New York at Plattsburgh, a recipient of the SUNY Chancellor's Award for Excellence in Teaching, and a new student of haiku.

**Jim Kacian** is founder and president of The Haiku Foundation, [www.thehaikufoundation.org](http://www.thehaikufoundation.org), a non-profit organization whose mission is to archive our first century of achievement in English-language haiku, and to create new opportunities for our second; founder and owner of Red Moon Press, the largest and most awarded press dedicated to haiku outside Japan; editor-in-chief of *Haiku in English: The First Hundred Years* (W.W. Norton, 2013); editor of dozens of other books of haiku; and author of a score of

books of poetry, primarily haiku. More info at [https://en.wikipedia.org/wiki/Jim\\_Kacian](https://en.wikipedia.org/wiki/Jim_Kacian) and [www.redmoonpress.com](http://www.redmoonpress.com).

**Bill Kenney** was born just outside of Boston and has lived in New York for more than fifty years. His haiku are very much the haiku of a city boy, even if the city boy spends an occasional weekend in the country. Since he began writing haiku, a month before his 72nd birthday, his work has appeared in many haiku journals and has frequently been included in anthologies.

**Deborah P Kolodji**—see HNA Board members above.

**Teruko Kumei** is Professor at Shirayuri University in Tokyo, teaching American history and culture. Since 2000 she has collected documents of Japanese traditional short poetry, haiku, senryu, and tanka in the United States. She has published about 20 articles on this subject.

**David G. Lanoue** is a professor of English at Xavier University of Louisiana. He has translated haiku collections from Japanese and Spanish, and he maintains the *Haiku of Kobayashi Issa* website.

**Thomas Leech** has more than 40 years' experience in printing, paper-making, and related book-arts. Since 2001 he has been a curator at the New Mexico History Museum, and he is director of the Press at the Palace of the Governors, which received the 2014 Carl Hertzog Award for Excellence in Book Design, the 2015 Edgar Lee Hewett Award from the New Mexico Association of Museums, the 2013 City of Santa Fe Mayor's Award for Excellence in the Arts. Leech was a member of the 1990 and '92 Everest Environmental Expeditions and in 1994 co-founded the Paper Road/Tibet Project, teaching traditional paper-making to disabled and orphaned children in Tibet. Since 2010, Tom has facilitated Alzheimer's Poetry Project events at the New Mexico History Museum.

**Robert T. Lundy** appears in collections that include *Analog Science Fiction* and *The Atlanta Review*, as well as HNA journals. An avid hiker and observer of nature, he is a retired software engineer and demographer. Bob's background in directing community theater becomes apparent when he delivers his many poetry and chapbook presentations with Elizabeth Williams.

**Patricia J. Machmiller** is a poet who started writing haiku in 1975 with Kiyoshi and Kiyoko Tokutomi and who in a past life managed the manufacture of the Trident missile, the third leg of the U.S. nuclear arsenal. Her two books of haiku are *Blush of Winter Moon* (Jacaranda Press, 2000) and *Utopia: She Hurries On* (Swamp Press, forthcoming). She has four books of haiga, *Mountain Trail: Following the Master*, *The Sweet Reverence of Little Birds*, *Wild Heart of One Bird Singing*, and *Yard Birds: The Impertinence of Ordinary* (all four at [www.lulu.com](http://www.lulu.com)). The last three books were done in collaboration with the artist, Floy Zittin, and the calligrapher, Martha Dahlen. She is also a brush painter and printmaker; her artwork, including some *haiga*, can be seen at [www.patriciajmachmiller.com](http://www.patriciajmachmiller.com).

**Carole MacRury**, poet and photographer, resides in Point Roberts, WA, a unique peninsula and border town that inspires her work. Her poems have won awards and been published widely in North American and international journals and anthologies. Her photographs appear on the covers of journals, anthologies, and

chapbooks and as interior illustrations. She is the author of *In the Company of Crows: Haiku and Tanka Between the Tides* (Black Cat Press, 2008) and an award-winning e-chapbook, *The Tang of Nasturtiums* (Snapshot Press 2012).

**Jeannie Martin** discovered haiku poetry in 1999 and has been an avid reader, writer, and teacher of haiku ever since. A social worker, she most enjoys teaching haiku with prison inmates serving life sentences, homeless older men, nursing home residents, and in community based programs. She has taught haiku courses at the Cambridge Center for Adult Education for the past 9 years, and leads haiku retreats. She has published haiku in journals and anthologies and is the author of several chapbooks as well as the book, *Clear Water: A Haiku Journey into Our Luminous, Sacred World*.

**Scott Mason** set out on the haiku path in 2001. In the years since then his poems have been widely published and have received over 150 awards in competition including more than 20 first place finishes. He currently serves as an associate editor with *The Heron's Nest* and as an executive committee member of the Katonah Poetry Series, now celebrating its 50th year.

**Vicki McCullough** is coordinator for the BC & Territories region of Haiku Canada and contributes to the *Haiku Canada Review*. She was a cofounder of the Vancouver Cherry Blossom Festival Haiku Invitational and a co-organizer of the former Gabriola Haiku Gathering. Vicki resides in Vancouver.

**Peter McDonald** is the Dean of Library Services at Fresno State and the senior editor of *Juxtapositions: The Journal of Research and Scholarship in Haiku*. Peter has also served as the Director of the Fresno Poets Association, has built the Interactive Poetry Lab in his library with U.S. Poet Laureate Juan Felipe Herrera, and is a widely published author of books, essays, and poetry.

**Tanya McDonald** is known for her love of birds, haiku, and drinking tea. Brightly-plumaged, she is currently serving as vice-president of Haiku Northwest in the Seattle/Eastside area. Her favorite place to lose herself is in a library.

**Joe McKeon** has recently been recognized in *New Resonance 10: Emerging Voices in English Language Haiku*. His work has won recognition in international contests including the Robert Spiess Contest, the Harold G. Henderson contest, the Vancouver Cherry Blossom Contest, the Gene Murtha Senryu Contest, the Japanese Embassy (JICC) contest, and the “Three Rivers” contest in Ivanić Grad, Croatia.

**Beverly Acuff Momoi** writes in a variety of forms of poetry and has a particular interest in Japanese short forms. Her poems have appeared in publications including *Acorn*, *Bones*, *Contemporary Haibun Online*, *Frogpond*, *Mariposa*, and *Modern Haiku*, among others. Her haiku has been featured in *A New Resonance 9: Emerging Voices in English Language Haiku*, *Haiku 2015*, and *Galaxy of Dust: The Red Moon Press Anthology of English-Language Haiku 2015*. Her haibun collection, *Lifting the Towhee's Song*, was a Snapshot Press eChapbook Award winner.

**Kris Moon** (Kris Kondo), an artist, writer, and teacher, has been studying and writing haiku since her first trip to Japan as a teenager.

By now having lived and taught in Japan for more than 40 years, she is also active in the North American haiku community. Her haiga often feature abstract, layered digital images with haiku or tanka arrayed expressively on floating lines.

**Elizabeth Morley** served as the Principal of the Institute of Child Study at the University of Toronto for 22 years. She is now visiting scholar at Shinwa Women's University in Kobe, Japan. Her publications may be found in the *Journal of the Learning Sciences* and the textbook *From the Laboratory to the Classroom: Translating the Science of Learning for Teachers* (Routledge) among others. Her current research focuses on her belief in the value of environmental awareness in children's learning and to the institute's book, *Natural Curiosity, Building Children's Understanding of the World Through Environmental Inquiry* ([www.naturalcuriosity.ca/](http://www.naturalcuriosity.ca/)).

*Note: Unfortunately, Elizabeth cannot attend HNA; her presentation will be read by Makoto Nakanishi.*

**Katherine J. Munro** (kjmunro) originally was from Vancouver, BC, but now lives in Whitehorse, Yukon Territory. She is Membership Secretary for Haiku Canada, and is an Associate Member of the League of Canadian Poets. In 2014, she founded “solstice haiku,” a monthly haiku discussion group that she continues to facilitate. She has two leaflets with Leaf Press, and, along with crime fiction writer Jessica Simon, she co-edited *Body of Evidence: A Collection of Killer 'Ku*, an anthology of crime-related haiku.

**Makoto Nakanishi** is a professor at Ehime University, Faculty of Education, in Matsuyama, Japan. He has conducted research extensively on haiku education in primary and secondary schools.

**Nick Virgilio Haiku Association** was founded in 1989 to promote the writing of haiku poetry, to provide encouragement and support to young people to write poetry, and to further the work and poetry of Camden haiku poet Nick Virgilio. The Association is pleased to present the film *Remembering Nick Virgilio* by Sean Dougherty, and the filmed play *Nick of Time ... Nick of Time* by Joe Paprzycki. Persons involved in the presentation of the play are producer **Henry Brann** (NVHA); director and video editing **John Doyle** (Iron Age Theater); actors **Bob Weick** (Nick Virgilio), **Rocky Wilson** (Walt Whitman), **Ned Pryce** (Nightline production assistant and Nick's brother, Larry Virgilio); director of videography and video editing **John Doyle**; videographers **Marc Brodzik** and **Andrew Geller** (Woodshop Films); sound engineer **Andrew Geller**; fundraising, publicity, and on-site buzz management **Robin Palley** and **Donna Beaver**; and instigator-in-chief **Al Pizzarelli**.

**Tom Painting**, in addition to writing haiku, is an avid birdwatcher, hiker, and traveler. He teaches literature and creative writing at the Paideia School in Atlanta, GA.

**Linda M. Papanicolaou** is an art historian and art teacher in the Bay Area of California. She is a member of the Yuki Teikei Haiku Society, Haiku Poets of Northern California, and the Haiku Society of America. For the past 11 years she has edited *Haigaonline*.

**Jacquie Pearce** has written ten novels for children and a collection of short stories for young adults, as well as nonfiction prose and poetry. Her haiku have been featured in a variety of journals and anthologies. Jacquie is coeditor with Angela Naccarato of *The Jade*

*Pond*, a haiku collection inspired by Vancouver's Dr. Sun Yat-Sen Classical Chinese Garden.

**Alan Pizzarelli** has been writing haiku, senryu, and related forms for more than four decades. Pizzarelli studied under the tutelage of Prof. Harold G. Henderson in New York City and has published 13 collections of poetry, including his latest book, *Frozen Socks: New and Selected Short Poems* (House of Haiku, 2015). His work has been widely anthologized in major journals and books. He is co-producer and cohost of the podcast, *Haiku Chronicles*.

**Claudia Coutu Radmore** has been writing lyric and Japanese forms since the early 1990s. She is the past president of KaDo, the Ottawa haiku group, and is the Haiku Canada members' representative for Ontario. Her most recent haiku collection is *the business of isness* (2017). *Your Hands Discover Me/ Tes mains me découvrent* (2010), is a collection of bilingual tanka. With Marco Fraticelli she coedited *The Touch of a Moth* (2013), the Haiku Canada 35th-year anthology, and the two are busy coediting *Wordless*, this year's 40th anniversary members' anthology. Claudia created Catkin Press in 2013 and has published collections by Marco Fraticelli, Philomene Kocher, Hans Jongman, Anna Vakar, kjmunro and Jessica Simon, and Grant Savage, as well as the haibun memoirs of Hans Jongman and Guy Simser.

**Preethi Ramaprasad** has been studying the *bharatanatyam* style of classical Indian dance with Prof. Sudharani Raghupathy for the past 22 years. Born and raised in the United States, she has made annual visits to India to train with her guru. From 2011 to 2012 she taught school in New York City with the Teach for America organization and now pursues *bharatanatyam* professionally. She lives in San Francisco.

**Kala Ramesh's** love for haiku and her initiatives culminated in the formation of “IN Haiku” in 2013—to get Indian haiku poets under one umbrella to promote, enjoy, and sink deeper into the beauty and intricacies of haiku and allied Japanese short forms of poetry. In collaboration with artists, musicians, and dancers, she has had several readings in public places. She is editor-in-chief of *Naad Anunaad: an Anthology of Contemporary World Haiku*.

**Cristina Rascón-Castro** is a Mexican writer and translator of Japanese poetry into Spanish. She has produced collections by contemporary poets Shuntarō Tanikawa, Keijiro Suga, and Seino Chisato as well as a trilingual (Japanese, Spanish, Nahuatl) book of haiku by Chiyo-ni. Cristina's own books of haiku in Spanish, include one for children, *Zoológico de palabritas* (Andraval/Japan Foundation). She has received creative writing and translating scholarships, attended artistic residences in five countries and published haiku, poetry, essays, and short stories in a dozen languages. She is director of Skribalia: Online Global School for Writers and teaches haiku and creative writing in several institutions. Find Cristina on the Web at [www.cristinarascon.com.mx/en](http://www.cristinarascon.com.mx/en) and [www.skribalia.com](http://www.skribalia.com).

**Ce Rosenow's** research explores the relationship between American poetry and Japan. Related articles have appeared in *Literary Imagination*, *Papers on Language and Literature*, and *Philological Quarterly*. She coedited with Bob Arnold *The Next One Thousand Years: The Selected Poems of Cid Corman*. She is the former president

of the Haiku Society of America and the publisher of Mountains and Rivers Press in Eugene, Ore.

**Alexis Rotella** is an award-winning author who specializes in Japanese poetry forms. She was president of The Haiku Society of America as well as *Frogpond* editor in 1984. She started a number of journals including *Brussels Sprout* and *Prune Juice*. Her work has been included in the major haiku anthologies. She coedited *The Ash Moon Anthology*, poems on aging (2008, MET Press). Her latest haiku collection is *Between Waves* (2015, Red Moon Press). Rotella is also a digital artist who exhibits locally, on the Web, and most recently in Italy and Portugal. She is currently the judge for Ito-en Haiku Contest. Rotella practices classical acupuncture and bioresonance technology in Arnold, Md.

**Robert Rotella** is a patent/copyright attorney, worked in private industry, a prestigious DC law firm, and most recently NASA. Retired, he is cochair of the local SCORE chapter where he counsels people in starting their own businesses. Now and then he writes a haiku.

**Lidia Rozmus** received a master's degree in history of art from the Jagiellonian University in Kraków, Poland, and later studied at the School of the Art Institute of Chicago. Since 1980 she has made her home in the sovereign Republic of Mole Hill, near Chicago. She works as a graphic designer, paints *sumi-e* and oils, writes haiku. She shows her work in the U.S., Poland, and Japan. She has written and designed several prizewinning fine art portfolios and books of haiku, haibun, and haiga. Lidia is art editor of *Modern Haiku* and art director at Deep North Press.

**Miriam Sagan**—see HNA 2017 Organizing Committee members above.

**Meta Schettler** is an associate professor in the Africana Studies Program at California State University, Fresno. Her research interests include postcolonialism, African and African American literature, and South African politics and culture. She has papers published in the *International Journal of Africana Studies*, *Obsidian*, *Valley Voices*, *Abafazi*, *BMA: The Sonia Sanchez Literary Review*, and *Safundi: The Journal of South African and American Comparative Studies*.

**Rich Schnell** is a SUNY Distinguished Professor of Counseling at the State University of New York at Plattsburgh. He is past Chair of the New York Board for Mental Health Practitioners. Rich is an addictions specialist, a mental health psychotherapist and teacher, and has used haiku, and presented on its use, in the U.S., Bhutan, Canada, and Romania. Rich has taught graduate courses in Zen Therapy and Haiku as Meditation & Healing.

**Zoanne Schnell** is a Professor Emeritus of Nursing at the State University of New York at Plattsburgh, and has worked with Rich Schnell in presenting training programs for health & mental health professionals using haiku and mindfulness in Bhutan and Romania.

**Dan Schwerin** came to haiku through old issues of *American Haiku* in a northern Wisconsin library, and he gratefully acknowledges the help given him by many fine Midwestern mentors. His poems reflect the rounds made in a vocation as United Methodist minister in suburban Milwaukee. His first published haiku collection, *ØRS*,

received a Touchstone Award for Distinguished Books from the Haiku Foundation in 2015. Schwerin also facilitates the monthly meeting of Haiku Waukesha in Waukesha, Wis.

**Henry Shukman** (Ryu'un-ken) is an Associate Master of the Sanbo Zen lineage, based in Kamakura, Japan, and is the Guiding Teacher at Mountain Cloud Zen Center in Santa Fe. He has an MA from Cambridge (UK) and an M.Litt from St Andrews University, and is a writer and poet of British-Jewish origin, who has published eight books of fiction, poetry and nonfiction. He writes regularly for *Tricycle*, *The New York Times*, and other publications. His most recent book is the poetry collection *Archangel*.

**Karen Sohne** has written haiku for a while and *renku* for a bit less. While Marshall leads the *renku*, I try to facilitate. If you've not done a Marshall-led *renku* before, don't be shy, my role is to help you along (explaining and encouraging), while Marshall charts the course of the *renku*. Hope to see old and new *renku* friends there.

**Carmen Sterba** — Carmen Sterba is at home in Washington State or Kamakura, Japan. She has been both the secretary and 1st vice-president of the Haiku Society of America. Her new chapbook, *An Amazement of Deer*, combines original deer-related photos, haiku, and renga, plus deer haiku composed by twenty poets.

**John Stevenson** is a former president of the Haiku Society of America (2000), former editor of *Frogpond* (2003–2008) and current managing editor of *The Heron's Nest* (since 2008).

**Jessica Tremblay** is a haiku poet and cartoonist. Her *Old Pond Comics* ([www.oldpondcomics.com](http://www.oldpondcomics.com)) have been featured in haiku journals in Canada, France, the U.S., and Japan. She's been cartoonist-in-residence at Haiku North America, Seabeck Haiku Getaway, Haiku Canada Weekend, and Haiku Hot Springs.

**Charles Trumbull**—see HNA 2017 Organizing Committee members above.

**Cipriano Vigil**—A native of the village of Chamisal, N.M., he has devoted his life to the collection, performance, teaching, and preservation of the Hispanic music of New Mexico. Vigil has been honored as a Living Treasure, has received the Governor's Award, and the New Mexico Endowment for the Humanities Award, and has been nominated three times for the National Heritage Award for outstanding work in maintaining and preserving traditional folk music. He crafts many of his own guitars (notably out of cigar boxes!), has taught college courses, and recently published a book about New Mexico folklore. At the HNA Fiesta del Haikú, he is accompanied by his son, Cipriano Pablo Vigil, and daughter, Felicita Vigil Piñón. See more at <http://newmexicofolkmusictreasure.com>.

**Julie Warther** facilitates the Ohaio-ku Study Group in Cuyahoga Falls, Ohio, and serves as Midwest Regional Coordinator for the Haiku Society of America. She was instrumental in the creation of the Forest Haiku Walk at the Holmes County Open Air Art Museum in Millersburg, Ohio. Her work was selected to appear in *A New Resonance 9* (Red Moon Press, 2015), and she is privileged to serve as an assistant editor for *The Living Senryu Anthology*.

**Michael Dylan Welch**—see HNA Board members above.

**Don Wentworth** is a Pittsburgh-based poet whose work reflects his interest in the revelatory nature of brief, haiku-like moments in everyday life. He is the author of three full-length poetry collections published by Six Gallery Press: *Past All Traps* (2011), *Yield to the Willow* (2014), and *With a Deepening Presence* (2016). *Past All Traps* was shortlisted for the Haiku Foundation's 2011 Touchstone Distinguished Books Award.

**Scott Wiggerman**—see HNA 2017 Organizing Committee members above.

**Elizabeth Yahn Williams** is an award-winning ekphrastic poet and author/editor of over two dozen books and chapbooks. Her creative arts grants include awards from Ford Foundation through UCLA, LMU, Publishers and Writers of San Diego, Publishing University, Vermont Studio Center, National Audio Theatre, Queen Mary College of the University of London, England, SLS in Montreal, Canada, and Virginia Center for the Creative Arts–Auvillar, France. With her Partner-in-Rhyme, Bob Lundy, she has presented national workshops and inaugurated the “Downtown Verse” Program for the San Diego Public Library. Her new HAIKU for an Artist series is written in the form of a parallel reader with the first two books in French and Spanish respectively.

**Kathabela Wilson** is creator of Poets on Site, with concentrations on haiku and tanka. She prompts and leads haiku and tanka workshops online, in museums and gardens, hosts three poetry meetings a week, and organizes many salons featuring visiting poets. Kathabela was one of Two Autumn readers for Haiku Poets of Northern CA in 2014. She specializes in performance poetry accompanied by Rick's flutes of the world and publishes in anthologies and journals worldwide.

**Rick Wilson** is a collector and player of historical flutes since 1980. He recently retired from Caltech as Professor Emeritus of Mathematics. He has expanded his interests and collection since 2001 to include playing flutes of the world, including traditional Japanese, Chinese, Central Asian, Native American, and Eastern European and beyond. Together they travel the world collecting instruments and participating in mathematics conferences.

**Ruth Yarrow** is an environmental educator, activist, and organizer for peace, justice, and a sustainable planet. She has been writing haiku for over forty years and has had six books of haiku published. She lives in Ithaca, N.Y., near her two children and their families.

**Yoko's Dogs** (*Jane Munro, Susan Gillis, Mary di Michele, and Jan Conn*) is a collaborative group of poets dedicated to writing in Japanese forms. *Whisk* was published by Pedlar Press (2013) and *Rhinoceros* by Gaspereau (2016). Visit them at [yokosdogs.com](http://yokosdogs.com).

**Karina M. Young**, a member of Haiku Poets of Northern California and Yuki Teikei Haiku Society, has been writing and publishing haiku and tanka since 2000. *Through the Lupines*, a chapbook of her haiku, was a co-winner of The Snapshot Press eChapbook

Award 2016 and is forthcoming as an online collection. *Eucalyptus Wind*, published in 2017 by Red Moon Press, is her first full-length collection of haiku. A longtime educator, she currently freelances and helps run her spouse's contracting business in Salinas, California.

**John Zheng** is professor and chair of the Department of English at Mississippi Valley State University. His edited books include *The Other World of Richard Wright: Perspectives on His Haiku*, *African American Haiku: Cultural Visions*, and *Conversations with Sterling Plumpp* (University Press of Mississippi).

## OTHER EVENTS IN SANTA FE DURING HNA 2017

### AXLE CONTEMPORARY MOBILE GALLERY

**Text & Image: Playing with Haiga**

Visit the Mobile Gallery at:

Parking lot of the Santa Fe Hotel, Hacienda & Spa, late Wednesday afternoon, Sept. 13, and during dinner break, Sept. 14

SITE/Farmers Market, Saturday morning, Sept. 16

Canyon Road, Sunday afternoon, Sept. 17

For additional times and locations, see [www.axleart.com](http://www.axleart.com)

Coinciding with the Haiku North America conference, Axle Contemporary presents an exhibition of work by New Mexico artists who pair text and image in their artwork. This exhibition is inspired by haiga, a traditional Japanese form of haiku + image.

“Text & Image: Playing with Haiga,” celebrates contemporary artists who combine poetic language and images to create what are both literary and visual artworks. Haiga rose to prominence in Japan in the 17th century and continues to this day. In Western culture, text and image were paired in early and mid-20th century works by Surrealists and Dadaists. Today the traditional and contemporary forms inform each other, and many artists draw from both traditions. This exhibit features the work of John Brandi, Juliana Coles, Guy Cross, Luke Dorman, and Jerry Wellman. In addition, students from the New Mexico School for the Arts will paint large banners with their own haiga-inspired words and images and carry them through the lobby of the HNA conference hotel at 6:00 on Thursday, before proceeding to the streets of downtown Santa Fe in a public art action done in collaboration with Axle.

Matthew Chase-Daniel & Jerry Wellman

Axle Contemporary, Santa Fe, NM

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### PORTABLE MAGIC: THE ART OF THE BOOK

The New Mexico Capitol Rotunda Gallery, Roundhouse, Santa Fe, Gallery hours: Monday through Friday, 8:00 a.m. to 5:00 p.m., free.

The New Mexico Capitol Art Foundation is hosting an exhibit of contemporary book art, “Portable Magic: The Art of the Book,” at the Capitol Rotunda Gallery in Santa Fe from Friday, September 8, through Friday, December 15, 2017. The 71 artists represented in the exhibit are all members of the Santa Fe Book Arts Group (BAG). Participating artists used a wide range of materials, designs, and techniques to create original works of sculptural or multi-dimensional book art. Dr. Cynthia Sanchez,

Executive Director of the Capitol Art Foundation, selected 112 pieces to include in the show this year. This is the seventh time that the Capitol Art Foundation has invited the Santa Fe Book Arts Group to exhibit in the Capitol Rotunda Gallery. This biennial show has gained a reputation as one of the highest-quality book arts shows in New Mexico since its inception 14 years ago. The Santa Fe Book Arts Group provides resources and opportunities for book artists and those interested in the book arts to learn and share the skills of their craft. BAG consists of about 200 members who participate in workshops, exhibits, and collaborative projects throughout the year. For more information about the Santa Fe Book Arts Group (BAG) visit their website, [www.santafebag.org](http://www.santafebag.org).

New Mexico's State Capitol building is at the northwest corner of Paseo de Peralta and Old Santa Fe Trail, 490 Old Santa Fe Trail. For more information about the Capitol Art Foundation call (505) 986-4589, or visit [www.nmcapitolart.org](http://www.nmcapitolart.org).

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### GEORGIA O'KEEFFE MUSEUM

217 Johnson St

Open daily from 9:00 a.m. – 5:00 p.m. and Fridays from 9:00 a.m. – 7:00 p.m.

#### FEATURED INSTALLATION

**O'Keeffe at the University of Virginia, 1912–1914:**

Experimentation with the revolutionary ideas of Arthur Wesley Dow.

#### THEMES:

**Abstract Nature:** Radical abstractions reflect the wonder O'Keeffe found in the natural world.

**My New Yorks:** O'Keeffe found inspiration and popular success in urban skylines and intimate nature.

**O'Keeffe's New Mexico:** O'Keeffe's ultimate inspiration came from the land and sky around her.

**Preserving a Legacy: Frames of Mine:** O'Keeffe's original frames illustrate the thought she put into to how her works were perceived.

**The Wideness and Wonder of the World:** International travel offered new perspectives, from the ground and in the air.

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## NEW MEXICO MUSEUM OF ART

through September 17  
107 West Palace Ave

**Lines of Thought: Drawing from Michelangelo to Now:** from the British Museum Work from master artists of the past with artists working today demonstrating drawing as the basis for creation.

**Cady Wells: Ruminations:** Watercolor paintings from one of the Southwest's most interesting modernists.

**Light Tight: New Work by Meggan Gould and Andy Mattern:** Artists Meggan Gould and Andy Mattern investigate the basic materials of photography and subvert the idea of photographic representation and the commercialization of the medium. The title of the show refers to the need to keep light sensitive material covered up, or "light tight," until it is ready to be used.

**Imagining New Mexico:** Selections from the museum's permanent collection investigating how artists in New Mexico have responded to key themes as they relate to the state's identity.

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## NEW MEXICO HISTORY MUSEUM

113 Lincoln Ave

*SPECIAL EXHIBITS:*

**Out of the Box: The Art of the Cigar**

**Setting the Standard: The Fred Harvey Company and Its Legacy**

**Santa Fe Found: Fragments of Time: The archaeological and historic roots of America's oldest capital city**

**Segesser Hide Paintings Sleeping During the Day: Vietnam 1968**

**Syria: Cultural Patrimony Under Threat**

**Telling New Mexico: Stories from Then and Now**

**Tesoros de Devoción / Treasures of Devotion**

**Voices of Counterculture in the Southwest**

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## IAIA MUSEUM OF CONTEMPORARY NATIVE ARTS

108 Cathedral Place, a block east of the Plaza

*SPECIAL EXHIBITS:*

**Daniel McCoy: The Ceaseless Quest for Utopia**

**New Acquisitions: 2011–2017**

**Desert ArtLAB: Ecologies of Resistance**

**American Traditional War Songs: The Ethnopoetic Videos of Sky Hopinka**

**Connective Tissue: New Approaches to Fiber in Contemporary Native Art**

**Action Abstraction Redefined**

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## MUSEUM OF INDIAN ARTS & CULTURE

Museum Hill

*SPECIAL EXHIBITS:*

**The Buchsbaum Gallery of Southwestern Pottery**

**I-Witness Culture: Frank Buffalo Hyde**

**Jody Naranjo: Revealing Joy**

**Into the Future: Culture Power in Native American Art**

**Here, Now and Always**

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## WHEELWRIGHT MUSEUM OF THE AMERICAN INDIAN

Museum Hill

*SPECIAL EXHIBITS:*

**Beads: A Universe of Meaning**

**Bridles and Bits: Treasures from the Southwest**

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## MUSEUM OF SPANISH COLONIAL ART

Museum Hill

*SPECIAL EXHIBITS:*

**Mirror, Mirror: Photographs of Frida Kahlo**

**In the Spirit of Frida**

**Trade & Trails**

**Selections from the Beltrán-Kropp Collection of**

**Peruvian Colonial Art**

**The Delgado Room**

**Youth Gallery**

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## MUSEUM OF INTERNATIONAL FOLK ARTS

Museum Hill

*SPECIAL EXHIBITS:*

**Quilts of Southwest China**

**Negotiate, Navigate, Innovate: Strategies Folk Artists Use in Today's Global Marketplace**

**No Idle Hands: The Myths & Meanings of Tramp Art**

**Lloyd's Treasure Chest**

**Multiple Visions: A Common Bond**

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and of course,

**CANYON ROAD**, a half-mile of some 100 art and craft galleries and studios, plus cafés and shops