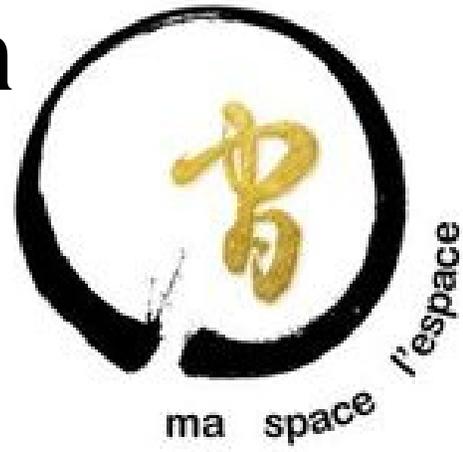


# Haiku North America Virtual Conference

**OCTOBER 15-17, 2021**



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# 30 Years of Haiku North America Conferences

2019 | Winston Salem, North Carolina

2017 | Santa Fe, New Mexico

2015 | Schenectady, New York

2013 | Long Beach, California

2011 | Seattle, Washington

2009 | Ottawa, Ontario

2007 | Winston Salem, North Carolina

2013 | Port Townsend, Washington

2003 | New York, New York

2001 | Boston, Massachusetts

1999 | Evanston, Illinois

1997 | Portland, Oregon

1995 | Toronto, Ontario

1993 | Livermore, California

1991 | Livermore, California



## HNA Executive

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Garry Gay

Deborah P Kolodji

Paul Miller

Michael Dylan Welch

## 2021 HNA Planning Committee

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**Co-Chairs:** Terry Ann Carter, Lynne Jambor

**Registration:** Katherine Munro, Angela Terry

**Alternate Host & Renku Technical Director:** Tanya McDonald

**Alternate Host & Rengay Technical Director:** Michael Dylan Welch

**HNA Anthology:** Michael Dylan Welch

**Book Fair:** Marianne Dupré, Deborah P Kolodji

# Haiku North America Virtual Conference



Ma is a concept that invites introspection into the idea of space; space out of space; architectural space using colour, shape, line, geometry; bridging spaces between words, notes, calligraphies, gardens, cultures, geographies, histories, physics; a gap or pause, an emptiness full of possibilities, negative space; in this age of Covid, the safe space.

## Schedule

All times are Pacific Daylight Time (PDT) with the local time of international presenters also listed where applicable.

### Saturday October 9

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**4:00 pm - 6:00 pm**

***Introduction to Haiku Class | Michael Dylan Welch***

For those who might be new to haiku, please join HNA cofounder Michael Dylan Welch for a two-hour session on learning haiku targets. We will explore fundamental strategies for writing and appreciating haiku. To help you get started, you are invited to read *Becoming a Haiku Poet* at [www.graceguts.com/essays/becoming-a-haiku-poet](http://www.graceguts.com/essays/becoming-a-haiku-poet).

### Thursday October 14

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**4:00 pm**

***Celebrating Haiku North America's 30th Anniversary***

Since 1991, HNA has been held every two years at various locations around North America. Our kick-off event for the 2021 conference celebrates HNA's 30th anniversary with a panel of HNA board members and past conference organizers. An open-mic reading will follow.

# Schedule

## Friday October 15



### morning

**9:00 am - 9:30 am**     **Welcome from the HNA Executive & Co-Chairs**

**9:30 am - 10:30 am**     **Keynote | *Haiku Beyond Haiku* | Stephen Addiss**

Dr. Stephen Addiss will speak about the expansion of haiku into various areas, some familiar like haiku calligraphy and haiku painting, but ranging further into haiku music, haiku dance (both driven by time, so more complex). What about haiku architecture? Haiku botany? Haiku novels? Haiku food? Haiku clothing? Haiku reading? Haiku chanting? And even further into haiku opera, haiku sports. The list is endless for those of us who wish to explore.

**10:30 am - 10:45 am**     **BREAK**

**10:45 am - 11:15 am**     ***The Haiku Foundation: Where Moments Matter* | Jim Kacian**

In the dozen-plus years since [The Haiku Foundation](#) (THF) first appeared online it has become the most authoritative and accessible source of learning, exploration and interaction for readers and writers of English-language haiku and haiku-related works worldwide. This presentation will highlight several of THF's most exciting resources and haiku community initiatives, as well as a sneak peek at THF's plans for the years immediately ahead.

**11:15 am - 11:45 am**     ***Schrödinger's Ma [間] and the Segue Axis* | Alan Summers**

7:15 pm England

"Schrödinger's ma and the segue axis" is where we discover that a cat escapes from a mysterious box replacing itself with a sentient toy robot. With its assistance we attempt to act on the idea that 'negative space' could be, outside of Japan, our nearest attempt at 間 [ma], and where there is "an invisible absence" that binds the parts of haiku that we can see. "The segue axis" attempts to leave us "walking around the said, making friends with the unsaid, and embracing the art of unexpected discovery rather than be overly influenced by showing or telling..."

**11:45 am - 12:15 pm**     ***Haiku Development in West Africa* | Adjei Agyei-Baah**

6:45 pm Ghana

This presentation examines the origins of haiku and haiku events in Africa. Adjei Agyei-Baah will focus on West Africa as the beating heart of African haiku, and share sample haiku by its leading notable practitioners, whose works position them as would-be pioneers of the haiku art in the years to come.

**12:15 pm - 1:15 pm**     **LUNCH**

### afternoon

**1:15 pm - 1:45 pm**     ***The Art of Inclusion: Creating Haiga with Families of People with Disabilities* | Roberta Beary & Mary White**

9:15 pm Ireland

As part of their volunteer work in Ireland, haiku poet Roberta Beary and artist Mary White collaborated with ClanBeo, an outreach organisation for families of people with disabilities. Their collaboration culminated in *One Breath: Notes from the Reluctant Engagement Project* (ClanBeo/Doire Press 2021), an exhibition in haiga format which pairs Roberta Beary's haiku and sumi-e by families of people with disabilities. This two-person panel discussion will explain the creative process of working with these families.

**1:45 pm - 2:15 pm**     ***Ma The Force Be With You: Divining Ma in Western Art and Haiku* | Scott Mason**

Although ma is understandably associated with Eastern (especially Japanese) culture, striking examples can be found in works of Western art from classical antiquity to the present day. This visually rich and intellectually engaging talk will present and examine a wide range of such works, with pertinent Western haiku interspersed.

# Schedule

## Friday October 15



afternoon, *continued*

- 2:15 pm - 2:45 pm**     ***Haiku Poets of Matsuyama* | Deborah P Kolodji**  
Shiki and Santoka are both associated with Matsuyama, and yet when Deborah P Kolodji visited Matsuyama, she discovered there are several other major haiku poets who were born there or have a connection to Matsuyama. This journey of exploration into the worlds of these poets will include haiku as well as photos from Matsuyama.
- 2:45 pm - 3:00 pm**     **BREAK**
- 3:00 pm - 4:00 pm**     ***The Space Between Breaths* | Joshua Gage & Lori A Minor**  
Inspired by the theme of ma, this presentation will explore the erotic in haiku and the way space is used to create intimate moments. Joshua Gage and Lori A Minor go back to the foundations of haiku, and look at the way the erotic was treated in 17th Century Japan. They will then explore the erotic, the sexual, and possibly the pornographic in English Language Haiku past and present, working towards an understanding of how haiku poets have treated the subject of sex. There will be time for questions and discussion, and space to consider the untapped potentials of the erotic and the sexual in ELH and related forms.
- 4:00 pm - 4:30 pm**     ***Native Ma* | Donna Beaver**  
The Japanese concept of ma as negative space in art includes sumi-e brush painting where large areas of space are intentionally left unpainted. This concept is very kindred to the totemic art of the Northwest Coastal tribes of the Tlingit, Haida, and Tsimshian, where negative space is a key element in its artistic composition. Alaska Native (Tlingit/Tsimshian) poet and artist Donna Beaver will take you into an Indigenous space (ma) of cultural art, poetry, and music.
- 4:30 pm - 5:00 pm**     ***Ma in Daily Life* | Emiko Miyashita**  
8:30 am Japan  
Ma is very important in just about everything. Emiko Miyashita will talk about how unconsciously we take ma in our writing, reading, and acting, in short, in all of our daily activities drawing the conclusion is *because* it simply is very comfortable to do so. This presentation will open discussion as to *why* it is so.
- 5:00 pm - 5:30 pm**     ***Social Break Out Rooms***
- 6:00 pm**     **END OF FRIDAY PROGRAM**
- 6:30 pm - midnight**     ***After Hours Events: Ginko Walk, Renku, and Rengay Sessions***

# Schedule

## Saturday October 16



### morning

**9:00 am - 10:00 am** ***HNA Memorial Reading | Agnes Eva Savich & Michael Dylan Welch***

Our tradition at each HNA conference is to remember haiku poets who have passed away since the previous conference. Join Michael Dylan Welch and Agnes Eva Savich in remembering the people we have lost in the last two years, complete with photos and selected haiku. To see a list of memorialized poets, please visit [www.haikunorthamerica.com/memorial-reading.html](http://www.haikunorthamerica.com/memorial-reading.html)

**10:00 am - 11:00 am** ***Cadence and Syntax in Japanese Haiku | Kazuaki Tanahashi***

7:00 pm Germany

Every poem has cadence, music, images, background, poetics, grammar, poet, story, culture, and history. The richness and complexity of classical and contemporary examples of Japanese haiku will be discussed. The handout is an excerpt from the presenter's book in progress, *Haiku Masterpieces: Translation, Commentary, and Analysis*.

**11:00 am - 11:15 am** **BREAK**

**11:15 am - 12:45 pm** ***Nature As Captivity | Crystal Simone Smith***

By virtue of its brevity, haiku is a straightforward way to engage in conversations about slavery. The technique of haiku increases the intensity of the moment, flooding the viewer or reader with sentiment and invoking candid responses. In this workshop, we will examine different approaches to writing haiku within historical contexts. While contemporary haiku writing is concerned with one's present in and appreciation for the natural world, writing haiku about slavery requires a response to historical events and documenting the lives of enslaved people. Many African Americans implicate the natural world in a personal or collective history of trauma. For the enslaved, specifically, nature was captivity. This presentation examines haiku about slavery through examples and discusses ways of constructing non-traditional yet, effective haiku.

**12:15 pm - 1:15 pm** **LUNCH**

### afternoon

**1:15 pm - 2:15 pm** ***The Ma of Collaboration: A Workshop on Uncovering Meaning in the Spaces of Tan-Renga | Brad Bennett & Jennifer Hambrick***

In this hands-on workshop, co-facilitators Jennifer Hambrick and Brad Bennett will explore with participants the unique architecture of tan-renga, and especially the expressive potential in the space between the haiku and the capping verse. Then, using Zoom's breakout room feature, participants will be paired up and will write their own tan-renga. The workshop will end with a reading of the newly written tan-renga and, hopefully, with new revelations about the expressive fullness of ma.

**2:15 pm - 2:45 pm** ***Doing It Right - Two Season Words | Michael Dylan Welch***

This presentation explores the idea that being a season word is a function of the word, not a property, meaning that sometimes a particular word may seem like a season word but actually isn't and beyond this, great haiku also exist where two or more words *are* functioning as season words, producing poems that we would be impoverished not to have if they had succumbed to a so-called rule. This presentation includes numerous examples, mostly from the Japanese, plus discussion questions.

# Schedule

## Saturday October 16



### afternoon, *continued*

- 2:45 pm - 3:15 pm**     ***To Mars and Back: a Haiga Workshop* | Patricia Machmiller**  
Participants will be taken on an imaginary journey to Mars and back. They will have the opportunity to write haiku to be paired either with an image of Mars or of Earth or both, to create a haiga. Imagining this journey will inspire reflection about the seasons on both planets: it will put the space between Earth and Mars and their positions in our solar system into a new light. Participants will be able to print out copies of images of Earth or Mars to create their haiga.
- 3:15 pm - 3:30 pm**     **BREAK**
- 3:30 pm - 4:00 pm**     ***New Resonance Reading* | Jim Kacian**  
The New Resonance project is a biennial highlight of the haiku publishing scene, and the reading of its most recent volume often a feature of the biennial Haiku North America, most recently in 2019. The current volume, number 12 in a series that began in 1999, features 17 poets – Jo Balisteri, Susan Burch, Jenny Fraser, Simon Hanson, Kristen Lindquist, Hannah Mahoney, Matthew Markworth, Lori A Minor, Matthew Moffett, Michael Nickels-Wisdom, Keith Polette, Bryan Rickert, Tom Sacramona, Robin Anna Smith (GRIX), Mary Stevens, Debbie Strange and Stephen Toft – reading (or having read) their selected and wildly divergent work. The cumulative effect in such a short compass is challenging – exhausting, even – but well worth the effort, and, as this year’s presentation is filmed, you can watch it repeated and at a rate that pleases you. Be prepared to see where haiku is going in the hands of this strong collective of poets.
- 4:00 pm - 4:30 pm**     ***Physical Expression of Poetical Sentiments in Haiku* | Yuko Hatano**  
8:00 am Japan  
Haiku expresses the haiku poet’s sensibilities about momentary visual scenes in nature and life. Poetic sentiments can be expressed not only by language but also by physical expression. The author will present her haiku based on her classical and modern dance experience.
- 4:30 pm - 5:30 pm**     ***W.J. Higginson Memorial Lecture | Adventures in Modern and Contemporary Japanese Haiku* | Janine Beichman**  
8:30 am Japan  
Knowledge of modern and contemporary Japanese haiku is still paltry in comparison to that of classical haiku by such poets as Matsuo Bashō. This is true in Japan and even more so in other countries. As the translator of *Well-Versed: Exploring Modern Japanese Haiku* by the contemporary haiku poet and critic Ozawa Minoru (b. 1956), Dr. Janine Beichman found herself intimately involved with over 300 poems written between the late 1890s and 2018, not to mention the detailed explanations and annotations of them Ozawa had written. It was a heady experience, which left her with a strong impression of the tremendous variety and energy of modern haiku. By introducing some of the poems, Ozawa’s interpretations of them, and (where relevant) the process of translation, she aims to improve access to the large body of modern and contemporary Japanese haiku.
- 5:30 pm - 6:00 pm**     ***Social Break Out Rooms***
- 6:00 pm**     **END OF SATURDAY PROGRAM**
- 6:30 pm - midnight**     ***After Hours: Renku & Renga Sessions* | Tanya McDonald & Michael Dylan Welch**

# Schedule

## Sunday October 17

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### morning

**8:45 am - 9:00 am**    **Welcome from the HNA Co-Chairs**

**9:00 am - 9:30 am**    ***Ma in Various Avatars* | Kala Ramesh**

9:30 pm India

Ma: the silence between the notes that make the music as in Indian Classical Bamboo Flute music. The breath and how the breath gets transformed into notes by the flautist himself becoming the tune/raga he plays. In this session Kala Ramesh will explore the five elements (known as Pancha Bhoota) consisting of ether, wind, fire, water and earth and how they are connected to the five senses of hearing, touch, sight, taste and smell.

**9:30 am - 10:00 am**    ***Sky Mind and Haiku* | Patricia Donegan**

A short talk on haiku as an awareness practice and a few readings from *Haiku Mind* – all focusing on haiku as a record of pausing that is built into the form itself, and that needs a mind as open as the sky.

**10:00 am - 10:30 am**    ***What Makes a Collection of Haiku: Thoughts of a Book Reviewer* | Michele Root-Bernstein**

Reviews of haiku chapbooks and collections focus with care on the selection of poems, their thematic content, their technical craft, their artistic reach and so forth. Rarely do reviewers address the unspoken structure within which the haiku are organized. In this presentation Michele Root-Bernstein explores how and why we might pay more attention to the collection as a shaped space that influences our reading. The Japanese concept of ma offers us multiple ways of understanding that shaped space: as an emptiness or silence that brings the haiku moment to life. As a dwelling place that frames and elicits energies and associations that lie latent within the haiku. As an area in time that measures out the sequence of lived experience.

**10:30 am - 10:45 am**    **BREAK**

**10:45 am - 11:15 am**    ***Reading of Canadian Anthologies: Haiku In Canada History, Poetry, Memoir by Terry Ann Carter and Last Train Home by Jacquie Pearce* | Philomene Kocher & Jacquie Pearce**

The history sweeps from the haikukai circles of British Columbia's internment camps in the 1940s to the seminal Canadian anthologies of the 1970s and '80s, and onward to current avant-garde elements. *Last Train Home* features close to 600 haiku, tanka, renga, and haiku sequences by 193 poets from around the world, sharing a diversity of train experiences. This session invites participants to "mind the gap" and enter the journey.

**11:15 am - 11:45 am**    ***So:Ba* | Jim Kacian**

Because we have come to know ba, the haiku we write and associate today is different than when we were new to the genre. This session explores the concept of ba in haiku, how we arrived here, and where we might be going.

**11:45 pm - 12:45 pm**    **LUNCH**

# Schedule

## Sunday October 17



### afternoon

- 12:45 pm - 1:45 pm**     ***Dissolving Boundaries: A Haibun Workshop | Margaret Chula***  
This workshop will focus on the space between the outer world and our inner spirits, between our human and natural worlds, and how to move effortlessly from one space and into another. We'll look at the relationship between the prose and haiku in a haibun and discover how haiku flow naturally from the pause following the prose.
- 1:45 pm - 2:15 pm**     ***Sculpting with Sky: Henry Moore and Other Outdoor Abstract Artists | Joan Prefontaine***  
*"If I wanted the most fool-proof background for a sculpture, I would always choose the sky."* - Henry Moore  
This presentation will combine sky-related haiku with photographs of large outdoor sculptures by innovative British artists Henry Moore and Barbara Hepworth and American sculptors Georgia O'Keeffe, Alan Hauser, Melanie Yazzie, and Khan Pham-New.
- 2:15 pm - 2:45 pm**     ***Haiku Gifts the Ma Way | Denise Fontaine-Pincince***  
This video, set to music, offers ways to share haiku with others. Garden rocks, postcards, tea bags, tiny books, and other creative ideas will be showcased to provide inspiration for gift giving.
- 2:45 pm - 3:15 pm**     ***To Empty The Mind | Jacob Salzer***  
A visual representation of the opposite of ma: Noizu = noise (ノイズ) and Kamitsu = crowded (過密) to discover the beauty of ma, and a way to empty the mind through haiku.
- 3:15 pm - 3:30 pm**     **BREAK**
- 3:30 pm - 4:30 pm**     ***The Ma of Leaves: an Interactive Workshop for Haiga Artists Who Push Boundaries | Kit Nakamura & kris moon kondo***  
Presenters will give a brief introduction and then present work with commentary on haiga on the theme by participants that have submitted by the deadline of September 20.
- 4:30 pm - 5:30 pm**     ***What Kind of 21st Century Does Everyone Want for Haiku? | Alan Summers***  
This panel discussion explores the question of what kind of 21st century does everyone want for haiku? The Zoom phenomenon provides a rare chance for 'other voices' to be heard, to be listened to, and not just asked but invited to help create the kind of 21st century haiku society that leaves no one behind. What space(s) are available for those who write haiku, from journals, contests, collections, and anthologies, is it enough? Are we really doing enough, for haiku, and for everyone who wants to take part? Can we look away from social injustice? This panel includes Alan Summers (UK), Skylar Kay (Canada), Deborah A. Bennett (Midwest USA), Elancharan Gunasekaran (Singapore), Gilena Cox (Trinidad and Tobago), Orrin Tyrell (Texas, USA).
- 5:30 pm - 6:00 pm**     **Closing Thoughts from the HNA Executive & Co-Chairs**



# Biographical Sketches

**Stephen Addiss, Ph.D** A scholar and artist, Dr Addiss has exhibited his ink paintings and calligraphy in Korea, China, Japan, Taiwan, Singapore, England, France, Germany, and the United States. He is the author and coauthor of more than 30 publications about East Asian arts including *The Sound of One Hand: The Paintings and Calligraphy of Zen Master Hakuin* (with Audrey Yoshiko Seo) and *The Art of Haiku*. With degrees from Harvard University and the University of Michigan, he was a Tucker-Boatwright Professor of the Humanities and Professor of Art at the University of Richmond in Virginia.

**Adjei Agyei-Baah** lecturer, translator, editor, and haiku poet is currently a Ph.D. candidate in English at the Division of Education, University of Waikato, New Zealand. He is the cofounder of Africa Haiku Network, Poetry Foundation Ghana, and The Mamba, Africa's first haiku journal. He lives in Kumasi, Ghana.

**Roberta Beary** is the haibun editor of *Modern Haiku*, frequent contest judge and anthology editor and resides in County Mayo, Ireland. Author of two award-winning collections, *The Unworn Necklace* (Snapshot Press, 2007) and *Deflection* (Accents Publishing 2015), her forthcoming collection *Carousel* won the Snapshot Press Book Award.

**Donna Beaver** is an Alaska Native (Tlingit/Tsimshian) of the Kaagwaantaan clan, also known as the Wolf House, is a poet and multi-disciplinary artist. Awarded the Alaska Native Writer's Award for Literature from the University of Alaska (2000). Her most recent book is an artist book, *Rainforest Poems* (House of Haiku, 2014). Donna is co-producer and co-host of the podcast Haiku Chronicles. [www.donnabeaver.com](http://www.donnabeaver.com).

**Janine Beichman, Ph.D** is a scholar, translator, poet, and Professor Emerita at Daitō Bunka University. Her books include *Masaoka Shiki: His Life and Works*, *Embracing the Firebird: Yosano Akiko and the Rebirth of the Female Voice in Modern Japanese Poetry*, and *Beneath the Sleepless Tossing of the Planets: Selected Poems*, a translation of poetry by Ōoka Makoto for which she received the Japan-US Friendship Commission Prize for the Translation of Japanese Literature. Her most recent publication is *Well-Versed: Exploring Modern Japanese Haiku*, a translation of Meiku no yuen, a collection of modern verse compiled by the haiku poet Ozawa Minoru.

**Brad Bennett** is the author of *a drop of pond* and *a turn in the river* (both Red Moon Press) and is haiku/senryu co-editor of *Frogpond*.

**Deborah A. Bennett** is a self-taught free-verse haiku poet whose work appears in *Victoria* magazine, *Bella Grace* magazine, Indiana University's *African American Review*, Pig Iron Press' series *Religion in Modernity*, *Voices West*, *New England Writers Journal*, *Rosebud* magazine, *Hedgerow Poems*, *The Poetry Pea*, *Akitsu Quarterly*, *Heron's Nest* and *Rattle* magazine.

**Margaret Chula** has published twelve collections of poetry, including *Firefly Lanterns: Twelve Years in Kyoto*, a haibun memoir. *Grinding my ink* and *Shadow Lines* (with Rich Youmans) received HSA Book Awards and *One Leaf Detaches*, a Touchstone Distinguished Book Award. Maggie lives in Portland where she swims, hikes, and creates flower arrangements.

**Gillena Cox** is the founder/coordinator of Caribbean Kigo Kukai since 2010. She does not see herself as professional, meaning her writing hobbies are not supported by University degrees. She is published by Purple Cotton Candy Arts, where her stories for children have haiku as chapter introductions, and as end poems.

**Patricia Donegan** is a poet, translator, Fulbright scholar, meditation teacher, student of Japanese haiku master Seishi Yamaguchi, and an advocate of haiku as awareness practice. She is the author of *Haiku Mind*, *Love Haiku* (with Yoshie Ishibashi), *Chiyo-ni Woman Haiku Master* (co-translator Ishibashi), and *Haiku for Kids*. Her poetry collections include *Without Warning*, *Bone Poems*, and *Hot Haiku*. She was the 2017-2018 Honorary Curator for the American Haiku Archives.

**Denise Fontaine-Pincince** often combines art with poetry. She is a member of The Sugar Maple Haiku Group, Cold Spring Poetry Group, serves as president of Quabbin Art Association, and has facilitated *Art with Poetry* workshops for all ages. Her haiku and verse poetry are found in numerous journals and anthologies.

**Joshua Gage**, Cleveland curmudgeon, is the editor of *Otoroshi Journal* and *The Ohio Haiku Anthology*, which was published through his press Cuttlefish Books. He has placed in contests, including the Touchstone Award long-list (2020) and the Anderson Memorial Awards (2021). Joshua's newest Scifaiku book, *Blips on the Screen*, is now available.



# Biographical Sketches

**Elancharan Gunasekaran** is the publisher of *proletaria*. He has a strange love for all things poetical and Sci-Fi. A winner of the Montblanc X Esquire Six-word Story prize 2017. His latest publications are *108 Suns* (Alien Buddha Press), *Superatomicluminal* (Hesterglock Press), *Gods of the Gonzo* (Analog Submission Press).

**Jennifer Hambrick, Ph.D** Multi-Pushcart Prize nominee Jennifer Hambrick is the author of *Joyride* (Red Moon Press); *In the High Weeds*, winner of the National Federation of State Poetry Societies' Stevens Award; and *Unscathed* (NightBallet Press). [jenniferhambrick.com](http://jenniferhambrick.com).

**Yuko Hatano** is a professor at Kobe Shinwa Women's University in Japan. She received an MA degree from Nara Women's University and was a visiting scholar in the World Arts and Cultures/Dance Department at UCLA during 1992-93. She performed at the Ethiopian National Theater during Japan Week in 1999.

**Jim Kacian** is the founder and president of The [Haiku Foundation](http://HaikuFoundation.org), founder and owner of [Red Moon Press](http://RedMoonPress.com), editor-in-chief of [Haiku in English: The First Hundred Years](http://HaikuinEnglish.com), the definitive work on the subject (W.W. Norton, 2013), and author of more than a score of books of poetry. His most recent book *the endangered C: playing with language, typography, space*, is a collaboration with HNA Co-Chair Terry Ann Carter. He and Maureen, his life partner of more than 30 years, reside in the Shenandoah Valley of Virginia.

**Skylar Kay** is from Calgary. Her poetry explores how surrounding environments mirror human experience, and her personal experience as a transgender woman. Skylar aims to bring a marginalized voice to the very traditional space and form of haibun, expanding the canon, and creating room for other queer voices and writers.

**Philomene Kocher** is a poet and photographer who lives in Kingston, Ontario, Canada. Her poetry has appeared internationally, and for over a decade she served on the executive of Haiku Canada. After 30 years, she is still astonished by the elegance and power of haiku.

**Deborah P Kolodji** is the moderator of the Southern California Haiku Study Group, the California regional coordinator for the Haiku Society of America, and a member of the board of directors for Haiku North America. She has published more than 900 haiku and her first full-length book of haiku, *Highway of Sleeping Towns*, was awarded a Touchstone Distinguished Book Award by the Haiku Foundation.

**Patricia J. Machmiller** is a poet, printmaker, and brush painter. She has two books of haiku and four books of haiga. Her latest book is *Zigzag of the Dragonfly: Writing the Haiku Way* (Yuki Teikei Haiku Society, 2020). She retired from the aerospace industry and lives in San Jose California.

**Scott Mason** is author of *The Wonder Code: Discover the Way of Haiku and See the World with New Eyes*, a former editor with *The Heron's Nest* and a board member of The Haiku Foundation. Scott's haiku have received the top award in more than two dozen international competitions.

**Lori A Minor**, editor of *#FemkuMag* and *Otoroshi Journal*, is a queer, chronically ill poet who uses writing to heal from trauma. She was shortlisted for the Touchstone Award (2017, 2019) and selected for *A New Resonance 12*. Lori is the author of five chapbooks, including *Recycled Virgin*.

**Emiko Miyashita** studied haiku with Dr. Arima Akito. After his sudden death in December 2020, she left his Ten'i haiku group. She also studied haiku with late Dr. Omine Akira who taught her kigo was what made haiku a haiku. Her haiku is simple like her life in Tokyo.

**kris moon kondo** is an artist/poet from North America living mostly in Japan since 1972. She was drawn to haiku through traditional Japanese haiga. She has presented at HNA conferences since they began. Known for renku activities, her main passion is haiga. Since 2020 she been attending Kathabela Wilson's Zoom poetry gatherings.

**Kit Pancoast Nagamura** lives in Japan, where she co-hosted NHK World's Haiku Masters for three years. She is a member of the Haiku International Association and serves as one of the judges for Washington, D.C.'s international Golden Haiku Poetry Contest, and the Setouchi Matsuyama International Haiku Contest. Her newest book, *Grit, Grace, and Gold* (Kodansha International, 2020), spotlights sports in haiku and includes remarkable work from international guest poets.



# Biographical Sketches

**Jacquie Pearce** is an award-winning haiku poet and children's book author from Vancouver, British Columbia. She is featured in *A New Resonance II: Emerging Voices in English-Language Haiku* (Red Moon Press 2019) and is the editor of *Last Train Home*, an international collection of haiku, tanka, and rengay (Pondhawk Press 2021).

**Joan Prefontaine** has an MA in Theology and Art as well as an MFA in Poetry. Her haiku, haibun and haiga have been widely published in journals and anthologies. She lives in the Verde Valley of Arizona where she enjoys teaching occasional classes on Southwestern art, haiku and other subjects.

**Kala Ramesh** is the Founder of TRIVENI Haikai India, received a Pushcart Prize nomination from *Modern Haiku* (51.3) for her haibun "On Slippery Ground". Her book of haiku and haibun *Beyond the Horizon Beyond* was shortlisted for the Rabindranath Tagore Literary Prize in 2019. Her book of tanka and tanka prose *The Forest I Know* was published by HarperCollins in July 2021.

**Michele Root-Bernstein** is the book review editor of *Modern Haiku*. Her poetry appears in journals and anthologies at home and abroad. She won a Snapshot Press eChapbook Award in 2020 for *Wind Rose*. Co-editor of *Frogpond* from 2012 to 2015, she now facilitates the Evergreen Haiku Study Group in Michigan.

**Jacob Salzer** enjoys writing haiku, tanka, and haibun. He is the editor of three anthologies: *Yanty's Butterfly*, *New Bridges*, and *Half A Rainbow*. He is the co-author of *Echoes: A Collection of Linked-Verse Poetry* with Michelle Hyatt. His most recent solo collection is *Mare Liberum: Haiku & Tanka*.

<https://haikupoetinterviews.wordpress.com>  
<https://jsalzer.wixsite.com/mareliberumhaiku>

**Agnes Eva Savich** was born in Kraków, Poland, grew up in Chicago, and is now a university program coordinator in Austin, Texas. When she's not hiking her way through Texas state parks, she is learning electric bass, playing oboe with a classical quartet, or floating in her backyard pool.

**Crystal Simone Smith** is the author of two poetry chapbooks, *Routes Home* (Finishing Line Press 2013) and *Running Music* (Longleaf Press 2014). She is also the author of *Wildflowers: Haiku, Senryu, and Haibun* (2016). Her work has appeared in numerous journals including: *Callaloo*, *Nimrod*, *Barrow Street*, *Obsidian II: Literature in the African Diaspora*, *African American Review*, and *Mobius: The Journal of Social Change*. She is an alumna of the Callaloo Creative Writing Workshop and the Yale Summer Writers Conference. She holds an MFA from Queens University of Charlotte and lives in Durham, NC with her husband and two sons where she teaches English Composition and Creative Writing. She is the Managing Editor of Backbone Press.

**Alan Summers** is founder of *Call of the Page*, with Karen Hoy, supporting writers worldwide. He's a founder of a trilogy of online journals. Alan has been filmed for the NHK Television (Japan) feature *Europe meets Japan - Alan's Haiku Journey. Writing Poetry: the haiku way* will be published in 2022.

**Kaz Tanahashi** a Japanese-trained calligrapher who pioneered one-stroke painting and multicoloured enso (Zen circles). His brushwork has been shown in solo exhibitions in galleries, museums, and universities all over the world. He has edited several books of Zen Master Dogen's writings and has published *Brush Mind*, *Heart of the Brush*, *Zen Chants*, *The Heart Sutra*, *Painting Peace*, and (with Peter Levitt) *The Complete Cold Mountain*, with Shambhala Press. He is currently working on a new book on haiku, and has been a longtime teacher for the annual Upaya Zen Center haiku weekends. [www.brushmind.net](http://www.brushmind.net).

**Orrin Tyrell** from Port Arthur, Texas, came to EL Short Poetry around 2006. In 2013 he began writing tanka and published two collections. Orrin now focuses on the history and current practices of senryu, and as a senryu poet his first ebook collection of senryu is titled *October's Kid*.

**Michael Dylan Welch** has been investigating haiku since 1976. He's a cofounder and director of Haiku North America, proprietor of [National Haiku Writing Month](http://NationalHaikuWritingMonth.com), coeditor of *First Frost*, and publisher of Press Here books. He also runs the Seabeck Haiku Getaway and SoulFood Poetry Night. [www.graceguts.com](http://www.graceguts.com).

**Mary White's** intensive sumi workshop formed the basis of the One Breath haiga project. She writes haiku, haibun, haiga, renku and rengay and teaches *Learn and Share Haiku*, a Zoom workshop. She lives in County Dublin, Ireland, where her work as a visual artist is imbued by her love of haiku.