



HAIKU NORTH CITY & SOIL AMERICA CINNATI 2023



JUNE 28 – JULY 2, 2023

THE HILTON NETHERLAND PLAZA
THE MERCANTILE LIBRARY OF CINNATI

WEDNESDAY, JUNE 28

HILTON NETHERLAND PLAZA

1–5:30PM	Registration 4TH FLOOR REGISTRATION DESK, HILTON
9AM–3PM	Tour of the Ancient Hopewell Ceremonial Earthworks at Fort Ancient Cost for trip: \$85.00. Prior registration required. To explore the conference theme of City & Soil, we will travel by bus to the vast earthworks constructed at nearby Fort Ancient by the Indigenous People of the Hopewell Culture. Believing that soil was sacred, they built a series of earthen ceremonial sites approximately 2,000 years ago throughout southern and central Ohio. These locations have been nominated for the UNESCO World Heritage List. Final approval is expected in September 2023. We will tour Fort Ancient, then have lunch at The Golden Lamb in Lebanon. Established in 1803, it is the oldest hotel in Ohio and has hosted 12 United States Presidents. Charles Dickens wrote a portion of his <i>American Notes</i> (1842) at The Golden Lamb. The bus will leave the hotel entrance promptly at 9:00 and return at 3:00. Attire is very casual. Each person will receive a book about the Hopewell sites written by Buck Niehoff.
2–5PM	Book Fair CAPRICE ROOM 1/4
5:00PM	Welcome PAVILION BALLROOM Opening Remarks – Michael Dylan Welch Poem Reading – Yalie Saweda Kamara, Cincinnati & Mercantile Library Poet Laureate Special Welcome from HNA Ohio Organizers – Jennifer Hambrick, Patti Niehoff, Nicky Gutierrez, Elliot Nicely
5:30PM	Reception PAVILION BALLROOM
6:15PM	Dinner – at Hilton, or scan QR code on back cover for a list of nearby restaurants
8:00PM	A 40-and-Under Haiku Reading CAPRICE ROOM 2/3 • Nicky Gutierrez, host Come enjoy the work of poets who are 40 and younger and are passionate about writing haiku and participating in our community. There will be time for questions and a brief open mic for poets 40 and under.

THURSDAY, JUNE 29

MERCANTILE LIBRARY
(Lunch, Late-Night Renku at Hilton)

8AM–NOON	Registration 4TH FLOOR REGISTRATION DESK, HILTON
CLOSED	Book Fair CAPRICE ROOM 1/4
9AM–5:30PM	“City & Soil” Photography Exhibit MERCANTILE LIBRARY
MERCANTILE LIBRARY, 11TH FLOOR READING ROOM	
8:15AM	Opening Ceremony Michael Dylan Welch John Faherty , Executive Director, Mercantile Library Ohio Hope Taft , First Lady of Ohio, 1999–2007 Buck and Patti Niehoff , Local Arrangements Chairs, HNA 2023 Jennifer Hambrick , Program Chair, HNA 2023
9–9:50AM	Earthworks: HNA Anthology Reading • Michael Dylan Welch & Julie Schwerin
10–10:50AM	Sonia Sanchez’s Haiku Poetics TWO PRESENTATIONS <i>Presentation 1</i> “The most fundamental truth to be told in any art form, as far as Blacks are concerned, is that America is killing us:” Sonia Sanchez’s Haiku Poetics • Tom Morgan Sanchez’s engagement with the haiku is a central part of her poetic vision. While her haiku are at times more confrontational and explicit than traditional haiku, this stems from her interest in combining Western and non-Western poetic practice to create a distinctly African American version of the haiku, one that can speak to the reality that African Americans experience in the context of American life. In doing so, Sanchez’s haiku unpack the complex associations among race, identity, and structural inequality, challenging readers to confront their own complicity with the ongoing injustice facing African Americans.
<i>Presentation 2</i>	Together Turf: Community & Haiku • Emily Spencer We’ll explore community-building and celebrating key members through eulogy in Sonia Sanchez’s haiku. Then, we’ll reflect and free write.

11–11:50AM **Haiku, Food, and Digging into Your Roots: *Culinary Saijiki* Podcast Taping**
• Allyson Whipple

Allyson Whipple is the host of the *Culinary Saijiki* podcast, which explores haiku and food. Learn ways in which the turn of a haiku can sharpen the associations between food and heritage. Participants are encouraged to come prepared with haiku and/or haiku drafts. Guiding questions throughout the presentation will offer opportunities for revision and reflection, and we’ll have a brief sharing period. This session will be recorded as a future episode of *Culinary Saijiki*. By reading your haiku aloud during the session, you are consenting to allow your poems and the readings of them to be included in the final published *Culinary Saijiki* podcast episode.

NOON–1:30PM **Catered lunch.** Free for registered attendees. HILTON, ROOKWOOD ROOM

MERCANTILE LIBRARY, 11TH FLOOR READING ROOM

2–2:50PM ***Songs in Flight: Slavery Haiku***
• Crystal Simone Smith

Commissioned by the non-profit curating organization Sparks and Wiry Cries, *Songs in Flight* is a song set by noted composer Shawn Okpebholo featuring haiku by Crystal Simone Smith. The haiku sequences contextualize and respond to Cornell University’s *Freedom on the Move* database, a collection of runaway fugitive slave ads placed by enslavers in early U.S. newspapers. Smith’s haiku sequences re-imagine the narratives of these individuals and their journeys to freedom. In that same spirit, *Songs in Flight* brings their stories to life through song. Smith will present highlights of this groundbreaking premiere, along with a haiku reading.

3–3:50PM **Haibun Innovations**
• Jim Kacian, moderator; Rich Youmans; Lew Watts; Jennifer Hambrick; Dave Bonta

For nearly a quarter-century, writers of English-language haibun have been exploring what haibun might look like in the 21st century. This panel continues those explorations by, first, revisiting critical insights from past haibun masters on the role of haiku in haibun. We’ll also discuss formal play in recent

haibun, take a narratological look at the innovative potential of *kire* and disjuncture in haibun, and explore the largely untapped potential of creating haibun as video poems.

4–4:50PM **Haibun Film Festival**
• Jennifer Hambrick, Dave Bonta

Joining haiga, photo haiku, tankart, video haiku, and other types of video poetry are now haibun films. This session will present the results of two international competitions – one for haibun, the other for new short films inspired by selected unpublished haibun – in the world premieres of short films that link hybrid haibun texts with moving images. The future of haibun starts here.

5–6:30PM **Dinner** – at Hilton, or scan QR code on back cover for a list of nearby restaurants.

MERCANTILE LIBRARY, 11TH FLOOR READING ROOM

7–9:00PM **Cincinnati History Talk, Local Craft Beer Tasting, and Boozy Ku Reading**
• Michael D. Morgan, author of *Cincinnati Beer* and *Over-the-Rhine: When Beer Was King*.

Bring your thirst for great stories and artisan beer, along with a handful of your haiku inspired by beer, wine, and spirits to share with the group.

9:30PM **Late-Night Renku Session**
HILTON, PAVILION BALLROOM
• *Sabaki*: Marshall Hryciuk, Patricia Machmiller, Linda Papanicolaou, John Stevenson

FRIDAY, JUNE 30
HILTON NETHERLAND PLAZA

8–9:00AM **Registration**
4TH FLOOR REGISTRATION DESK, HILTON

7:30–8:20AM **Morning Qi Gong** CAPRICE ROOM 2/3
• Holli Rainwater

In qigong the human body is seen as a microcosm of the vast and edgeless Universe. In this class we are going to bring it down to the local, seasonal, and conference level by focusing on the elements of fire/summer/city and earth/harvest/soil. Using gentle movement, breath, and imagery from selected haiku, we will tap into the life force that runs through and connects everything, allowing it to bring balance

to the geography of our own bodies. No experience necessary, only the willingness to move and be moved!

9AM–5:30PM **“City & Soil” Photography Exhibit**
MERCANTILE LIBRARY

8:30–10:00AM **Walk in the Center City & Riverfront Park**
MEET AT HILTON FRONT DESK
• Bob Moyer & Buck Niehoff, guides

We will pass historic skyscrapers, sports facilities, museums, public sculptures, and a lush urban park. We will visit the famous Roebling Suspension Bridge, the longest in the world when constructed and the prototype for the Brooklyn Bridge. We will see Carew Tower, an early “city within a building;” the Ingalls Building, the world’s first steel-reinforced concrete high rise; the Fourth and Vine Building, once the fifth tallest building in the world; and four office towers designed by Chicago architect Daniel Burnham. We’ll pass the National Underground Railroad Freedom Center and, in the John and Phyllis Smale Riverfront Park, will see memorials to Civil Rights leaders. We’ll see Bengals Stadium, Reds Stadium, its adjacent Museum, and statues of Pete Rose, Johnny Bench, and other baseball legends. The full walk will cover about a mile in 90 minutes. Participants may leave the walk and return to the Hilton at the 60-minute point or at any time. Walking Difficulty: Easy. (One slight uphill).

8:30–9:20AM **Creating Haikai Anthologies: Sharing Thoughts and Observations from an Editor/Poet’s Desk**
CAPRICE ROOM 2/3
• Stanford M. Forrester

Producing an anthology of any kind requires much thought and planning. Stanford M. Forrester/sekiro shares his experiences as an editor/poet who has published close to 10 anthologies of haiku and tanka over the past 25 years. This presentation not only addresses the artistic and logistical factors that editors often face in the creative/production process; it will also offer insight to the poet, who is sitting on the other side of the publisher’s desk. The presentation will be followed by a Q&A.

9:30–10:20AM **Cultural Journeys in African American Haiku** PAVILION BALLROOM
• Crystal Simone Smith, moderator; Joel Dias-Porter; Ce Rosenow

What ignites and informs haiku composed by Black poets often differs from what inspires other poets. The attention can shift to cultural associations, and African American writers tend to challenge dominant societal norms. In this panel, presentations by Joel Dias-Porter, Ce Rosenow, and Crystal Simone Smith will examine these cultural journeys through a variety of practices that include, song (jazz, blues, hip hop), ekphrasis, storytelling, and documenting history. This panel will also engage in a discussion of African American haiku visibility and inclusion.

Kaleidoscope Reading #1
CAPRICE ROOM 2/3
Poets who have had books published since HNA 2019 give short readings from their collections.

9:30–10:20AM **Guided Tour of Mercantile Library**
MEET IN MERCANTILE LIBRARY, 11TH-FLOOR READING ROOM
Reserve a tour spot in advance on the sign-up sheet in the Hilton 4th floor lobby.

10AM–6:00PM **Book Fair** CAPRICE ROOM 1/4

10:20–10:45AM **Break**

10:45–NOON TWO PRESENTATIONS
PAVILION BALLROOM

Presentation 1 **Patricia Donegan: A Retrospective**
• Terry Ann Carter

Following in the tradition of her book *Moonflowers: Essays on Pioneering Women Haiku Poets* (catkin press, 2020), Terry Ann Carter will present a retrospective on the work of haiku icon Patricia Donegan. Focusing on three of Donegan’s publications – *Chiyo-ni*, *Woman Haiku Master* (with Yoshie Ishibashi, Tuttle Publishing, 1998), *Love Haiku* (with Yoshie Isibashi, Shambhala Publications, Inc., 2010), and *Haiku Mind: 108 Poems to Cultivate Awareness and to Open Your Heart*, (Shambhala Publications, 2008) – this presentation features insights gained from interviews with many noted poets deeply familiar with Donegan and her work.

Presentation 2 **“Hey, I Already Wrote That!,” Déjà-ku and You** PAVILION BALLROOM
• Michael Dylan Welch

T. S. Eliot said that great writers steal. Is that good for haiku? What are the responsibilities of writers and editors in

dealing with haiku that may be similar – or too similar – to haiku that others have already written or published? Michael Dylan Welch coined the term “*déjà-ku*” for haiku that bring to mind other poems in both positive ways (shared subjects and season words, allusion, parody, and more) and sometimes negative ways (plagiarism, cryptomnesia, and excess similarity). We’ll explore our emotional responses as readers and writers when we encounter both positive and negative instances of *déjà-ku* (and remember, most of them are positive—*déjà-ku* is not a pejorative term). Extensive discussion is welcome.

10:45–NOON **Bashō’s Retreat from City Life: “against the brushwood door / raking tree leaves for my tea – / storm wind”**
CAPRICE ROOM 2/3
• Yukio Kachi

In the winter of 1680–81, Bashō-to-be Tōsei, age 37, moved from downtown Edo to the village of Fukagawa. This withdrawal turned out to be the most significant pivot in his life and poetry. In life, Tōsei the haikai peddler metamorphosed into Bashō the beggar-hermit poet. In poetry, Tōsei the punster parodist transfigured into Bashō the nature-intoxicated, self-reflective poet. Bashō the playwright created the role of Bashō and assigned it to himself. Thus was Bashō born. To illustrate this metamorphosis we will compare and contrast a few writing samples by Tōsei and a few by Bashō.

12–1:30PM **Catered lunch.** Free for registered attendees. ROOKWOOD ROOM

PLENARY SESSION PAVILION BALLROOM

1:30–2:20PM **Higginson Lecture**
• Timothy Green, editor of *Rattle* magazine, with a guest appearance by Katie Dozier of The NFT Poetry Gallery

The Higginson Lecturer is selected by the HNA executive board.

The Future of Art: Haiku in the Digital Age

The world is changing more rapidly than ever, and big change brings both anxiety and opportunity. Timothy Green of *Rattle* magazine discusses the potential future of haiku in the emerging digital landscape. With its brevity and interiority, and the

strong sense of community already surrounding it, haiku is perfectly suited to the challenges of this new technological era. This presentation addresses concepts such as artificial intelligence, onboarding, curation vs. publication, social media, and the benefits of using NFTs to usher literature into the artworld economy. We’ll also share examples of haiku, haiga, and cryptopoetry that show some of the ways haiku can flourish in the era we’re all entering.

2:30–3:20PM **Haiku and Cincinnati: Lafcadio Hearn and His World**
TWO PRESENTATIONS
PAVILION BALLROOM

Presentation 1

Lafcadio’s Ear: Modes of Transgression in Translation
• Greg Hand

When Lafcadio Hearn arrived in Cincinnati, the city was among the 10 largest municipalities in the United States, thoroughly cosmopolitan while still retaining the vestiges of its origins as a frontier outpost. Via riverboat, canal boat and railroad, immigrants and pioneers flowed through Cincinnati, creating ethnic communities, bastions of the nouveau riche as well as bohemian refuges for the demi-monde. It was in this environment that Hearn matured as a writer. Hearn’s years in Cincinnati prepared him for the intellectual groundwork necessary to comprehend an entire civilization with minimal Western referents, while assembling the stylistic capacity to communicate the essence of that culture to a Western audience.

Lafcadio Hearn’s Immersion into Japanese Culture and Haiku
• Steve Kemme

Lafcadio Hearn’s interest in Asian literature and art began during his years in Cincinnati, from 1869 to 1877. Hearn, a Greek-Irish American immigrant, was fascinated by ancient Japanese and Chinese folk tales and poetry. While working as a journalist in New Orleans from 1877 to 1887, he continued studying Asian literature, and in 1887, published a book of ancient Chinese folk tales he rewrote in his own style. He moved to Japan in 1890 and remained there until his death in 1904. During his time there, he wrote books and magazine articles about Japan for

Presentation 2

American readers and became one of the foremost Western interpreters of Japan. He made the West more aware of many aspects of Japanese culture, including the haiku. Hearn translated many haiku, often those dealing with insects. At a time when many Japanese were trying to adopt Western ways, Hearn reminded them of the value of their own culture.

2:30–3:20PM **Kaleidoscope Reading #2**
CAPRICE ROOM 2/3
Poets who have had books published since HNA 2019 give short readings from their collections.

3:30–4:20PM **Women, Haikai, and the Road: Sutejo, Shokyū-ni, and Kikusha-ni**
PAVILION BALLROOM
• Cheryl Crowley

This presentation focuses on the work of three Japanese women *haijin* (haikai poets) of the 17th and 18th centuries: Sutejo, active in the late 17th century; Shokyū-ni, prominent at the height of the 18th-century Bashō Revival; and Kikusha-ni (1753–1826), who became well-known at the 18th century’s end. I will consider the ways that women poets of this period flourished as *haijin* on the roads, through small towns, and in great cities of early modern Japan.

3:30–4:20PM **Haiku in City, Country, and Suburbia**
TWO PRESENTATIONS
CAPRICE ROOM 2/3

Presentation 1

It’s Not Where You Think It Is: A Statistical Analysis of the Urban-Rural Divide in Haiku
• Jay Friedenberg

A quantitative examination of the urban-rural distinction in haiku. A random and representative sample of poems from all issues of *Frogpond* were labeled as being in either a city or a country setting. These poems were also coded for subject keywords identifying the prominent objects, scenes, and people in them. Similar variables were also generated for all winning poems of the HSA contests. The data show a significant difference in the number of poems written between the two locations and opposite trends for location over a forty-year period. We discuss the results in terms of stylistic variations over time.

Presentation 2

Exploring the Edge of Suburbia
• Christopher Bays

The presentation will explore through sample haibun, haiku, and monoku how lines between rural and urban areas are blurred as a result of powerful external forces, such as environmental destruction, war, and human and animal displacement. The effects of these external forces will be seen in the life of family, friends, and community, and in the courage it takes to help us to find our roots. The presentation will end interactively, asking the audience to explore their own roots in a world where the urban and rural are fading into one another.

3:30–4:20PM **Guided Tour of Mercantile Library**
MEET IN MERCANTILE LIBRARY,
11TH-FLOOR READING ROOM
Reserve a tour spot in advance on the sign-up sheet in the Hilton 4th floor lobby.

PLENARY SESSION PAVILION BALLROOM

4:30–5:45PM **Memorial Reading**
• Barbara Sabol & Marion Boyer, coordinators. Antoinette Cheung, flute

5:45PM **Dinner** – at Hilton, or scan QR code on back cover for a list of nearby restaurants.

7:30–8:45PM **Half-Baked Haiku Clinic #1**
PAVILION BALLROOM

Bring a haiku-in-progress for a one-on-one conversation about it with a noted haiku poet. Rural and urban imagery – in keeping with the City & Soil conference theme – is encouraged, but not required.
• *Clinicians: Francine Banwarth, Scott Mason, Paul Miller, John Stevenson*

7:30–8:20PM **Rural/Urban Haiku Reading**
CAPRICE ROOM 2/3

Join in a group reading celebrating the rural experience and the urban experience in haiku.

8:30–10:30PM **A New Resonance Community Reading**
CAPRICE ROOM 2/3
• Jim Kacian, Julie Schwerin, co-editors, *A New Resonance: Emerging Voices in English-Language Haiku*

The New Resonance community is now over 200 strong, and the most recent volume, *A New Resonance 13*, features another 17 outstanding poets with

space to let their work breathe. Hear several of them, along with many from previous volumes, read their work.

9:00PM **Late-Night Renku Session**
PAVILION BALLROOM
• *Sabaki*: Marshall Hryciuk, Patricia Machmiller, Linda Papanicolaou, John Stevenson

SATURDAY, JULY 1

HILTON NETHERLAND PLAZA

8–9:00AM **Registration**
4TH FLOOR REGISTRATION DESK, HILTON

7:30–8:20AM **Morning Qi Gong** CAPRICE ROOM 2/3
• Holli Rainwater
See Friday morning schedule for description.

8:30–10:00AM **Walk in the Center City & Riverfront Park**
MEET AT HILTON FRONT DESK
• Bob Moyer & Buck Niehoff, guides
See Friday morning schedule for description.

8:30–9:20AM **Half-Baked Haiku Clinic #2**
PAVILION BALLROOM
• *Clinicians*: Francine Banwarth, Scott Mason, Paul Miller, John Stevenson
Bring a haiku-in-progress for a one-on-one conversation about it with a noted haiku poet. Rural and urban imagery – in keeping with the City & Soil conference theme – is encouraged, but not required.

9:30–10:20AM **Metaphor in Haiku** PAVILION BALLROOM
• Matt Cariello
This presentation is an exploration of the ways in which metaphor works in haiku. Metaphor is central to all poetry. In haiku, metaphors are juxtaposed in a way that reveals previously unarticulated associations. A reader can understand these associations via certain linguistic processes innate to all. That is, we are able to automatically and unconsciously generalize from a specific event, as seen in a haiku, to a general principle of being. We can do this because metaphor isn’t merely a literary device, but an integral part of our way of understanding the world.

The Either/Or Workshop: A Matching Contest Approach to Haiku Editing
CAPRICE ROOM 2/3
• Randy Brooks

This is an interactive workshop on editing haiku. It is not unusual for haiku writers to come up with variations when editing a haiku. A matching contest places two haiku side by side, appreciating both but ultimately choosing one as the winner of the contest. This can be a useful editing or revising tool. We will consider ways to test alternative versions of a haiku to choose the best version for the writer’s goals.

10AM–6PM **Book Fair** CAPRICE ROOM 1/4

10AM–3:00PM **“City & Soil” Photography Exhibit**
MERCANTILE LIBRARY

10:30–11:20AM **Nick Virgilio in His Poetic Landscape: A Workshop** PAVILION BALLROOM
• Dr. Geoffrey Sill, Robin Palley, Henry Brann

Geoffrey will read several poems from *Nick Virgilio: The Collected Haiku, 1963–2012* (Red Moon Press, 2023). In Virgilio’s poetic landscape, the crow represents a wild, uncontrolled natural element, while the scarecrow presents the human effort to respond to the predations of the crow, often unsuccessfully. Robin and Henry will then present several video clips of ginko walks in Camden, the city that completes Virgilio’s natural and human landscapes. The workshop will allow time for participants to write and share their own haiku based on their impressions of Virgilio’s poetic landscape.

Engaging with Avant-Garde Haiku: A Study Group Approach to Understanding New Directions in Craft CAPRICE ROOM 2/3
• Michele Root-Bernstein

Looking for a way into avant-garde haiku? Join in this introductory exploration of experimental aesthetics and techniques. We’ll take a look at the effects of disjunctive language on the cognitive experience of haiku and consider how attention to the realities of consciousness as well as content expand haiku possibilities.

PLENARY SESSION PAVILION BALLROOM

11:30–12:20PM **Keynote Address**
Dissolving Boundaries: Haiku and Embodied Care
• Ce Rosenow, senior editor of *Juxtapositions: Research and Scholarship in Haiku*

Care ethics is a relational approach to morality that considers, among other things, the embodied aspects of care. Haiku, according to Francine Banwarth and Michele Root-Bernstein in *The Haiku Life*, “embody the nature of mind ... by fusing image, word, and emotion ... by expressing in words what we think and feel in images, haiku make manifest this embodied cognition.” These aspects of haiku support development of care capacities by engaging a caring imagination, developing caring knowledge across various landscapes, and encouraging caring behavior toward those with whom we share this planet.

12:20PM **Group Photo** HILTON

12:45PM **Catered lunch.** Free for registered attendees. ROOKWOOD ROOM

2–2:50PM **Haiku and Place**
TWO PRESENTATIONS
PAVILION BALLROOM

Presentation 1 **A Place of Longing: Loss, Memory, and the Childhood Home in Haiku**
• Abigail Friedman

The hometown village (*furusato*) is a frequent theme in Japanese haiku. Most often, these are poems of longing, like this one by Issa: “in my first dream of the year my home village oh the tears” How have *furusato* haiku evolved to accommodate the Japanese urban reality? How are haiku poets of other cultures writing about the homes of their youth? Are these haiku of displacement always poems of longing? In keeping with this year’s HNA theme, this talk will focus on poets who, while living in urban contexts, write haiku about their more rural childhood homes.

Presentation 2 **Winter Affinities: The Cold, the Far, and the Pure in Haibun and Haiku**
• Dana Delibovi

Cold, rural, and northern places evoke unique emotional states in haibun and haiku. A paradigm is Bashō’s *The*

Narrow Road to the Deep North (Oku no Hosomichi). This great work captures a journey that, while taken by necessity during spring, summer, and autumn, flows with the vulnerable, austere, lonely, yet meditative moods of the remote, chilly “north” in lands above the equator. For classical and modern poets as well, images of the cold, the snowy, and the far-away express moods that are pervasive in Bashō’s masterpiece. These “winter affinities” are instructive for writers and readers alike.

2–2:50PM **How to Plan and Lead a Ginko**
CAPRICE ROOM 2/3
• Bob Moyer

This presentation will explain in basic terms how to arrange and lead a ginko, covering basic logistics, the experience of attendees, some innovative possibilities, and a few exercises to heighten the experience of walking in nature. We will devise an outline for an “ideal” ginko, and we’ll conclude with a “no motion” ginko in the workshop room.

3–3:50PM **Examining Stance in Our Haiku**
PAVILION BALLROOM
• Dan Schwerin & Nicky Gutierrez

Nicky Gutierrez and Dan Schwerin will explore Kaneko Tohta’s thinking about stance using the essay *Haiku and Christian Practice* and haiku poets of the past as sources and as a launching pad. Every poem has a stance of sorts, and every value system can source our stance in poetry, consciously or unconsciously. There will be time in the presentation to practice writing with prompts, and some exploration of writing from a variety of stances. Some examination of the Sabbath as a rhythm word will be included, as well as time for questions and dialogue.

Picturing Urban: A Gallery of City-Themed Haiga and Photo Haiku
CAPRICE ROOM 2/3
• Linda Papanicolaou

While more than half of the world’s population lives in cities, haiku journals seem to include few haiga or photo haiku with urban themes – as if our choice of topics is colored by the notion of haiku as a “nature” poem. This session will be a curated slideshow of haiga and photo

haiku in which urban themes are central to meaning. It will challenge us to expand our habits of seeing and responding to where most of us actually live.

4–4:50PM **Rengay Roundup** ROOKWOOD ROOM
• Garry Gay

Take part in a collaborative rengay writing session geared to those who are familiar with the form and want to meet other writers and practice together.

The Cor Curriculum: Lessons from the Works of an American Haiku Master CAPRICE ROOM 2/3
• Scott Mason

A generous selection of Cor van den Heuvel’s haiku – some familiar, most probably not – will be used to illustrate four useful “lessons,” each introduced with a quotation from a prominent literary figure and a work by a well-known visual artist. Scott will also show how these lessons have played out in some of his own poems. The objective will be to offer attendees new insights, fresh inspiration, and a few helpful tips for their own haiku practices.

PLENARY SESSION CAPRICE ROOM 2/3

5–5:50PM **Ohio Haiku Poets Reading**

The author Chuck Klosterman once remarked, “Ohio is a scale model of the entire country, jammed into 43,000 square miles.” In this 50-minute haiku reading, we will celebrate unique voices, both past and present, from around the Buckeye State.

6:30PM **Banquet** PAVILION BALLROOM
Cincinnati Dayton Taiko Dinner
Hueston Woods Haiku Trail video Announcements – Michael Dylan Welch, Jennifer Hambrick
Bluegrass – Trina Emig, banjo; John Schneider, guitar; Brad Meinerding, mandolin; Jim Gaube, bass

SUNDAY, JULY 2

HILTON NETHERLAND PLAZA

9–9:50AM **Experimentation, Literary Craft, & Intuition: Bill Pauly’s Haiku Walk** PAVILION BALLROOM
• Randy Brooks

We will explore Bill Pauly’s lifelong journey into the art of writing haiku. We will follow his experiments

with haiku, eyeku, sequences, and collaborative tan-renga and admire many of his award-winning gems. Bill was a poet who wrote with compassion and understanding. As a co-editor of his collection, I witnessed how Pauly revised and polished each haiku, often based on feedback from students or friends. His haiku continue to teach us to write in the here and now and to seek the elusive “real-seeming” which goes into the beyond.

American Haiku Archives Honorary Curators Reading CAPRICE ROOM 2/3
• Michael Dylan Welch

The American Haiku Archives was founded in 1996 at the California State Library in Sacramento. Every year the AHA advisory board appoints an honorary curator. This session celebrates the rich history of all honorary curators with photos and poems, plus an announcement of the 2023–24 honorary curator.

10AM–NOON **Book Fair** CAPRICE ROOM 1/4

10–10:50AM **Creating Haiku Paths: Rural, Urban, and Anywhere in Between** PAVILION BALLROOM
• Julie Schwerin

Paths of haiku stones (*kuhi*) have been prevalent in Japan for centuries, and in the last decade, they’ve become increasingly common in the United States. One is right here in Ohio: *The Forest Haiku Path* in Millersburg, Ohio, is a permanent installation featuring 30 haiku stones with poems penned by Midwest poets. A second will be unveiled this afternoon at Hueston Woods State Park, in conjunction with HNA. This presentation will explore how to create haiku paths and how they can be used to raise awareness and appreciation of haiku.

11–11:50AM **Final Open Mic** PAVILION BALLROOM

1:30PM **Dedication Ceremony for the Haiku Trail** HUESTON WOODS STATE PARK

Cost for trip: \$85.00. Prior registration required. To create a permanent memory of the HNA 2023 Conference, a Haiku Trail has been constructed in scenic Hueston Woods State Park, near Cincinnati. Donated by Patti Niehoff, it presents 20 poems, selected by the HNA executive board, placed along a 0.7 mile woodsy path with views of a lake. Join us for a bus trip to the

official ribbon cutting and dedication ceremony for the Trail. We will walk the trail and read the poems. Then we will have a traditional summer picnic buffet dinner at the lodge overlooking the lake before returning to the hotel by 7:00pm The bus will leave the hotel entrance promptly at 1:30pm. Attire is very casual. The trail is flat and easy to walk.

TANKA MONDAY – JULY 3

The Tanka Society of America is sponsoring separate tanka events immediately after HNA, all free. On Sunday night at 8:00 pm, meet at the Caprice room for a featured tanka reading, plus open-mic reading. Events on Monday start at 9:00 am at the Mercantile Library, and will include readings, presentations, and workshops, including a celebration of the life of tanka pioneer Sanford Goldstein. For more information, please visit <https://www.tankasocietyofamerica.org/tsa-conferences/tanka-monday-2023>.

BIOGRAPHICAL SKETCHES

FRANCINE BANWARTH has been studying and writing haiku and related forms since 1989. She served as second vice-president of the Haiku Society of America and as editor of *Frogpond* (2012–2015). She was named *The Heron’s Nest* Poet of the Year in 2015. She co-authored *The Haiku Life: What We Learned as Editors of Frogpond* (Modern Haiku Press) with Michele Root-Bernstein. She currently serves as a member of the Red Moon Anthology editorial staff and resides in Dubuque, Iowa.

CHRIS BAYS published *Edge of Suburbia*, his first book of haibun, haiku, and monoku, through Red Moon Press in 2021. His haibun won first place in 2017 and 2020 in the Haiku Society of America’s Haibun Award Contest. His haiku and free-verse poetry have also received national and international accolades. He works as a Professor at Clark State College. Prior to teaching, he was a business owner and world traveler. His poetry is influenced by these travels and his experiences growing up as a military dependent. When not working, he enjoys hiking through woodlands near his Ohio home.

DAVE BONTA (davebonta.com) is a poet and web publisher from central Pennsylvania and is best known for the poetry film site movingpoems.com. He’s been dabbling in Japanese short forms for decades but is in print mainly as a lyric poet, with the recent exception of a self-published collection of haibun called *Failed State*. His current writing practice is divided between “discovering” thousands of erasure poems in the 17th-century *Diary of Samuel Pepys* and composing renga-influenced ecopoetry on his phone in the course of long, daily walks.

MARION STARLING BOYER’S *Ice Hours* won the Wheelbarrow Books Poetry Prize and was released in January 2023 by Michigan State University Press. She is author of *The Sea Was Never Far*, *The Clock of the Long Now*, and *Composing the Rain*, winner of Grayson Books’ Chapbook competition. Recent work has been published in *Modern Haiku*, *Drifting Sands*, and *Contemporary Haibun*. A professor emerita for Kalamazoo

Valley Community College, Boyer currently conducts workshops for Lit Cleveland and lives in Twinsburg, Ohio. www.marionstarlingboyer.com

HENRY BRANN has been a member of the Nick Virgilio Haiku Association since its inception. He has published two chapbooks of his poems, has appeared in several anthologies, and has edited another, *Writers House Poetry*, Volume One. He has served on the NVHA Board of Directors for the last twenty years.

DR. RANDY BROOKS is Professor of English Emeritus at Millikin University, where he teaches courses on writing haiku and tanka in English. He and his wife, Shirley Brooks, are publishers of Brooks Books and co-editors of *Mayfly* haiku magazine. His most recent books include *Walking the Fence: Selected Tanka* and *The Art of Reading and Writing Haiku: A Reader Response Approach*. In 2023 they are launching a new High/Coo Chapbooks competition, publishing three collections each year.

MATT CARIELLO’S most recent book, *The Empty Field*, was published in 2022 by Red Moon Press. His first two collections of poems, *A Boat That Can Carry Two* and *Talk* were published by Bordighera Press. He’s had stories, poems, haiku, and reviews published in *Bennington Review*, *Voices in Italian Americana*, *Poet Lore*, *Ovunque Siamo*, *Evening Street Review*, *Modern Haiku*, *Frogpond*, *The Heron’s Nest*, *The Long Story*, *Indiana Review*, *The Ekphrastic Review*, *Italian Americana*, *Modern Poetry Quarterly Review*, *Typehouse*, and *The Journal*. He’s currently a senior lecturer in the English department at the Ohio State University in Columbus.

TERRY ANN CARTER is a poet and paper artist and the author of eight collections of lyric poetry, five haiku chapbooks and three haiku guidebooks; and she has edited four haiku anthologies. As past president of Haiku Canada, and founder of and facilitator for Kado Ottawa (2001–2012) and Haiku Arbutus Victoria Study Group (2014–present), she has given haiku and small book-making workshops around the world. She lives on the unceded territories of the Esquimalt and Songhees Nations, in Victoria, British Columbia.

ANTOINETTE CHEUNG is a Vancouver-based poet who recently joined the editorial team at *Prune Juice*. Her work has been published in leading haiku/senryu journals and anthologies and has been recognized with numerous awards, including the Basho-an Award from the 5th International English Haiku Competition and first place in Haiku Canada’s 2021 Betty Drevniok contest. Antoinette is the current coordinator of the HSA Haiku Social Club, which provides a space for poets aged 40 and under to connect, share their work, and hear from established poets from the wider haiku community.

CINCINNATI DAYTON TAIKO is a nonprofit organization dedicated to promoting Japanese-style taiko drumming through performance and education. Our performances are based on a traditional foundation but emphasize the fun and community spirit of taiko. Taiko drums are large drums played in an ensemble format that allows for thundering sounds and exciting rhythms. Founded in 1999, ours is an all-volunteer organization that performs at international festivals and private events around the Ohio and Northern Kentucky area.

CHERYL CROWLEY studies the literature of premodern Japan, specializing in the popular verse form haikai (ancestor of modern haiku) of the seventeenth and eighteenth centuries. Her book, *Haikai Poet Yosa Buson and the Bashō Revival* (Brill, 2007) explores the intersections of poetry and visual art, elite and popular culture, and the process of haikai’s development from a disreputable, disposable genre into one of Japan’s most celebrated forms of literature. More recently her research has focused on the literature and social history of women in early modern Japan (1603–1868).

DANA DELIBOVI is a poet, essayist, and translator. Her work has appeared in *After the Art*, *Apple Valley Review*, *Bluestem*, *Failed Haiku*, *Moria*, *Noon*, *Presence*, *Psaltery & Lyre*, *Salamander*, and other journals. Delibovi’s poems traveled the St. Louis Metro as part of the Poetry in Motion Series sponsored by the Poetry Society of America. She is consulting poetry editor for the e-zine *Cable Street*, a Pushcart Prize Nominee, and a *Best American Essays* notable essayist. <https://danadelibovi.wordpress.com> Twitter: @DanaDelibovi.

JOEL DIAS-PORTER (aka DJ Renegade) is originally from Pittsburgh, P.A., and resides in South Jersey. The 1998 and 1999 Haiku Slam Champion, his poems have been published in *POETRY*, *Mead*, *Best American Poetry 2014*, *Callaloo*, *Asahi Shimbun*, *Antioch Review*, *Ploughshares*, and the anthologies *Short Fuse*, *Role Call*, *Def Poetry Jam*, *360 Degrees of Black Poetry*, *Slam (The Book)*, *Poetry Nation*, *Beyond the Frontier*, and *Catch a Fire*. A Cave Canem Fellow, in 1995 he received the Furious Flower “Emerging Poet Award.” His collection *Ideas of Improvisation* is on Thread Makes Blanket Press (June 2022).

KATIE DOZIER (KHD)’s love of poetry first bloomed as a child. She memorized Robert Frost sitting on a tree stump and bathed in Edgar Allan Poe as an adolescent. While studying words at Florida State University, she played with chips and became a professional poker player. She’s passionate about the immense potential NFTs present for poetry, and enjoys helping onboard traditional poets primarily through Twitter (@Katie_Dozier). Her poetry has recently been published by *Rattle*, *Frontier*, and *The Tickle*. She maintains TheNFTPoetryGallery.com, regularly speaks at NFT conferences, and hosts “ThePoetrySpace_” podcast weekly on Twitter.

JOHN FAHERTY, Executive Director of The Mercantile Library of Cincinnati, still cannot believe his good fortune in getting a job at The Mercantile Library. His nightstand is filled with books because he is a slow reader, but he doggedly marches on with his pattern of one challenging book followed by one fun book. John thinks few people are actually worth biography and fewer yet of autobiography. John loves historical fiction and confesses a weakness for well-written crime procedurals. He has a particular affection for everything written by Kate Atkinson. He received a history degree from the University of Chicago in 1987. John lives with his particularly adorable family in Hyde Park.

STANFORD M. FORRESTER/sekiro is a past president of the Haiku Society of America and founding editor of *bottle rockets: a collection of short verse*, which has been in

print continuously for 24 years. Some of Stanford’s work can be found in *Haiku*, edited by Peter Washington in the Everyman’s Library Pocket Poets Series (Knopf); *American Zen: A Gathering of Poets* (Bottom Dog Press); and *Haiku in English: The First 100 Years* (Norton). In 2004, he took first seat in the 57th Annual Bashō Anthology Contest in Ueno, Japan. Most recently, some of Stanford’s haiku were included in the college textbook *Understanding Poetry* (Cognella) by Helen Doss.

JAY FRIEDENBERG is a past president of the Haiku Society of America and served for two years as associate editor of the organization’s journal, *Frogpond*. He is a member of the Spring Street Haiku Group, New York City. Jay has had his poetry published in numerous U.S. and international journals and has published several full-length collections of his work. He has won multiple U.S. and international haiku contests.

ABIGAIL FRIEDMAN is an award-winning haiku poet who began composing haiku in Japanese while living in Japan as a diplomat. She has authored several haiku-related books, including *The Haiku Apprentice: Memoirs of Writing Poetry in Japan*. Her haiku, haibun, and writings on haiku have been featured in poetry publications around the world. She founded the first bilingual French/English haiku group in Quebec City, and, more recently, the Supernova haiku group in Washington, D.C., where she now resides. She is a judge for the Golden Triangle Haiku contest. In addition to haiku, she likes swimming, mathematics, and sleeping late.

GARRY GAY is the president of the Haiku Poets of Northern California. He is a past president of The Haiku Society of America. He founded Haiku North America, a biennial haiku conference. In 1995 he co-founded the American Haiku Archives at the California State Library in Sacramento, California. He is the creator of the poetic form called rengay. He is a professional photographer.

TIMOTHY GREEN worked in an mRNA research lab and as a psychiatric counselor before becoming editor of *Rattle* in 2004. During his two decades with the magazine, he’s created projects like the Rattle Chapbook Series, Poets Respond, and the Ekphrastic Challenge, which have helped it become one of the largest literary magazines in the world. He is author of *American Fractal* (Red Hen Press, 2008), and his individual poems have been published widely and sold as NFTs. Since 2019, he’s hosted the weekly Rattlecast, a livestreaming poetry show, and ends every episode with an original science-inspired haiku.

NICKY GUTIERREZ, Program Committee member, is a haiku poet from Northeast, Ohio. He is also the facilitator of the Ohaio-ku Study Group. He has been writing haiku since the fall of 2017 at Capital University, where he earned undergraduate degrees in Creative Writing and Religious Studies. He earned master’s degrees in theological studies and theopoetics and writing at Bethany Theological Seminary. He loves going on pilgrimages and taking care of his two bonsais – his real one and his LEGO one. He has been published in a variety of journals, including *Modern Haiku*, *Frogpond*, *bottle rockets*, *Cicada’s Cry*, *First Frost*, *Kingfisher*, and *Kontinuum*, among others.

JENNIFER HAMBRICK, Program Chair, Haiku North America 2023, is a six-time Pushcart Prize and Best of the Net nominee and the author of the collections *In the High Weeds*, winner of the Stevens Prize; *Joyride* (Red Moon Press), winner of the Marianne Bluger Book Award; and *Unscathed* (NightBallet Press). Hambrick’s lyric and Japanese short-form poems appear in *The Columbia Review*, *Hong Kong Review*, *The American Journal of Poetry*, *Santa Clara Review*, *Maryland Literary Review*, *Modern Haiku*, *Mayfly*, *A New Resonance 13*, and in hundreds of other publications. Hambrick was featured by former U.S. Poet Laureate Ted Kooser in *American Life in Poetry* and frequently receives poetry commissions. Awards include the Haiku Society of America’s Haibun Award, the Martin Lucas Haiku Award, the Sheila-Na-Gig Poetry Prize, and many others. A classical musician, broadcaster, and cultural journalist, Jennifer Hambrick lives in Columbus, Ohio. jenniferhambrick.com.

GREG HAND is the proprietor of the *Cincinnati Curiosities* blog, dedicated to keeping alive the weird soul of the Queen City. He regularly contributes historical curiosities to *Cincinnati Magazine* and to WCPO-TV’s Cincy Lifestyles show. He is retired from the public relations office at the University of Cincinnati and previously worked as a reporter and editor for the Western Hills Press. Hand has written, co-authored or edited five books and, with co-host Molly Wellman, produces *Stand-Up History*, bringing entertaining programs about Cincinnati history to saloons and breweries. His latest book is *Cincinnati Curiosities*, published by The History Press in 2022.

MARSHALL HRYCIUK grew up in the steel-town of Hamilton, Ontario, Canada, and graduated from the University of Toronto with a B. A. in Philosophy. He has won first prize for his haiku in Croatia and four times in Japan, and has received several citations from that country and the United Kingdom. His haiku books still in print are *Arizona to Crete*, *clouds the shape of branches*, *Haibun Hotels*, *Persimmon Moons* and *words’ woods*. His *Swallow s tail s* is due out this year. He continues to reside in Toronto with his beautiful wife, the herbalist-poet, Karen Sohne.

YUKIO KACHI was born in England in 1936 and was schooled in Japan and USA. He received a B.A. from Hitotsubashi University in 1958, and a Ph.D. in philosophy from Princeton University in 1970. He taught history of philosophy at various universities in the U.S. and Canada for four decades. After retiring in 2004, he spent five years compiling and editing 加地とき句集 (*Collected Haiku of Kachi Toki*), an anthology of haiku by Kachi Toki, his mother. This project led to his turn to Bashō as his cultural homecoming. Now, having explored the literary range of Bashō for fifteen years, he considers himself a beginning mountain guide.

JIM KACIAN is founder and president of The Haiku Foundation (www.thehaikufoundation.org), founder and owner of Red Moon Press (www.redmoonpress.com), editor-in-chief of Haiku in English: The First Hundred Years, the definitive work on the subject (<https://www.norton.com/books/haiku-in-english/>), author of a score of books of haiku, and a many-time presenter and keynote speaker at HNA.

YALIE SAWEDA KAMARA, MFA, Ph.D, is a Sierra Leonean-American writer, educator, and researcher. Selected as the 2022-2023 Cincinnati and Mercantile Library Poet Laureate, she is the editor of the anthology *What You Need to Know About Me: Young Writers on Their Experience of Immigration* (The Hawkins Project, 2022) and the author of *A Brief Biography of My Name* (African Poetry Book Fund/Akashic Books, 2018) and *When the Living Sing* (Ledge Mule Press, 2017). Winner of the 2022–2023 Jake Adam York Prize, her debut full-length poetry collection, *Besaydoo*, will be published by Milkweed Editions in 2024. For more: www.yaylala.com.

STEVE KEMME is a Cincinnati-based freelance journalist and author. He earned a B.A. in English at Thomas More College and an M.A. in Journalism at Ohio State University, where he was a Kiplinger Fellow. He worked for 30 years as a reporter for the *Cincinnati Enquirer* and throughout his career, has contributed articles to various magazines. He has served as adjunct professor in journalism at the University of Cincinnati, Northern Kentucky University, and Miami University of Ohio. He is the author of a soon-to-be-published book about author Lafcadio Hearn.

RYLAND SHENGZHI LI (李晟之) is a poet and environmental lawyer living in Northern Virginia, USA. Poetry teaches him how to pay attention and to see the beauty and interdependence of all things. He is a member of Towpath Haiku and Inkstone Poetry Forum. In his free time, he enjoys being in nature, practicing mindfulness meditation, and learning new things.

PATRICIA J. MACHMILLER began writing haiku in 1975 with Kiyoshi and Kiyoko Tokutomi of the Yuki Teikei Haiku Society (YTHS). She has two books of haiku, *Blush of Winter Moon* and *Utopia: She Hurries On*, plus a book on haiku-writing, *Zigzag of the Dragonfly: Writing the Haiku Way*. She enjoys collaborating with others on artistic projects. She has three books of haiga, including *The Sweet Reverence of Little Birds*, done with artist Floy Zittin and calligrapher Martha Dahlen. She finds the collaborative nature of renku to be particularly appealing. She is also a brush painter and printmaker.

SCOTT MASON wrote *The Wonder Code: Discover the Way of Haiku and See the World with New Eyes*, recipient of the Kirkus Star from *Kirkus Reviews*, the Touchstone Distinguished Books Award from The Haiku Foundation, and a Merit Book Award (Best Prose) from the Haiku Society of America. He also conceived and edited *Gratitude in the Time of COVID-19*, which won an HSA Merit Book Award for Best Anthology. A former editor with *The Heron’s Nest* (2011–2021), Scott currently serves on the board of The Haiku Foundation. His own haiku have placed first in more than two dozen international competitions.

PAUL MILLER (writing as paul m.) is an internationally awarded and anthologized poet and essayist. He is the editor of *Modern Haiku*, the longest running English-language haiku journal, and has served on the boards of the Haiku Society of America, Haiku North America, and the Haiku Poets of Northern California. His latest collection, *Witness Tree*, is available from Snapshot

Press. A native Californian, he lives with his wife in the Florida panhandle.

MICHAEL D. MORGAN is the co-host of *Brew Skies Happy Hour Podcast*, a freelance writer who contributes to *CityBeat* and *Cincinnati Magazine*, and the author of the books *Cincinnati Beer* and *Over-the-Rhine: When Beer Was King*. He teaches beer courses and manages the beer certificate program at the University of Cincinnati. Morgan has been featured in documentaries, numerous articles, radio and TV segments; voted “Best Local Author” by *CityBeat* readers; and named one of the region’s “13 Most Interesting People” by *Cincy* magazine. Don’t judge him for it, but he’s also a lawyer.

TOM MORGAN is the Director of Race and Ethnic Studies and an Associate Professor of English at the University of Dayton. His research focuses on critical race theory in late-nineteenth century American and African American literature, specifically as it applies to the politics of narrative form, as well as African American haiku and the work of Paul Laurence Dunbar. In the classroom, he pushes students to connect the theory they read to the practice of their daily lives in order to develop skills that will help make them agents of change. He is also moderately obsessed with metaphor.

ROBERT MOYER received his BA (English Literature) from Kenyon College, and his MFA (Directing) from Tulane University. He has had poems published in the major haiku journals, including *Modern Haiku*, *Frogpond*, *simply haiku*, *bottle rockets*, and many others. He is the author of *THE LAST BITE*, a collection of his poems and Guntram Porp’s art. He is also the author of the art book *JUST LIKE ALWAYS*, created and illustrated by Terry Schupbach-Gordon. He hosted HNA 2007 and 2019. He has been theater artist- and poet-in-residence at the Arts-Based School in Winston Salem for 23 years.

ELLIOT NICELY, Program Committee member, has been publishing Japanese short-form poetry for nearly twenty years. In 2019, his work was included in *A New Resonance 11: Emerging Voices in English-Language Haiku* (Red Moon Press). Elliot has also published three chapbooks, including this year’s release, entitled *weathered clapboard*.

PATTI AND BUCK NIEHOFF, Local Arrangements Chairs, Haiku North America 2023, are fourth generation Cincinnatians. Patti teaches haiku at The Mercantile Library and has published poems in numerous journals. One of her haiku is also included on the Haiku Trail in Millersburg, Ohio. Buck retired 11 years ago after 40 years at his law firm and has published six non-fiction books and one novel. He is the former Chair of the Board of Trustees of the University of Cincinnati; founding President of the Corporation for Findlay Market; and former President of The Mercantile Library, where he and Patti sponsor the Niehoff Lecture, which has been presented annually for 34 years by world-famous writers, including Salman Rushdie, Ray Bradbury, Seamus Heaney and Margaret Atwood. Their son Peter, who is a professor at the University of Cincinnati, and his wife Betsy have one son, Oliver.

ROBIN PALLEY is a haiku poet and president of the Nick Virgilio Haiku Association. She has been published in *Frogpond*, Alexis Rotella’s *Unsealing Our Secrets* anthology, Lithica Ann’s Moth Orchid Press *Shaping Water*, and was 9th Kukai winner in the *Paper Mountains* Seabeck Haiku Anthology, as well as in anthologies from HNA, HSA and the Virgilio Writers House Upright Remington Press.

LINDA PAPANICOLAOU lives in Palo Alto, California. An art historian and retired art teacher, she began writing haiku in 1998 with the old World Haiku Club on Yahoo Groups. For fifteen years she edited *Haigaonline* and has since been involved with other online and print publications. Her haiku, haiga, renku, and other short-form poems have appeared in online and print journals and have won awards. A special interest is combining poetry with images in handcrafted artists’ books. A member of the Yuki Teikei Haiku Society since 2005, she began serving a term as president in 2022.

HOLLI RAINWATER is the co-author, along with Robin Mullet, of *The Curve of Her Arm* (NightBallet Press), a chapbook of poetry and haiku about the practice of qigong. Holli’s haiku have appeared in a variety of journals, anthologies, and outdoor installations. She is certified to teach qigong through the Institute of Integral Qigong and Tai Chi and teaches a weekly class at the Johnson-Humrickhouse Museum, where she is the Program Manager. Holli and her husband are empty nesters and live in a little red house on the edge of the woods in Appalachian Ohio.

MICHELE ROOT-BERNSTEIN devotes herself to haiku and haibun, her work appearing in journals and anthologies at home and abroad. From 2012–2015 she co-edited *Frogpond* with Francine Banwarth. They published *The Haiku Life: What We Learned as Editors of Frogpond* (Modern Haiku Press) in 2017. Michele subsequently served for several years as book review editor of *Modern Haiku*. She currently facilitates the Michigan-based Evergreen Haiku Study Group. Her e-chapbook, *Wind Rose* (Snapshot Press) received a Haiku Society of America Merit Book Awards honorable mention in 2020. Michele recently won The Snapshot Press Book Awards 2022 for her full-length collection, *Plainsong*.

CE ROSENOW is the author of six poetry books and chapbooks and one of eight authors of *Beyond Within: A Collection of Rengay*. She co-edited with Bob Arnold *The Next One Thousand Years: Selected Poems of Cid Corman*, co-authored with Maurice Hamington *Care Ethics and Poetry*, and her book *Lenard D. Moore and African American Haiku: Merging Traditions* was published in 2022. Ce is the former publisher of Mountains and Rivers Press, the former president of the Haiku Society of America, a member of the American Haiku Archives Advisory Board, and senior editor of *Juxtapositions: Research and Scholarship in Haiku*.

BARBARA SABOL is a retired speech pathologist who carries on her affair with language through poetry. Her most recent collections are *core & all: haiku and senryu* (2022), and *Imagine a Town* (2020.) Her book *WATERMARK: Poems of the Great Flood of 1889* is

forthcoming from Alternating Currents Press. Barbara is the associate editor of Sheila-Na-Gig online and edited the 2022 anthology *Sharing this Delicate Bread: Selections from Sheila-Na-Gig online*. Her awards include an Individual Excellence Award from the Ohio Arts Council. Barbara conducts poetry workshops through Literary Cleveland. She lives in Akron, Ohio with her husband and wonder dogs.

TOM SACRAMONA edited the journal of the Haiku Society of America, *Frogpond*, 2021–2023. His work is forthcoming in a group anthology of the Broadmoor Haiku Collective and in a mini chapbook, *Light Speed*, from bottle rockets press.

DAN SCHWERIN loves evening walks and labyrinths. Dan’s poetry comes from life on a farm or making his rounds across thirty-plus years as a pastor in Wisconsin, and now as the bishop of the Northern Illinois Conference of The United Methodist Church. His debut haiku collection, *ORS*, from Red Moon Press, won the Haiku Foundation’s Touchstone Award in 2016. You can find him on Twitter @SchwerinDan.

JULIE SCHWERIN was the founder of the Ohaio-ku Study Group and the Ohio Haiku Facebook Group and served five years as Midwest Regional Coordinator for the Haiku Society of America. She was one of seventeen poets featured in *A New Resonance 9* and has co-edited, along with Jim Kacian, *Echoes 2*, *A New Resonance 11*, and *A New Resonance 12* (Red Moon Press). Schwerin was instrumental in establishing several haiku installations in the Midwest to feature the work of other poets and bring further awareness to haiku. She serves as an associate editor at *The Heron’s Nest*.

GEOFFREY SILL is an emeritus professor of English and American literature from Rutgers University-Camden. He is a member of the board of the Nick Virgilio Haiku Association and has edited *Nick Virgilio: The Collected Haiku*, forthcoming from Red Moon Press.

CRYSTAL SIMONE SMITH is a poet, indie-publisher, and educator. She is the author of *Dark Testament* (Henry Holt, 2023) and three poetry chapbooks. She co-authored, *One Window’s Light*, *A Collection of Haiku*, edited by Lenard D. Moore (2017), which won the Haiku Society of America’s Merit Book Award for Best Haiku Anthology. In 2019, she won the North Carolina Poetry Society Bloodroot Haiku Award. Her work has appeared in numerous journals including *Prairie Schooner*, *POETRY Magazine*, *Crab Orchard Review*, *Frogpond*, and *Modern Haiku*. In 2020, she received a Duke University Humanities Unbounded Fellowship. She writes poetry about the human condition and social change.

EMILY SPENCER is the author of the award-winning book *East Walnut Hills*. She teaches at Miami University.

JOHN STEVENSON is a former president of the Haiku Society of America, former *Frogpond* editor, and from 2008 the managing editor of *The Heron’s Nest*. He was the honorary curator of the American Haiku Archives at the California State Library for 2018–2019. He lives in the village of Nassau, New York.

HOPE TAFT was first lady of Ohio from 1999–2007. During that time, she developed a passion for native plants and the environment and created Ohio’s botanical garden of native plants on the grounds of the Governor’s Residence. She still volunteers to help maintain it. She has since become involved in the conservation of the Little Miami River and the effort to elevate the Hopewell Culture in Ohio to World Heritage status. She is president of the Tandana Foundation, started by her daughter, Anna, to help communities in Ecuador and Mali reach their goals of water, food, environmental, and economic security.

LEW WATTS is the author of *Tick-Tock*, a haibun collection that received an Honorable Mention in the Haiku Society of America’s 2020 Merit Book Awards, and *Eira* (in press), a collection of haiku and haibun (both from Snapshot Press). Lew is also the co-author, with Roberta Beary and Rich Youmans, of *Haibun: A Writer’s Guide* (Ad Hoc Fiction, forthcoming). He is the haibun co-editor of *Frogpond* and holds an honorary doctorate from Bristol University. Born and raised in Wales, he now lives in Chicago with his wife, Roxanne Decyk. His other passions are fly fishing and gin martinis.

MICHAEL DYLAN WELCH has been investigating haiku since 1976. He’s a director of Haiku North America, which he cofounded in 1991, coeditor of *First Frost*, founder/director of the Seabeck Haiku Getaway, founder/president of the Tanka Society of America, president of the Redmond Association of Spokenword, curator of SoulFood Poetry Night, served two terms as Redmond’s poet laureate, and founded National Haiku Writing Month (www.nahaiwrimo.com). He has also served as vice president of the Haiku Society of America. Michael’s website, www.graceguts.com, is devoted mainly to haiku, and he also runs www.rengay.com, <https://dejakudiary.wordpress.com/>, and other sites. Michael lives in Sammamish, Washington.

ALLYSON WHIPPLE is the creator of the *Culinary Saijiki* blog and podcast, which explore the relationship among haiku, food, and the seasons. Allyson is the author of two free-verse chapbooks: *We’re Smaller Than We Think We Are* (Finishing Line Press) and *Come Into the World Like That* (Five Oaks Press). She also served as the board president of *Borderlands: Texas Poetry Review* and as co-editor of the *Texas Poetry Calendar* for the 2016–2018 editions, and again for the 2020 edition. Allyson currently serves as the newsletter editor for the Haiku Society of America.

RICH YOUMANS has been exploring haibun for 30 years. A former member of the *Haibun Today* editorial team (2018–19), he currently serves as editor in chief of *contemporary haibun online* and its related print anthology, *contemporary haibun*. His books include *Shadow Lines*, a collection of linked haibun with Margaret Chula, and *Head-On: Haibun Stories*, both of which were recognized in the Haiku Society of America’s Merit Book Awards. He is also the co-author, with Roberta Beary and Lew Watts, of *Haibun: A Writer’s Guide* (Ad Hoc Fiction, forthcoming). He lives in North Falmouth, Massachusetts, with his wife, Belle.

2023 PLANNING COMMITTEE

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RECOMMENDATIONS



WITH GRATITUDE

The 2023 HNA planning committee is grateful to all of our volunteers and to the HNA board for their expert counsel. We are also grateful to Bob Moyer for sharing his experiences creating HNA 2019 in Winston-Salem, and to Lynne Jambor and Terry Ann Carter for sharing their experiences creating the virtual HNA 2021. HNA 2023 Program Chair Jennifer Hambrick thanks Nicky Gutierrez and Elliot Nicely for volunteering to serve on the HNA 2023 Program Committee; for the countless hours and many Sunday afternoons they sacrificed for planning meetings; for their thoughtful and creative ideas, positive attitudes, and generous spirits; and for staying the course to see this conference through. Deep thanks to Buck and Patti Niehoff for generously covering the expenses for the Welcome Reception and the Banquet, for arranging use of The Mercantile Library of Cincinnati for conference sessions, and for enlisting volunteers to staff the conference registration desk. We are grateful to the staff of the Mercantile Library for the use of their beautiful space, for running A/V for Thursday's presentations, and for assisting with Thursday evening's beer event. Big thanks to Evangelia Philippidis for her striking HNA 2023 logo design. And very special thanks to Paul Miller for overseeing the conference finances, for arranging details for A/V services at the Hilton on a tight budget, and for being at every turn a total pro and an absolute mensch. Organizing a multi-day international conference is complex and time consuming and a heavy lift for volunteers. Please extend your thanks to each of the individuals who made this conference happen.



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