

The Renga Project



Axle Contemporary

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The Renga Project

Axle Contemporary

Santa Fe, New Mexico
2013-2014

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THE Renga Project

The Renga Project is a public art and poetry project designed to provide our community with an experience of the Japanese poetic form, renga. Renga dates to the 8th century in Japan, predating the more familiar haiku. Like haiku, renga traditionally invokes nature, seasons, and place.



In renga, a first stanza is introduced, often as an honor, by a chosen poet. That poet, in turn passes the poem on to another poet, to respond with a stanza of their own. The poem evolves in this way for many turns, often reaching over one hundred stanzas. For our non-traditional Renga Project, we invited Santa Fe Poet Laureate Jon Davis to initiate the selection of poets. Each of Jon's selected participants were invited to select another poet to participate. Our project began on the summer solstice of 2013 and ran through the course of 52 weeks, to end on the summer solstice of 2014. Each Friday, during the entire year, under the burning sun of summer, the freezing blizzards of winter, and the tumultuous winds of spring, we added a new stanza to our display structure in the Santa Fe Railyard, and removed the oldest stanza. Six sequential stanzas could be seen throughout the year, changing weekly. Each poet read their stanza as we hung it on the sign, a series of 52 extremely short poetry readings.

We also invited 52 visual artists from New Mexico to each respond to a stanza with a pen and ink line drawing. Like the Dadaist exquisite corpse, the drawings link one to the next. Each artist saw only the poetry they were illustrating, and not the drawings which came before



or after. This book presents the entire poem along with the 52-panel drawing. Collaboration was created within and between writers and visual artists, with renga inspiring a transdisciplinary inspiration across art forms.

The Renga Project brings an ancient poetic strategy to life in a new way. The public display of the evolving poem exposes a wide community to renga, who might otherwise know nothing of the form. Our age is characterized by both the unprecedented connectivity of the internet and at the same time a return to local community dialogue and action. While we can connect with peers across the planet instantaneously, we also see a rise of a return to the local, in food, business, and the arts. The Renga Project mirrors the form of a blog with its string of reflective dialogue, yet places this conversation physically on a stationary public display structure. The Renga Project involves a wide group of poets, artists, and the general public, a representation of the diverse cultures and interests of New Mexico. It created a place in our local culture

for a greater understanding of poetry in general, and particularly the richness of Japanese poetry and culture. The group participation shows the richness that can be achieved with this ancient codified form of poetry and language, expanded into our current multicultural environment. Historically, and still today, we share the need to express and honor nature, our community, and our participation in it. The Renga Project helps us know the wide variety of ways we interact. Poetry and art help us to better understand ourselves, our extended relationships with each other, and our connection to place, community, nature, and history.



OF WIRES— SOME ATTACHED, SOME LOOSE AND SPARKING ...

*The realms of glory and ruin, of happiness and grief lie
side by side, the one slipping into the other in a manner
no different from the condition of the floating world.*

--Nijô Yoshimoto

*It is a matter of transitions, you see;
the becoming must be cared for closely.*

--Leslie Marmon Silko, *Ceremony*

Renga, like life, is built on linkages and transitions.

When Jerry and Matthew invited me to preside over this intricate ceremony, I spent several weeks reading the history of this rich and various art that is roughly 1200 years old trying to find my bearings and justification for the project. It takes, the renga experts say, twenty-five years of rigorous practice to master the form. We couldn't wait that long. So I decided to plunge in, a little recklessly, but not disrespectfully. Since only a few of the poets I intended to invite had experience with renga, and, since we could not become instant renga masters, I suggested in my invitation that we write a contemporary American renga, borrowing the form, but shifting the focus slightly from the integrity of the stanza to the larger communal poem. (The relationship between individual stanza and larger linked poem has been a point of discussion as long as



renga has existed.) In the spirit of the contemporary *renshi*, the wayward free verse child of modernism and renga invented by Makota Ooka in the 1980s, I encouraged some freedom in syllable count (though only a couple of poets took me up on that) and encouraged stanzas that contributed to the whole without necessarily having an independent coherence. We would not attempt to replicate the subtlety and complexity of the masters. We would be spirited amateurs. And so we have been.

When Dana Levin, the *kyaku*,



the honored guest, wrote the *hokku*, the opening stanza, without a single image, I knew it was going to be an interesting ride. She called for flamboyant language, and I tried to provide some in the *waki*, the second stanza. After that, it was linkage and transition twice a week. The poets could see only the stanza that immediately preceded theirs, so the larger chain of words, images, moods, and voices formed of its own volition. Opening renga stanzas in my email each week was like opening small, surprising gifts.

I have many favorite moments in the renga chain. Here are a few: the way Dana Levin's opening stanza set up my second stanza; the way Malena Morling echoed Christopher Johnson's "plumripe" with "puppetshow"; Carol Moldaw's use of syntax to mimic both the motion of a bird through a tree's branches and the observer coming to comprehension; Jane Lin's sudden "thunderclap," which set up a pattern of calm and tumult that mirrors the volatility of New Mexico weather; 12 year old Helena Andolsek's "blue and white rowboat," which evokes a whole fading world of childhood wonder; Stephanie Johnson's "wild

scald of lightning”; the way the “poppies” in Veronica Golos’s succeeding stanza are a kind of earthbound lightning; the lovers’ narrative that suddenly occurs across the stanzas of Catherine Strisik, Jamie Ross, Ann Filemyr, Donald Levering, and Ungelbah Davila; the eccentric Chuck Calabreze’s entirely parenthetical stanza; the echo of William Carlos Williams’ “By the road to the contagious hospital” in Lise Goett’s stanza; the fires and snow and blindness, the razor wire and thorns of winter; James Thomas Stevens’ doubled invocation of spring in New Mexico using the Aztec sun deity whose name also contains the word for hummingbird (*buitzil*); the quick hike in the mountains that gets passed from Jonathan Skinner through Deborah Casillas to Henry Shukman; Henry Shukman’s own stanza, which suggests either that the heart changes the landscape or that our feelings change what we see there—or a little of both; and Britta Andersson’s haunting neologism, “transic.”

As with the connections between poems, sometimes the connections between drawing and poem were clear, with the artist honoring the stanza with an illustration; other times the connection was loose and sparking; still other times the artist produced work that seems almost entirely autonomous. Some of my favorite—or most intriguing or puzzling—moments: Gerry Snyder’s abstract illustration of “craving” and “flamboyance”; Greta Young’s “twister debris”; Terry Allen’s “NO” hand; Rose B. Simpson’s angular drawing that mirrors the twists in Joanne Dominique Dwyer’s stanza; Jerry West’s pocket-sized mural; Sam Scott’s rivering lines; Erika Wannenmacher’s mouse that seems made of the sand he’s perched on; Eliza Naranjo Norse’s whimsical shoe maker and the literal thread that connects him to Jamie Figueroa’s sprouting plant; the franchise Debbie Young builds out of Miriam Sagan’s single icicle; Treyvon Martin’s hoodie that drifts ghostly from Joy Harjo’s stanza into Ron Pokrasso’s drawing; Joel Nakamura’s thorny raven; Luke Dorman’s eerie but charming homunculus; Cedra Woods’ chiaroscuro



tonal echo of Chee Brossy’s wintry stanza; Danny Green’s fantastical polyps; Juan Kelly’s unforgettable allegorical response to James Thomas Stevens’ stanza; Rick Stevens’ mysterious illustration of Britta Andersson’s “transic episode”; Eugene Newmann’s “riot”; Bart Johnson’s fairy-tale gone awry, the “seven dresses” of Richard Greenfield’s stanza in the ignored foreground, the strange, violent, alternate universe (a *Chefdom*?) erupting around them; Nina Elder’s radio tower, the lace and tangle that catches Greg Glazner’s blues mood; all of it ending with some biomorphic “bons temps” envisioned by Timothy Nero.

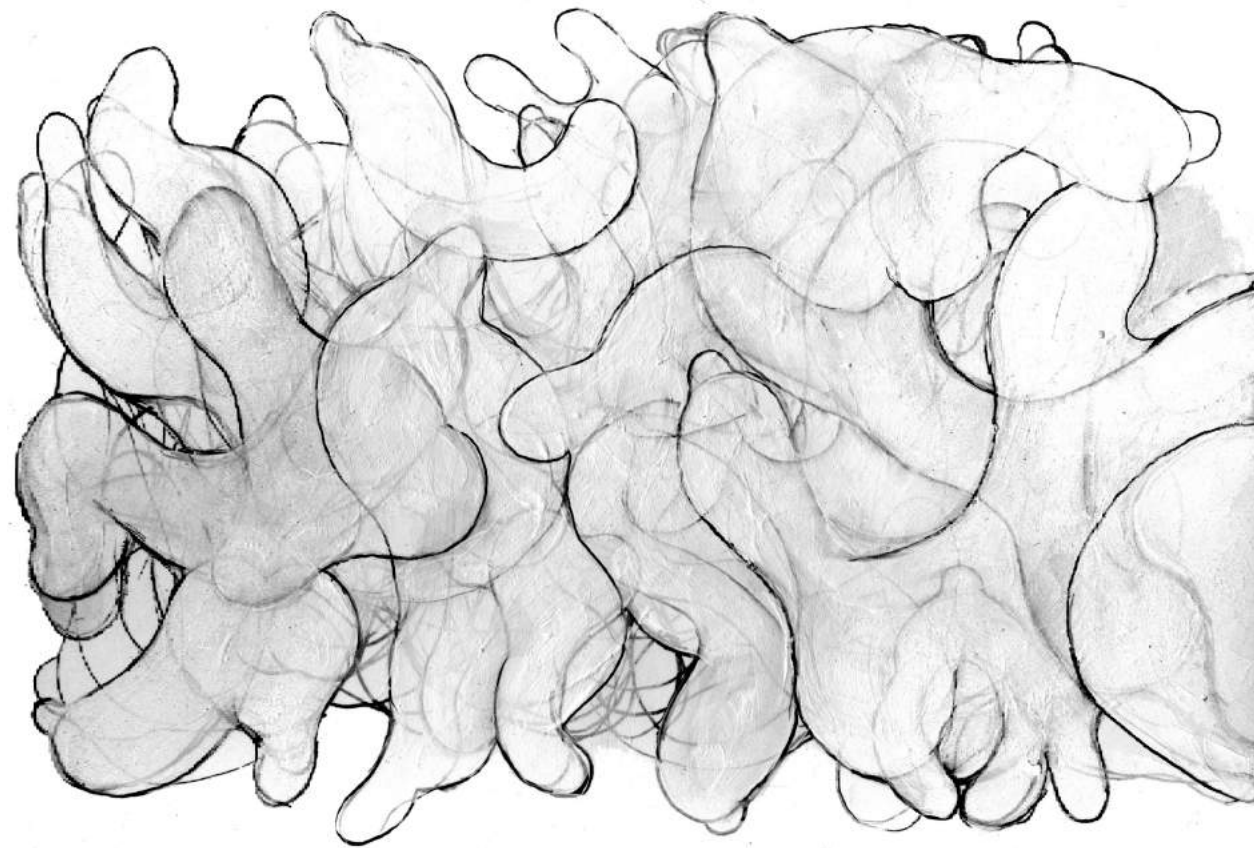
And I have only just begun to think about the visual renga that the drawings create, the shifting between the calm, the thin-lined, and the wild, heavy, sometimes cartoonish whirls; the linkage between, for one example, Greta Young’s “wild scald of lightning” and Nina Mastrangelo’s lightning-infused poppies; the moment of calm that passes between Scuba and Ernest Bell; the whimsy that enters the drawings with Erika Wannenmacher, then extends through Eliza Naranjo Morse, Caity Kennedy, and Debbie Young; Joanne Lefrak’s cold modern clock face mirrored and complicated in Jerry Wellman’s petroglyphs; and Trayvon Martin’s ghostly hoodie as drawn by Ron Pokrasso eerily replicated in the shape of Charlie Carrillo’s snow dancers.

Those are some of my current favorites, some of the connections I’m beginning to ponder. You’ll have your own. And mine will evolve.

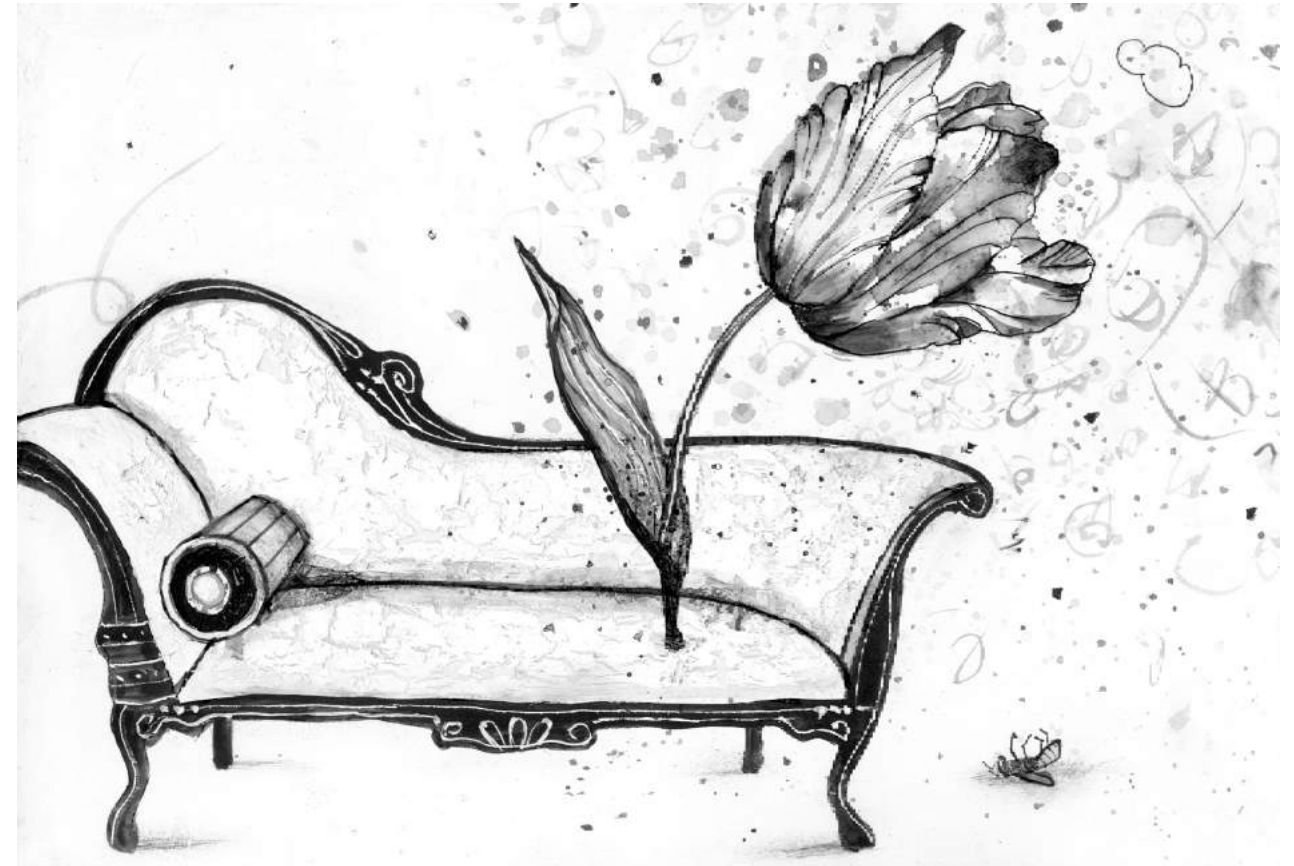
Linkages and transitions: Renga!

-Jon Davis





I craved to commit
language so flamboyant
it seemed a crime



like bees ransacking tulips
moonlight blanching daffodils



the plumripe red earth
swollen with tools and child bones
rooted to the world



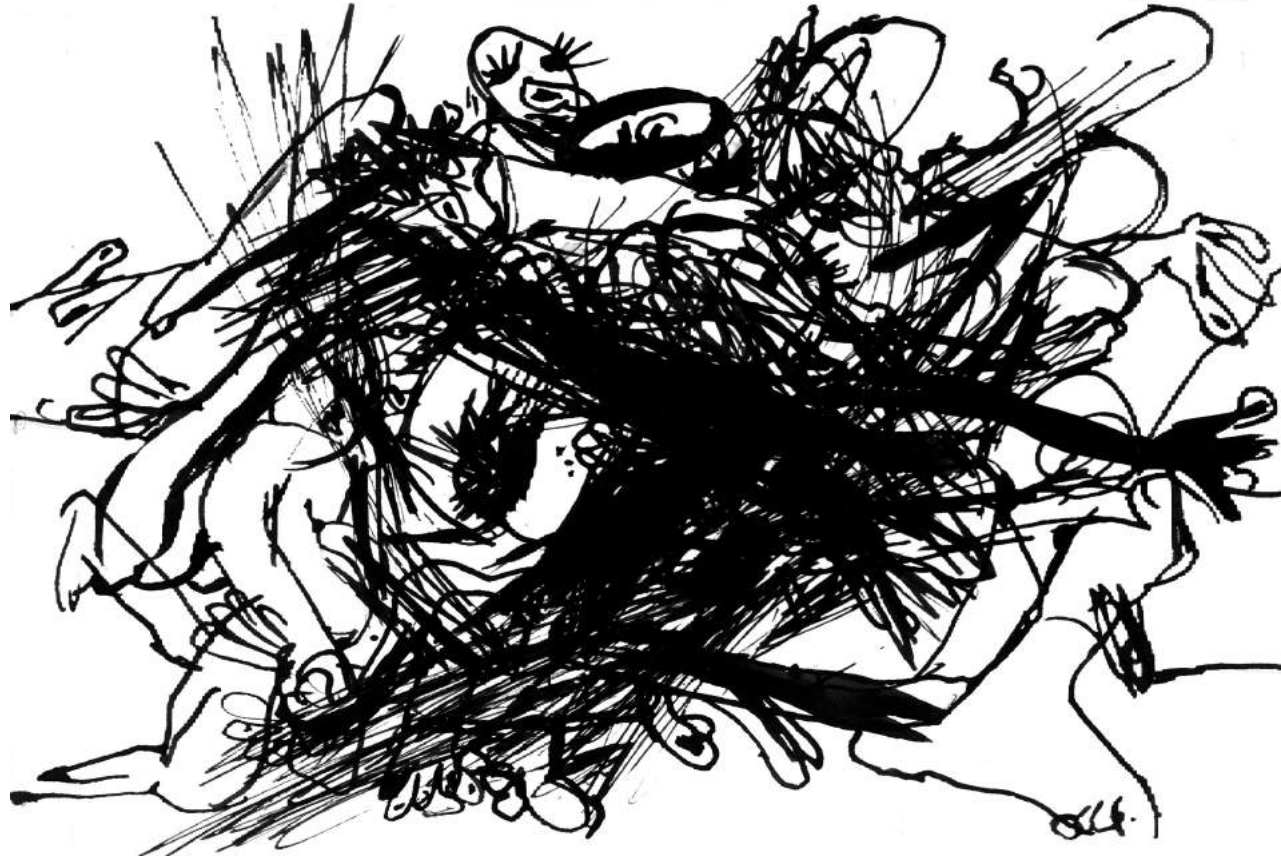
the lost puppetshow of spring
is nowhere to be seen



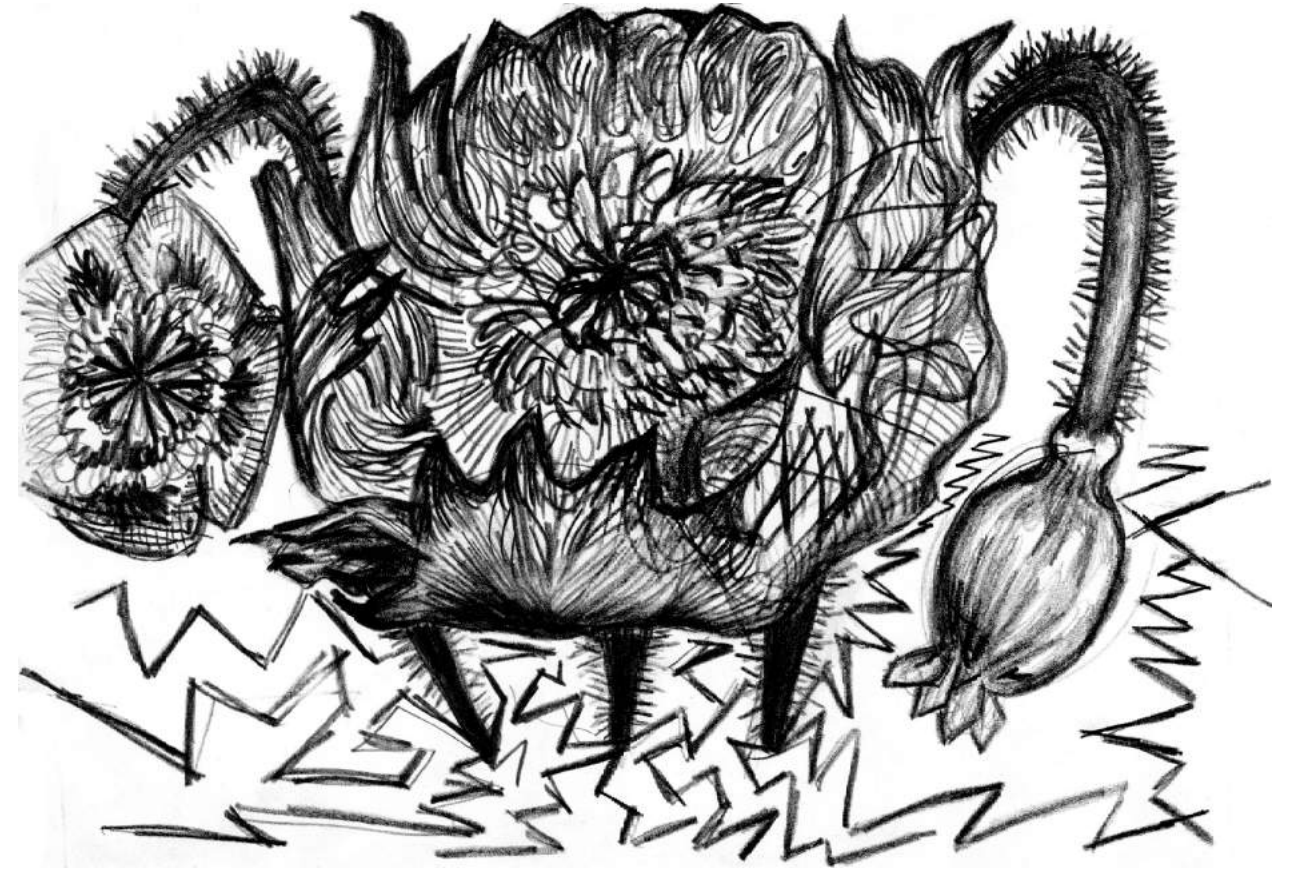
until, from one drought-
blackened blossomless branch to
the next, a robin



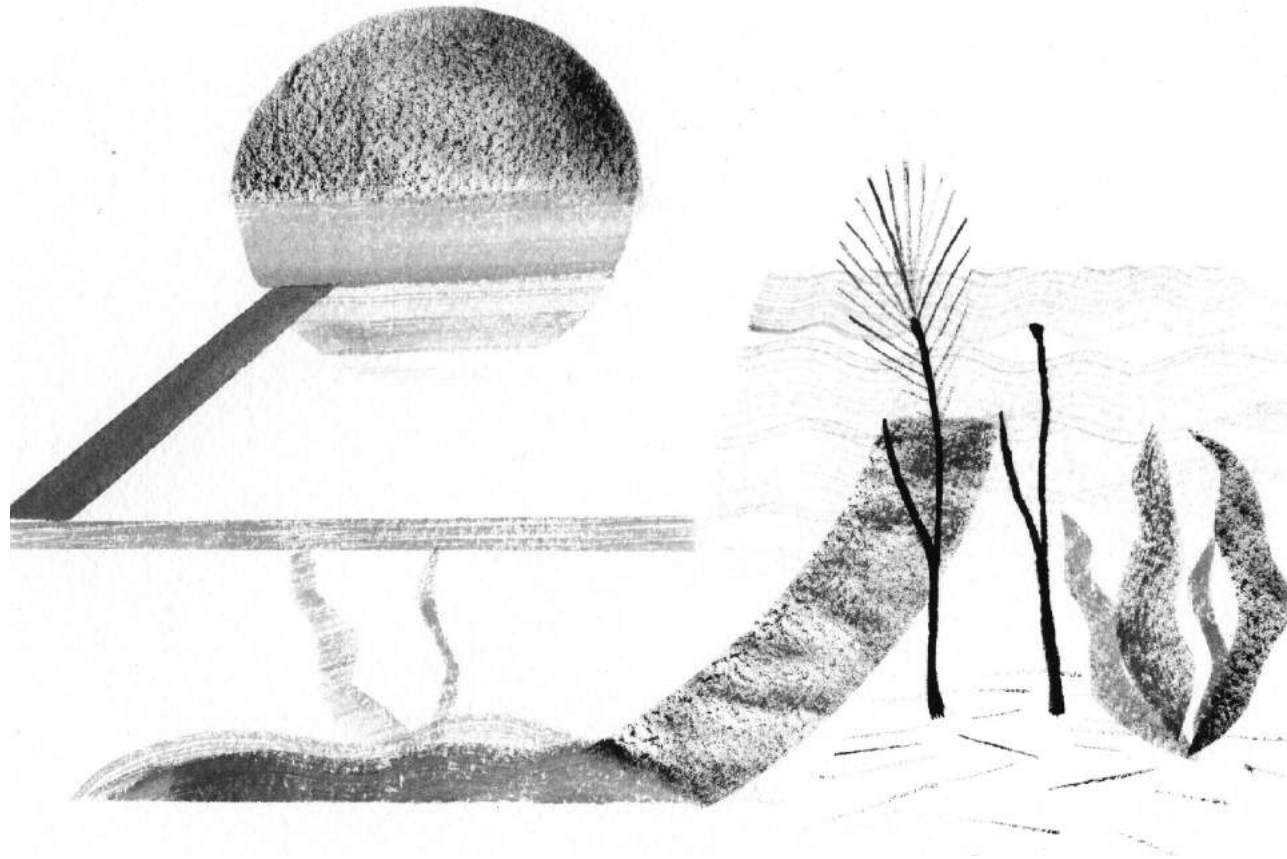
thunderclap breaks open the
midday monsoon of my mind



like twister debris,
wild scald of lightning hides
what eyes quick can't see



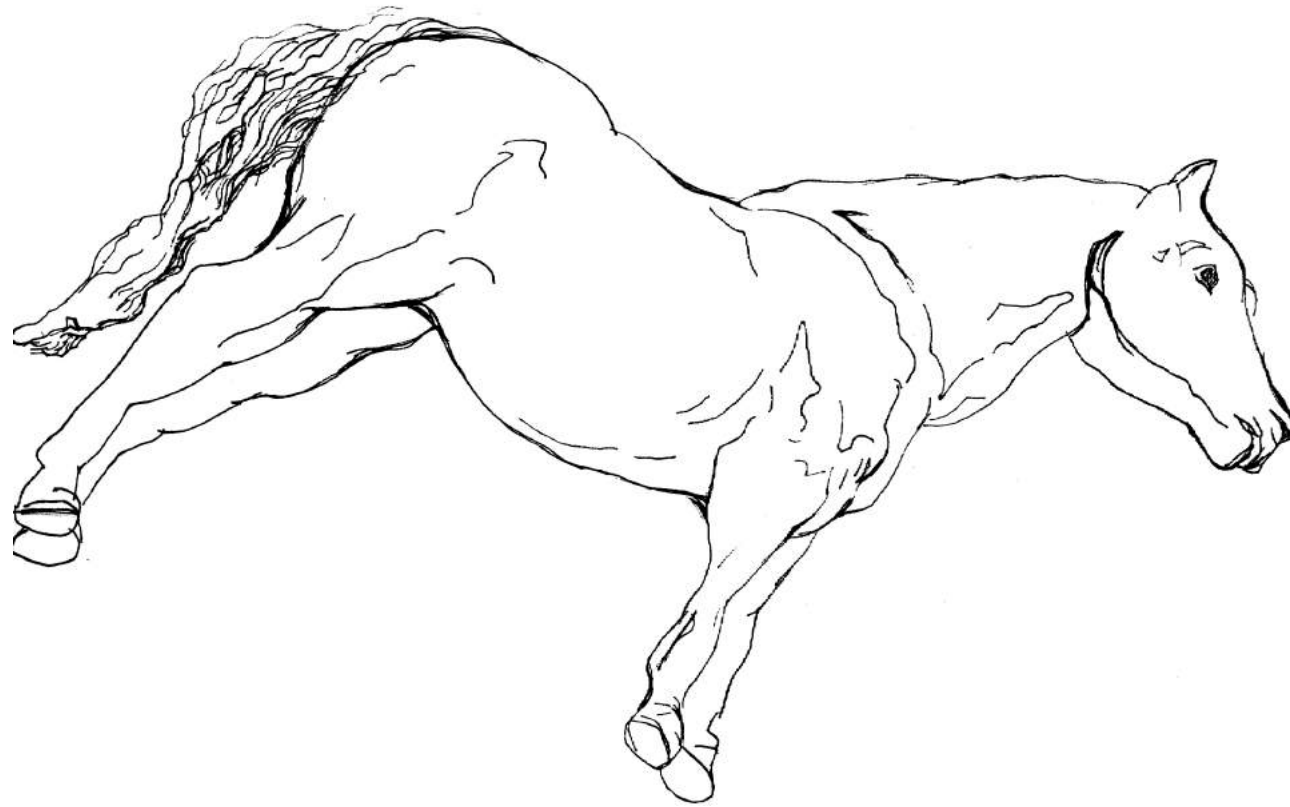
yet Poppies, in drought dry dirt,
flame, petal, and open wide



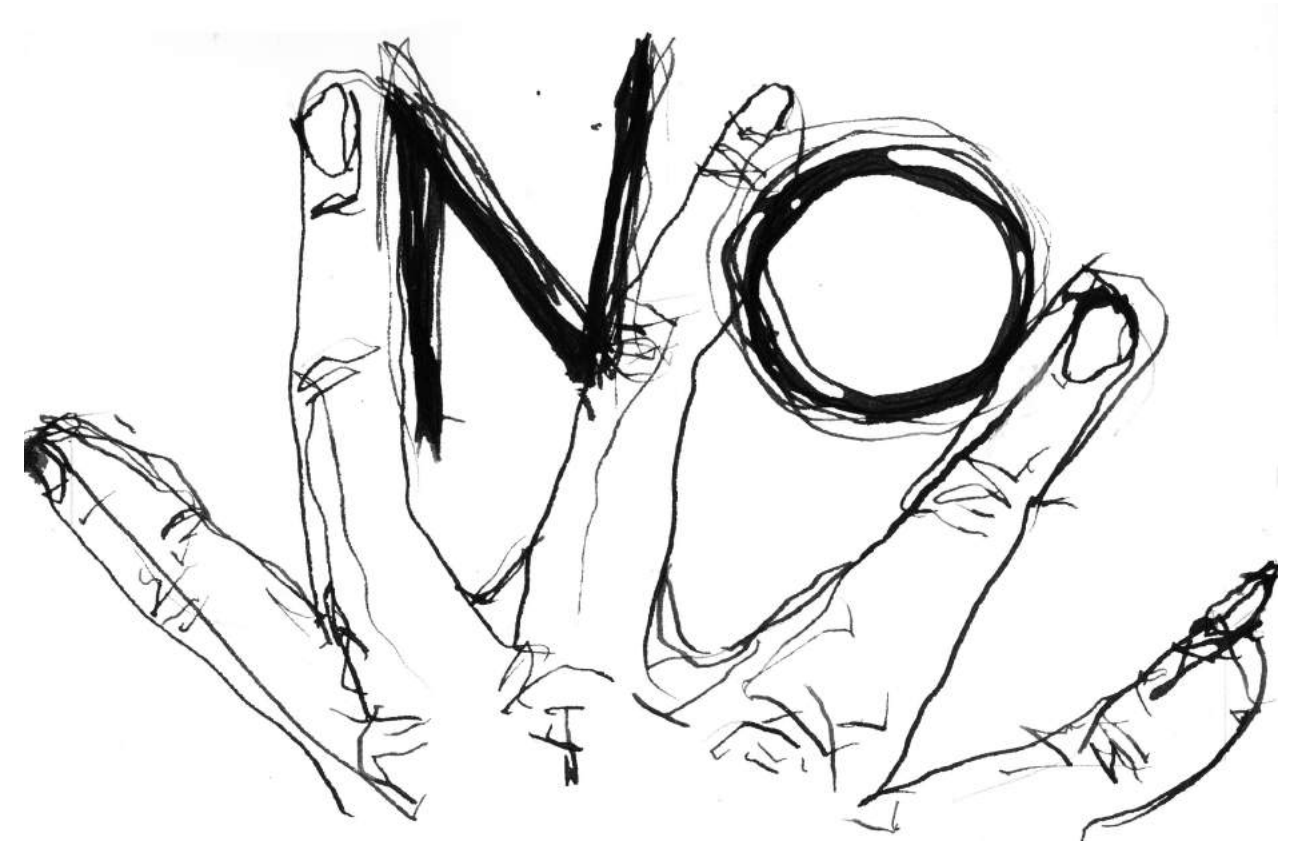
for a time they live
as though to last, then fade and
shrink to feed new soil



fallen petals — leaves of light —
dissolve, barefoot becoming



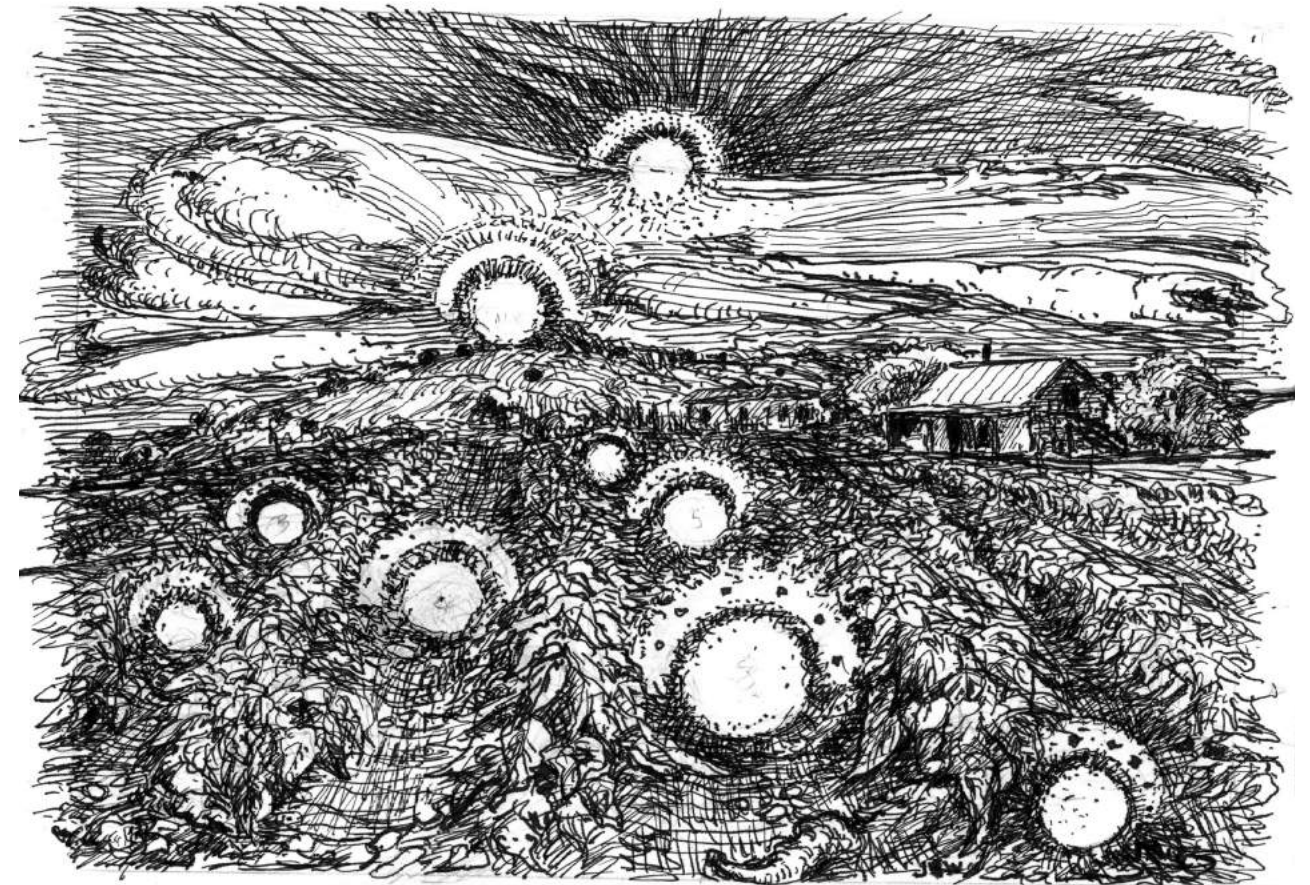
footprints in the mud —
the old blue and white rowboat
a fleeting childhood



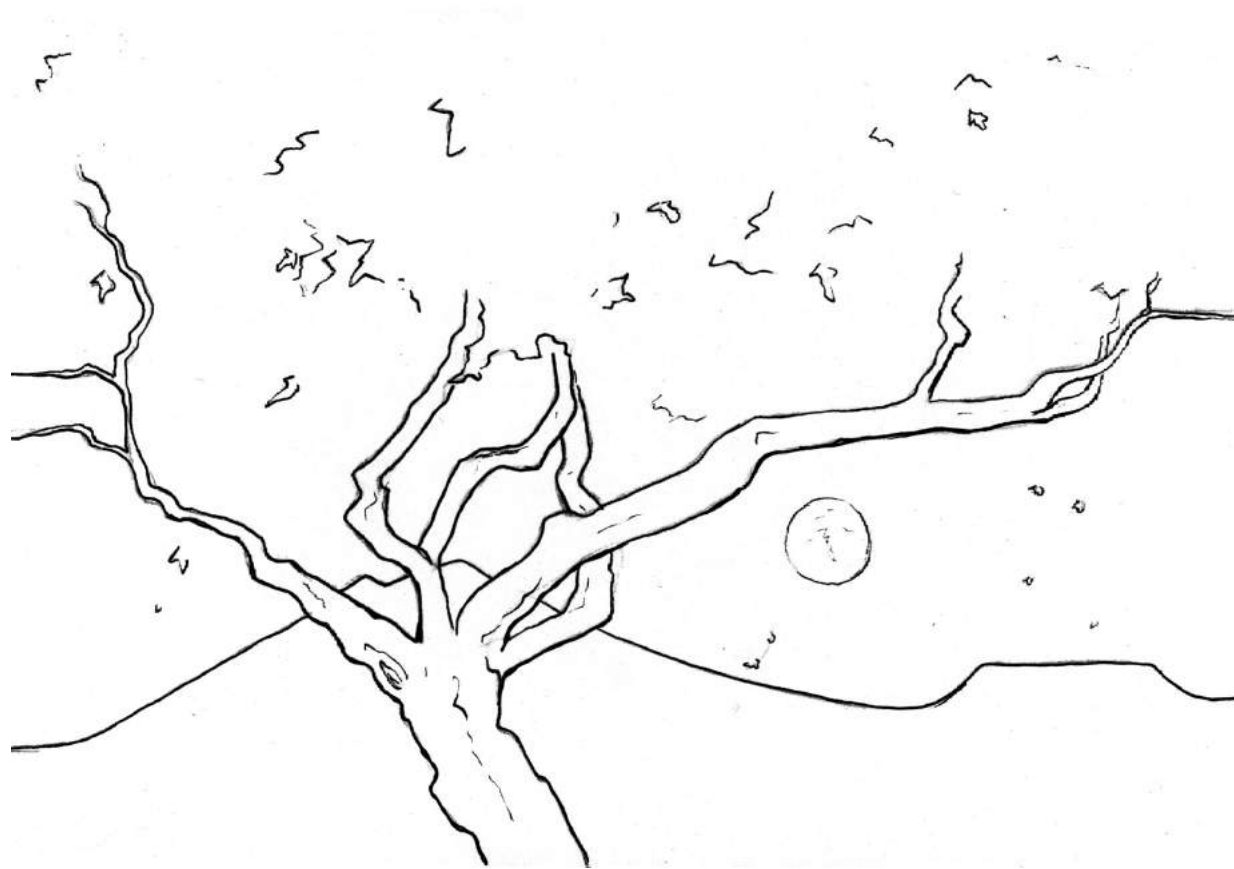
there is a technical term
that comes to mind, to its hand



prone to burning tents
scent of saint in your black hair
diamond goat collar



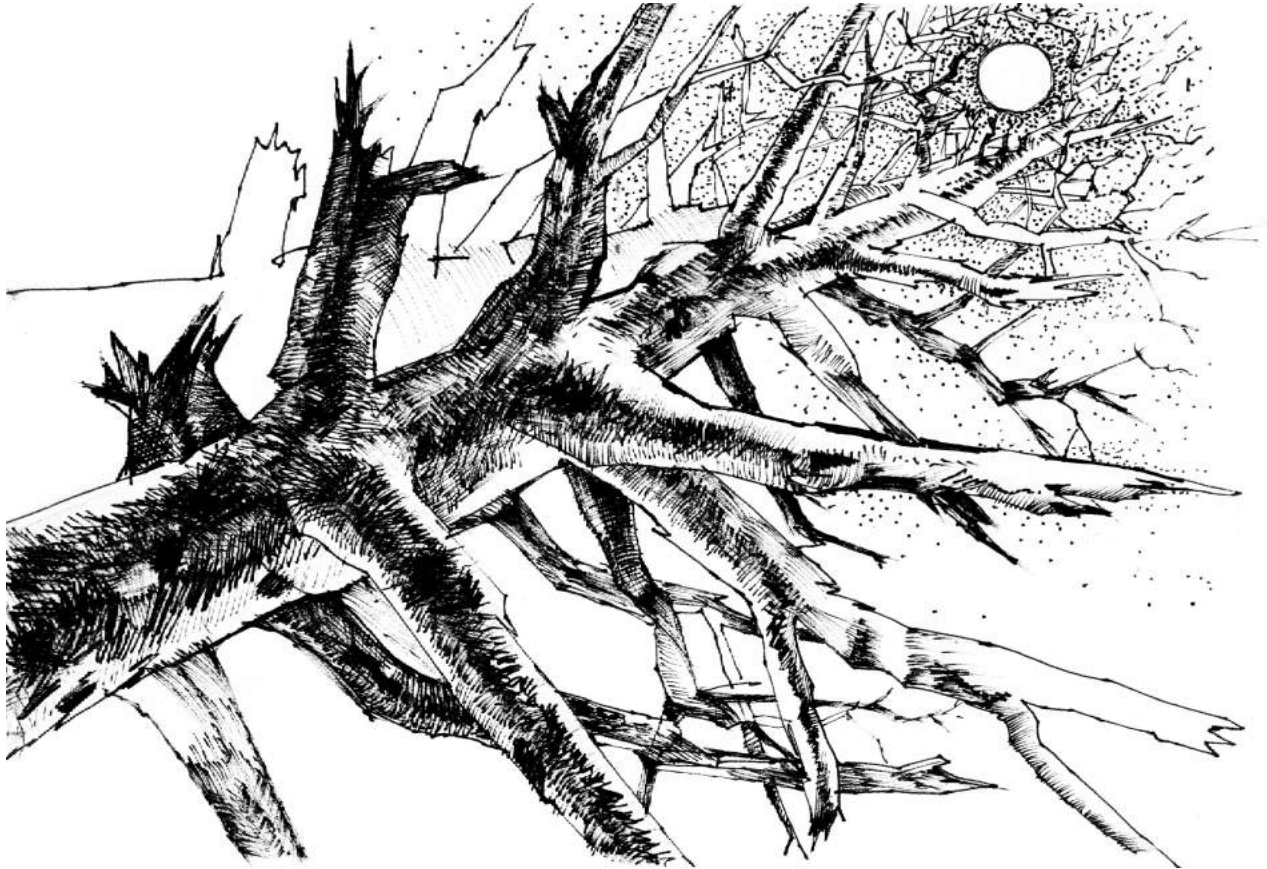
nine little suns flash halos
over the plucked chile fields



autumn chill ripens
moon apples; branches assume
mudra positions



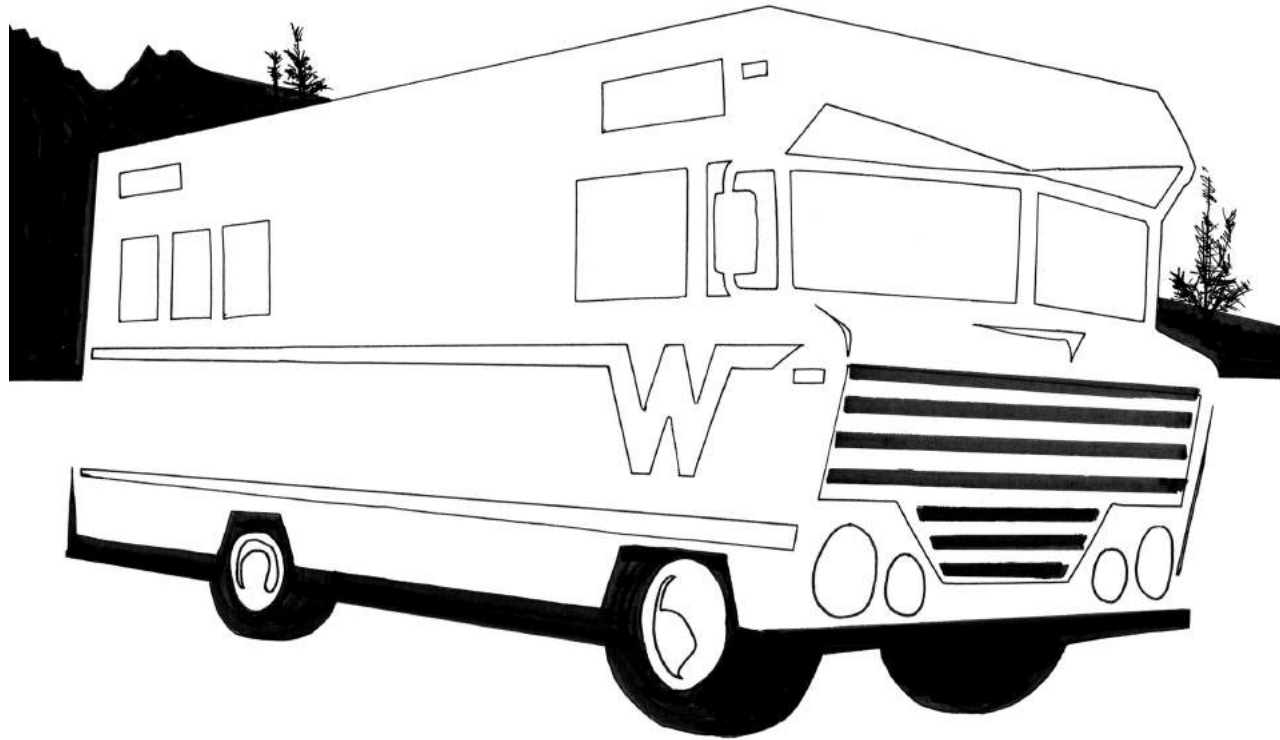
misdirect me to summer
how many possible ways



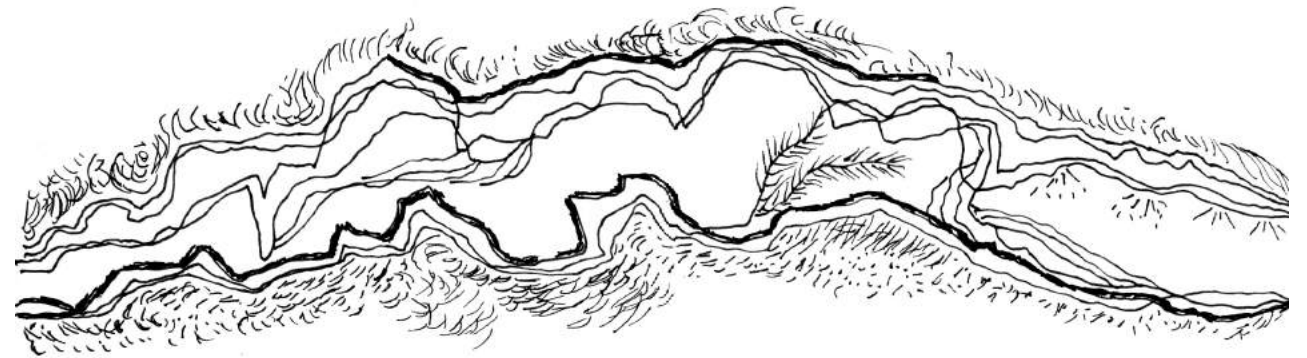
all signs point to sun
rising through broken branches
cusp of new dream time



unveiling seams, sweetened -- like
lips exposing persimmon



in the campfire moon
sing to me, Yosemite
old bear seeks your taste



of salt and Embudo wine
come close to me, come closer



to taste the sorrow
in the tongues of melting sleet,
willow leaves pasted



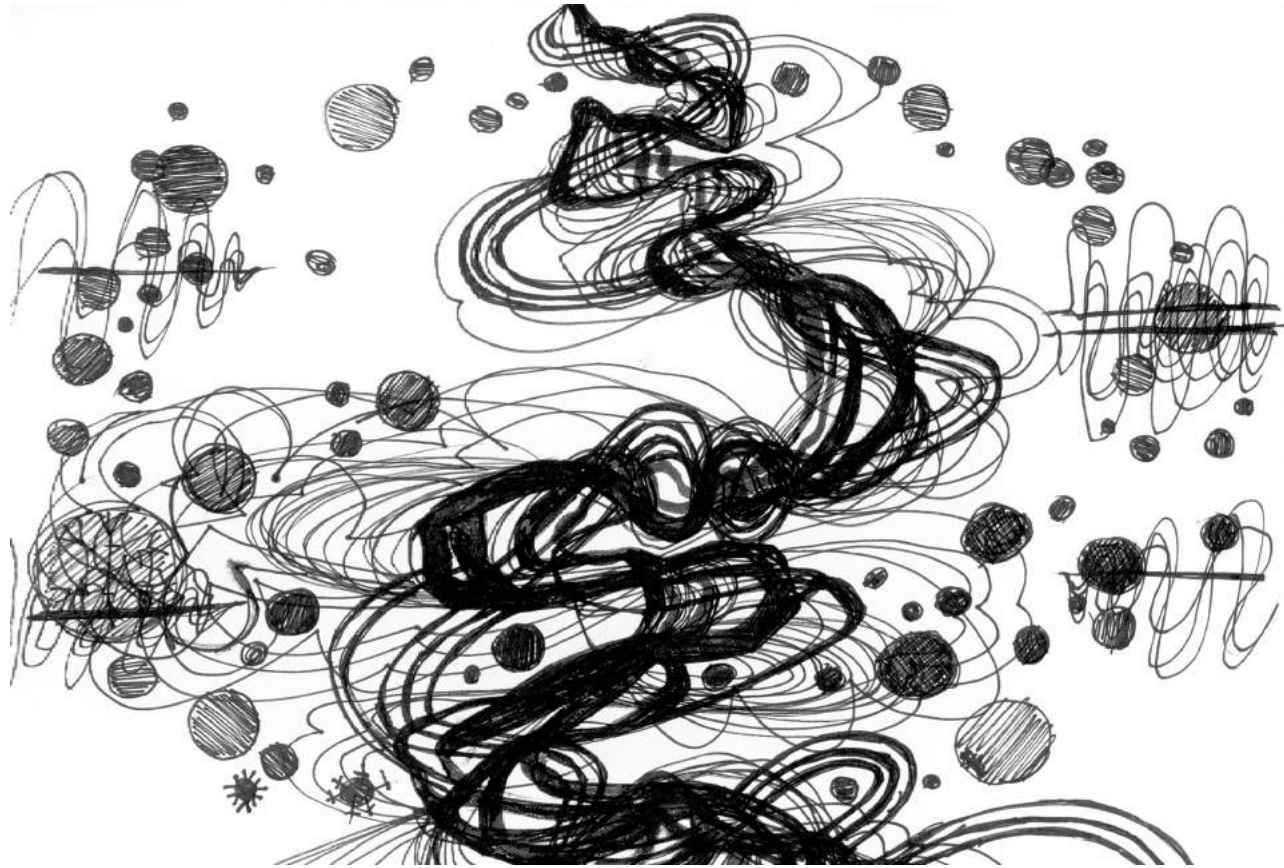
against an old rogue jukebox
someone lost along the way



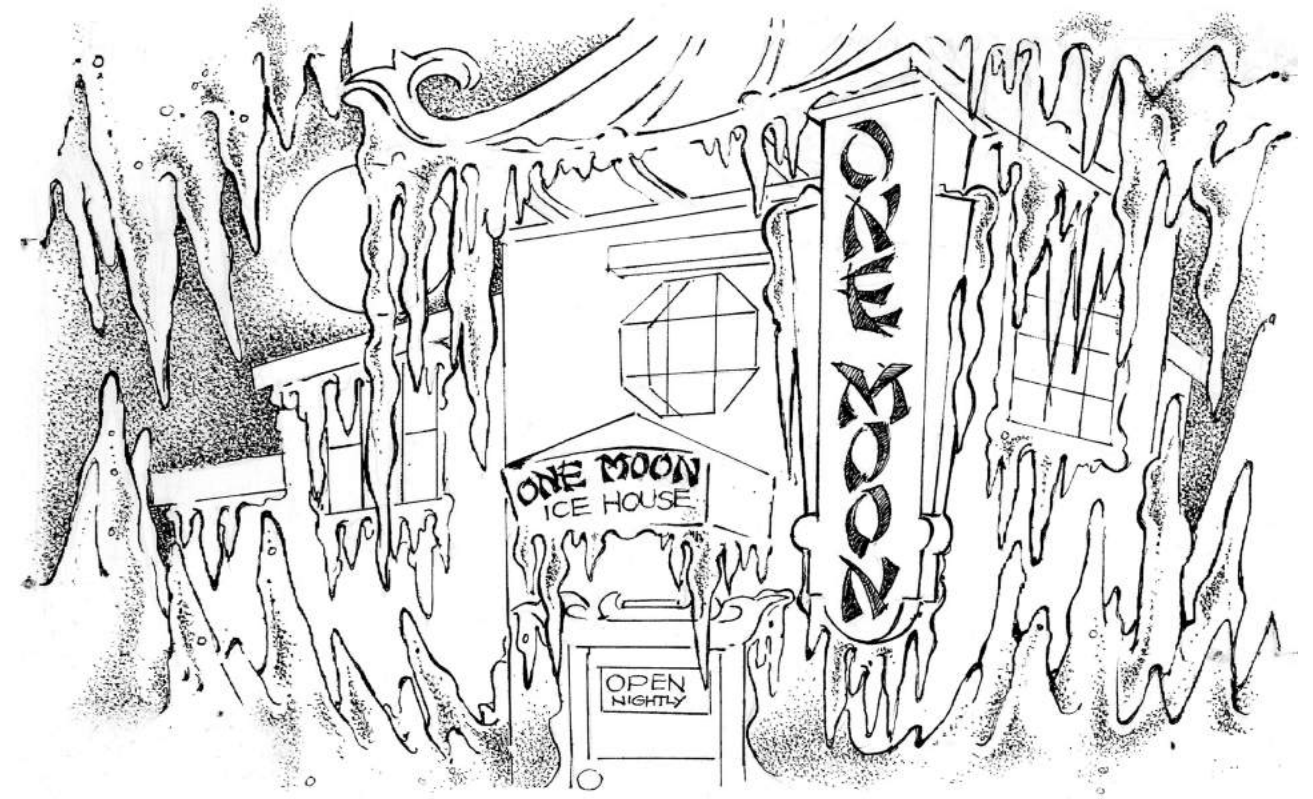
owl scat of tiny bones
hollow leans into itself
confesses to light



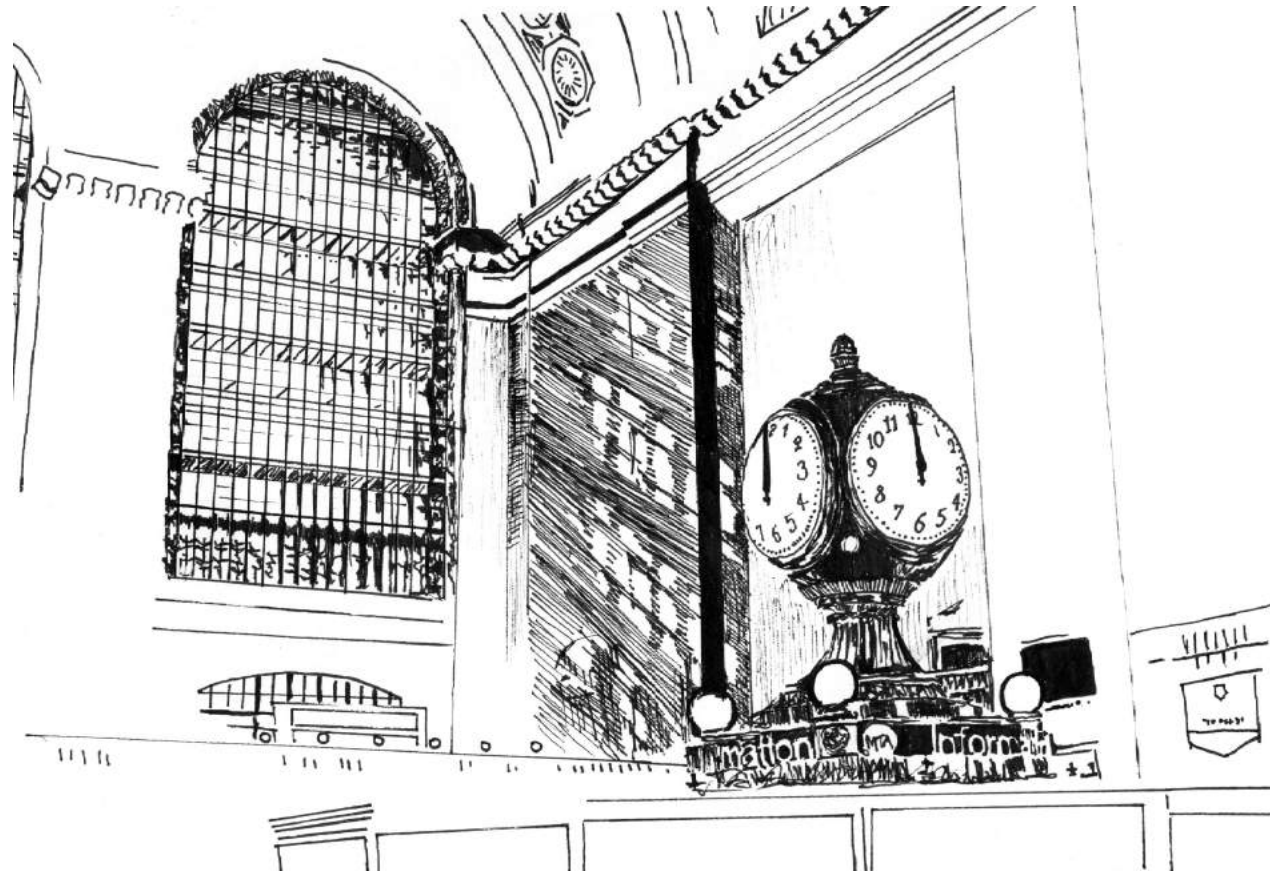
shadow crumbles into seed
root waits to thread open ground



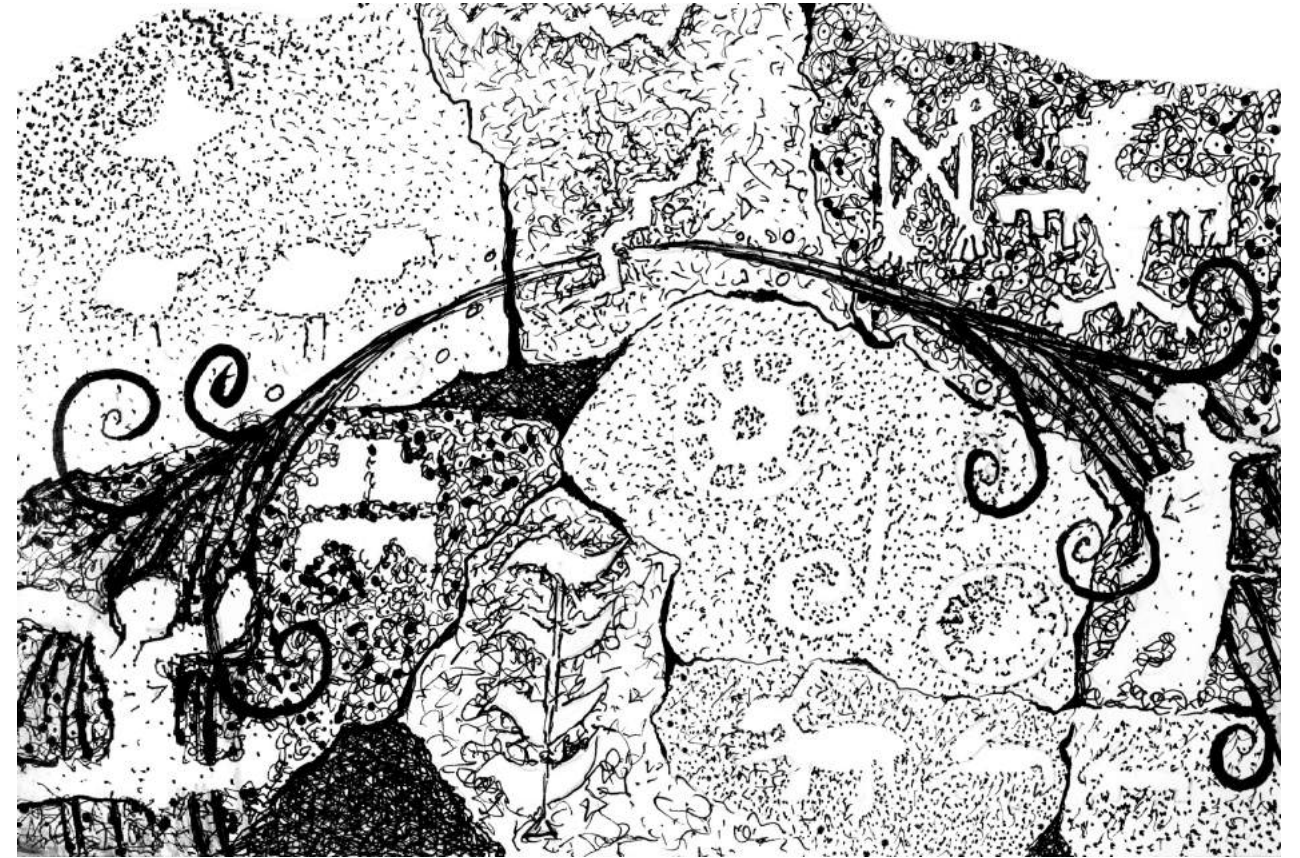
both seek water's vein
pulse of moisture — elusive —
till sky bleeds first snow



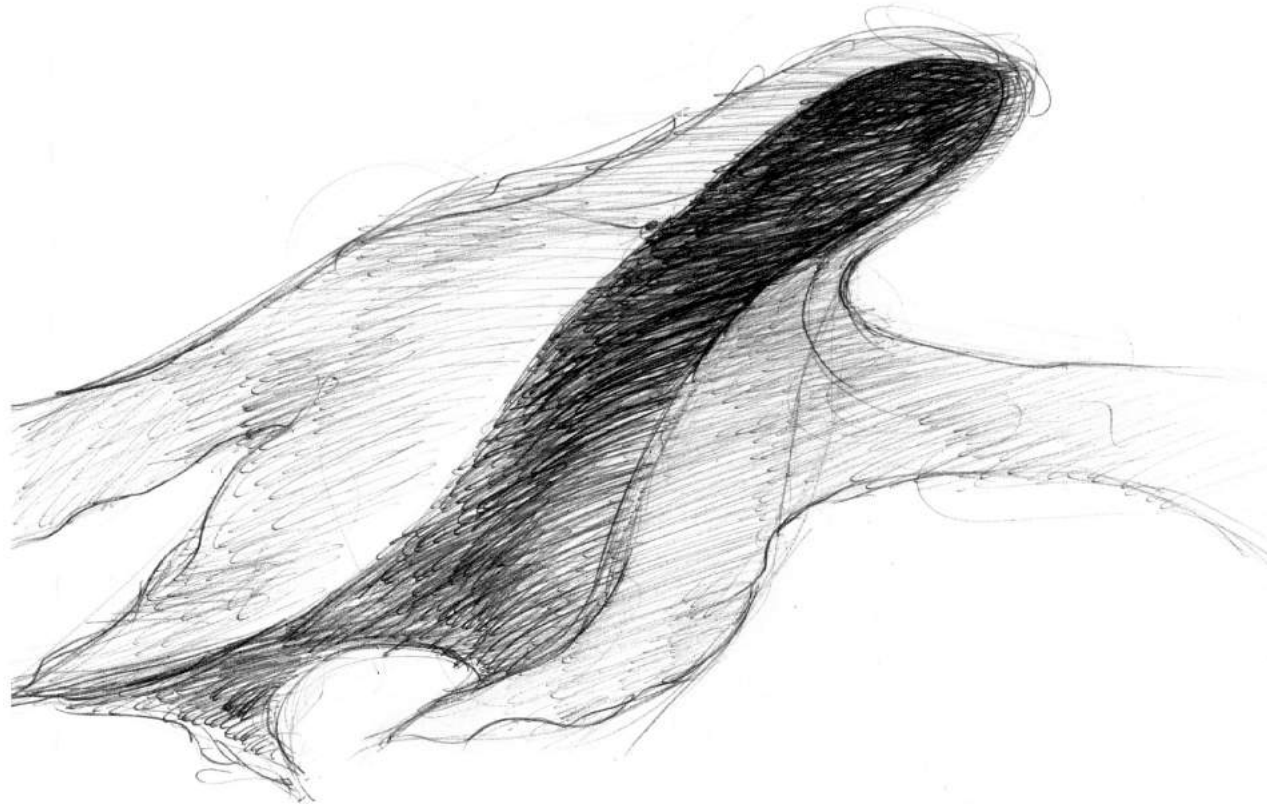
reflected in the jagged
line of icicles--one moon



at noon the sun hits
a mark on the wall penciled
many years ago



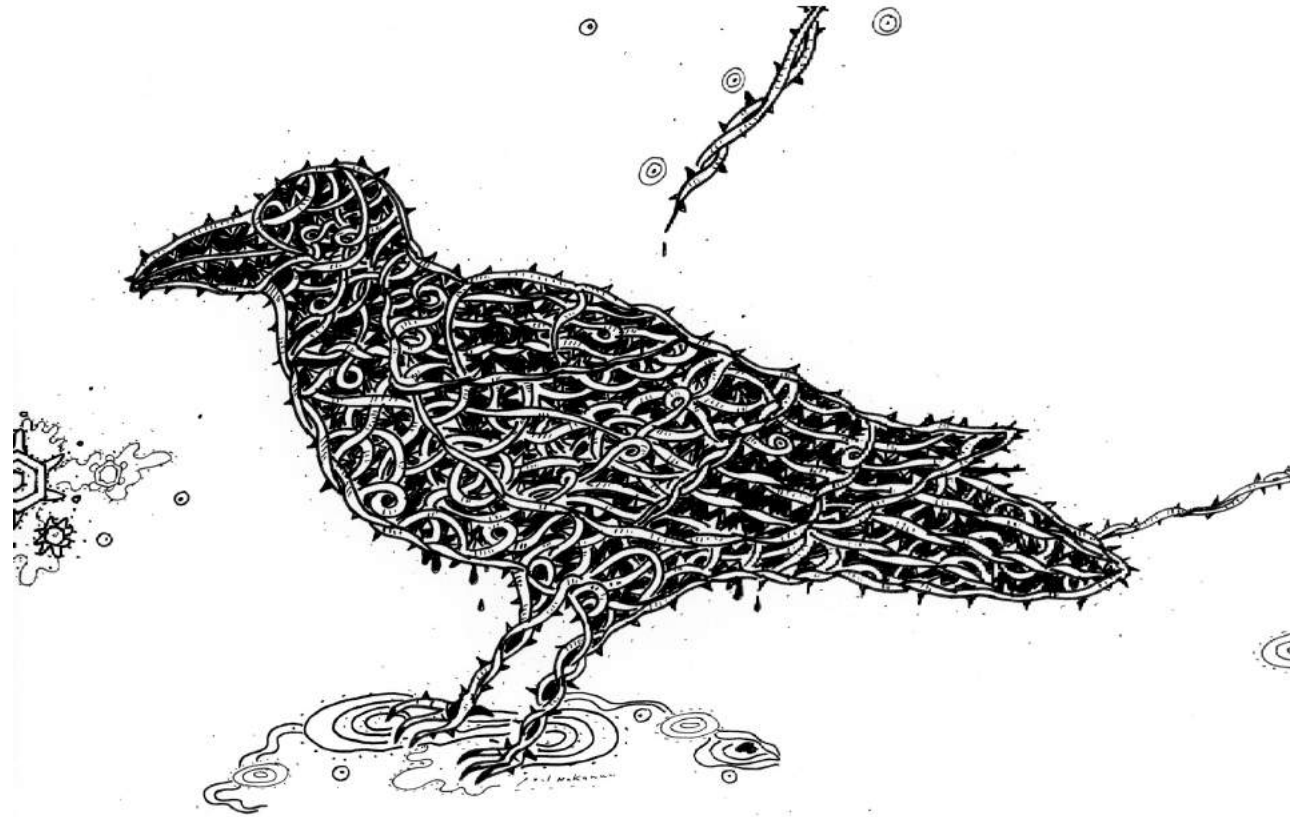
we speak in petroglyphics
the heart needs no specifics



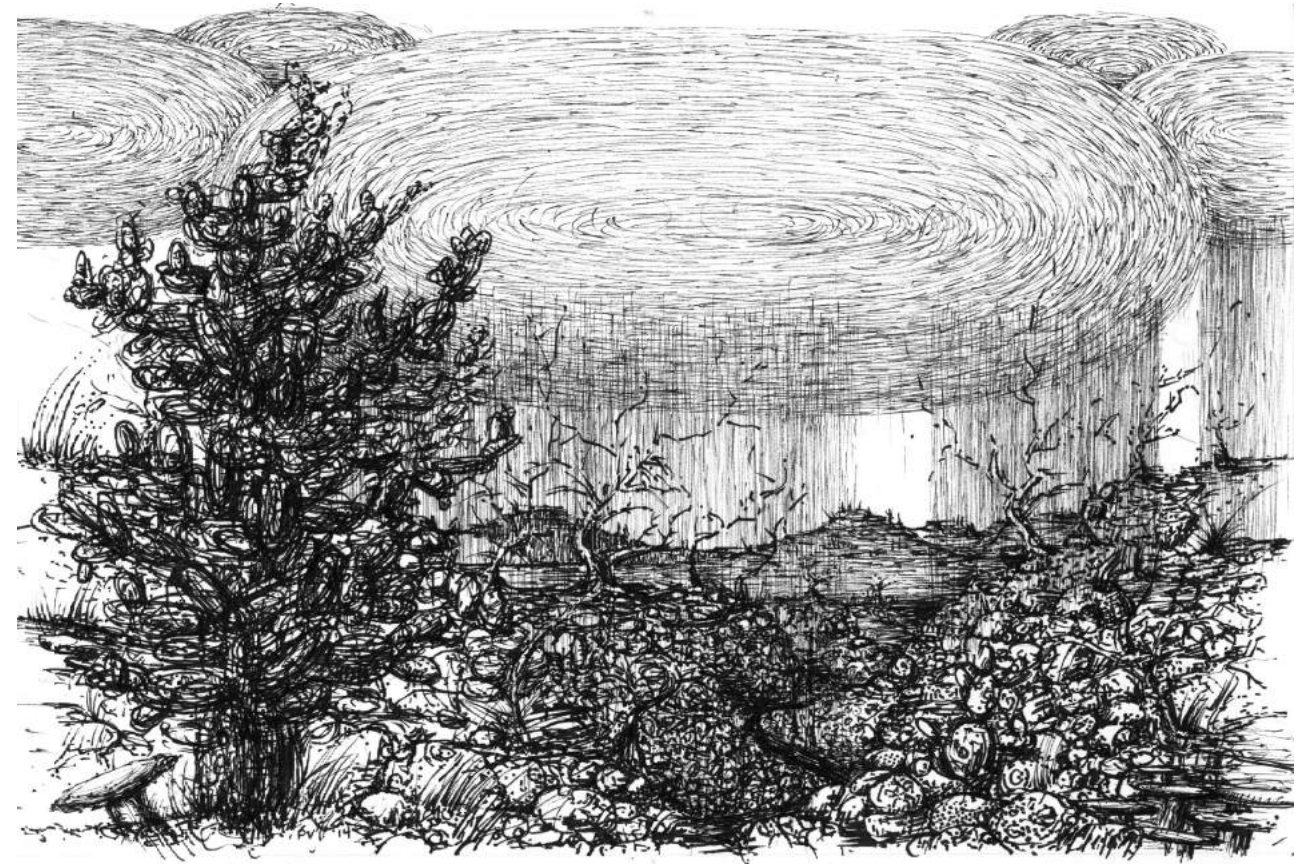
yet the heart knows
Trayvon Martin blues time breaks
are we there yet, Bird?



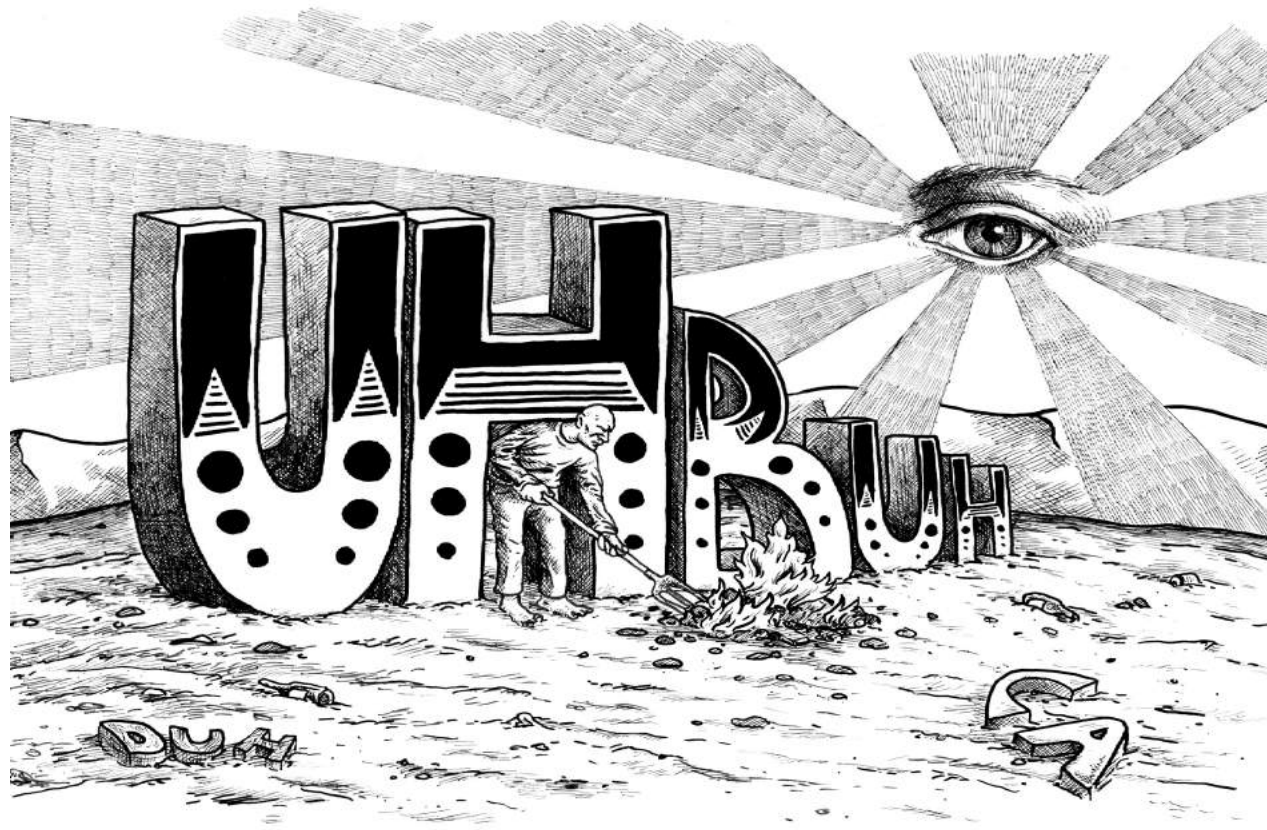
dancing without radios
barefoot, near horses, in snow



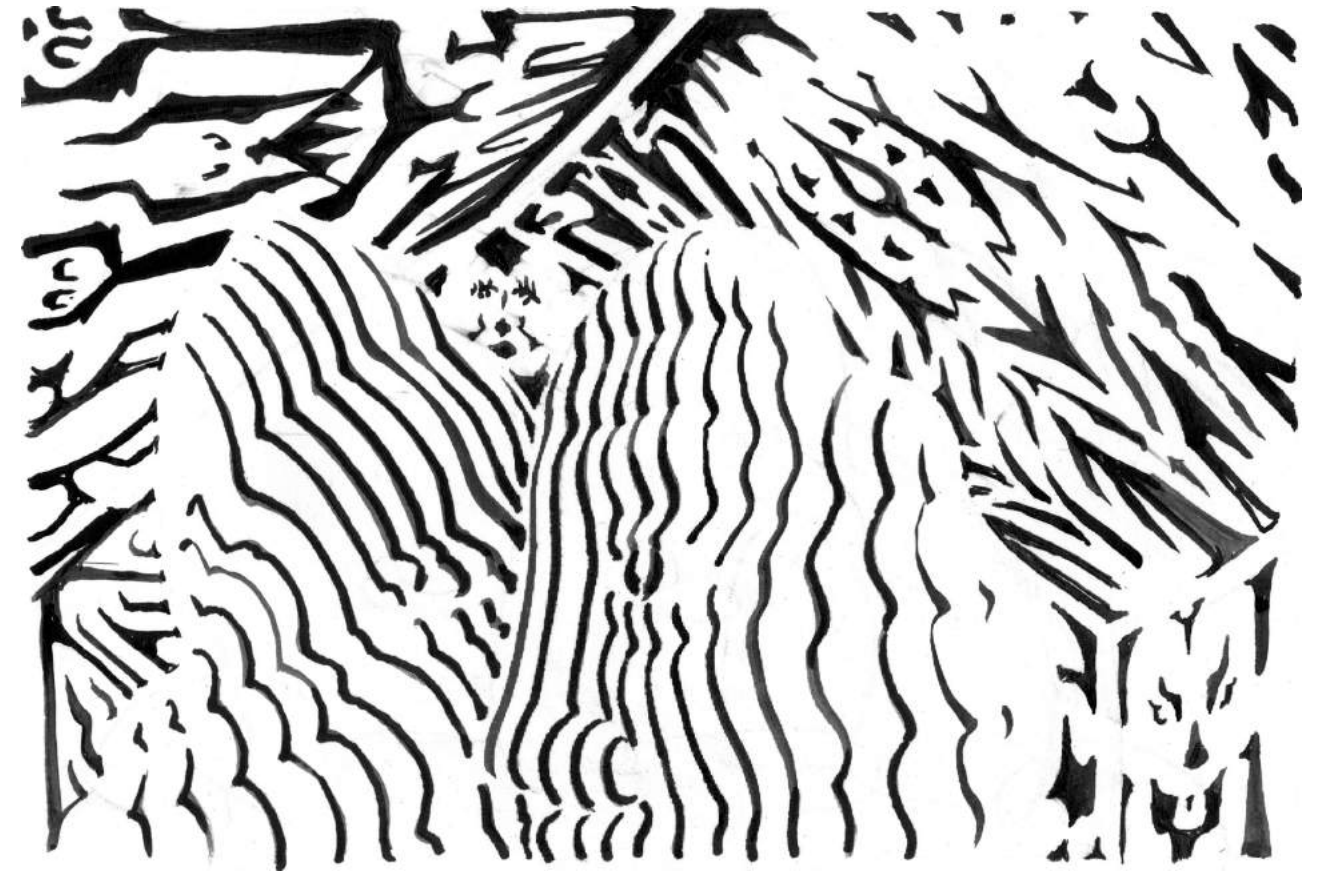
beneath thorn-bordered
snow, the harvest & above
ravens catcall, swarm



& reel, pitch toward the sun-smacked
orchard still blooming with frost



(damned homunculi
camped in each bleak syllable
banking their night fires)



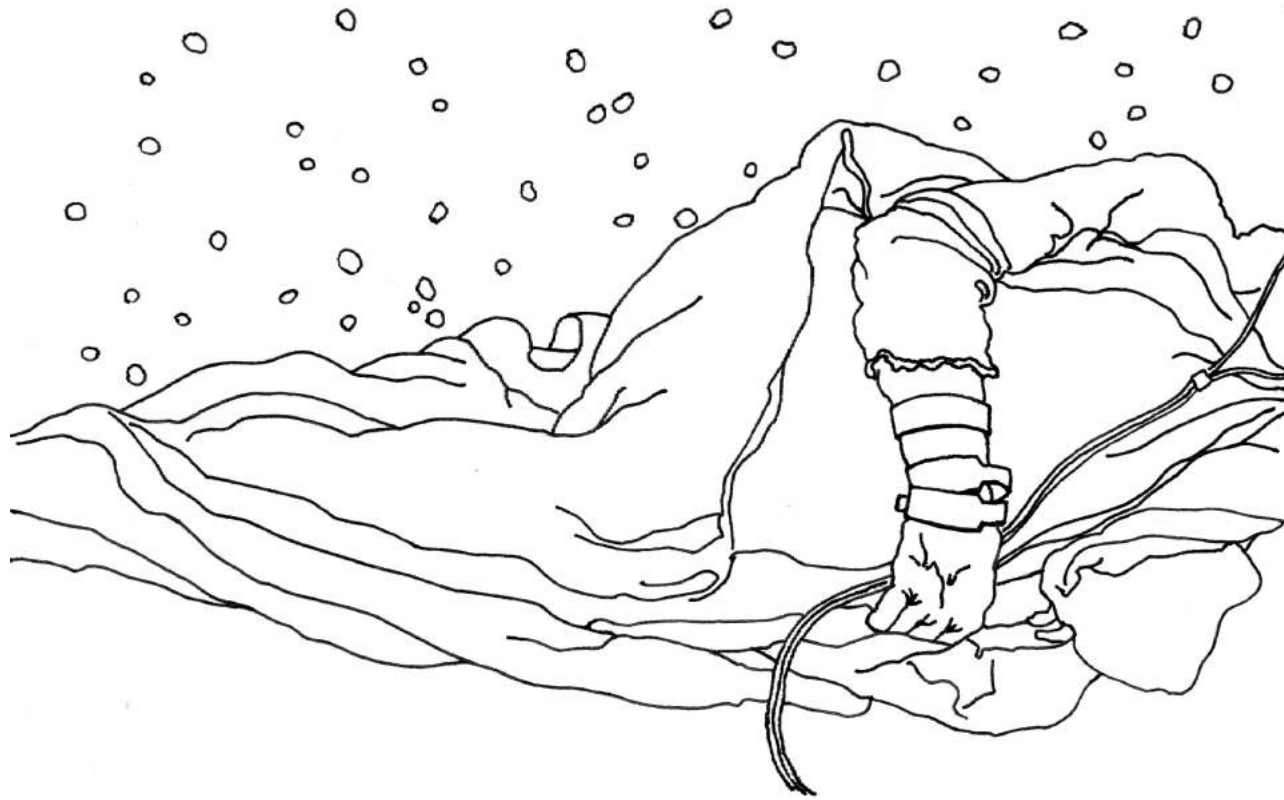
snow-blindered, garreted, pain
out to no one save themselves,



hours in their mouths coaxed
into razor-wire strung trails,
the fire does not sleep



here where blindness rules our hearts,
where the sneaking winter hums



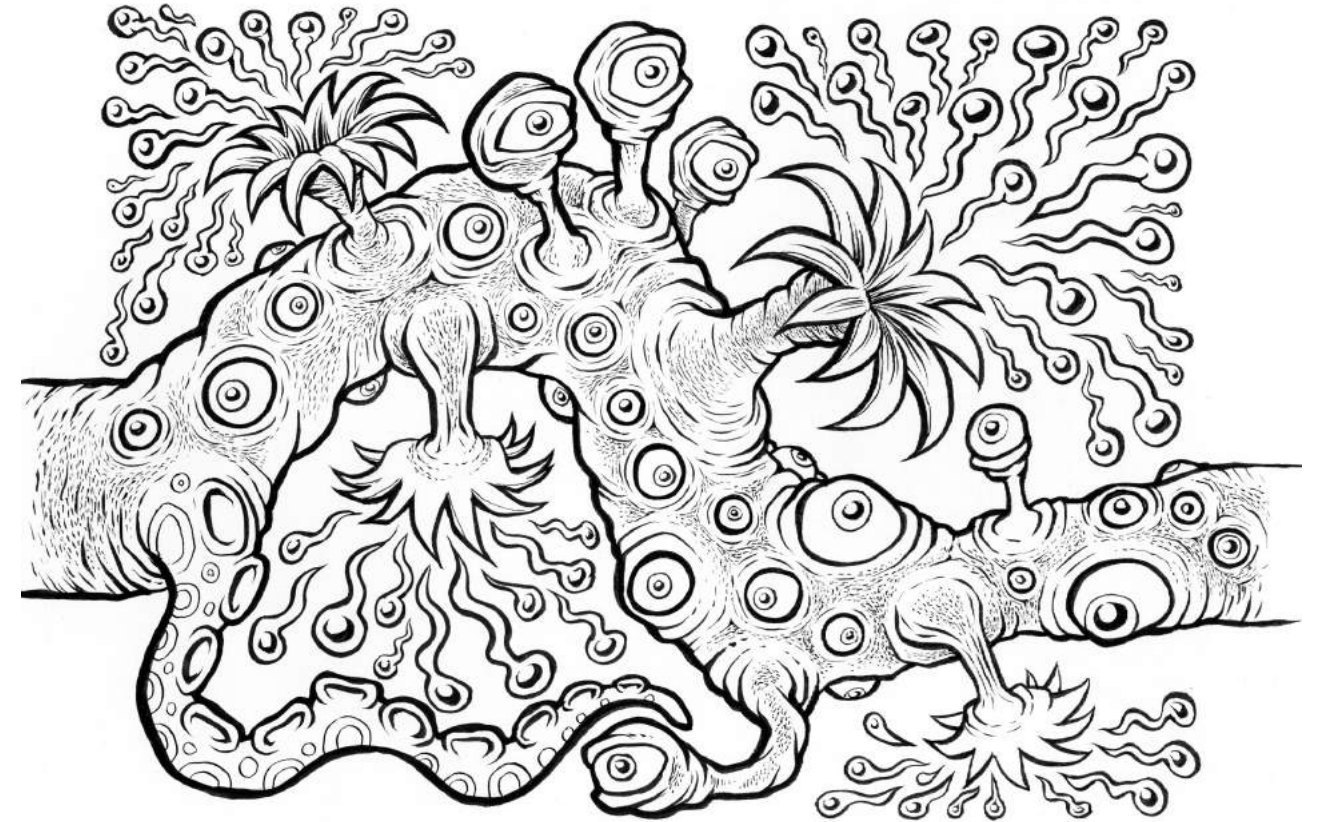
to the length of singed
fur, cast in worn wool blankets
piled on new snow



patterns of shared ancestry
come to me singing tonight



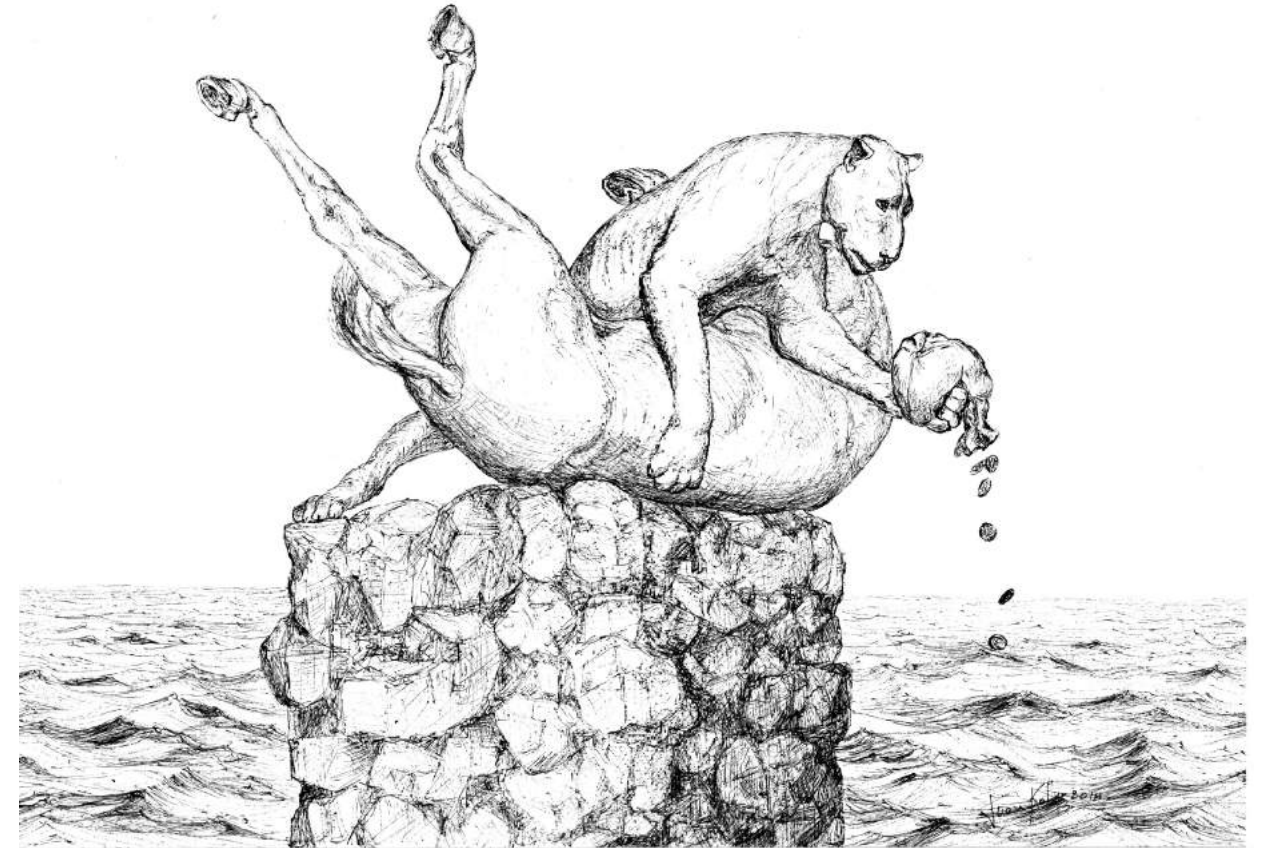
bloodbeat, moon flush, star
roots of embodied being
beckon me to join



a popped polyp of seed song
one-day-old spring symphonies



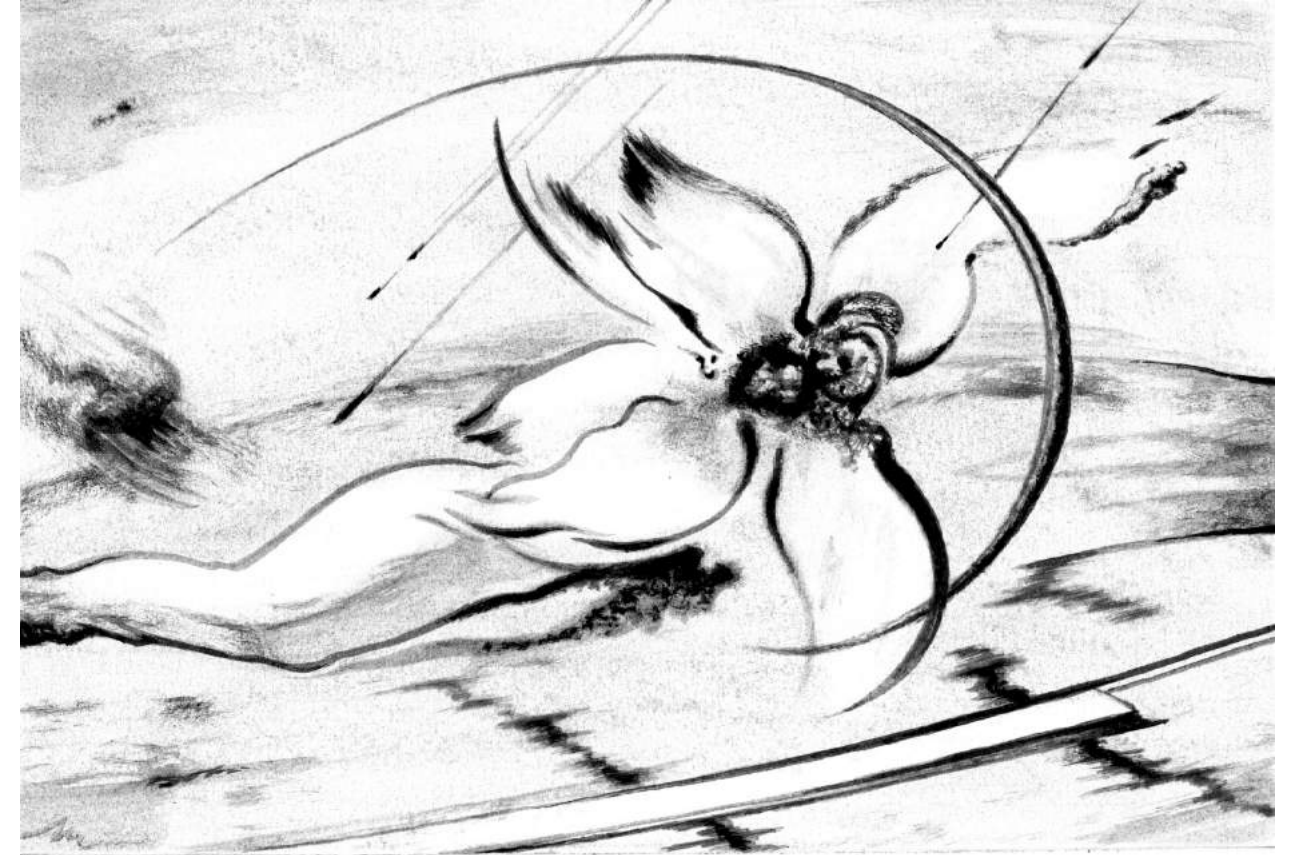
place a simple seed
against the heat of my tongue
women. sprout. seasons.



Huitzilopochtli returns
nectars drawn from hotter springs



tinkling of rock fields
beard-tongue gathers morning dew
 thunderless mountains



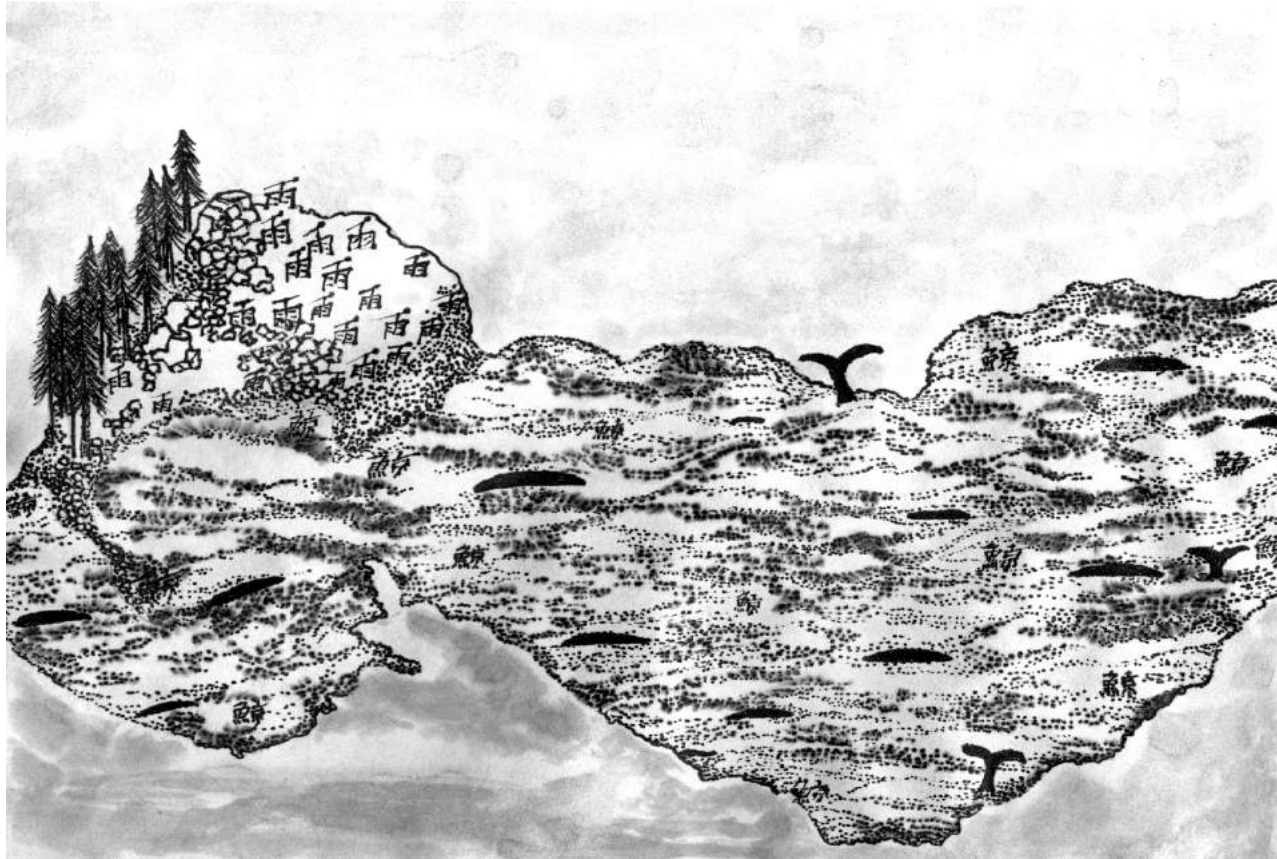
snowmelt seeping, peaks glisten
 ice stitched along the stream edge



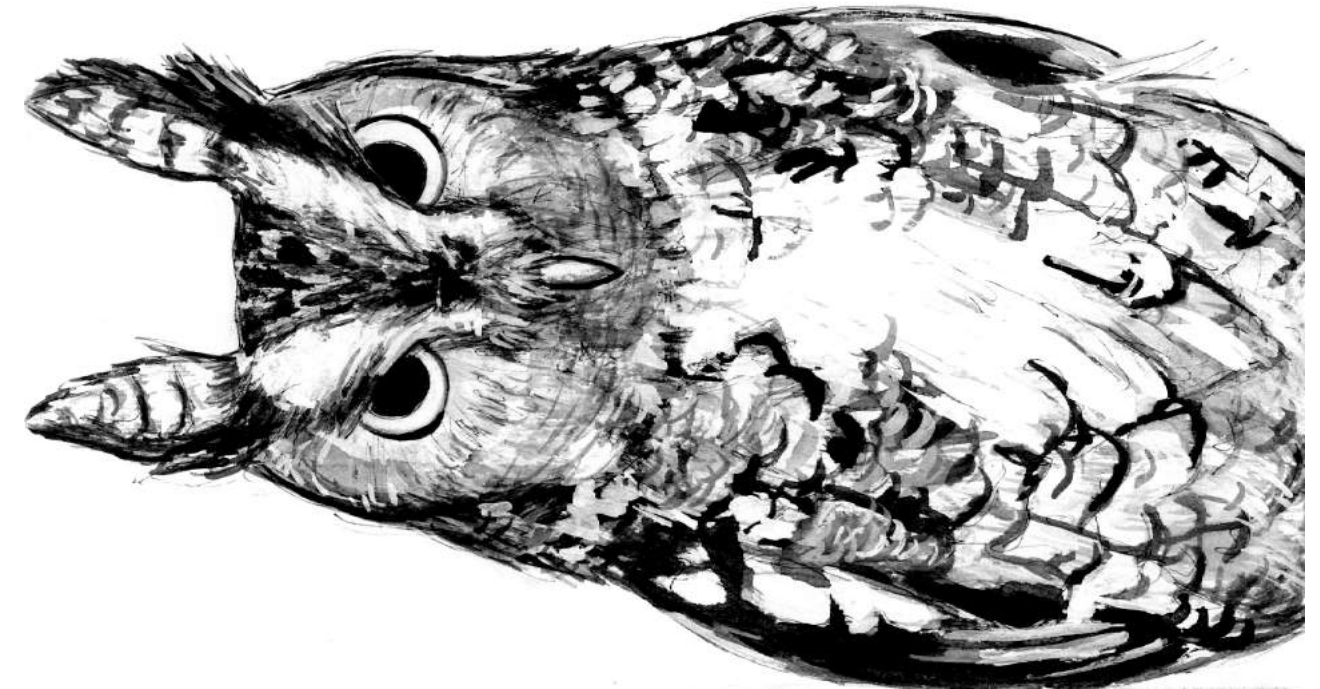
heart waits for a sign
then leaps — at once the mountains
break into flower



crossing into a white field —
the *transic* episode: birth



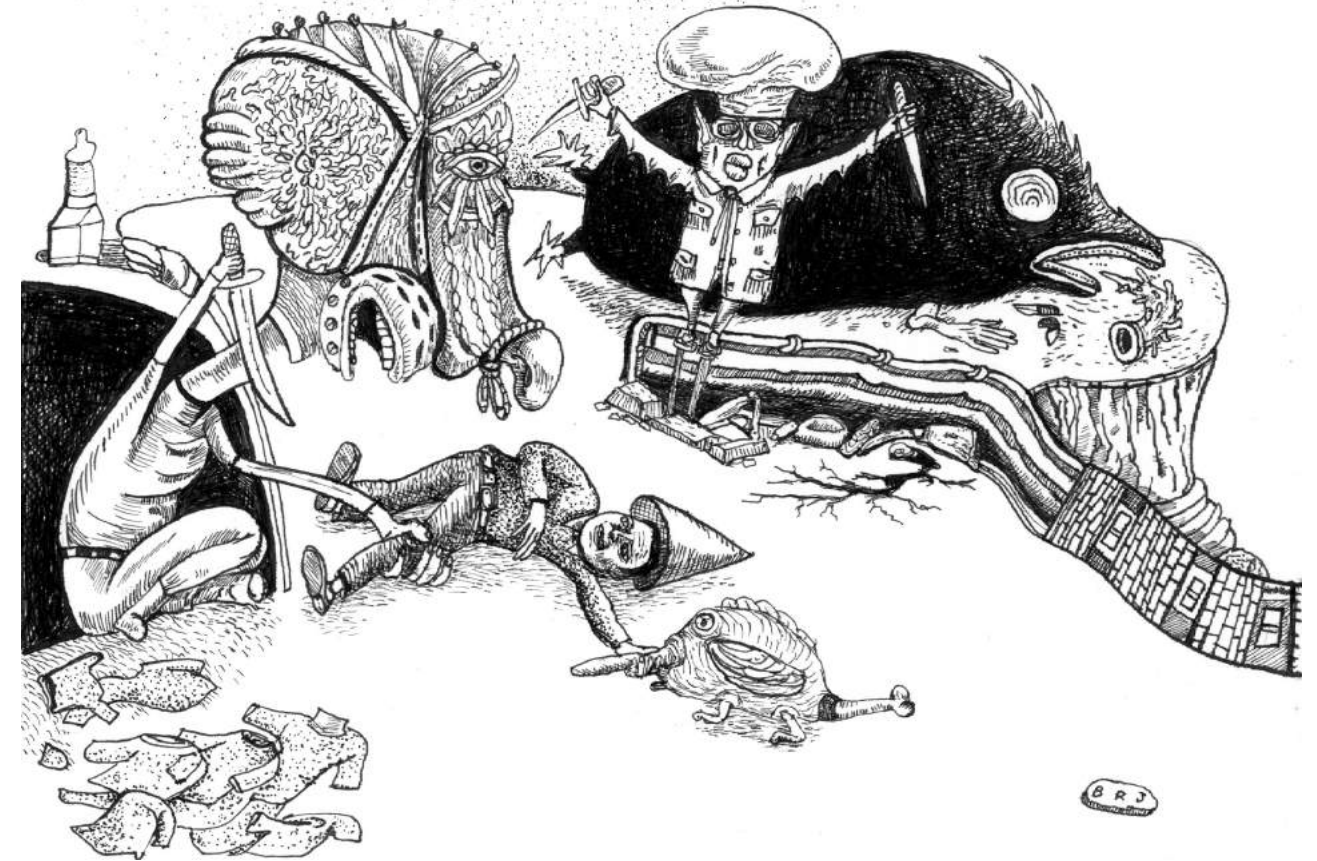
eighteen bowheads left
spring hunting awaiting rain
northern coastline wakes



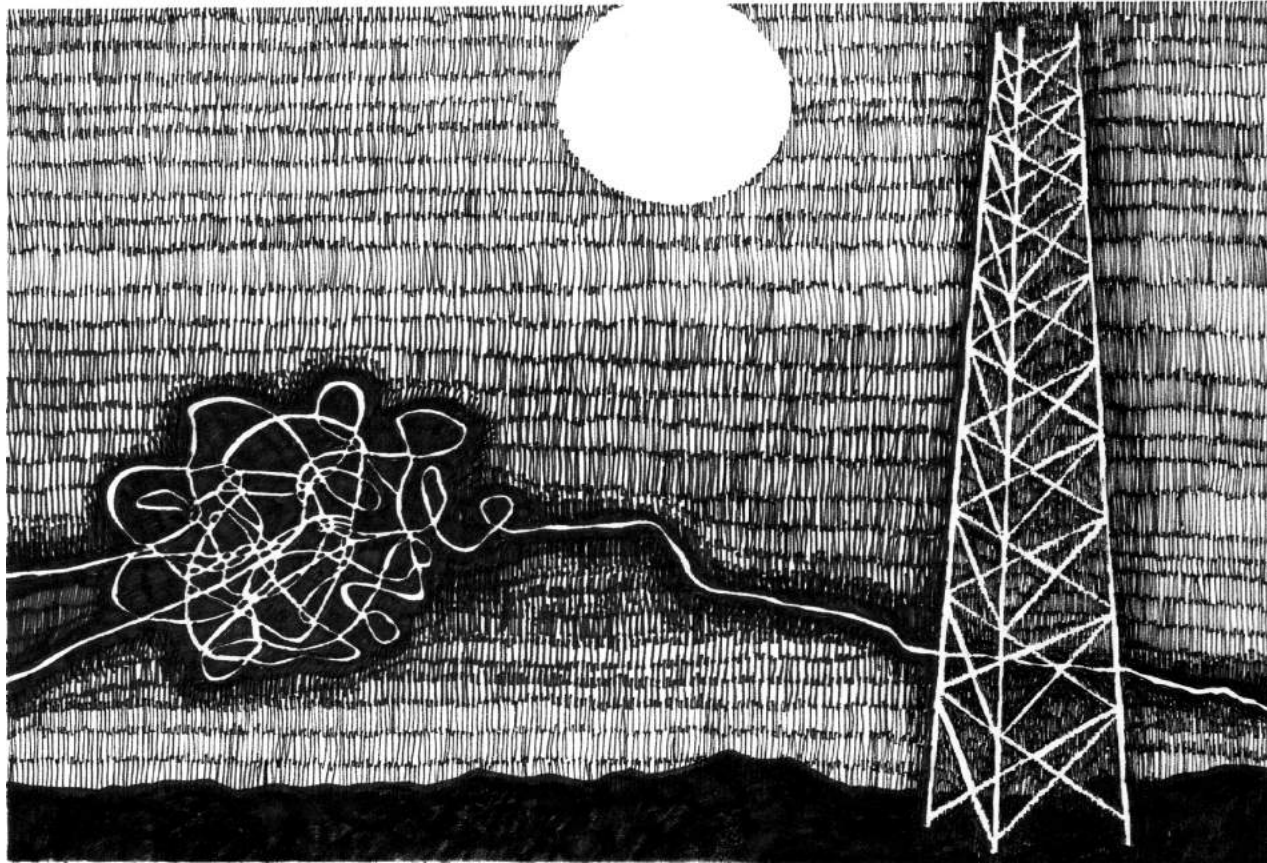
where does the chill come from? why?
an owl is flung towards night



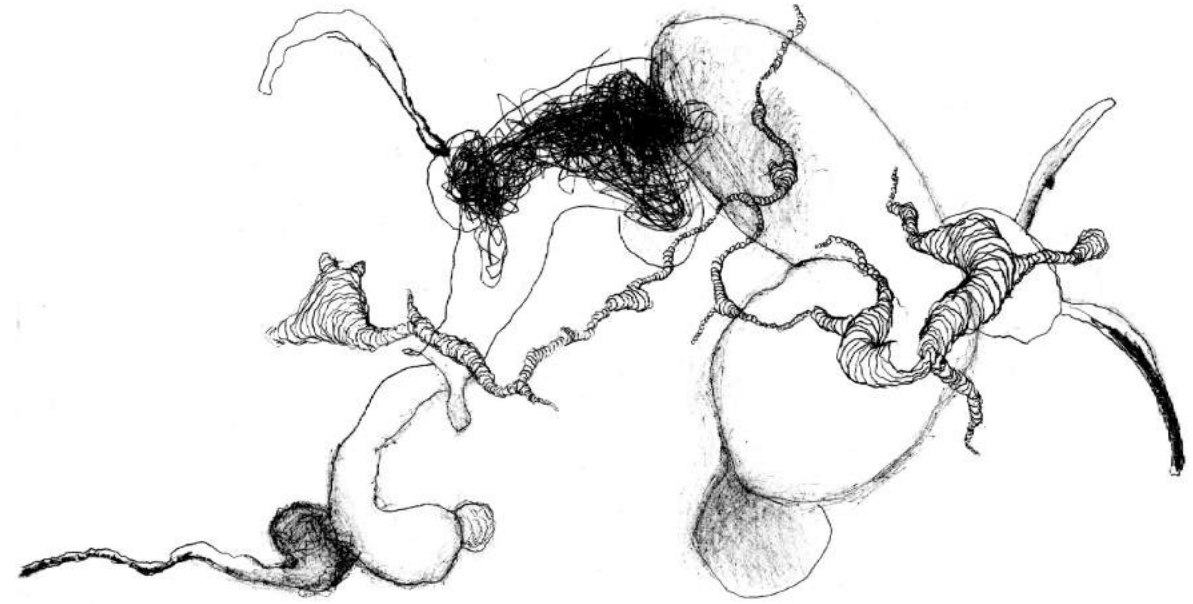
last summer's riot
cavorts in this dusk's last breeze
tinged pink with a chill



too late: the pink alert dumbs
seven dresses off of lines



but the radio
is saving us, blue and bent,
laced with her live shout:



laissez les bons temps rouler
from the chop-topped Rivi booms

POETS AND ARTISTS

Terry Allen has been honored with numerous awards. His visual works are collected and represented internationally. In 2010 U.T. Press published a monograph of his work. He has recorded 13 albums. Allen lives and works in Santa Fe, NM with his wife, Jo Harvey Allen.

Britta Andersson holds a BFA from the Institute of American Indian Arts and an MFA in Creative Writing from New York University. She lives in Santa Fe, New Mexico.

Helena Andolsek is a 12-year old student at the Santa Fe Girls School. She enjoys writing poetry and horseback riding. When she's not reading a book, she's drawing horses.

Erin Bad Hand is a poet, mommy, artist, and wife. Not necessarily in that order. She lives and writes in Taos, New Mexico, because that is where her heart is.

Will Barnes teaches middle-school science and language arts in Santa Fe, has a consulting business in rangeland and riparian monitoring and restoration, and is studying for his MFA in poetry at NYU.

Amy Beeder, author of *Burn the Field* (2006) and *Now Make An Altar* (2012), both from Carnegie Mellon University Press, has taught poetry at the University of New Mexico and Taos Summer Writers Conference.

Ernest Bell lives and works in Santa Fe. He lives with The Amazing Almonds & Howling Mose, one cactus and his aloe plant.

Hakim Bellamy. Hip Hop generation dad. Person-in-progress. Poetry-in-practice. Journo. Author. Community Organizer. Bright ideas magnet. Music addict. Inaugural Albuquerque Poet Laureate. Find him at www.hakimbe.com.

Jeff Benham is a freelance artist who works in multiple mediums and styles. He delights in exploring the interweavings of language and image to unfurl ideas, through solo and collaborative illustrations, handmade books and comics, theatrical productions, and other media.

Sherwin Bitsui is the author of *Flood Song* (Copper Canyon Press) and *Shapeshift* (University of Arizona Press). His honors include a Lannan Literary Fellowship and a PEN Open Book Award.

Sonja Bjelić studied creative writing at the Institute of American Indian Arts and the University of Iowa. Her work has appeared online at *Petri Press*, in *Earthwords*, and on KRUI's "Poetry on Air."

Chee Brossy is a poet and journalist living in Santa Fe. He is Diné from Lukachukai, Arizona, with degrees from Dartmouth College and the Institute of American Indian Arts. Poems online in *Taos Journal of Poetry*.

Paige Buffington, calls Gallup, New Mexico, her hometown and its surrounding areas (the great Navajo Nation) her home. She is pursuing an MFA in poetry at the Institute of American Indian Arts.

Santa Fe's inaugural Poete Maudit **Chuck Calabreze** has lately become involved in the environmental movement. "As a poet," he says, "I'm writing for the ages. It'd be good if we had some."

Lauren Camp is the author of *This Business of Wisdom*, and writer for the poetry blog *Which Silk Shirt*. She hosts

"Audio Saucepan," a music/poetry program on KSFR 101.1FM. www.laurencamp.com

Santero **Charlie Carrillo** blends craft, conservation, and innovation. Testimony to his skills includes the Museum of International Folk Art's Hispanic Heritage Award, as well as numerous Prizes in Santa Fe's annual Traditional Spanish Market and a 2006 NEA National Heritage Fellowship.

Deborah Casillas, long-time Santa Fe resident, studied poetry at College of Santa Fe and with local poets Greg Glazner, Jon Davis, and Valerie Martinez. Her poems have appeared in various literary journals.

Claire Coté's art and education adventures take her to diverse landscapes and into classrooms and galleries. She is founder of the rural arts & education project, LEAP and lives in Sunshine Valley with her husband and daughter in their off-grid home.

Ungelbah Davila is the owner and editor of *La Loca Magazine*. A graduate of the Institute of American Indian Arts, Davila is a writer, photographer, burlesque performer and queen of all trades.

Jon Davis, Director of the MFA in Creative Writing at IAIA and Santa Fe Poet Laureate, has published seven collections of poetry, including *Preliminary Report* (Copper Canyon Press).

Lisa de St. Croix was born in South Africa. She received her Bachelor of Arts from SVA. Lisa has exhibited in Santa Fe, New York, Boston, South Africa, France, Portugal and Mexico. *Tàrot de St. Croix* is a published deck of 78 paintings.

Matt Donovan is a poet and lyric essayist and the author of *Vellum* (Mariner, 2007). He is the recipient of a Rome Prize and a Whiting Award, and teaches at Santa Fe University of Art and Design.

Luke Dorman was born in 1980. A graduate of the College of Santa Fe, he has exhibited his drawings here and there. He teaches at the Santa Fe University of Art and Design.

Joanne Dominique Dwyer, author of *Belle Laide* (Sarabande, 2013), is part of the Alzheimer's Poetry Project and, through the Witter Bynner Foundation, works with teens at Bernalillo High School on the "Poetry and Identity" project.

Nina Elder examines land use in the American West and its cycles of production, consumption, and waste. Her drawings and paintings are shown and collected nationally. She co-founded an off-grid residency program called PLAND and is the Residency Program Manager at SFAI.

Alexandra Eldridge has exhibited throughout the U.S. and Europe in over 40 solo exhibitions. She co-founded an establishment for the arts, Golgonooza, based upon the philosophies of William Blake. Commissions include murals in the Place de Vosges, Paris.

Betsy Emil lives and works in Santa Fe. She studied & trained as a photographer at ICP in NYC and studied acting with Maggie Flanagan Studios in NYC. Her present interest is exploring ways of using her work in collaboration with textile and fashion designers.

When **Jamie Figueroa** is not writing or teaching writing or reading fat novels that she promptly forgets the plot lines for or wandering through endless poems that leave her breathless, she can be found in the bathtub trying to perfect her disappearing act.

Ann Filemyr. Academic Dean at IAIA. Books: *On the Nature of Tides* (LaNana Creek, 2013), *The Healer's Diary* (Sunstone, 2012), *Growing Paradise* (LaNana Creek, 2011). Co-conspirer on startup of IAIA's low residency MFA in Creative Writing.

Carmen Giménez Smith is the author of four poetry collections, including *Milk and Filth* and a memoir called *Bring Down the Little Birds*. She teaches creative writing at New Mexico State where she edits *Puerto del Sol*.

Greg Glazner's books are *From the Iron Chair* and *Singularity*, both from Norton. He recently completed a genre-bending novel, *Opening the World*, and recorded a literary/musical performance with his band, Professor Len & the Big Night.

Lise Goett won the Robert H. Winner Memorial Award in Poetry for her manuscript, *Leprosarium*. Her other awards include The Paris Review Discovery Award and The Pen Southwest Book Award.

Veronica Golos is author of *Vocabulary of Silence*, 2011 New Mexico Book Award, and *A Bell Buried Deep* (Nicholas Roerich Poetry Prize / Story Line Press), to be re-issued by Tupelo Press.

Gabe Gomez writes poetry and sometimes writes about music. You've probably heard him on the radio, too. He works at St. John's College, and serves on the Art Commission.

Danny Green hopes you're enjoying the book you have in your hands now. He believes in the miraculous power of ink, pen and brush to _____ the minds of all mankind. Write in your answer and send it to dannygreen1964@outlook.com.

Richard Greenfield is the author of several books of poetry. He is a professor in the MFA program in poetry at New Mexico State University in Las Cruces.

Renée Gregorio has lived in New Mexico since 1985 as poet, publisher, teacher, aikido practitioner, legislative drafter and somatic coach. She recently completed a collection of tanka entitled *Snow Falling on Snow*, from which Tangram Press published a poetry broadside.

Fran Hardy is co-producer of the *The Earth Chronicles Project* that has aired on PBS and at museums. With multimedia installations and paintings she focuses on the preservation of native flora and ancient trees. Fran has had six solo museum shows across the US.

Joy Harjo's seven books of poetry include *How We Became Human: New and Selected Poems*. *Crazy Brave*, a memoir, is her most recent publication. She lives in the Mvskoke Nation in Oklahoma.

Karina Noel Hean is based in Santa Fe, and teaches at the Santa Fe University of Art and Design and the New Mexico School for the Arts. She exhibits at Zane Bennett Contemporary Art in Santa Fe.

Elizabeth Jacobson, Author of *Her Knees Pulled In*, directs the WingSpan Poetry Project, which brings poetry classes to the Esperanza Shelter. Winner of the 2013 Mountain West Writer's Contest from Western Humanities Review, she has an MFA from Columbia University.

Bart Johnson's artwork is derived from an intense observation of life, a deep belief in man's spiritual nature, despite his long fall from grace. Johnson's work is in private collections in the US and Europe, as well as the de

Young Museum in San Francisco.

Christopher J. Johnson is a man in the world. He publishes poems, book reviews, and articles for magazines and newspapers. Currently he lives in Santa Fe, NM and Madison, WI.

Stephanie Johnson's first book of poetry, *Kinesthesia* (New Rivers, 2010) won the 2008 Many Voices Project prize. Her work has appeared in *AGNI*, *BPJ*, *Massachusetts Review*, and elsewhere. She lives in Abiquiu with her two daughters.

Juan Kelly was born in Costa Rica and is lives in the Santa Fe. His work is in major museums, including the Museo de Arte Costarricense. Over the last 30 years, Kelly has exhibited work extensively throughout Europe, the United States and Latin America.

Caity Kennedy received her BFA from RISD and then moved to Santa Fe, where she has been a core member of Meow Wolf art collective. In between travels for Meow Wolf, and when not working on home renovations, she makes paintings, illustrations, and murals.

Celeste LaForme is a Native New Mexican. She currently lives in Albuquerque with her husband Dan and two young daughters, Swift and Thistle. She displays her work in various artspace and non-traditional venues.

Katherine Lee: Raised in the heart of Iowa and educated in Santa Fe, Lee leverages the disconnect between landscape, built environment, the human condition and machinations, triangulating such factors into singular points of investigation.

Joanne Lefrak explores the connection between history and the experience of place in her drawings. Passionate about arts education, she also works as the Director of Education and Outreach at SITE Santa Fe.

David Leigh has shown his work throughout the US and the UK including at SITE Santa Fe and Richard Levy Gallery. His collaborative work with artist Larry Bob Phillips has been exhibited throughout the US. He lives in Albuquerque.

Past NEA Fellow and Academy of American Poets Forum Featured Poet **Donald Levering** is the author of eleven books of poetry, including *Algonquins Planted Salmon* and *The Number of Names*.

Dana Levin is the author of three books, most recently *Sky Burial*. A Guggenheim and Whiting Fellow, she teaches at Santa Fe University of Art and Design.

Jane Lin received her MFA from NYU and has taught at UNM-Los Alamos for many years. Her poetry has most recently appeared in *Cura*, *jmww*, and *The Collagist*.

Monty Little is Salt clan, born for Manygoats clan. He lives with his wife in Santa Fe, New Mexico, and is completing two undergraduate degrees at the Institute of American Indian Arts.

Santa Fe's third poet laureate, 2010-2012, **Joan Logghe** has been wildly interested in getting poetry into community and worked joyfully to these ends, a great stealth mission.

2012 Ted Talk speaker **Jessica Helen Lopez's** first poetry collection, *Always Messing With Them Boys* (West End

Press, 2011) made the Southwest Book of the Year reading list and received the NM Press Women’s Zia Book Award.

Born in North Dakota on the Standing Rock Reservation, **Cannupa Hanska Luger’s** genetics are derived from Mandan, Hidatsa, Arikara, Lakota, Austrian, Norwegian and trace elements of suns and moons and dust.

Valerie Martínez is the author of six books of poetry including *Each and Her* and *Absence, Luminescent*. She was the Poet Laureate for the city of Santa Fe from 2008-2010.

Nina Mastrangelo is passionate about research, energy, environment, community, balance, and fluctuations. As an artist, educator and activist, her extensive studies and experience in multimedia, applied arts, community action, cartography, and education inspire drawings, paintings, media-work, and site-specific installations.

Elizabeth McNitt is a middle age white woman who enjoys makin’ art. Mostly painting and drawing. Mostly painting. Mostly because the singing/comedy thing didn’t work out. Grew up in Virginia, moved to New Mexico way back when it was cheap.

Dora E. McQuaid is an award-winning poet, activist, and teacher, whose blend of art, emotion, and service has earned numerous awards. She performs, speaks, and teaches internationally and publishes widely. www.doramcquaid.com

Carol Moldaw is the author of five books of poetry—most recently, *So Late, So Soon: New and Selected Poems*—and a novel, *The Widening*.

Malena Mörling is the author of two books of poetry, *Ocean Avenue* and *Astoria*. She is the recipient of a John Simon Guggenheim Fellowship and a Lannan Foundation Literary Fellowship.

Sawnie Morris won the Poetry Society of America’s George Bogin Memorial award in 2010 for a selection of five poems and was co-winner of the New Mexico Book Award in 2007.

Eliza Naranjo Morse has shown at Cumbre de el Tajin, The Ekaterinburg Museum of Fine Arts, The Chelsea Art Museum, SITE Santa Fe, Axle Contemporary, The Heard Museum, The Berlin Gallery, and The School for Advanced Research. Eliza currently works in Chimayo, New Mexico.

David Nakabayashi has spent his life wandering around the desert, between the metropolis and the empty place, along the edges of cliffs overlooking the sea and realizes that he will never find home.

Joel Nakamura’s art has enlivened the pages of *Time magazine*, *US News and World Report*, and *The Los Angeles Times*. His work is in numerous private and corporate collections. Nakamura resides in Santa Fe, New Mexico with his wife Kathleen and children Paloma and Kai.

Timothy Nero’s recent work has taken the form of skeins of scribbled lines, ribbons, and circles His works considers the illusion of separation and imperfection.

dg nanouk okpik (Inupiaq, Inuit) holds a BFA from IAIA and an MFA from Stonecoast. She has published two collections: *In the Time of Okvik*, in *Effigies* (Salt Publishing) and *Corpse Whale* (University of Arizona).

Gene Newmann: Born 1936, Bratislava, Slovakia. Grew up in Barranquilla, Colombia and New York City. Has

lived in Mexico, Switzerland, California. He and his wife, the artist Dana Newmann, moved to Santa Fe in 1972. They currently live near Ribera, NM.

Lara Nickel is an installation-based painter from New Mexico. She is interested in making traditional, illusionistic painting behave more as an object. She paints plants and animals, which are representational, life-size, have white backgrounds, and relate to the spaces they are in. www.laranickel.com

Born in Canyon, Texas, **Larry Bob Phillips** lives and works in Albuquerque. Select solo exhibitions include murals at the Albuquerque Museum, Center for Contemporary Art, (collaboration with David Leigh) Santa Fe, Houston Arts League Recess Projects, NYC, Roswell Museum of Art, and Entrance Gallery, Prague.

Ron Pokrasso’s work is collected throughout the U.S. and abroad. An originator of the printmaking event *Monothon*, Pokrasso received the Mayor’s Recognition Award For Visual Arts citing his artistic and educational contribution to Santa Fe. He operates Timberwick Studios, a local artist retreat.

Prakash was born and raised in Germany. After extensive travels, Santa Fe became a place to focus on tattooing, art and music. He has been in numerous group and solo shows. He operates Om Tat Tattoo Studio in Santa Fe. www.omtatsattattoo.com

Margaret Randall’s most recent books of poetry are *Where Do We Go From Here?* and *The Rhizome as a Field of Broken Bones* (both from Wings Press).

Gail Rieke is an internationally recognized collage, assemblage, and installation artist and teacher who lives in Santa Fe, New Mexico. She shows her work at her home studio and gallery by appointment. She travels extensively to teach and do artwork related to travel experience.

Janet Stein Romero has lived in the village of El Ancon for thirty years. She works in collage journals, watercolors, and monotypes. She has a fascination with the mysteries of trance and images of women sometimes within the interior jungle of her mind.

Jamie Ross lives on the Carson Mesa. Big Thrills: (1) chosen for *Best New Poets 2007*; (2) *Vinland*, first collection (2010), awarded the Poetry Prize from Four Way Books.

Miriam Sagan first wrote renga with her mentor, Elizabeth Searle Lamb. She curated a free verse renga and poetry give away for the town of Salida, Colorado in summer 2012.

Sam Scott moved to Santa Fe in 1969. He has exhibited internationally, including at the Whitney Museum of American Art and The NM Museum of Fine Arts. He has spoken at the UN and represented the US in a cultural exchange with Vietnam.

Collaborative artists Sandra Wang & Crockett Bodelson are **SCUBA**. They live in Santa Fe and have exhibited their work at Santa Fe’s Center for Contemporary Art and The New Mexico Museum of Art.

Henry Shukman’s collection *In Dr No’s Garden* was Book of the Year in the *Guardian* and *Times of London*. He is Mountain Cloud Zen Center’s teacher, and writes for *Tricycle* and the *New York Times*.

Rose B. Simpson is the child of artists. She draws equally on the clay traditions of her Santa Clara Pueblo mother

and those of her contemporary wood and metal sculptor father. She is represented in Santa Fe by Chiaroscuro.

Jonathan Skinner lives in the English Midlands and teaches poetry writing and theory at Warwick University. Founder of *ecopoetics* journal, his publications include *Political Cactus Poems* and *Birds of Tifft*.

Gerry Snyder is an artist that works and lives in Brooklyn and Santa Fe. His work is included in the collections of the Whitney Museum of American Art, the Fine Art Museum of San Francisco, deYoung, Crystal Bridges Museum of American Art, the New Mexico Museum of Art, et. Al.

Over five decades, **Mark Spencer** has had many exhibitions. His works are in collections around the world. He attempts to reconcile spiritual with physical realities; to see the glory and end our separateness. Spencer has lived in Santa Fe since 1976.

James Thomas Stevens (Akwesasne Mohawk), author of eight books of poetry, including, *Combing the Snakes from His Hair*, and *A Bridge Dead in the Water*, which received a 2000 Whiting Award.

Rick Stevens' oil paintings and pastels have been widely exhibited throughout the Great Lakes Region, from whence he came. He's had solo exhibitions at the Muskegon Museum of Art, the Brauer Museum of Art and Valparaiso University. He lives in Santa Fe.

Catherine Strisik lives and writes poetry in San Cristobal. Her collection *Thousand-Cricket Song* was published in 2010. Strisik is co-editor of *Taos Journal of Poetry & Art*.

Linda Swanson's drawing projects have most recently been exhibited at Center for Contemporary Arts, New Mexico Museum Arts, and Dwight Hackett Projects. Her paintings are in the permanent collections of The Brooklyn Museum and The Newark Museum. She is chair of the Art Department at SFUAD.

Gina Trujillo and **Sonya Gonzales** are the creative minds behind *Bobble Kitty Comics*, a free to read online comic website. They have been creating stories for well over fifteen years. Both were born and raised in Northern New Mexico.

Leslie Ullman lives in Taos and teaches in the Vermont College of the Fine Arts low-residency MFA Program. Her fourth poetry collection will appear in August 2013 from UNM Press.

Connie Voisine has taught in New Mexico since 2001. Her books, *Cathedral of the North*, *Rare High Meadow of Which I Might Dream*, and *In This Factory* (forthcoming) are all renga of a sort.

Peter Voshefski has published print editions with the Tamarind Institute and the Clay Street Press. He resides with his family Anne and Gabriel in Albuquerque's South Valley where he tends a small-scale farm.

Erika Wanenmacher channels her beliefs about the spirit world, goddesses, magic, and spells into multimedia pieces. She has shown at the St. Louis Contemporary Art Museum, SITE Santa Fe, and Claire Oliver. Her work is in the Albright-Knox, the Fisher Landau Center, and The New Mexico Museum of Art.

Jerry Wellman's first job, besides delivering newspapers, was working as a carny for Grover Bostwick in northern Wisconsin. His definition of the artist is expansive. Exploring and sharing that interest is central to his

artistic production. www.jerrywellman.com

Kappy Wells did bronzes for many years: Architectural pieces, portraits, life sized animals... in recent years her focus has shifted to drawing, mostly trees -a lifelong passion.She is currently focused on kelp forests. More info at kappywells.com.

Jerry West calls himself a storyteller/poet/artist. His thrust as an artist is to attempt to inhabit the world around him. His art activity becomes a meditation on objects, plants, animals and people, histories and the disappeared as well as the ghosts and the myths.

Todd Ryan White's clients include *VICE* magazine, Burton Snowboards, Prosthetic Records, Blood Is The New Black. Exhibition include The Museum of Fine Arts, Boston, The Indianapolis Museum of Contemporary Art and The Torrance Museum of Art. He teaches at SFUAD.

Robin D Williams draws without looking at the paper's surface or lifting her pen, her eye focused entirely & exclusively on the scene before her. The drawing is complete when hand and intuition reach agreement. Her task: to infuse emotion, rhythm and silence into one fluid line.

In love with the wilderness, and with the equally complex and lonely terrain of the human heart, **Cedra Wood** makes paintings that marry the elements of both worlds in unlikely ways, creating narrative metaphors for humanity's relationships with the environment.

Debby Young is a mixed media artist and designer creating wood sculpture, books, product design and toy invention. She resides both in Santa Fe and NYC.

Born in Boston, **Greta Young's** paintings were selected for an 8- person exhibit at the New Mexico Museum of Art in 2013. Her work shown in "Atomic Surplus" at CCA, was published and reviewed in *ARTnews* March, 2014.

Axle Contemporary is a collaborative project by artists Matthew Chase-Daniel and Jerry Wellman. The mobile gallery is an innovative vehicle for arts distribution. Since 2010, it has grown beyond the confines of the van/gallery, and now includes book publishing, performance art and alternative projects for socially engaged art creation and dissemination in the public sphere. Axle Contemporary is supported by Axle Projects, a 501(c)(3) non-profit corporation.Visit www.axleprojects.org.

AXLE CONTEMPORARY

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