

Final Results

The Second Annual Jane Reichhold Memorial Haiga Contest

Traditional Haiga - Ron C. Moss Judge



1st prize - Gautam Nadkarni

stressed out—
the psychiatrist's car on the verge
of a breakdown

This winning entry ticks all the boxes for a very pleasing haiga. We have the lovely free-flowing line work, creating an almost 3D effect. As with a classical senryu the humour is sharp, and has lots of layers and meanings to be found. The use of white space is pleasing and all the design elements are in balance and working together well. The perspective of the central figure and the car is nicely handled. A worthy winner with a very enjoyable entry which has the flavour of a classic caricature in the best tradition of [Master Sengai](#).



2nd Place

Mercy Ikuri

reflective shop windows
they check their hijabs
and lipstick

If simplicity is the key then this lovely entry has it all. The cropping of the image doubles the impact of the shape of the lips. It appears the artist has used their own lips and become part of that haiga. Once again we have a very pleasing senryu, with a lovely touch of humour and an invitation to take a good look at ourselves. The handwriting is handled well and you can feel the personality coming through. A great reason to create your own handwriting on haiga when possible.



Highly Commended

John Hawkhead

under the floorboards
a soft whisper
the slow fall of dust

The realistic rendering of the little mouse is very appealing, and it draws the attention right away. The spacing of the lines adds a visual connection to the mention of floorboards. The interesting paper texture adds more to the feeling of dust, and there is plenty of space for all the elements to work together. The senryu brings a smile of recognition for a world out of plain sight, but filled with small wonders.

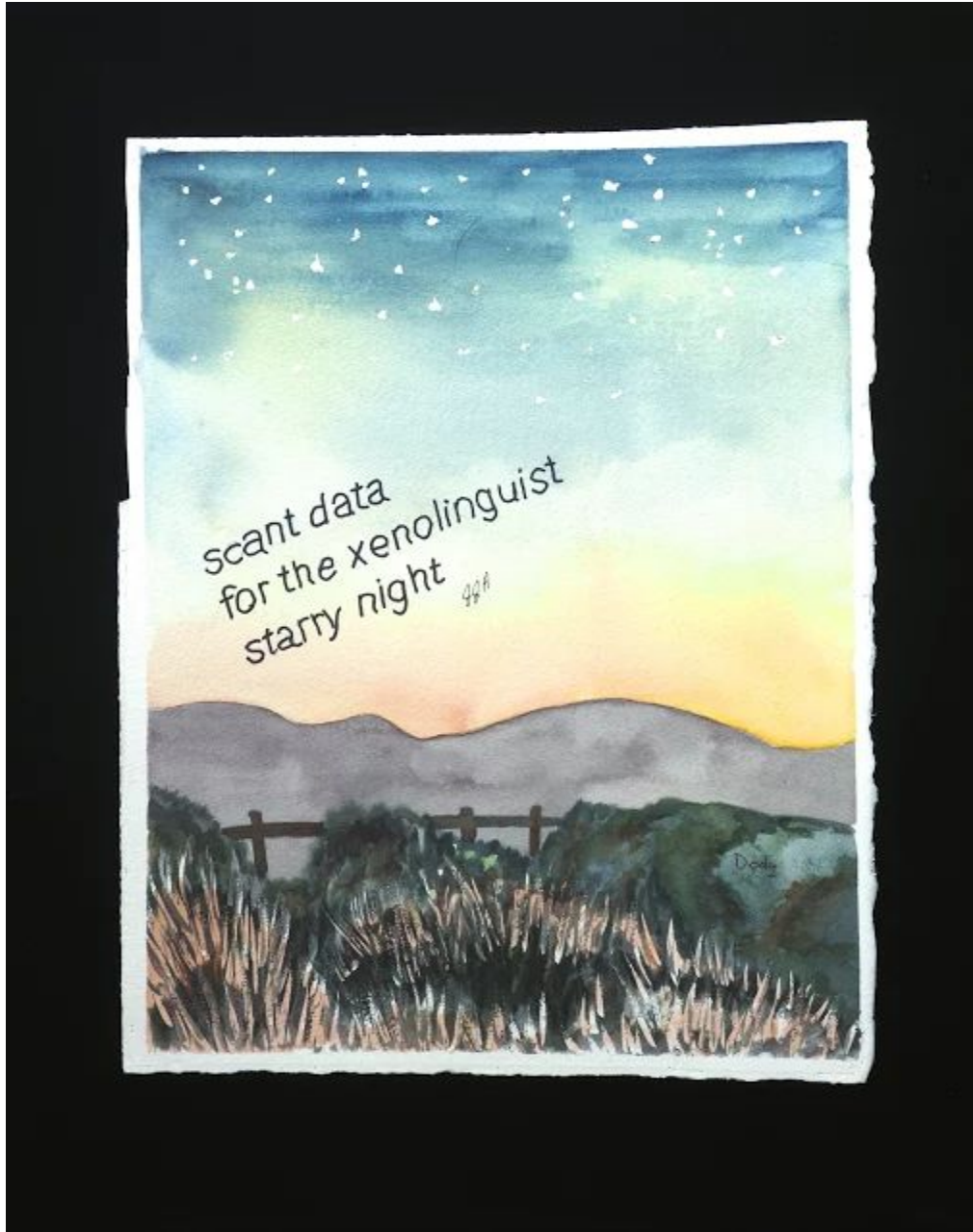


Highly Commended

Christina Sng

not alone
in this world—
starry night

This lovely expressive watercolour immediately catches the eye with bold colours and a strong link to the senryu. Which becomes a very powerful statement, encapsulating something we may have considered in our lives. Our deep connection to all the universe shines forth in this haiga.



Highly Commended

Johnnie Johnson Hafernik

scant data
for the xenolinguist
starry night

Another very finely rendered watercolour with colour and movement in the foreground to soft washes into the sky. The definition of [Xenolinguist](#) is basically the study of an Alien language, which fills this senryu with delight. Scant data indeed! but perhaps one day we will have someone to talk to out there, maybe when we start talking to each other more.

Photographic Haiga - Linda Papanicolaou Judge

Judging the photographic haiga was a wonderful learning experience, because it required seriously looking at senryu haiga as a subgenre of a form that we generally associate with haiku. What makes a poem senryu rather than haiku? Bawdy or humorous certainly, but as Alan Pizzarelli has written, senryu also focuses on humans, human psychology, and the misfortunes, hardships and woes the human condition. There may be plants, animals and nature--even season imagery, just as haiku can include human topics-- and this can seem to blur boundaries. It's been variously argued that whether senryu or haiku depends on what the writer says it is, that perception lies with the reader, or that that distinction is irrelevant in the English language forms where we do not have the weight of Japanese culture and tradition.

Personally, I think that some of the best poems can't easily be categorized either way, but this still doesn't mean that definitions don't matter. Of the 132 entries in the photo haiga section, many were inarguably haiku and I eliminated them from consideration. For the rest, one haiga emerged immediately as the winner, while for the honorable mentions I gradually opted to select works that could represent the full range of which this form of haiga is capable.

death grip
she takes my childhood name
with her



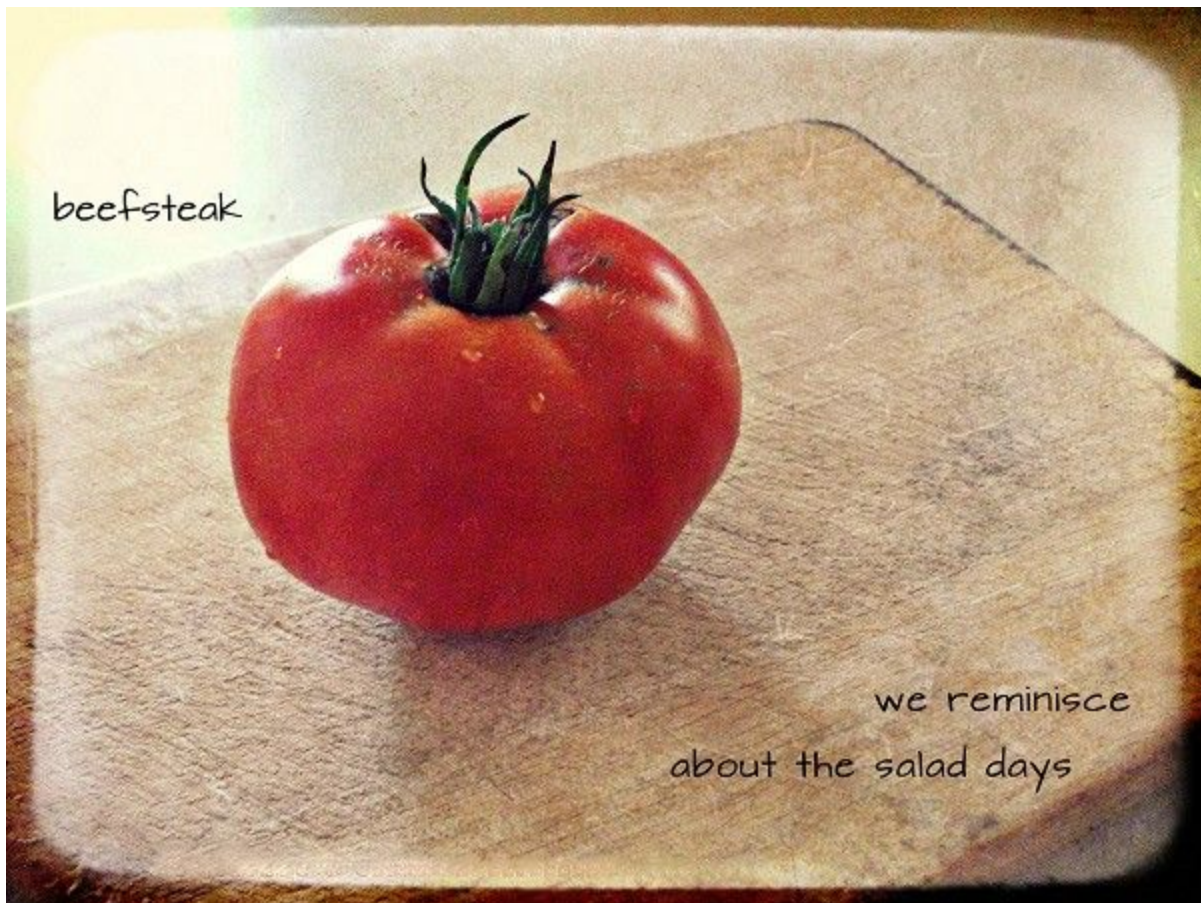
Elizabeth Crocket

Winner: "Childhood Name"

Elizabeth Crocket

With the loss of someone who has known us since childhood, suddenly there are things like childhood nicknames that are no longer shared memories. I especially like the layering in the first line. At first I read "death grip" as the grasp of the dying woman, but as I lived with the haiga I realized that it is more quiet death, and the one who is fearfully holding on is the speaker. In part, this is what the image brings to the haiga. A photo of the moon, so simple it could have been created digitally, it could also represent the light that returnees from near death tell us of the experience. On one hand the poem is wrenching but on the other that image expresses an ineffable sense of mystery and sacrament.

Honorable mentions:



"beefsteak"

Jennifer Hambrick

A salad of self-deprecation and a dash of bawdiness, this is a wonderful example of how good text-image linking can create a synergy that makes a whole that is more than its parts. The poem is all wordplay, from Shakespearean idiom to twentieth century Americanisms, in which tomato referred a sexy woman. It brings an aura of ineffable mystery and sacrament to the whole. the named variety hints punningly at "beefcake", slang for a well-muscled man. The image, illustrating not the meaning of the poem but just the literal meaning of the first line--a tomato on a chopping block--layers the poem by framing the reminiscence as a conversation during food preparation.

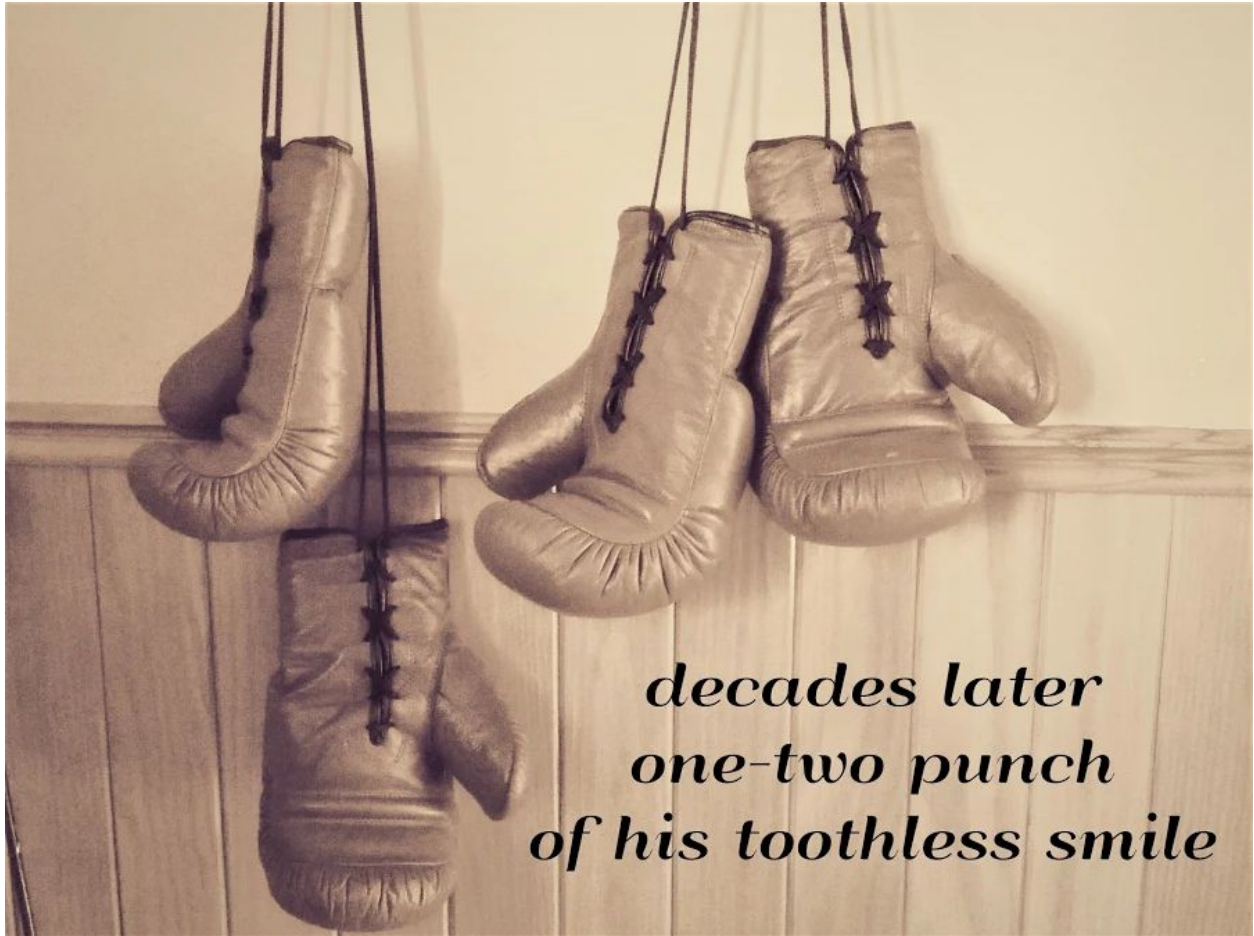


"the put down"

Lee Nash- Poet

Stuart Davies - Photographer

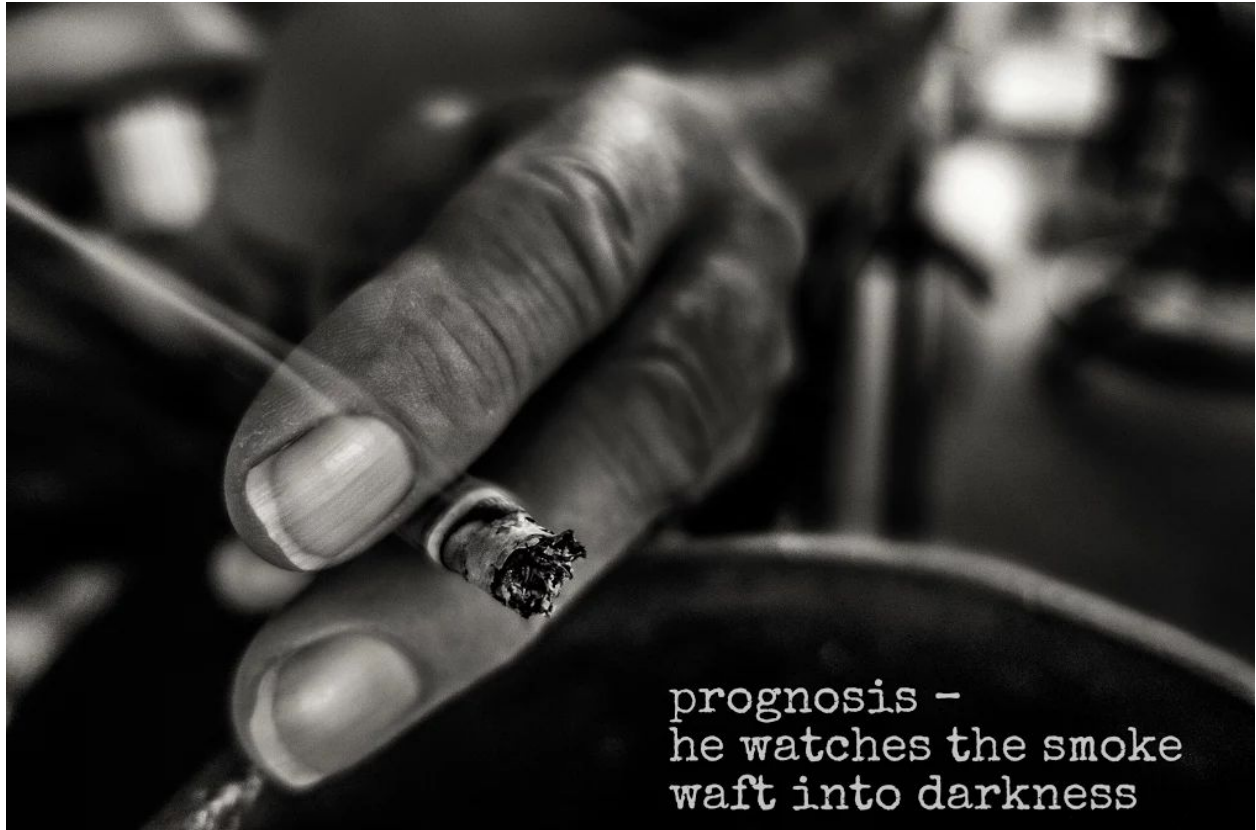
This is another excellent example of well-chosen text-image linking. By itself the poem is rather heavily sarcastic, but joined to a literal illustration of pond slime lightens the humor, especially with that creature rising up in the middle with the facial expression of a frog prince hoping to be kissed.



"decades later"

Kim Mannix

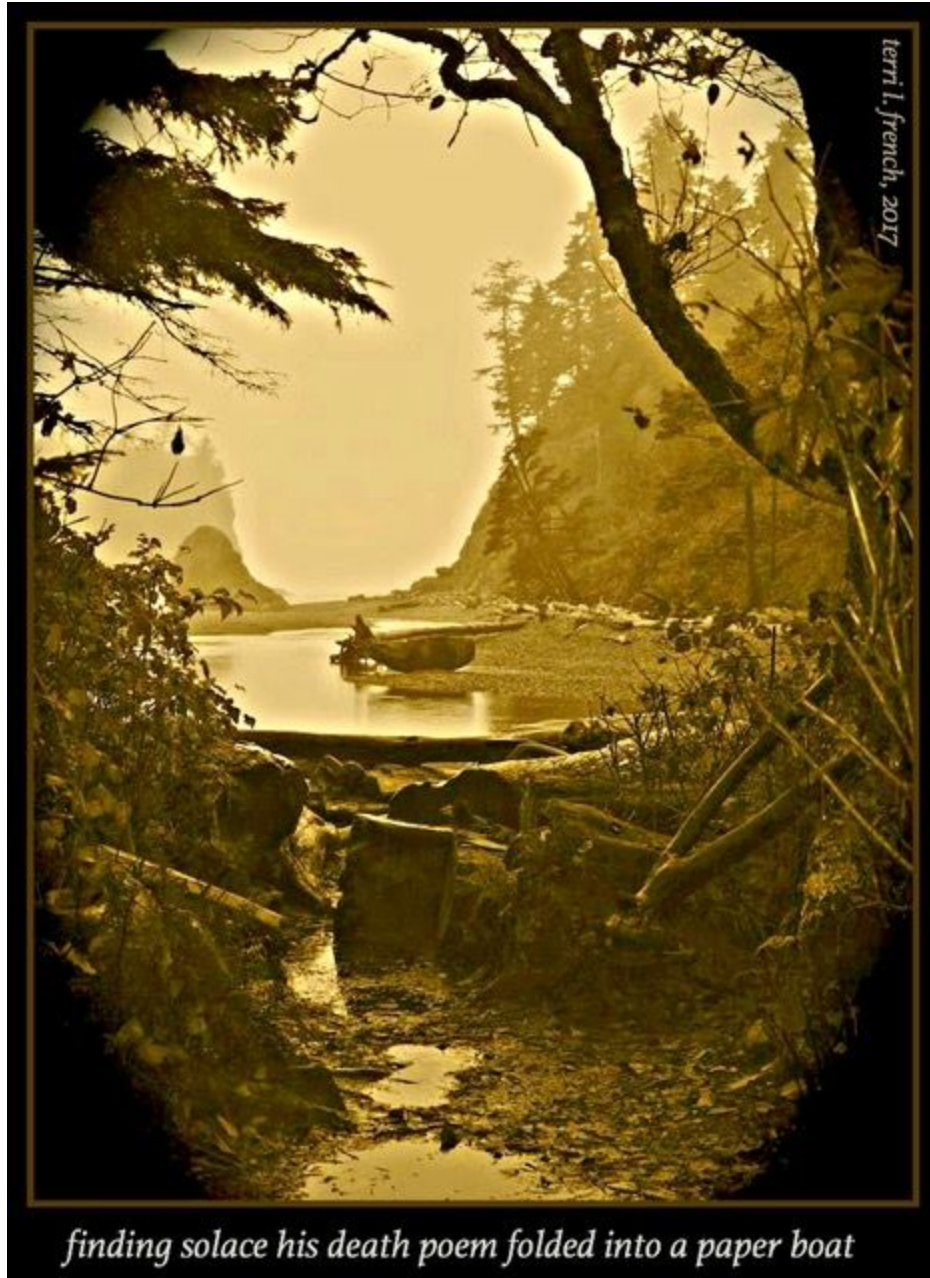
If senryu is about the human condition, old age can be an endless source of humor. This is a warm poem in the way it depicts an old man who retains the charisma of his younger days despite decrepitude. The image reinforces the poem nicely, illustrating line two with an image of boxing gloves. Its pale coloration evokes elderly skin while the empty space between the hanging gloves evokes missing teeth.



"prognosis"

Chase Gagnon

No humor here--it's a grim characterization of nicotine addiction and lung disease. The poem suggests, while it's the black and white image of work-hardened hands with tobacco-stained fingernails and a butt smoked down to the filter make clear. There's also formal subtlety in the way the text has been set in the finality of the lower right corner, where the cigarette butt and smoke point at it. The choice of font too: it's not one that reflects a working class male voice, but a fixed-width typewriter font that sets the reader gaze as from the medical file. Meaning lies in the stark void between that clinical language and the human realization of death.



"finding solace"

Terri L. French

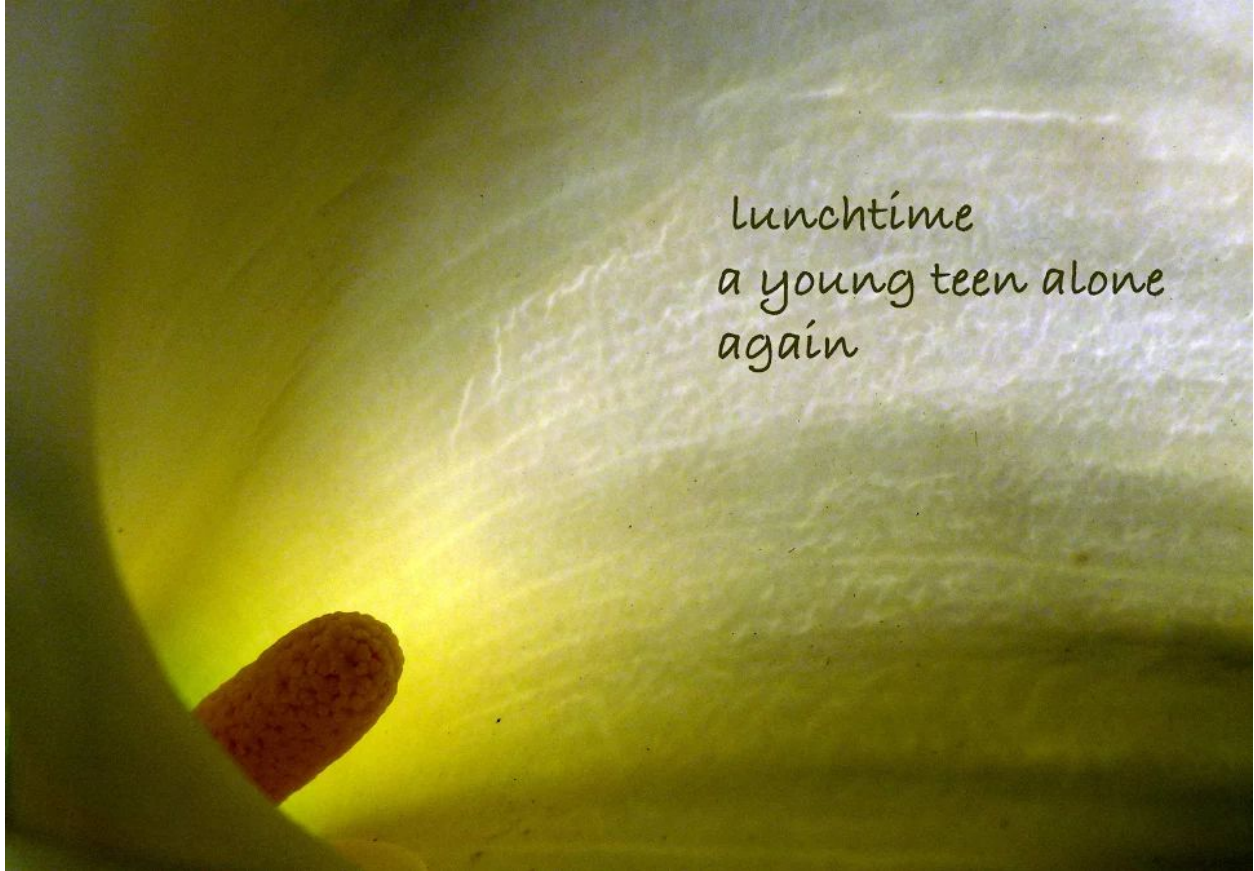
A sea plane beached in the cove of a forested island--the image has primacy here. The poem arrayed on one line below the frame as if captioning the image though it raises more questions than it answers if taken literally. On the symbolic level, I read this haiga as as a finding of faith in the face of impending death. How different a treatment from "prognosis"!



"return to native land"

Christiane Ranieri

With a cut and a season word (mosquito is a signifier of summer), this poem could be comfortable in a haiku collection, though its sense of rueful irony equally qualifies it as senryu. I smile at the aged photo of aged photo, unswept entryway, and the narrator's realization that, as they say, you can't go home again.



"lunchtime"

Victor Ortiz

Young teens are highly social and as a middle school teacher I take notice when someone is repeatedly eating alone. Equally arresting is the image choice of a calla lily. I often feel that the use of flower images as simile for the poem is overdone in haiga, but not here, where a harsh illumination penetrates the flesh of the petal and picks out the half-hidden stamen. I'm reminded that yes, that is how social isolation feels.



"the time I left"

Stevie Strang

If old age and mortality is one staple of imagery for senryu, childhood is certainly another rich source of subject matter. In this case, the poem itself takes the child's voice, a poignant reminder that young children often blame themselves for things that happen to their families. In this case, the innocence of the photograph, the choice of font and the closeness of its leading effectively express child voice.



“well gone dry”

Jim McKinniss (Nika)

This one elicited a belly laugh the first time I read it—still does. I should end here with “nuff said” but the haiga also gains deeper meaning when you consider it in the context of recent and recurrent drought where I live in the Western United States, and the fear of climate change that hangs over so much these days.

“who owns the land?”

There’s a lot you can do in senryu that would meet resistance in haiku. Anthropomorphism, for instance. The image is pure nature: a scene in Yellowstone with a bison grazing in by a river, hot springs and geysers on the far bank. As the haiku reminds us that this our first national park is the caldera of an active supervolcano. Before expropriation by whites, it was the hunting territory of multiple native tribes, and land use claims by mining, ranching and timber interests. “Who owns the land?” ask the poem, then responds that the earth itself will have its final say.

Mixed Media - Kris Moon (Kondo) *Judge*

Overall Comments:

In the Mixed Media there was some very stunning and exciting art. However I would caution anyone submitting to this contest that it is for haiga with senryu not haiku so some amazing work was disqualified for that reason. Some of the verses were too weak to resonate with the artwork, others the meaning too obtuse, or the English was awkward. Also I wonder where the line is between New Yorker type cartoons and senryu/haiga.

In any haiga I am not just looking for a simple visual resonance between words and image, but that the words are a part of the entire composition by choice-for font and colour and hue of the font as well as placement of the words. This includes the signature. I hope that all haiga artists will enjoy incorporating this aspect in their creations.

Another general observation is that most of the submissions were black and white and grey. Perhaps a sign of the times. . .

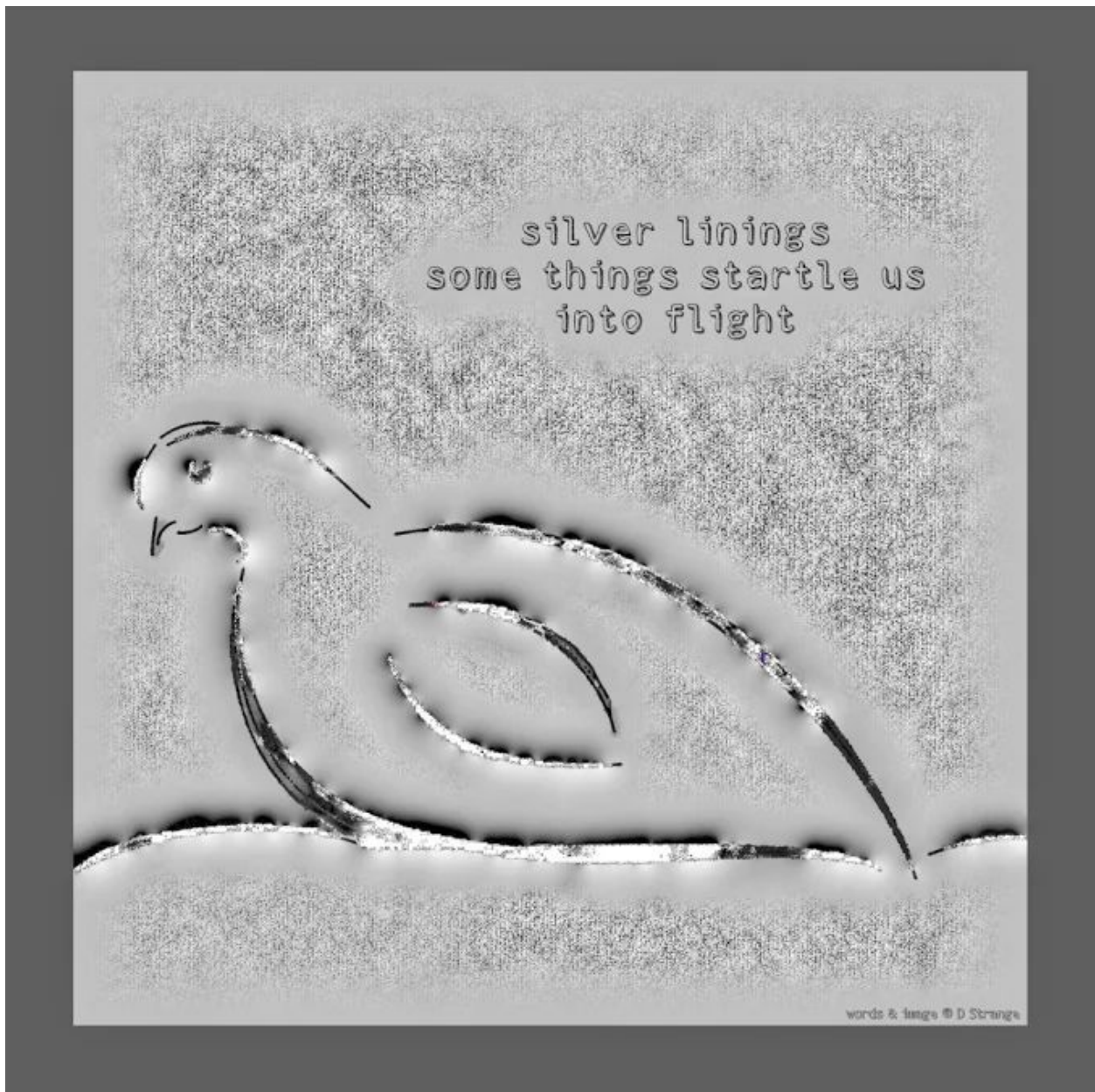
Winner



David J Kelly

" a last hurrah" was the first haiga among the submissions that reached out and grabbed visually with its vibrant, vibrating colours, and dramatic use contrast The font choice, size, placement colour and hue all add not just to the composition, but also add resonance to the senryu. The placement of the poem as members of the audience giving the hoped for standing ovation. As we get older, like so many aging musicians , don't we hope that we still connect, that we still have something meaningful to say, that we'll have "another encore" .

First Honorable Mention, extremely close runner up.



Debbie Strange

"Silver Linings" is subtle in concept and execution and leaves a lasting impression. Everything about this is in a resonating balance. The embossed silvery effects add elegance to "the things that startle us into flight". Another superb haiga from a modern master.

Following Honorable Mentions in no particular order.



mortified by his own hand a love for the flame

Ernesto P. Santiago

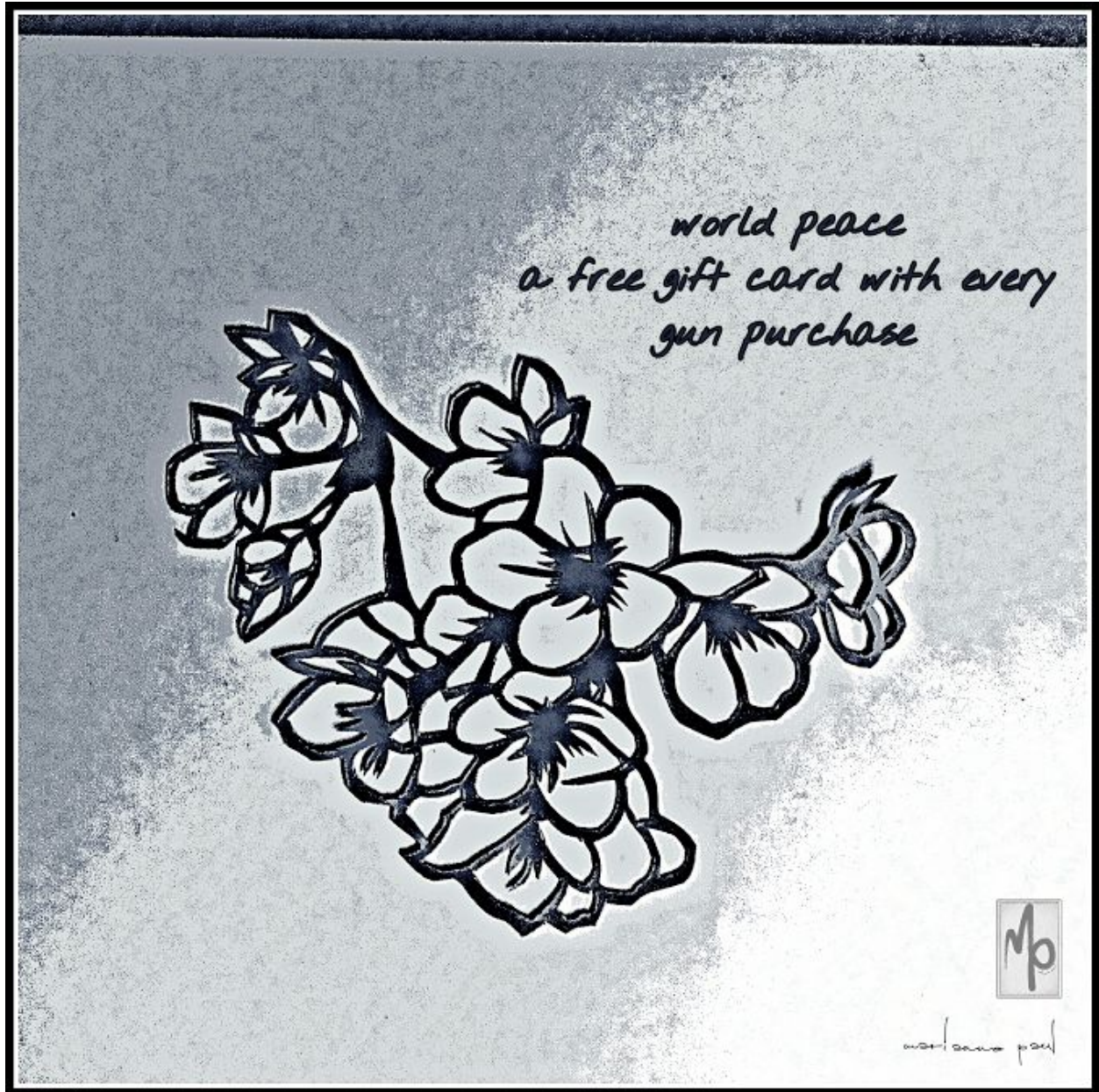
Ernesto P. Santiago

In "mortified" I really liked the creative choice of the "frame" for the haiga. The composition of the works well, but I would have like a strong, vibrant red or orange among the bold strokes to emphasize "a love for the flame". The choice of font works well as does the single line. The signature could be quite a bit smaller and perhaps incorporated into the lower left corner of the artwork.



Poem by Deshan Tennekoon and illustrated by Isuri Dayaratne

In "brushing against you" I loved the intimacy created by the composition and distinct whimsical personal style of the artist/ poet. The positioning of the senryu with its small white font on the warm grey background adds to the intimacy. It seems to be cosying up to the couple. A very charming haiga.



Marianne Paul

"world peace" hits such a cord. A biting senryu. The subdued looking posies with a shadow falling across them gives a fitting sense of deep sadness and frustration. The signature could be incorporated into the composition between the two lower right flowers.



Dimitrij Skrk

In "her sharp voice" I loved the tapestry like images that add to the the senryu in a elegantly humourous way. However I feel that font size, colour and placement of both the verse and signature detract rather than add to this haiga.



snorkeling a fish among fish upstream

Lucia Fontana

To end on a light bright note "snorkeling" with its delightful colourful art leads us by association into another layer of existence. I'd like to see more attention to visually linking the senryu to the image. One simple way would be to have a dark blue border, the colour of the central dragonfly and have the font in white or pale blue. More radically the lines of the senryu could swim among the dragonflies adding another visual layer to to total.

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