



The Artists Fund at Festival of Arts

Festival of Arts, 650 Laguna Canyon Road, Laguna Beach, CA. 92651

TheArtistsFund-foa.org Info@TheArtistsFund-FoA.org 949 / 612-1949

POETRY CONTEST - INSTRUCTIONS

“Connecting Through Color” Art Exhibition

Eligibility open to all poets everywhere

Submission deadline now through June 20, 2020

Email submissions to INFO@TheArtistsFund-FoA.org

Style Works must be original.
Short poems, or those with less than 50 words are preferred.
Consider Cinquain, Haiku, Sijo, Tanka, or similar styles. (see examples at bottom)

Quantity Multiple submissions are invited.

Themes Poems may be inspired by individual art in the gallery: TheArtistsFund-FoA.org

View online gallery, identify artwork that inspired the poem.

Poems may be about an individual color from our gallery groupings:

Aqua, black and white, blue, brown, green, gold, orange, violet, red, yellow.

Selection Process and Curators Prize

Up to ten winning entries will be featured among the art works in the “Connecting Through Color” exhibition. The show runs June 3 through July 30 online, and at Laguna Beach City Hall during restricted business hours.

Selected poetry will be added in early July online. Poetry will also be posted at City Hall, based on availability.

Submissions will be curated by Lojo Simon, Laguna Beach Literary Laureate Emeritus.

One poet will receive a \$50 Curators Prize and additional publicity.

Selected poets and Curators Prize Winner will be notified by email in early July from The Artists Fund.

Submissions Policy

By submitting, poet agrees to allow The Artists Fund to publish poet's name and submitted work in the exhibition, and in any or all publicity materials related to the “Connecting Through Color” exhibition.

Please Include the Following with Each Submission

- Poet's full name and email address.
- Poem title
- Color category (see list under themes)
- Optional: Identify art work that inspired the poem, by item number and artist's name.

See “Connecting Through Color” online gallery at TheArtistsFund-FoA.org



SAMPLE

Poet - Mike Tauber

Color group - Violet Inspired by #901. Elaine Twiss “Mason Jar”

Getting Color to Stay On

*My paint smeared, my chinks rubbed away, so as much, to my dismay,
in order to get, the color to stay-on, I resorted to using
the common crayon.*

(see additional style and form samples – following page)

1. Haiku

A haiku is a Japanese three-line poem composed of simple, striking language in a 5-7-5 structure of *moras*, or rhythmic sound units similar to a syllable. In translating Japanese into English, this rhythm shifts slightly to accommodate for the sounds heard in either language. (To an English speaker, the word “haiku” sounds like two syllables; in Japanese, it is three.) This effect is on display in this example of a classical haiku poem by the masterful Matsuo Basho (1644-1694):

*Autumn moonlight-
a worm digs silently
into the chestnut.*

2. Tanka

The ultra-brief Japanese tanka is traditionally presented as a single unbroken sentence containing 31 syllables; when translated into English, the number of lines typically takes a three, or five-line form in order to highlight the turn or twist at the last third of the poem. Contemporary poet Machi Tawara is credited with bringing tanka to modern audiences with poems like this:

Cherry, cherry cherry trees begin to bloom,
and bloom is over —
In the park where nothing (it seems) ever happened.

3. Sijo

[Sijo is a three-line poem](#) that is believed to have first appeared in fourteenth-century Korea. Sijo poems follow a structure familiar to fans of Japanese haiku and tanka: There are three lines in total, each with about 14–16 syllables, for a total syllable count of 44–46. The rhythm and lilt of each line is determined by its grouping pattern; poets can and do take liberties with how these groups are formed, but the total syllable count for the line remains the same. The oldest surviving sijo is often attributed to U T’ak (1262–1342):

The spring breeze melted snow on the hills then quickly disappeared.
I wish I could borrow it briefly to blow over my hair
And melt away the aging frost forming now about my ears.

4. Cinquain

In the early 1900s, an American poet named Adelaide Crapsey, inspired by Japanese haiku and tanka verse, created a simple five-line poetic form. The subject matter is usually nature, in keeping with her inspiration, and the mood is energetic. The first line and the last line mirror one another in sound, and the number of syllables increases by two with each line before abruptly decreasing: 2-4-6-8-2. This technique can be seen in her cinquain “Snow.”

Look up...
From bleakening hills
Blows down the light, first breath
Of wintry wind...look up, and scent
The snow!