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MAGAZINE

The Arts at Naropa



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naropa!

MAGAZINE

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Naropa University is a private, nonprofit, nonsectarian liberal arts institution dedicated to advancing contemplative education. This approach to learning integrates the best of Eastern and Western educational traditions, helping students know themselves more deeply and engage constructively with others. The university comprises a four-year undergraduate college and graduate programs in the arts, education, environmental leadership, psychology and religious studies.

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A WORD FROM THE PRESIDENT

THE *Arts* AND THE “IN-BETWEEN” SPACE

ON THE FACE OF IT, there is an easy explanation for why the arts have been woven into Naropa University's identity over the past thirty-three years. Like meditation, the arts expand our mundane consciousness, opening our limited conventional perspectives to larger possibilities. They offer new ways of thinking, of feeling and of experiencing both the world and ourselves. It is no accident that Naropa's founder, Chögyam Trungpa, Rinpoche, was not just a prolific scholar and meditation teacher, but also an artist in a broad range of media. For these reasons, the arts will always be one of the principal carriers of the vision of Naropa University.

On the one hand, this means an ongoing commitment to the kind of vibrant programming in the arts that you will find described in the following pages. But there is also something deeper going on here. I was alerted to this early on in my time at Naropa by university professor and former president, Barbara Dilley, when she offered the pithy suggestion that the heart of Naropa lies “in the in-between spaces.”

I have found this suggestion enormously helpful, for it enables one to honor the many dualities that characterize our institutional life and to recognize that both poles of each polarity are essential to who we are. Teacher and student, for example. East and West, intellect and emotion, outer world and inner world, for others. And the list goes on: graduate programs and undergraduate, teaching and research, curricular courses and co-curricular activities, discipline and chaos, Buddhist inspiration and ecumenical aspiration, recluse and activist, in-breath and out-breath, wisdom traditions and the modern world. The heart of Naropa lies in the dynamic tension between these contrasts, not reducible to either pole of any polarity, just as the present moment hovers pregnantly between a past that is gone and a future that has not yet arrived.

The arts capture this elusive, essential quality of Naropa for many reasons, but as a historian I see it as a function of our bringing together—not synthesizing, but holding in creative tension—the artistic heritages of East and West. Far more than the study of textual material, it was a graduate school course on the art and architecture of Asia that alerted me to how religious and cultural traditions can be carried on with fidelity and with great creativity—and with virtually no attention to the identity of individual artists. Most of the arts of Asia are keenly respectful of traditional forms, of established patterns of proportion, style and communal values, and cloak the artist in personal anonymity. They have been produced with much less attention to those qualities that matter in the arts of the post-Renaissance West, with their emphasis on individual creativity, novelty and the self-conscious reworking or rejection of traditional forms. The arts at Naropa are suspended between these two complementary understandings of creativity, one steeping the artist in inherited forms, the other nurturing new horizons of imagination. This in-between space holds together two different understandings of origins: in one case, it points “backward,” to the source of all creativity; in the other, it points “forward,” to the novelty that becomes manifest in the originality of the artist's expression.

The arts are thus a microcosm of a Naropa education as a whole. They are well calculated to help one resist easy dichotomies and to keep one in suspense.

Thomas B. Coburn, President

ALICE WALKER TO SPEAK AT GRADUATION



Photo credit: Jean Weisinger

THIS YEAR'S GRADUATION CEREMONY on Saturday, May 12, 2007, will feature a speech by internationally revered author Alice Walker.

Walker won the Pulitzer Prize, the first for an African-American woman, as well as the National Book Award for her third novel, *The Color Purple*, which was made into an internationally popular film and is now a Broadway musical. Her other best-selling novels, which have been translated into more than two dozen languages, include *By the Light of My Father's Smile*, *Possessing the Secret of Joy* and *The Temple of My Familiar*. Her most recent fiction work, *Now is the Time to Open Your Heart*, was published in 2004.

Walker is also the author of several collections of short stories, essays and poems as well as children's books. Her works of nonfiction include *Pema Chödrön* and *Alice Walker in Conversation* and *We Are the Ones We Have Been Waiting For*. Her writing has also appeared in numerous national and international journals and magazines. An activist and social visionary, Walker has been a participant in many of the major movements of planetary change in the last half-century.

CIVIC ENGAGEMENT BLOG

Naropa University student coaches at Centaurus High School have been working with high school students to develop the skills needed to contribute to the common good through Public Achievement, a course in the core curriculum's Civic Engagement Seminar.

In addition to creating their own forums to discuss public issues, both Naropa and Centaurus students have been making themselves heard on the Daily Camera's website through a blog called "Empowerment High School." Second-year undergraduate student Rachel Floyd compiled many of the high school students' opinions and posted personal reflections on the blog last semester.

Blog posts can be found at www.dailycamera.com/blogs.



NEW WEBSITE Thanks to a university-wide effort and the help of web developers at Louisville, Colorado-based Ehrenwerks, Naropa University's website—www.naropa.edu—features a new look, better infrastructure and an easier and faster editing system. The site was launched in the winter and greatly reduces the clutter, redundancies and difficulty of management of the former site.

"Most prospective students are learning about schools via the web," says Naropa University Director of Marketing and Communications Jane Rubinstein. "This new site gives us a great opportunity to accurately and efficiently reach more people and communicate to them why the Naropa experience is so transformational and unique."

Find more about [what makes the new site better for alumni on page 24](#).

SUMMER WRITING PROGRAM PLANNING KEROUAC FESTIVAL

www.naropa.edu/kerouac

This year, the Summer Writing Program will celebrate the 50th anniversary of the publication of Jack Kerouac's *On the Road* with a festival featuring a marathon reading of the novel, a live musical performance by composer David Amram at the Boulder Theater, screenings of Kerouac-related movies including *Pull My Daisy* and a video project created specifically for the festival by artists and friends of the Naropa community. World-renowned poets Amiri Baraka and Lawrence Ferlinghetti were early confirmations to participate in the video project. Others involved in the main events include Anne Waldman, Hettie Jones and Clark Coolidge.

The festival will be held on the weekend of Saturday, June 30 and Sunday, July 1, between the second and third weeks of the Summer Writing Program. The festival secured the funding of the Colorado Tourism Office and other supporters inspired by the energy that continues to surround Kerouac's life and works.

Follow the festival as it develops along with other Kerouac-related celebrations this year at www.naropa.edu/kerouac.



DEGREE REDESIGNS

Two degrees at Naropa University have been redesigned in order to better meet the needs of today's students and to employ new methods and perspectives.

The **MA in Environmental Leadership** is a two-year program that is comprised of semester-long courses and an eight-day summer wilderness retreat that includes a three-day solo experience. Infused with perspectives from ecopsychology and contemplative traditions, the Environmental Leadership program employs an integrated, living-systems perspective. An applied leadership project in an organizational or community setting is required in the final year. The program offers an effective schedule for working students with evening and late afternoon classes, as well as weekend programs.

The **BFA in Performance** features strong support of individual creativity and the creation of original work, a rigorous academic component of performance, critical studies informed by cultural and historical awareness, and significant opportunities for community engagement. The program also offers a unique mentoring relationship with arts faculty who support students' artistic and academic development from first declaration of the major through final senior projects.

SNAPSHOTS: A GLIMPSE INTO THE LIVES OF OUR COMMUNITY MEMBERS

Snap Shots amy catanzano

n!: What's your official title?

Administrative director of Writing and Poetics. Also, I'm teaching 19th Century U.S. Literature this semester as an adjunct instructor.

n!: What title would you make up for yourself?

Facilitator of collaborative magic, because I often feel we perform great acts of administrative prowess.

n!: What's your favorite thing you've ever written on—favorite object, that is, not topic?

I prefer to let the object (computer screen/paper) on which I write be sort of inert. Language has enough texture as it is!

n!: Iowa, huh? How about it?

I lived in Iowa for poetry. When I wasn't immersed in my MFA program at the Iowa Writers' Workshop, my husband and I would visit Iowa's kitsch landmarks, of which there are an abundance. For example, Star Trek's Captain James T. Kirk's fictional birthplace is in Riverside, Iowa.

n!: You grew up in Boulder. Name two places here that more people should know about?

People should know about this new Mexican restaurant called Pupusas in North Boulder. It's really good food with a no-pretension atmosphere. And people probably know about this, but just a few blocks away there is a housing complex on 23rd street with all of this cool disjunctive art on the exterior building and lawn. When friends visit us, we take them on a field trip to the Shoe Tree there. It reminds me of the quirky Boulder I grew up in.

n!: Worst misspelling of your name in recent memory? I think there was one that was CASTAGNAGO. It was pretty horrific.



Amy on her wedding day, with her husband, Jeremy Lampo

n!: In which nontraditional venue would you most like to read or be published?

In *Scientific American*. I'm obsessed with quantum mechanics and cosmology. It's a big part of my work. How did I get obsessed? Through science fiction, my interest in the natural world, deep ecology....

n!: What color is the floor where you live—and why is it that color?

It's gray carpet, which I opposed when my husband and I were choosing it a few years ago, when he wasn't my husband yet. I wanted something light and airy, but his pragmatism won out. We have such a small condo; he was convinced a darker color would camouflage stains from heavy traffic areas, which are everywhere in a small condo, and he was right. I am thankful every time we spill coffee or tomato sauce or track in large amounts of mysterious mud.

Self-Portrait



Jeff Bolter came to Naropa University in 1998, toward the tail end of what he calls a “twenty-six-year detour with Mountain Bell” and its various later incarnations. He'd intended to teach after studying English and fine arts at the University of Northern Colorado, but ended up with a happy career elsewhere. His passion for the arts came calling again, though.

“I had just been looking at one of the [Naropa] brochures and took a music class—Bill Douglas, musicianship—and it was amazing,” he says. “I took a few more, some art classes, and again the faculty was so amazing that I just kept doing it.”

He couldn't stay away. “I knew how to play music, but what I got here was more.... The courses dealt more with what was going on inside of you rather than the mechanical skills,” he says.

He ended up getting a BA in Visual Arts and then became the administrative coordinator of the Visual Arts Department. “This job has allowed me to be close to the art department,” Bolter says, “so I'm just constantly painting and being around the students and the faculty and that's just what I like to do.”

He draws and paints most frequently in a studio he set up at home after his three daughters grew up and moved out. “I use the word ‘obsessed,’” he laughs, “but I get very, very involved in a way of work.” He works in series. One he created five years ago was a sequence of drawings of city scenes, including a few of the Pearl Street Mall in Boulder. “I would use ink and basically every way I could think of to get the ink on the paper, so there were pens and sticks and brushes.”

‘JUST WHAT I LIKE TO DO’

LOOKING FOR ANSWERS IN ART AND COMMUNITY

Lately, it's “sacred geometry.” “Some of the earliest documentation was from the Golden Mean with Plato, with Aristotle, the ancient Greeks,” he says. “It's this relationship that appears over and over in nature, and you can find it in circles and the way that geometric figures fit together.” His latest show at the Nalanda Campus showcased just this sort of work. “It's not just the art,” Bolter says. “It's frankly trying to understand reality. I'm trying to find a way, geometrically, that reality fits together.”

His work has also appeared at the Firehouse Gallery in Longmont and in group shows at the University of Colorado, among other venues. —D.B.



Summer of '06

Something Gorgeous by Junior Burke

.. Excerpt from Chapter 4 ..

Glowing night at the Lindsay estate. Dinner was being served on long linen-covered tables, set under the tents. White-jacketed waiters bustled from the kitchen, dispensing thick steaks and whole roasted chickens and slices of hickory-cured, Estill County ham. The orchestra provided the perfect counterpoint to the hum of conversation. Derby fever had taken such a hold, that when requests were solicited, “My Old Kentucky Home” was offered up about every other time. Women talked fashion and men talked business, deals and opportunities to be explored now that the formality of acquaintance was established.

Faye Kingsley considered this evening a prelude to her coming-out party, just as she would consider her coming-out party a prelude to her wedding. Tonight, as always, everyone who met her appeared to support Faye’s assumption that her life was charmed and golden, and nothing could possibly throw it off course. Faye was beautiful but it was more than that. Some indomitable quality of spirit caused everything around her – people included – to either shine brighter or slightly wither, depending upon her whim or intention.

She had changed to her new spring outfit – a mint shaded, off-the-shoulder gown and matching chiffon scarf. She was seated beside a soft-looking fellow from New York, a friend of Mrs. Sweet’s, who was a highly influential art dealer. Also at her table were the attorney general of Kentucky and his wife, a young man and his fiancée who had just inherited her family’s creamery in Tennessee, a Baltimore physician and his wife who seemed like they were quarreling, a patent lawyer from Washington and his brother, a speech writer for President Wilson. The William Thomasons were also at the table. In addition to his petroleum business, Thomason was said to own several office buildings in downtown Chicago. “You can call me Buck,” he said to more than one person.

“I thought your son was called Buck,” somebody said.

“He is, but I’m Big Buck.”

“And he’s Little Buck?”

“He used to be – now he’s Young Buck.”

The man was broad, silver-haired and red-faced. He was wearing a monocle, which accentuated his distinguished air. Had he been a less imposing figure, the elder Thomason might have been mistaken for a dandy, as he wore an orange royal ascot, a beige, double-breasted vest and a pair of stunning white spats. He appeared at that moment to be unhappy, the gaiety around him doing nothing toward brightening his mood. “I’d love for you to meet my son when he gets here, Miss Kingsley. It would do him good to become acquainted with a young lady as refined as you. He’s missing dinner and everything.”

“Buck can take care of himself, dear,” said Mrs. Thomason. “If he’s not here, I’m sure he’s found something interesting to fill his time.”

Thomason sneered. “Yeah, like that cigarette girl from the hotel lounge.”

His wife smiled as though he had made a joke. “Not so loud, William. We’re not alone here, you know.”

Faye enjoyed meeting new people. Although she also enjoyed reading about exotic places and would be graduating from high school in June, she had made no plans to go East to college, nor any place else. She might take a few classes at the University of Louisville if the void left by formal education proved to be too formidable, but felt no urge to leave home. Life to then had been perfect. Her parents certainly weren’t pushing her out of the nest. Faye was their last child and they were far from eager to have their enormous house even emptier. “Let the world come to me,” Faye thought. And tonight, it certainly had.

The party, which had magnetized around dinner, somehow managed to keep its spirited cohesion while spreading out. The house was a sprawling, fifteen-room structure, easy to get lost in, and wagers and challenges that had been taken up were retired to various rooms. Nita Lindsay, a Christian woman, did not relish that gambling was taking place within the walls of her mansion, but was resigned that it was all part of Derby week. During the coffee hour, cigars were passed out, as well as brandy. The women were served tea and cordials. Even those not feeling the warm hum of alcohol could not be unaffected by the beguiling tenor of the scene.

It took some doing for Ritz to get there. Because it was Derby Week, the electronic trolley was running at night. That carried him out of the city. He managed to hitch a ride, which brought him a mile closer before having to walk the rest of the way.

Approaching the house across the expansive grounds in front, there was an immense orange-yellow glow before him, as though flames were lapping the air. It did not resemble the mayhem of a fire but the controlled, mesmerizing pulse of a huge lamp charged by some exotic fuel. Music, blended with the genial clamor of a hundred voices, served as a harmonic line in an elaborate sonata. Ritz reached into his seaman’s bag for his blue coat, his most presentable item of clothing. Although it was wrinkled, he hoped it would do something for his appearance. His agonizing weariness and plaster-covered arm rendered him woefully out-of-place. Awkwardly fortified, he trudged toward the house.

Cover Design by Tyler Burba
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Junior Burke, chair of the Department of Writing & Poetics at the Jack Kerouac School of Disembodied Poetics, is a prose writer, dramatist and lyricist. He is also the director of Naropa’s low-residency MFA Creative Writing program, as well as founder and executive editor of its literary publication, *not enough night*. He teaches fiction and dramatic writing workshops and courses in literary studies.

ARMS, CENTER AND SPIRIT

HARRISON TU GUIDES NAROPA STUDENTS IN THE PRACTICE OF CHINESE CALLIGRAPHY

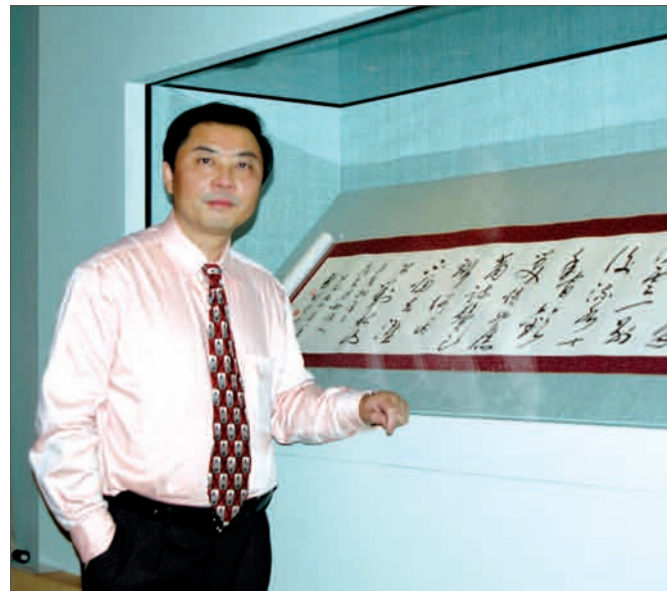
NAROPA UNIVERSITY VISUAL ARTS FACULTY HARRISON XINSHI TU WAS DELIGHTED. Two years ago the author and adjunct instructor of traditional Chinese brushstroke stood in Shanghai's Confucius Temple at the first Sino-American Teacher-Student Calligraphy Exhibition and listened to his colleagues compliment exceptional brushwork by Naropa students.

"They were amazed that young Americans could become so proficient in just a few semesters," says Tu. "I told them my students work very hard."

Naropa University's Lincoln Gallery began hosting the exhibit in January. Featuring work by Chinese and American students and teachers, with thirty-five pieces by Naropa students, this show is the first of its kind. Senior Forest Kitzis, Tu's student and friend, felt honored to have his work included and attributes his ability to learn the art quickly to Tu's exceptional teaching.



"Harrison is accomplished, very inspiring, but he manages to make his classes comfortable," says Kitzis. "He helped me believe that, with discipline, I could bring something to the art. I could respect the form while offering my own, unique expression."



Harrison Tu stands in front of his artwork that is on permanent display at the Denver Art Museum.

*The more you understand calligraphy,
the more you come to understand
the world. It's high beauty, yes,
but it's also a meditation.*

Accomplished might be something of an understatement. Tu is an expert in sharing brushwork and Chinese traditions with the West. His work is displayed at the White House, United Nations headquarters, the Denver Museum of Art and the Colorado governor's mansion. Founder and president of the Rocky Mountain Chinese Calligraphy Association, Tu is the author of *The Wisdom and Art of Chinese Calligraphy* and began a newspaper, *The Chinese-American Post*, before accepting a position at Naropa ten years ago.

"Because brushwork is the oldest art form," says Tu, "the more you understand calligraphy, the more you come to understand the world. It's high beauty, yes, but it's also a meditation, an activity that involves the arms, center and spirit. Naropa is ideal for this style of learning."

Tu, who also teaches at Colorado College, enjoys Naropa's students. "They have an appreciation for the art, always asking good questions about its history, about why things are done," he says. "It's a rich, difficult thing to master, so I tell them to practice harder. Always practice harder."
—Noah Jennings



NAROPA'S MUSICAL LINEAGE EXPLORING THE PAST FOR GROWTH IN THE PRESENT

ASK OUTSIDERS ABOUT NAROPA UNIVERSITY, AND THEY'LL COME UP WITH A COUPLE OF WORDS—GINSBERG, TRUNGPA, BUDDHIST, MAYBE CONTEMPLATIVE—AND THOSE ARE A START. But in recent years it's been harder to find someone who comes up with one that used to be at the forefront: music.

Naropa University's music program, which offers a BA degree, is one of the institution's most historically important. A network of talented, engaging musicians gave the program life and instant credibility. Bill Douglas, a member of the program's old guard, has balanced his professional music career with teaching at Naropa for thirty years.

"There is a big emphasis on listening to and absorbing the great musical lineages," says Douglas.

The only faculty member who has been with the music program since its infancy in 1977, Douglas was involved in the Naropa Institute's summer programs even before that. He's referring to musical lineages that predate Naropa University, the United States and in some cases modern history, but even exploring just the history of Naropa's music program is addictive. Those who have made their mark on the music program—as well as the people who continue to do so today—make for an impressive lineup, even when listing only a few of their talents.

They include Charlie Haden, bass-player, composer, band-leader extraordinaire and founder of the musical activist group Liberation Music Orchestra; bassist Gary Peacock, who brought his style to myriad collaborations, including those with Ornette Coleman, Paul Bley, Roland Kirk, Bill Evans and Miles Davis; John Abercrombie, critically acclaimed jazz guitarist; guitarist Robben Ford; pianist Art Lande; Jerry Granelli, drummer and composer; and Bill Douglas, pianist and composer.

"I came here in [the] summers in '74, '75 and '76, and there were one or two music classes going [on]," says Douglas, "but I came here in '77 from Cal Arts to really get the music department rolling [with Granelli]. Jerry and I were the core teachers and we drafted and attracted more teachers."

In those early years, when Naropa could be found in the current Pearl Street location of the Boulder Bookstore, Douglas thought that it was easier to attract music students. They'd come from great distances to be a part of the famed Naropa Institute summer program; then Douglas just had to sell them on sticking around for more of the same excitement in the fall and spring semesters.

"There was so much energy created from the summer program, so there were many, many good students around, and I'd have them over to my house and talk about the music program and some of them stayed [for the year-round program]."

With Douglas's help, the Naropa Institute was ready to offer a BA in Music in 1980. "Another important person at the beginning was a percussionist, Collin Walcott, who was in the group Oregon," he says.

Naropa's music program doesn't just focus on one part of the musical history of the world. "We've always been involved with the Indian and African music traditions at Naropa and to a lesser extent the Balinese music tradition," says Douglas. "For years we had a percussion teacher who was very interested in Caribbean music." Today, Naropa's faculty continues to be committed to giving students a broad foundation not available in most other music programs, says Janet Feder, interim chair of the music department.

"The fact that we have teachers in the music program from Senegal, India, China and the United States, teaching Western classical and jazz, Eastern, African and avant-garde perspectives makes for an exciting climate; we support a very broad spectrum of musical worldview. Watching this program grow, as evidenced by the creative work of the students, is our vision," Feder says.

"Further out is the physical growth of the program into a new facility at Nalanda. That one is a far reach, as it requires patronage we don't have—though I'm scanning the horizon."

—D. B.

Land of the Fringe, Home of the Brave

A strong Naropa vein runs through Boulder's fringe festival

IMAGINE BOULDER in the not-too-distant future: bubbling with creative energy, flooded with artists wandering Pearl Street, the Hill and elsewhere, collaborating, learning from each other and cross-promoting their shows at a growing center of eclectic expression and excitement.

For some in the Naropa fold, that sounds like Boulder of the not-too-distant past. For Alana Eve Burman (BA Inter Arts: Theater, '98), festival director of the nearly-three-year-old Boulder International Fringe Festival—the third festival starts on August 16 of this year—it's an ever-nearer goal.

She and David Ortolano (also BA Inter Arts: Theater, '98), the Boulder Fringe's executive producer, both work between twenty and forty hours a week on the festival in the off-season. "I feel like it's constantly in motion," Ortolano says. He could just as easily be describing himself and Burman. In addition to their Fringe duties, he's the director of Naropa University's Performing Arts Center, while she works from home on everything from graphic design to massage.

FOREIGN FRINGE ROOTS

Edinburgh, Scotland saw the first fringe festival in 1947, when several performers not invited to the annual Edinburgh International Festival defiantly put up alternative shows at venues at the periphery—or fringe—of the official festival's sites. It has since grown into a phenomenon that has spawned several other annual fringe festivals, as well as the Canadian Association of Fringe Festivals (CAFF).

While many festivals in the United States operate using the word *fringe*, Burman explains that only a few of those are "real" fringe festivals, adhering to CAFF guidelines. It can be tough. Operating a Fringe Festival in the United States presents a lot of challenges.

"Canadian Fringe Festivals get a lot of funding from the government," she says. "They're getting between 40 and 60 percent of their funding from the government. We have to get more creative and think about business people [for sponsorship]."

Being part of a fringe festival means being the kind of go-getter who can find that support and make a show happen. In this way, it's about getting experience producing your own shows as much as it is about performing them. For example, Emily K. Harrison, whose solo show *Skeet Shootin' Prodigy* was recently produced for the 2006 Boulder Fringe, received financial support from diverse donors.

"My largest sponsor was SCAD [the Savannah College of Art and Design], and 8030 Realty and Margo Fall at Colorado Landmark Realty," Harrison says. "And, oh yes, the T-Bar. . . . I thought it was a tea bar. But it's an underwear store."

A college, a couple of realtors and some underwear. It takes a weird village to raise a fringe festival.

"We'd be lucky to get 10 percent of our funding from the government," Burman says. "That would be miraculous."

WHAT MAKES FRINGE FRINGE?

Fringe festivals in North America that agree to adhere to the CAFF mandate may apply for membership. The Boulder International Fringe Festival, as a member, agrees that the festival must:

- return all box-office proceeds to the artists
- be unjuried; performers enter on a lottery basis
- be uncensored
- be accessible both to artists and the public



BABY BOULDER FRINGE

There's a lot still to do to turn Boulder Fringe into a major, recurring artistic event in Boulder, and Burman and Ortolano are on it. While they both work long hours as the only two full-time Fringe staff—a designation that means each wears many hats—they're quick to downplay ownership of it.

"It's really for artists who are independent," Ortolano says. "It's for the community. For people who don't normally have access to art."

And it's not just talk.

"We're turning it into a nonprofit right now," he says. "We're filing and establishing a board as we speak. . . . In the next year we're hopefully going to have a 501(c)(3) organization out of it. My intent for it would be to be owned by the community."

The community is already a stakeholder, in a way. A couple of years ago there was a lot of energy around the idea of a Boulder-based, theater-dominated event. People were talking about festivals, talking about the untapped resources of Boulder, talking about fringe. Through conversations with city officials and research on fringe festivals the world over, a small group of dedicated individuals went for it.

Burman says it began with "lots of commotion in the first year, starting out with this way overly ambitious goal [and] David and I were the two left standing."

TAKING HER SHOTS

Harrison had performed *Skeet Shootin' Prodigy* before at SCAD's Mondanaro Theater. She wrote the show's several vignettes piecemeal over the course of 2003 and 2004 and worked them into a single show. The recent incarnation at the 2006 Boulder Fringe differed only slightly.

"Some of my original script was really site-specific to Savannah," she says. "I had to cut a lot of that out, and I added the whole Boulder section."

Her aggressive marketing of her show betrays her usual deadpan delivery of opinion on and offstage—"I don't smile for no reason," she says—and it's the kind of work Burman talks about. Harrison scored good press coverage by pitching her show well, early and often.

"A bus stop with a view on September 11, 2001 sets the scene for hilarity, reflection and French-speaking, Dadaist house cats, all the while humorously exploring the stark and complicated reality of American crisis."

The promotion earned her attendance that she called "very good considering the fact that I was competing with a lot of really good other shows."

That can be one of the most difficult parts of a festival like the Boulder Fringe—sure, there are all kinds of great live performances going on, but many of them occur simultaneously, and you're often competing for the same audiences. Harrison's show went up at Boulder's Dairy Center for the Arts at the same time as other shows that had selected larger venues, which generally means that performers are confident enough in their shows and abilities as promoters to warrant paying more for bigger spaces.

The other side of the coin? Burman's vision of an army of performers working hard in good-natured one-upmanship and co-promotion.

"I think that any kind of festival like that is a learning experience as far as producing one's own work goes. There are good things and bad things and they pretty much balance each other out," Harrison says.

Anyone who has ever put in the time to write, produce, star in and promote his or her own show knows that's a passing grade for a young festival. At two, going on three years of age, Boulder Fringe has a promising future.

—D.B.

remembering
kari edwards

It seems useless unless I start my own form of revolution, create a compound sentence that goes on for days, add my taxes wrong, change my cellar structure, turn my chromosomes into a byproduct of my own desire. I will become some kind of silly carbon copy, I could recite random integers when asked for a phone number, I could point to the nearest black ice patch, I could flood congress with absurdly punctuated manifestos. I need to do this before the everlast batteries fail. I must find some way to send a message to the world. I'll go as a clown, and wear the best clown outfit money can buy, a bright red clown costume and spread the word. I will leave the fluorescent green room and never come back.

—kari edwards, from *succubus in my pocket*

It is with great sadness that we learned of the passing of kari edwards from cardiac arrest on Dec. 2, 2006 in San Francisco. Many knew kari as a poet, artist, gender activist and beloved member of the Naropa writing community. kari's literary work, combining intensive engagement with transgender and other issues of personal freedom with a brilliantly inventive relation to language forms, has already left a distinctive mark on the world of contemporary experimental writing.

kari edwards graduated from Naropa University with an MA in Contemplative Psychotherapy and MFA in Writing & Poetics. Hir* final manuscript, *post/(pink)* was published by Scarlet Press in 2000. kari was the winner of New Langton Art's Bay Area Award in literature (2002) and author of *iduna* (O Books, 2003), *a day in the life of p.* (subpress collective, 2002), *a diary of lies—Belladonna #27* (Belladonna Books) and *disobedience* (Factory School Press, 2005). kari was also the poetry editor of I.F.G.E's *Transgender Tapestry: an International Publication on Transgender Issues*. Hir work has been exhibited throughout the United States, including Denver Art Museum, New Orleans Contemporary Art Museum, University of California—San Diego and the University of Massachusetts—Amherst. kari's work can also be found in numerous journals and magazines. —W&P Department

*Gender-neutral pronoun

“the poetic process is for me a form of sculpture and an act of assemblage. the process begins with the first piece, there could be others pieces that are thematically connected (or not) that follow, but there is always that first piece. the piece could have an intended form (or not), where the form is generated through the process. the content that arises is usually out of some deeper intention that I hold or an intention that is polemic in structure or both. it could be as simple as how does this work? or how can I make this work?” —kari edwards

Photo courtesy of Jillian Johnson



Getting Physical

Or: How not to be a big, lethargic brain on stage (Theater)

THOSE WHO LIVE IN AND AROUND BOULDER know about Naropa University's Arapahoe, Nalanda and Paramita campuses, but few know about the university's other campus: London. In cooperation with the London International School of the Performing Arts (LISPA), Naropa University offers an MFA in Lecoq Based Actor Created Theater. LISPA is heavily influenced by people who learned from actor, mime and teacher Jacques Lecoq while he was teaching at L'École Internationale de Théâtre Jacques Lecoq, which he founded in Paris. Lecoq taught his students to investigate ways of acting that best suited them.

“Because of this, school is much like a laboratory of performance,” says first-year student Jillian Johnson, 26. “In our main performance classes, we spend the first half experimenting with our bodies, exploring movement and interaction, and tuning our senses. The second half of class, we sit and watch as classmates get up and perform what they have explored in the first half.”

The program appeals to theater professionals. Johnson had already been working in theater at home in Oregon. After graduating from the University of Oregon with a BA in advertising design and copywriting and a minor in theater, she was asked by a master teacher at the Dell'Arte International School of Physical Theatre to audition for a spot in the program. She did, was accepted and spent a full, intense year at the Lecoq-based school in California.

“It was a very rigorous, emotionally stripping and challenging year,” she says, “but I came out with my certification and some very strong skills. I then intended to move to New York, but was sidetracked in Portland, Oregon, by an offer to direct a devised/ensemble theatre production.”

Two years of directing ended with her applying to several graduate schools, including Naropa University. “After talking to Amy Russell, the head of the Naropa program, I was sure that Naropa was the proper fit. And it has been.”

Everyone describes the approach as “rigorous.” Johnson says she prefers the physicality of this method of theater because it brings her to life in the same way that playing basketball once did.

“In college I played basketball for my freshman year, but athletics only took me so far. Exertion and competition were great for waking the body,” she says. When she first got into theater in college—at Chapman University in Los Angeles, before she transferred to Oregon—she missed that feeling. “The training for performers was greatly lacking any connection to the body. It was all based on Stanislavski's emotional memory and emoting on stage. I felt impotent. I felt like a huge brain onstage dragging a very empty and limp body.”

“In this laboratory environment, you begin to acutely understand what makes a space live, what makes a performer captivating, and really why theater is so powerful.”

Johnson says she wanted her experience to leave her with more than two contrasting monologues, headshots and student loans, which is why she chose the MFA program. It's more practical for actors.

She hopes to complete her degree and training and form a theater troupe in Europe somewhere, or possibly New York. She also wants to teach and help American theater students discover the techniques she's found so invigorating.

“In this laboratory environment,” she says, “you begin to acutely understand what makes a space live, what makes a performer captivating, and really why theater is so powerful—powerful enough to move large groups of people and take them to another time, place and space.” —D.B.

FROM THE ARCHIVIST

It has been a year of mixed blessings for the Naropa University Archives. In the past year, we finished a very successful audio reformatting project. We digitized, catalogued and made accessible two thousand hours of analog audio cassettes from the Writing and Poetics Collection. This project was funded by the NEA, NEH, Save America's Treasures, the GRAMMY Foundation, the Collaborative Digitization Program and private donors. We are very grateful for all of their support.

We have now embarked on a project, which is funded by the NEA, to make these digital audio files more accessible for educational use in high school and college classrooms. You can read more about the initiative here.

To continue moving forward, we have submitted a grant proposal to the National Historical Publications and Records Commission (NHPRC). The proposal requests funding for a two-year project to rehouse, store, arrange and describe the complete collection of archival materials related to Naropa's history, as well as to establish a University Records Management Program.

With the end of the digital reformatting grants, and while awaiting news from the NHPRC, we continue to clean up loose ends, work on the NEA Curriculum Project, and do our best to provide archival materials to a variety of users. We feel fortunate to have some time to breathe, assess our past accomplishments and look forward to the next phase for the Naropa Archives.

Tim Hawkins, Archivist

THE REB ZALMAN LEGACY PROJECT

"There is a reason Reb Zalman decided to give his collection to Naropa University and not to a Jewish institution," says Netanel Miles-Yepetz, executive director of the the Reb Zalman Legacy Project.

"In a Jewish institution, Reb Zalman's collection would be one among many, duly preserved, but gathering dust. At Naropa, it has a chance of becoming what he truly wishes it to be, a living archive of his teachings on spiritual renewal, accessible to everyone."

The Reb Zalman Legacy Project (RZLP) is a collaborative effort of the Yesod Foundation and Naropa University to preserve, develop and disseminate the teachings of Rabbi Zalman Schachter-Shalomi, better known as "Reb Zalman." He is recognized throughout the world as a leader in ecumenical dialogue and founder of the Jewish Renewal and Spiritual Eldering movements.

Reb Zalman understood that his work is valued by many people of various disciplines and religions. At Naropa University, aspects of his teaching outside of Judaism can be given emphasis, added Miles-Yepetz. The goal of the project is to disseminate most of the teaching materials through an online archive.

"We have a unique opportunity—because Reb Zalman is a famous religious figure—to do this work in his lifetime," says Miles-Yepetz.

Admirers of Reb Zalman's work have shown support by donating generously to the project, ranging from \$18 to a couple of hundred dollars, through a grassroots effort. In 2006, the RZLP received a \$100,000 grant from the Kellogg Foundation to fund initiatives including website development, digitization of audio tapes and writings, book development and book campaigns.

Justin Davis, audio technician and administrative assistant, has been a part of the project since 2005. With a BA in religious studies from the University of California–Santa Barbara, Davis grew up reading Hebrew and studying Judaism. The ability to work and study with Reb Zalman was a key reason for moving to Boulder.

Many of the tapes are classes Reb Zalman taught at Naropa University while others come from the 1980s when he was professor of Jewish Mysticism and Psychology of Religion at Temple University in Philadelphia. On the audio cassettes, Zalman talks about the Torah and modern new age interpretations of how to be spiritual and Jewish in today's world, as well as talking about Hasidic Masters from hundreds of years ago.



Reb Zalman. Photograph by Edis Jurcys 2005

To date the project has digitized approximately 170 audiocassettes, 100 separate documents and 200 photographs, totaling 10 percent of the audio collection, 5 percent of the papers and 40 percent of the photos. Zachary Malone, a religious studies student at Naropa, is working on the literary collection.

"Getting this job is great, because I get paid to learn from Reb Zalman," says Davis. "In Judaism we have a phrase *Hashgachah Protis* meaning divine providence. To me, it feels like *Hashgachah* to have this job."

—Jennifer Quinn

THE AUDIO ARCHIVE GOES TO SCHOOL

"Allen Ginsberg said his goal was to have *Howl* read by students in all high school English classes across America," says Steven Taylor, director of the Archives Curriculum Project at Naropa University.

With the completion of the new Naropa University website, and with funding from the National Endowment for the Arts, the Curriculum Project could make Ginsberg's wish a reality.

The NEA grant provides funding for the Archives staff to work with high school teachers and college professors to identify short, focused, audio clips that illustrate subjects they are teaching in their classrooms. They cull these clips from two thousand hours of audio from Naropa's Writing and Poetics Collection, which were digitally reformatted under previous grants from the NEA, NEH, Save America's Treasures and the GRAMMY Foundation. After these grants were finished, the Curriculum Project was a natural transition as a use for the digitized audio.

"We need to get as much audio to teachers and professors as we can," says Stuart Sigman, vice president for academic affairs. "It is our responsibility to safeguard knowledge, and it's an obligation to reflect this research and disseminate the audio collection."

Steven Taylor says this material benefits the entire educational chain, because much post–World War II American literature has not filtered down to students who are enrolled in very specialized MFA programs.

"We have a group of writers in our collection, many of whom are known better as cultural figures rather than for the literature they created," Taylor says. He emphasized that the Curriculum Project now provides access to some of the best and lesser-known teachings and writings by this group of cultural figures, including Allen Ginsberg, Anne Waldman, Diane di Prima and Lawrence Ferlinghetti.

"Teachers were asking us for audio material to use in their classrooms," says Naropa University Archivist Tim Hawkins. "And grant funding



Summer Writing Program panel discussion with: Jack Collom, Anne Waldman, Allen Ginsberg, unknown, Robert Creeley, Larry Fagin, Diane di Prima, Michael Brownstein and Peter Orlovsky in an undated photo.

institutions were very interested in having us use the audio material for curriculum. It seemed like a good educational use of materials we completed under our previous grants," he says.

Hawkins explained that the teachers select the clips from all of the audio that has been digitized. This can be a difficult task, with more than 500 hours of audio available on www.archive.org, as well as an additional 1,500 hours of digitized material in the Naropa University archive office still waiting to be made accessible online.

Once the teacher or professor selects a specific short clip, from a recording that may be an hour to an hour and a half in total length, the selection is copied from the original digital recording to create a separate MP3 file or audio CD for easy use in the classroom. The goal is to find teachers and professors who want to incorporate the Naropa University audio into their syllabi and lesson plans.

Any professor or teacher nationwide is invited to request material from the audio collection to use in his or her classrooms. The project currently has more than a dozen teachers and professors using the material in locations ranging from New York City, to Chicago, to Utah and throughout Colorado.

The website will include syllabi and other course materials from teachers who are actively participating in the project, along with related downloadable audio files. Teachers can then go to the site to view and download ready-made course materials for writing or literature classes, along with the supporting audio clips containing the actual voices of the writers being studied.

"Offering audio clips for teachers and professors seems like a great way for students to get a taste of some wonderful material," Hawkins adds. "We are experiencing more interest in the Curriculum Project than we ever imagined."

—Jennifer Quinn

CURRENT ARCHIVES PROJECTS

Curriculum Project :: Bobbie Louise Hawkins Home Movie Collection :: Steve Miles Photo Collection
 Carol Pearlman Photo Collection :: Seth Brigham Photo Collection :: Reb Zalman Legacy Project



MFA STUDENTS MAKE MAPS OF PLACES THAT DON'T YET EXIST

WENDELL BEAVERS, chair of Naropa University's MFA Theater: Contemporary Performance program, believes that a lot of theater programs have it backward. "Most theater programs are teaching to a certain form that they would like those students to fulfill, so the form precedes the student," he says. "We're teaching forms."

One of the most compelling aspects of the MFA at Naropa is the guest artist workshops. For one or two weeks at a time, students work with an accomplished artist with expertise in a particular form of performance, be it with Kasura Kan and Butoh, Moisés Kaufman and text-based experimental theater, or Meredith Monk and multidisciplinary performance. Beavers says the object of exposing students to the varied works of cutting-edge performers across a variety of forms is to prepare them to create their own new forms.

"If people go through a certain experience with Butoh training and then we juxtapose that with a text-based training, what the outcome is we don't know," he says, "but the students should really make work that we can't make, that Moisés can't make, that Katsura Kan can't make."

The students take what they've learned from one guest artist and build on it—whether consciously or subconsciously—when working with the next artist, sometimes only days later.

Last year's visit by Meredith Monk resulted in a memorable performance devised by Monk and the MFA students. "It was pretty monumental in Naropa's history of hosting people who feel connected to us," says Liz Acosta, administrative director of the MFA program. "In Meredith's case, she feels very connected to what we do here, from a lineage standpoint, what Naropa does to add to the lineage of Trungpa Rinpoche."

The connections between the artists aren't always obvious, and that's by design. The contrast challenges students and broadens their picture of performance.

"There's a family of artists who work in the world in a certain way from certain lineages," says Beavers. "We're rejoining the Eastern roots, Eastern thought, to avant-garde art in the West." —D.B.



VISITTING INSPIRATION

OUR ART IS OUR TEMPLE

NAROPA ALUMNUS LOOKS BEYOND SPACE TRAVEL TO FIND INNER WORK

“IT’S AN OLD INDUSTRIAL BUILDING that I spent about a year and a half remodeling. When you go in there now, it’s like you were going into a meditation hall or a spiritual temple,” says Mitch Rosacker, “but it’s also an art place. Big art tables, cement floors, so you can make a mess. It’s like an art temple.”

Rosacker, 48, graduated from Naropa University’s MA in Transpersonal Counseling Psychology: Art Therapy program in 2001 and now owns Art Iza Way, the art studio/temple in Denver where he offers basic art classes designed not to produce art but rather to guide self-inquiry.

A private lesson starts with a conversation over tea with the object of uncovering what’s up in life at the very moment. “That energy is now in the room for both of us. It becomes the energetic foundation of the process,” Rosacker says.

If clients are new to art, he’ll introduce them to the paints, the pastels and the papers so they know what to expect. “Then we move on to some kind of inner journey,” he says. “It might be that I bring out the harmonium and we do some simple ‘om’ chanting. Something to take us inward.”

The process of creating art begins with a reminder from Rosacker: “We’re preparing a space that can receive the inner voice. We’re not making art in the traditional view of art, of making a product.”

When finished, they look at their creations over tea and talk about how they might reflect what’s going on in their lives, how the work might lend insight into their personal journey. If anyone knows about relationships between trajectories and the imperceptible things that connect different parts of life, it’s Rosacker, an ex-space shuttle engineer.

“I worked on the part that looks like the airplane, and that’s called the orbiter,” he says. Each shuttle trip requires a unique circuitry configuration to keep tabs on cargo such as satellites. Rosacker tailored the circuitry to the specific needs of a customer’s satellite and tracked it until the moment it shot out into space and burned up his intricate circuitry like some kind of cosmos-bound sand mandala.

But his career as an engineer with the Space Shuttle program couldn’t keep up with Rosacker’s appetite for deeper truth.

“I realized that working at the Space Center wasn’t going to do it—that even if we reached out and found life, it wasn’t the right kind of search,” he says. “[My] search had moved inward.”

He retired, moved back to Colorado and got a bachelor of fine arts in studio art at the University of Denver. Though he loved art, he still felt unsatisfied. After some searching, he found Naropa University.

“We’re preparing a space that can receive the inner voice. We’re not making art in the traditional view of art, of making a product.”

“They had this [program] called Art Therapy where they’re really trying to explore art in this way that I’d never thought of,” he says. “Once I got to Naropa I felt like I was home. Here I am now hanging out with people who are very much like me. There are a lot of us out there and we’re all kind of unusual and magnificently unique and wonderful.”

Armed with a Master of Arts in Transpersonal Counseling Psychology—concentration in Art Therapy—and the confidence to look at art’s processes in new ways, Rosacker began searching for a place where he could explore art as a tool for self-inquiry and self-awareness.

He found it within himself and brought it to the rest of the world at the grand opening of Art Iza Way in November of 2003. At that event, Deborah Sandella of Denver signed up for a free basic art class. Since then, she’s been a regular.

“I’ve been there a lot,” Sandella says. “I went a couple of times just trying it out and there was such value and I had such breakthrough experiences that I started doing a regular once a month [session].”

She’s a psychotherapist and transformational life coach and is currently training other therapists. As a result, she knows Rosacker in a few different roles and can see his work through different lenses: She’s collaborated with him on spiritual retreats; she knows him socially through their sons, who were on the same high school wrestling team; and she’s taken classes with him at Art Iza Way.

“I usually have some question or issue that is on my mind, and I take it into the session,” she says. “I don’t worry about getting an answer as I’m in the process, but by the end of the process, the meditation, the art and the receiving of the art,” she feels she’s learned something.

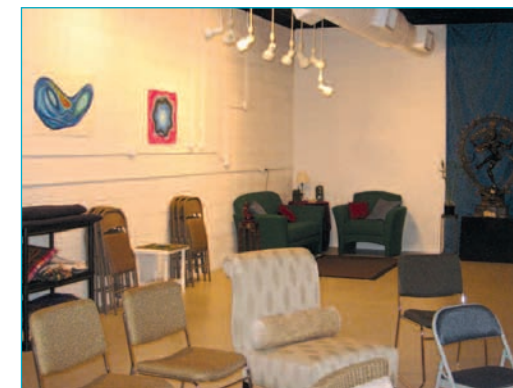
She explains that Rosacker facilitates the part he calls “receiving the art” so smoothly that she can just sit and see what she’s done, see the forms that she has incidentally created and how they’re significant to the issue she brought up at the beginning of the session.

“You feel freed up to becoming one with the painting you’ve done and letting it talk through you, and in that I’ve always had different experiences. I’ve gotten different answers.”

Rosacker says he learns in every session, too, though he has a term other than “answers” for the results: “wonderful surprises.”

—D.B.

“You feel freed up to becoming one with the painting you’ve done and letting it talk through you, and in that I’ve always had different experiences.”



Photos by Jenn Quinn, Naropa University Staff

The subtleties of every branch

DISCOVERING SIMPLICITY
THROUGH **IKEBANA**



Cyndi Dieken will never look at a branch the same way again. Last fall, she attended the Extended Studies course Ikebana: The Art of Japanese Flower Arranging, led by Jane Carpenter-Cohn. The workshop not only presented the techniques of this ancient art form, but also focused on the intuitive and contemplative aspects of Ikebana.

A Japanese tradition since the sixth century, Ikebana is an art and discipline that fosters self-awareness and cultivates attention to balance, harmony and space. When working with materials in this way, the artist looks at each branch and flower, taking in and responding to its characteristics and unique qualities. “We looked at the subtleties of the front and back of each branch,” Dieken says. She discovered that seeing the value of a branch was linked with an appreciation of nature and the environment. Even the space surrounding an arrangement serves as an important part of the practice.

Dieken, a retired school teacher from Fort Collins, Colorado, has developed a growing interest in Ikebana during the past few years. Increasingly fascinated by Eastern traditions, she sought a way of life that integrated Western and Eastern philosophy. “There was really no thought about it. I was just drawn toward [Ikebana].” She began studying Japanese flower arranging on her own. “I must have just seen an arrangement and I decided to try it,” she says. “The intuitiveness and creativity are what I wanted to play with.”

Having taken Extended Studies programs throughout the years, Dieken decided to explore Ikebana more formally through Naropa University’s one-day workshop in Boulder. She was first struck with the fascinating, up-beat and playful instructor, Jane Carpenter-Cohn. “She is really a master teacher. She can find the strength of an arrangement and transform a flower completely,” Dieken says. What she found the most informative about the workshop was the feedback she received from Carpenter-Cohn.

At the beginning of the workshop, the class was given a choice: students could decide to make arrangements with or without critique from the instructor. All students chose to have their arrangements openly critiqued. For Dieken, this would be the day’s biggest challenge. She noted that part of her wanted to learn, while another part of her was inclined to withdraw.

“Self-consciousness keeps me from art . . . from creating. It takes courage to create.” Overcoming this challenge would prove to be Dieken’s greatest learning experience during the workshop. “If you’re interested in growing, you must do it,” she says. She noted that Carpenter-Cohn would meet the students wherever they were. If one was trying too hard, she would suggest letting go of the technical aspects of the arrangement. For Dieken, who identifies strongly with her intuitive side, the instructor would suggest a focus on the technical.

Happy to bring creativity into her new life as a retiree, Dieken created Ikebana arrangements rather than traditional Western arrangements during the holidays. She also gave one as a gift to a dying friend. She would like to continue to study Ikebana in depth with a teacher. In the art form, she sees a metaphor for life: “In the process of breaking out of the conditioning of my mind, there is so much creativity and simplicity.” —*Camren Von Davis*



NAROPA UNIVERSITY EXTENDED STUDIES

program highlights

THE FIFTH ANNUAL INTEGRATING SPIRIT & CAREGIVING CONFERENCE: INTERPERSONAL AND TRANSPERSONAL APPROACHES TO ELDER CARE, CATASTROPHIC ILLNESS AND END OF LIFE CARE · www.naropa.edu/spiritualcare MAY 18–20, 2007

The Integrating Spirit & Caregiving Conference brings together leading clinicians, thought leaders and teachers of contemplative, transpersonal and integral approaches to catastrophic illness and the full spectrum of end of life and elder care, from healing interventions to pain and symptom management, to spiritual care and bereavement counseling. This year’s conference also offers a special focus on integral and transpersonal approaches to the practices of medicine and nursing.

WILDERNESS THERAPY SYMPOSIUM · www.naropa.edu/wilderness/symposium SEPTEMBER 7–9, 2007

The Wilderness Therapy Symposium at Naropa University is comprised of interactive, experiential workshops that encourage intensive collaboration between the fields of adventure therapy, ecopsychology and clinical psychology. Skills, knowledge and ideas are exchanged in an open and safe atmosphere that promotes a deep level of sharing among a wide variety of professionals and scholars, including clinicians, field instructors, rites of passage guides, referring professionals, university professors, students and personnel from residential programs.

THE GOLDEN COMPASS: WHAT IS SPIRITUAL GUIDANCE? WISDOM FROM THE EAST AND WEST JOAN BORYSENKO, PHD, AND GORDON DVEIRIN, EDD OCTOBER 26–28, 2007

Joan Borysenko and Gordon Dveirin spent two years interviewing twenty-seven spiritual teachers, including Quakers and Jews, Catholics and Episcopalians, Shamans and poets, philosophers and Sufis, Buddhists and Hindus. They asked twelve questions about spiritual guidance, which form the basis for their new book, *The Golden Compass*. This workshop explores the great teachings and teachers who show us that we can learn to live in each moment with a heart as faithfully oriented to its truth as a golden compass.

For more information or to register for an Extended Studies program, please call 1-800-603-3117, 303-245-4800 or email extend@naropa.edu.

ALUMNI NOTES

WANT TO BE IN FALL '07 ALUMNI NOTES? LET US HEAR FROM YOU! EMAIL: NUALUMNI@NAROPA.EDU

SHANNON BRUECKNER, MA TRANSPERSONAL COUNSELING PSYCHOLOGY '01, is living in Oakland, California and working as a social worker at John Muir Behavioral Health Center, a psychiatric hospital in Concord. She also got licensed as a marriage and family therapist in California. She's always looking for Naropa alums in the San Francisco Bay Area to connect with.

JENNIFER COFFEE, BA RELIGIOUS STUDIES AND INTERARTS: MUSIC '97 AND MA BUDDHIST STUDIES, TIBETAN LANGUAGE '00, lives in Lafayette, Colorado with her husband, ten-year-old daughter and four cats. She is currently associate editor at Sounds True, a publisher located in Louisville, Colorado, with a stated mission to "inspire, support and serve continuous spiritual awakening and its expression in the world." She's a "talent scout" and member of the acquisitions team, and is honored to have been the editor of *Living Wisdom with His Holiness the Dalai Lama*, a multimedia kit that is a primer on the paramitas and a beautiful photo collection of His Holiness.

MELISSA GRAHAM-LAMURE, BA WRITING AND LITERATURE '98, has recently moved back to Austin. She is wandering. She put her son in a wonderful school, the Sri Atmananda Memorial School, which she describes as a Naropa for seven-year-olds.

LYNDA HILBURN, MA TRANSPERSONAL COUNSELING PSYCHOLOGY '94, LPC, CCH, has a private practice as a psychotherapist, hypnotherapist, professional intuitive/tarot reader, workshop presenter, instructor and etheric energy/sound-music healer in Boulder. She's created a line of Guided Hypnotherapy CDs and offer in-person and email classes. Her literary agent recently sold her urban fantasy novel to Medallion Press, and it's scheduled to be released in October 2007. The book is about a Denver psychologist who gets pulled into the vampire underworld. She has also sold some paranormal short stories to the Wild Rose Press.

MIKELLA KIEVMAN, MFA WRITING & POETICS '96, is moving back to Boulder after living in Los Angeles for the past ten years. She worked in visual effects on feature films during most of that time, including *Titanic*, *The Fifth Element* and others. She recently received the Editor's Choice Award from the International Library of Poetry for a poem that is also being published in an anthology called *Immortal Verses* and will be recorded on a CD they are producing. She is planning on going back to Naropa University.

JACKIE MACNEISH, MA ENVIRONMENTAL LEADERSHIP '04, is living with her husband, Richard, in New Hampshire in an 1801 greened New England Cape with a windmill. She loves teaching language arts, science and team building to fifteen court-ordered teenage girls at Antrim Girls Shelter. She designs her own curricula and teaches as experientially as possible. They completed a Sense of Place curriculum this fall inspired by her classes, teachers and classmates from her Naropa program.

WM. PERRY MORGAN, MFA THEATER: CONTEMPORARY PERFORMANCE '06, is now the director of musical theatre at Northwestern State University in Louisiana.

SHIN YU PAI, MFA WRITING & POETICS, is pleased to announce the publication of her *Love Hotel Poems* series as a limited edition artist book available from Press Lorentz in Chicago. Included in this volume is the work of Chicago book artist Ray Martin. Books are available from the publisher at www.presslorentz.com.

HEATHER PHILIPP, BA INTERARTS '02, has taken up the banner of environmental sustainability with her new post as director of residential sales and services for Renewable Choice Energy, a leader in the renewable energy industry. Heather lives and works in Boulder, has recently completed extended visits to Chile and Morocco, and is looking forward to releasing her first recording project this summer, a CD of vocal jazz/blues originals produced in Boulder, Taos and beyond.

LENA PHOENIX, BA INTERARTS '98, celebrated the release of her first novel, *The Heart of the Cult*, by Garuda, Inc. The book tells the story of a woman who becomes deeply involved in an alternative spiritual group and explores the complex dynamics between spiritual teachers and their most devoted students. See <http://theheartofacult.com/>.

MICHELLE SOUCY-SCAVETTA, BA CONTEMPLATIVE PSYCHOLOGY '06, immersed herself in various Mile Hi Church youth camps throughout the summer immediately following graduation. In August, she started working in the position of teen director for Mile Hi Church in Lakewood, Colorado. In October she began her career as regional director for International Youth and Family Ministries of United Centers for Spiritual Living. She will soon embark on an eighteen-day pilgrimage to Thailand with a few teens to be a part of a service project with an elephant sanctuary.

BARI TESSLER, MA SOMATIC PSYCHOLOGY '98, is founder of Conscious Bookkeeping Team: Financial Therapists, Financial Coaches and Bookkeeper Trainers. Her first book-anthology is titled *Einstein's Business*. She is a new voice among well-seasoned authors and is very excited to be in company with them. The anthology focuses on imagination in business, in finances and in people's lives.

PHUONG THIEN, BA CONTEMPLATIVE PSYCHOLOGY '99, just completed another trip to Cambodia, where he's been teaching therapeutic skills to social workers in Phnom Penh.

JOSÉ TIRADO, BA RELIGIOUS STUDIES '96, had his poem "From Bakersfield to Babylon," published in CounterPunch's Poet's Basement section for the Weekend Edition of Oct. 7/8. It was later reproduced on his website www.thepathofmyexperience.com.

JANET M. YORK, BA CONTEMPLATIVE PSYCHOLOGY, HEALTH & HEALING, '91, lives in San Antonio, Texas, and is using her experience each day but not in a work environment. She is still looking for that niche and hopes to return to school.

DANIEL WOLPERT, MA PSYCHOLOGY: CONTEMPLATIVE PSYCHOTHERAPY '87, is the author of *Leading a Life with God* (Upper Room Publishing, 2006) and invites all to visit the Minnesota Institute of Contemplation and Healing at www.michahprays.com.

ALUMNI NOTES HIGHLIGHT



ERICA GAGNE, MA INDO-TIBETAN BUDDHISM, decided that she wanted to do more than just her day job in Fort Collins, Colorado. Feeling that her spiritual side has been underrepresented since she left Naropa University and experiencing a desire to manifest her creative side in the realm of clothing design, she created Dharmagrrl Designs, which offers active wear employing Buddhist motifs with the tagline: "outerwear for the inner revolution." Check it out at www.dharmagrrl.com.



ALUMNI NOTES HIGHLIGHT

TODD ANSTED, BA ENVIRONMENTAL STUDIES '97

AFTER RECEIVING A BA IN ENVIRONMENTAL STUDIES from Naropa in 1997, Todd Ansted didn't see himself as an entrepreneur. Instead, he spent eight months traveling and living in Thailand through a connection he made at Naropa with social activist and humanitarian Sulak Sivaraksa. He'd always wanted to incorporate his spirituality into his work in the world.

Ansted found that Naropa prepared him for such a life not only by providing a path for him to acquire knowledge, but also in subtle ways. "It helped me figure out that what is of real value is to maintain awareness and concern for the quality and sustainability of my life and others," he says. That kind of wisdom provided universal base for owning a small business, Friendly Painters of Boulder.

"When I was beginning to develop Friendly Painters, I kept telling myself, 'I'm not a painter, I'm not a painter,'" he says. "But my time at Naropa helped transform my ideas about business from a way of just having a job to being able to create the opportunity to benefit the world no matter what I do."

Almost ten years after graduating, Ansted employs a dozen painters year-round and more through the summer at Friendly Painters. The company aims to offer high-quality work while cultivating a business attitude mindful of everyone and everything involved, "to make things healthy for the people who work for me and our clients," he says.

"My experiences [at Naropa] helped stabilize my Buddhist practice and transformed my preconceived notions about business in general and painting in particular."

It resulted in an emphasis on a triple bottom line: people, profit and environment. He says that's his definition of a successful business. "If you are focused too much on profit, you lose view of what's important." And it's an ongoing battle. "This is a continual work-in-progress," he says, "using meditation to cut through the layers and get to the core, recognizing the brilliance of the environment and not ignoring it."

—Nick Vail

ALUMNI RESOURCES ON THE WEB • www.naropa.edu/alumni

We are pleased to announce that Naropa alumni have a new place to call their online home. On the new website, alumni now have many resources for networking and communicating, such as a **BULLETIN BOARD** and **FORUMS** section, where alumni from around the world can advertise jobs, talents, services, apartments, triumphs, concerns, announcements and events.

Another exciting and useful feature is the **FIND A THERAPIST OR HEALER**: a searchable online directory of Naropa-trained professionals in a variety of therapeutic fields. If you have a practice and would like to include it in this directory (for free), please contact nualumni@naropa.edu.

The **ALUMNI LISTSERV** is an email community of almost one thousand Naropa alums. There are also smaller listservs for alumni in particular locations or for certain interest groups. Please contact nualumni@naropa.edu to join or for more information. All of these features can be accessed by visiting the website at: www.naropa.edu/alumni.

We're proud of our alumni and enjoy nothing more than highlighting their accomplishments. By appreciating our interdependence and working together, we will continue to perpetuate the core Naropa value of service to our world, ultimately making it a better place for everyone. —Nick Vail

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THEN AND NOW

PHOSPHENE DRIFT

“USUALLY THE TITLE COMES AFTER THE PAINTING

and looking at it when it's finished, often something will pop into my mind and this one had that floating-type quality,” says Joan Anderson of her painting, *Phosphene Drift*. “I think I was reading about Australian aboriginal art, and it was one of the first places I'd ever read about phosphenes.

“Do you know what phosphenes are?” she asks. “They're the little floaters you see in your eyes. If you look into the blue sky there are all these little floaters, or if your eyes are very relaxed and you're looking at a plain surface, you see these little floaters. [They are] the sensation of light that appears.”

The painting is one of a series she calls “Devotion to the Unknown.”

“It was a long series of paintings mostly joined by my method. They were all done on paper, same size and over several years. The story was that I was visiting a friend of mine—Robert [Spellman] and I have land in southern Colorado and the man across the street was an old friend—every time I talk to him he'll say something that just blows my mind.

“He's a legendary barbecue guy and was setting the coals for his barbecue, which wasn't for another day. He just happened to say, ‘Well, really art has always been about devotion to the unknown,’ and I almost swooned. I had to remember that, ‘devotion to the unknown.’

“I have always been interested in the unknown, but I have always been in pursuit of the unknown, so this devotion to the unknown was really a course adjustment. It was really amazing.”
—D.B.



Phosphene Drift · Joan Anderson · 2000 · 18" x 28" · acrylic on paper

JOAN ANDERSON is a painter, a contemplative and an educator. She teaches painting at Naropa University.

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