

don't want to miss anything. So we just opted for this panel idea. What we had really hoped was that the speakers would enter into some kind of conversation first, and then the groups would come in. But it hasn't quite worked out that way, and it's probably also due to the fact that most of these speakers have met each other here, and so they haven't really had time to develop some kind of rapport that would lead to some kind of interesting conversation. But that had been our original idea—to have the presenters enter into some kind of conversation, and then open it up to the audience.

Jon: One thing that I think is nice too is the number of “audience” members who actually brought something with them to show, some of their own work—whether it's a portfolio, or slides...

Manolo: That's something that we decided to do with the free time—have a room available where conference participants could share their art with each other.

Sylvia: Well, it's been fabulous to speak with you both about the issues of art and creativity, and thanks, too, for putting on such a great event. We hope that you do decide to have another one in the future. •

The AllChemical Arts Conference speakers were Galen Brandt, Lewis Carlino, Bruce Damer, Constance Demby, Alex Grey, Martina Hoffmann, Terence McKenna, Ben Neill, Mark Pesce, Tom Robbins, Annie Sprinkle, Leslie Thonton, Manolo Torres, Woody Vasulka, Steina Vasulka, and Robert Venosa. For a pictorial taste of the event visit www.digitalspace.com/worlds/fan-terencem/allchem.html.

The interest in gatherings around the topic of psychedelics and creativity is not limited to North America. In April 2000, the theme of the IV International Congress on Entheogens convened by Dr. Josep M. Fericgla in Barcelona, Spain was “Modified States of Consciousness, Creativity, and Art.” For more on this event, see www.pangea.org/fericgla/jornadas.



A Fungal Foray

by Alex Bryan

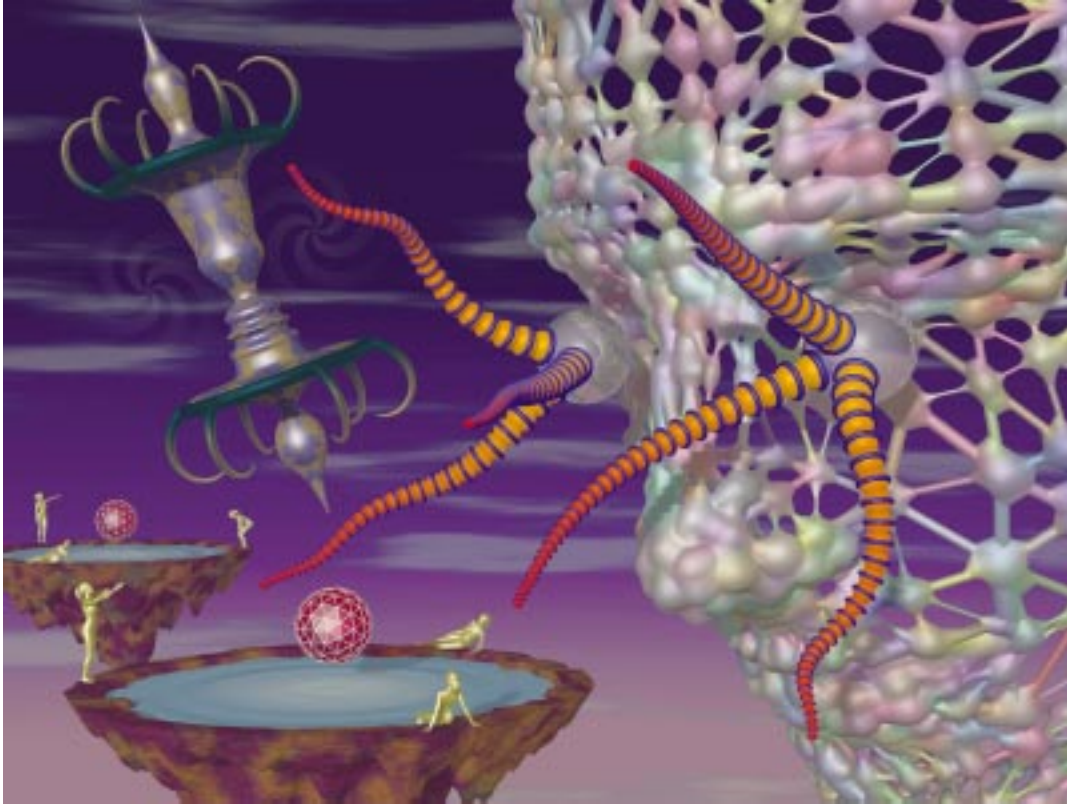
AFTER TWO DAYS of traveling from the Florida Keys, I found myself in their geographic and social opposite: Colorado, at the Twentieth Annual Telluride Mushroom Festival. I had

volunteered to help Carla Higdon, MAPS' Director of Community Relations, distribute information and generate support for the Psilocybin/OCD study being conducted at the University of Arizona. And after the flat, hot, conservative climate of Florida, the cool verticality of the Rockies was a contrast that took some getting used to.

On Thursday night the conference opened with an invocation, music and poetry, dedications, and an orientation. The first thing on the schedule for Friday was the six a.m. foray. After almost missing my ride up into the mountains in the dark, I found myself picking my way through a dew-soaked fairyland at sunrise, surrounded by majestic beauty. The conditions this year were less than perfect for our fungal friends, so the fruits of my own search were minimal, but the seeking was as fun as the finding. Nevertheless, by the end of the weekend the specimen tables were overflowing with identified species of gourmet mushrooms. To our delight the talented chef incorporated them creatively into our evening meals.

The weekend progressed with presentations by renowned experts such as Andrew Weil, Paul Stamets, Sasha Shulgin and Ann Shulgin. Friday night there were spectacular performances of rap, didjeridu, tabla and sing-alongs, followed by the Mushroom Rave dance party. Certainly the highlight was the annual parade on Saturday afternoon when we took to the streets in full mushroom regalia—dancing, drumming and chanting our way down Main Street to the town park, where the festivities continued until dinner was served in the outdoor pavilion. The creative influence of psychedelic mushrooms was quite clear, to both participants and viewers of this celebration. The positive momentum of the festival peaked, and for one golden afternoon we were a happy mushroom family, gathered together in the summer sun to celebrate our mycological heritage.

We were quite successful in our own efforts to raise awareness and support for the University of Arizona study, collecting \$2,125.00 and many new MAPS members in the process. This money will go towards the purchase of the psilocybin needed for this project, and we are grateful for the generosity of those who are making it happen. •



L.J. ALTVATER

THE FORGOTTEN PRISONER, (above) 1998, digital image

THE ORIGIN OF STORMS 2, (below) 1990, oil on canvas, 48" x 36"



