

00:00:11

Hello everyone. Back off we had a good lunch and it's time for our famous open mike. And I hope this microphone works what we're supposed to do is put our mouths really close to it as they said like rock stars. And if we turn our heads if you turn your head you're supposed to stay with the microphone attached to your mouth.

00:00:40

So for anyone who came little later we have a memory piece happening by our artist in residence Usher compote. We also have our other artist in residence Marcia Wilson who's documenting today and Usher is asking for everyone to complete the piece. This is your last call so you can take the instructions and you can add to the piece and then put the piece right back here right Usher or give it to her.

00:01:13

That right there Usher's there OK. So is this sound. OK.

00:01:19

All right. So we'd like everyone who has something exciting and exhibit a publication good news that you want to share with the rest of us to please come up or I'll run over to where you are and announce it to everyone.

00:01:36

And I'm sure we have lots of people to say stuff. OK here we go. I'm going to try not to trip over my pointy shoes.

00:01:45

I'm showing a video and a novelist is going to be reading from his book The consequences of voyeurism in Queens at the ear in the famous bar on Spring Street in Manhattan on December 7th three o'clock in the afternoon.

00:02:05

I wanted to mention to everyone that Bronco's scariest exhibit. The memory pages is now on display at the library's fourth floor gallery. It'll be in place through the end of December December 22nd.

00:02:21

That might even though it then sounds like you get the echo in your own ear instead who Oh great idea. Thanks.

00:02:38

I'm going to be showing one of my color music manuscripts in the current edition of New York magazine. I think it's being featured by Pratt Institute.

00:02:53

Thanks say your name Michael.

00:02:59

Post who will be presenting this afternoon. Come on let's hear your news.

00:03:12

There must be more. Don't be shy. I think. Okay. I had I have something. Let me see what I remember.

00:03:23

There is a book that I'm part of called embroidered stories and it's a lot of artists and writers and people who do things with textiles and and all kinds of statuary and immigration stories and things like that. And the book came out recently and there is a presentation at the Callender Institute which is Forty fifth Street in Manhattan and it's a Thursday. This Thursday I think six to eight thirty. If anyone's interested in the. I think it's Miss University of Mississippi Press. And there's there's it's listed on Facebook under the care Callender Institute and on their Web site.

00:04:06

And it's a cool book it's like hundreds of pages all kinds of people from all over the world the world kind of expensive if yes maybe I think it was like sixty dollars but they had they had a on sale for 45 or something.

00:04:26

Okay let's hear more.

00:04:28

Yay.

00:04:32

There are a couple of paper shows book shows a couple of them that I man one of them is called pulp culture paper is the medium at the Morris Museum. Another one is in the Redlands museum in Australia. Somebody else mentioned that they were in it. It's called personal histories international artists book exhibit 2014 in the Redland museum Cleveland Queensland Australia. There's another one in Brooklyn at the wash center. It's also called paper something it's a it's a fun show.

00:05:13

Thank you yeah.

00:05:21

Hi. I am curating an exhibition for the Piero gallery of the Bird Center in South Orange I believe it will be in May. What I am looking for is and I'm not putting out an open call but I'm offering it to those here. I'm looking for alternative printing whether it's a very unusual and non whether it's a very unusual or non-traditional plate or the ink is the non traditional thing or the thing being printed upon. So I am looking for non-traditional printing.

00:05:55

Just let me know if you want my contact information. My name is Ashkan though I see what somebody over there. No don't lose your chance to tell everyone.

00:06:11

Hey I mean me laying on Gora for those who don't know we have a wonderful group or book organization in South Orange call the book arts roundtable. We have a Web site book gardens roundtable table dot com.

00:06:29

We meet every month and it's a great vibrant group of people some of which who are here anybody else.

00:06:44

I'm sure you'll think about it afterwards so if you do maybe there'll still be a moment. Well it's really an absolute great great privilege to get to introduce the next person who's going to be introducing our afternoon presenters or afternoon artists. And as we talked this morning about the beginnings of our symposium where it all began was at Dana library with our fearless and wonderful director Lynn Mullins who was a friend of artists and art all the way not just the art but the artists completely totally supportive of making things wonderful happen. And I am so thrilled that she is here because I haven't seen her in a long time and she's going to introduce our afternoon presenters.

00:07:36

Thank you Lynn OK.

00:07:52

No. OK. Thank you. Thank you everybody. It's been a real pleasure to be here today. Very exciting for me since I've been away for about seven years and when I see here is what we had hoped for is a real community. It's over the 20 years this community has been developing and getting to know each other and sharing work and ideas. And that's really what we wanted and that's what I believe that libraries can do not only reaching out to the community or communities but building community through the library through the resources of the library. And it's thrilling that it's really happened and I'm so happy to be here today. But my task excuse me my task today is to introduce two presenter collaborators the poet Rachel had us and the video artist Shalom Gora wits who have been working together on a series of short art videos that feature Rachel's poetry and short limbs visuals. I'll begin with a few words about Rachel Rachel Hardy's is the author of more than a dozen books of poetry essays and translations. Her

most recent books are *The Golden Road* 2012 a book of poems and *strange relation* a memoir of marriage dementia and poetry 2011 she co edited the Greek poets Homer to the present a compendium anthology of Greek poetry and translation published by Norton in 2010 a new book of her prose talking to the dead will be published in 2015 by Spike and divo press and a book of poems *questions in the vestibule* is in preparation. Rachel is a regular columnist and book reviewer for *The London Times Literary Supplement* and all of this is an abbreviated highlights of Rachel's work. Rachel's honors include a Guggenheim Fellowship an Ingram Meryl Foundation Fellowship the OBE Hardison Poetry Prize from the fall the Shakespeare Library and an award in literature from the American Academy Institute of Arts and Letters. She was a director's fellow at the center for scholars and writers at The New York Public Library a member of the American Academy of Arts and Sciences. She has been a fellow at MacDowell Yarrow and the Virginia Center for the creative arts some of Rachel's academic and literary interests include Greek poetry through the ages classical and African mythology Literature and Medicine and children's literature. She has taught writing at Columbia and Princeton universities and at the 90 second street Y the West Chester Poetry Conference and the sea 180 writers conference. She is currently translating your deputies play in Virginia in our lists. Rachel has been on the faculty of Rutgers since 1981 and is the Board of Governors professor of English at Rutgers Newark that's a very distinguished position to hold now up just a brief aside. Rachel was and is very much a presence at the Dana library coming into the offices regularly to give Dana books she must have given the library thousands of books and other materials over the years. In addition she has given her papers to the special collections and university archives unit of the Rutgers libraries and that's in this building and that's where Michael works an invaluable treasure for future researchers. In short she is a very good friend to the libraries as well as to me personally and it is an honor to be able to introduce her this afternoon. I know a few words about Shalom the work that we're going to hear about is a collaboration between Rachel and Shalom Shalom Gora which has been working with video and computer technology since the late 1960s to create poetic philosophical and politically charged art videos relating to faith

relationships and social issues. He now uses computer I paid iPhone and other small cameras to collect transform and edit sounds and visuals. The results are lyrical contemplations of mundane realities in which the background becomes the landscape for imaginary scenarios. In addition to single channel videos he has created and has collaborated on many installations art documentaries and telecommunication art events over the years. Shalom Gora which has continuously created paintings drawings and computer prints. His work is in the permanent collections of the Whitney Museum the Museum of Modern Art in New York and the rain as Sofia in Madrid a Guggenheim Fellow. He has received support from the National Endowment for the Arts the Asian Cultural Foundation and the Fulbright foundation Shalom as video has been shown often on PBS and cable television. During the past 10 years his work has been exhibited at the Jewish Museum in New York the cheek wood Museum of Art in Nashville and the Clemente Soto Velez Cultural Center in New York as well as festivals in Madrid Berlin Paris Tel Aviv and Geneva. Shalom is Professor of video art and new media at Rama Po College in New Jersey where he has been on the faculty since 1982. Clearly we have two highly recognized professionals who are at the top of their creativity and artistry the title of their presentation. Charges of collaboration captures the electric dynamic intensity and excitement of working together a zig zag dialectic in which the two have been engaged for two years. Rachel's poetry and Shaul Lama's visuals and music interact in inventive sometimes expressionistic ways. Text appears on screen as well as being heard and the visuals take on a life and motion of their own but always in relation to the text. Shalom has been called a Wizard of color and one can think of the collaborative energy here as providing color to lines of poetry suitably for a book arts event. Many of the videos that we will see such as another video about Powells Bookstore and some of Vermont suite are concerned with the physicality of books and paper and with the acts of reading and writing but also suitably the to conceive of their videos as not merely illustrative or documentary but very much works of art in their own right.

00:16:24

I know that we are in for a treat. Rachel and Shalom.

00:16:51

Oh thanks so much for inviting us. And it's a pleasure to be here and to see all the beautiful work even more of a beautiful work in the here in the library. Okay so well a visual artists are not known to be all that articulate so I'll keep my my words to a minimum of. And also we tend to work it independently. Poets and visual artists. So it's been very special. And I guess ever since I fell in love with Rachel to be able to put her words into my kind of vision it has been a wonderful experience. So I'm gonna show one earlier work from the 80s called run and it's it's really about the kind of the physicality of words themselves. And it was part of my master's thesis through Antioch University and I was studying McCone and about the schizophrenia of language and I took segments from my master's thesis. I programmed the computer to skip words. So it's kind of disjointed and kind of poetic in that way. And then of the Powells Bookstore another film about Paul's bookstore which is the physicality of the books on the shelves then two of the works that one mentioned parents and equipoise and then we're gonna try and experiment with a poem that's actually part of the our little display outside of the digital frame where the video slideshow with Elliot Turek a random text is gonna be shown playing on the projector. And Rachel is going to read along side of it and it's all. Elliot Turek by chance kind of a random mortar. The texts that she wrote I took I think 14 lines. And again I program the computer to to reorder and to pull them up in a random way with with some images. So that's the plan. And.

00:23:58

I gave someone this book. He took no time to more than flick it with a glance as speedily. He tore the wrapping paper off judge it by its cover covers take too long inscription dedication title page forget it no matter at what rate the greedy eye sucks up words pages and its Rush who wants to own a book must take the time to read it. The rarest gift that we can give to one another is simply attention made of a secret blend of patience time and will. He. Take. Alia.

00:26:55

Aliens or aliens. Alien pouring alien. And the. Tour.

00:27:10

By digitizing thunder and traffic noises. Georgia was able to compose. Alien trick music.

00:27:43

Form and Content want to beat each other wrote a poet.

00:27:48

Now two decades dead purpose beyond the play of light and color. Nope there is none.

00:27:56

My beloved said he is the father and I am a mother. He of a daughter a son both grown but also now we nurture one another. My joy my heart my self and our own astonishing discovery the

mine now yours is whose possession we forget silent colors throbbing on a screen. Face to Face lips and eyes no words give light staring us past the murky paths we knew. My soul slides out of me and into you. Our. Rock band director.

00:30:11

Early Light slants low across the lawn.

00:30:14

Couples like this little valley brims with Sun pages fill and empty in the midst of a still morning nothings out of reach. Decades fade the past glides into range recoverable a pristine cobweb caught motionless in one slat of morning light. You're on your daily walk uphill and back. Summer's end balances autumn start one apple falls without a breath of wind but fruit past counting is hidden in the tall wet grass like this valley now My heart is full. I start to climb the hill toward you. My soul flies out to greet you coming down.

00:32:18

The sin of middle age mis attribution what we meant was kindness. Nothing else dream card sealed with a kiss and then send out cherished it writes itself upon your skin what we meant was musing. Nothing else out into the world. Its face still damp did the dream not spring from memory I could tell the time of day without looking at the sun salted with the tier and wiped and sent until we all went wearily to bed.

00:35:01

Remembering who said what or what I read.

00:35:10

This is one way to talk about a book. Well first. I know I'd actually rather to hold this and they want me to stay.

00:35:55

James. How do I just get rid of the either way get rid of the.

00:36:23

Is it okay if I don't have this attached. As long as I stand here okay. It's a huge pleasure to be here. Thank you Judy. Thank you Michael Friend and neighbor and thank you Lynn. Wonderful librarian and I am a friend of libraries and they're a friend of me. My mother worked at the New York Public Library before I was born. So I got acquainted with that place. A few words about collaboration worthier than Shalom. Of course our zig zag dialectic collaboration is intimate and improvised tree back and forth conversation. Words are overlaid upon or backed up by images that move and are changed by their exposure to this new medium. Sometimes separating into their component elements of breath colors letters I've been finding that fewer words are needed to say more this dialectic also encompasses the core pure reality of writing not words in a cloud in my head but flowing out from under my hand or poised in a pencil in my mouth until they're liberated into motion and again color embodied writing is also embodied reading many poems I've written over the years have been about reading whether aloud to my son or just reading and the poem you just saw and heard was actually written unusually for me in sort of

an unpublished weighted way with floating detachable lines. It was a preshow alone poem but it works well I think with video and its title is body of book or Bob for short. So I'm going to read a few poems from a while ago about reading. Reading to my son and with a more recent poem everyone in this room loves books and language in whatever way we perceive a book whether it's on a screen or an artist's book or a book that you turn pages of and as those books become more encased in a historical moment even though they're they're not ending. But we are all aware of the book as a phenomenon and not the only way of reading much more than we used to be 20 years ago. We are more aware of what that might mean.

00:39:00

This is a poem from the classroom really considering how many English teachers or poets or how many poets teach English. More of us should allow the classroom into our poems. I think this is a short poem called Teaching the Iliad teaching the text. I feel the little hairs along my forearms rise and shield my eyes against the nimble letters on the page they spell. A man who weeps and weeps alone for his brief golden age. Presently the line where sea meets sky fills with silhouetted men an army deployed behind him comes between margin and horizon like a screen on which hex amateurs drummed down like rain nowadays the students could be reading The Iliad on their cell phone which is to me a dizzying concept but OK. This is called in the hammock from a time when I spent a lot of time in the summer reading to my son. He's now 30. So this is a little while ago I associate reading when I'm not in the classroom with horizontally lying down to read anyone else feel that way.

00:40:29

If we can stay awake this is a sonnet in the hammock starting with fairy tales. We swing these hazy summer days from heroes feats down to the intricate workings of a blood cell and back to songs that mermaids sing Galaxy's unimaginably vast born where space and time curl up together. Or is it that they die there become just one more story of the past together you and I scan the enormous tome. We may be near the end of stubbornly seeking in chaos evidence of choice black hole lightning dinosaur virus chosen your guiding clue is mine.

00:41:26

A mother's voice.

00:41:35

This is from my 2010 book *The ache of appetite*. And it's about reading to an older child it's called the flow students say a verse making me groan. It flows. The verb is really much more apt of prose narrative which runs and pools and spills phrase into sentence into paragraph till suddenly some lonely episode uses with drugged deliberation. When my son first noticed this inconsistency in the passage of narrated time I happened to be reading him talking. He was nine old young enough to read or to be read to in many US. Race is a good place to be. Stories can take you there. It was the late summer day. The point that in July sometimes seems to mean the stealthy seasons taking stock pausing a bit before they get away midsummer hours feels sluggish days whisk by. And here we were. No ah my son and I malingering in the enchanted precinct of the ring. Mercifully it's only volume one two fat tomes still to come. How will the saga reach its resolution quest. Questions thirst for a safe return eagerly as he asks. He trusts me not to spill a single being reddening apples flocks tall golden glow Rush avidly as water down a drain toward their own inscrutable deadline. Not all that dead event story from

scattered beads to flexible long chain listeners readers shift and stir regroup lose ourselves in the book press forward without effort through time bound up into pages through space shaped as time toward a horizon gleaming and receding. Sensed if not quite yet not quite ever seen.

00:44:11

Years and years since that midsummer noon have sped along and vanished as if they'd never been and a final poem.

00:44:35

Lynn said I had given thousands of books to Dana I lost track. But this is called thinning the shelves something that we all ought to do from time to time and like the Iliad poem this poem mentions a margin. I think it can come to feel that the world outside the page is just a margin. And then sometimes it flips around and it seems the other way thinning the shelves each time I undertake to prune the shelves books I'll never read again elude my notice. It is not enough to blame my impatient absent minded self. Something has to occupy that shelf. Life outside the library opens like a window to the sky's blue.

00:45:27

Margin. And what does a margin mean. A page. The shelves are thinned the books remain thank you shall home for making everything possible and thank you to everyone.

00:46:14

Thank you neighbor.

00:46:16

Michael post is composer in residence at the players Theatre in Greenwich Village and artist in residents at metal Melbourne sales Inc. In Long Island City Queens New York City color music is an alternative notion. Excuse me. Alternative notation or method comprised of brilliant visual colors and shapes used for musical expression created in 1980 by Michael post while the student at the College Conservatory of Music at the University of Cincinnati Post was already questioning the connection between sound and color attending art classes as well receiving a Masters in Fine Art from the City University of New York. He also studied electronic computer music composition in S.C. and Y's Sonic Arts Department post lectures on his color music concept and has given workshops at the Juilliard School. Working with student musicians and dancers post as director of the Intermedia ensemble and has performed his visual operas and produced avant garde festivals at such venues as Lincoln Center's Alice Tully Hall the knitting factory and the American Museum of the moving image post is also a visual artist and exhibits his steel sculpture in many public art settings. His most current projects being an expanded installation entitled fence sonata at Union at Unison sculpture park in New Paltz New York water music installed on the Yonkers New York waterfront and two large steel sculptures at sculpture for Leona and New Jersey Michael post.

00:48:16

Thank you Michael for that nice introduction.

00:48:19

I would just like to show you some flap scores and talk a little bit about my color music concept and then I will be showing a few sections from some DVD performances Yeah I don't know why it's not going up to 11 centuries ago.

00:49:30

A composer scratched a red line across a piece of paper and declared everything below the line was lower in pitch and everything above the line was higher in pitch that led to the next step which was scratching a yellow line somewhere either above or below that red line. One was called F and the other was called The Pitch C and everything else below in between or above was relative in pitch. That of course led us into medieval music where the manuscripts were all hand painted about 400 years later of course the Gutenberg press came along not only changed the world with printed matter but it also affected music instead of hand painted manuscripts of course. Now music was printed in black and white the notation system of course changed along the way became more elaborate but it has taken eleven hundred years but now colour has returned to the notation of music and this is what I use to compose my color music using colour as a notation system it is an alternative notation system comprised of visual colors and shapes. This is a page from my piano concerto number two. If you notice I'll just give you a brief rundown of what the what the page amounts to up here as far as instrumentation. The very top few staff lines. Now those lines going behind the color up there are the staff lines of the scores the top area. I'd say that the first fourth top of the page is where the woodwinds are. That's the woodwinds that would be clarinets flutes etc.. The next section down would be the brass instruments trumpets French horns trombones and below that would be the percussion lines. And if you see that yellow and green line with the red markings on top that's the piano solo section and at the bottom of the page or the strings of the orchestra the violins the cellos bases etc. It is read left to right and I do require my musicians to read color. No it's not notated and

they look at this or the audience only sees this. The musicians are actually looking at this notation and reading colors. I'd like to just give you a brief lesson in color theory. Now a lot of your artists and you probably know this backwards and forwards but maybe we don't think about these very simple complexes and ideas. We just make our art well for musicians that have never played this before. They have to start from scratch no pun intended about the composer 11 centuries ago scratching on the page but this is a color wheel. Now if you notice in the piece in the very center of the circle there. Those are the three primary colors red yellow and blue as you come out on this edges of the circle. You will see to the right the bright brightest spot on the yellow is that area of yellow on the color wheel where when it's mixed with other colors it will either go towards orange and then up towards red or it will swing down towards green on the left side of the color wheel is the blue area there again too as you swing towards green you would have your turquoise colors and as you swing up the other direction towards red you'll get into your purple areas as the colors get darker or what we would call the value ranges as you go towards the center of the color wheel you notice they get darker and darker and darker.

00:54:32

Now the standard music scale in whatever key you happen to be in has 12 1/2 steps as you can see. There are many many more colors than twelve right here on this particular color wheel so you can see how complex it can actually get. Yes based on a very simple principle but it can get very complex but that complexity can give us a richness in expression.

00:55:15

I'm just going to show you a few historical examples of composers throughout the years that have at least touched on the color idea with their compositions. First of all we're going to look at some graphic notation an example of medieval illuminated manuscripts and then something I've ran across. Just recently a score by Al Bamberg who was a student of Schoenberg. His lyrics sweet score this of course is a page from John Cage's Fontana mix John Cage of course was an American composer very active in the latter part of the twentieth century a very influential composer and inventor and free thinker. And he used graphic notation. Now on this particular score you can see he's using a grid as it flows across the page from left to right. To give you a feeling of the duration and tempo across the page he's using line a rather melodic line I would call it a very lyrical line traveling through the score to give the feeling of melody and he's also using dots to give certain accentuated areas. A little extra accent as it flows across the page. Now this is just one page from a multi-page score up on the left is Ligeti. I call him Ligeti some people pronounce it like a T composer and the latter part of the twentieth century that devised this piece called articulation but collaborated with a artist who devised this graphic notation of the instruments as they flowed across the page and you can see at the very very bottom these numbers at the bottom where it denotes the the flow of the time. In other words so many seconds between this line and that line so that the musicians have a good sense of how the time is flowing across the page on the right at the bottom you see our score by Stockhausen and Stockhausen was very active in the music concrete where they would use taped music tape recorders live sounds and patched them together in different ways. This is a little more I would say drawn out to give you more of a feeling graphically of how the spaces change with the large areas of the duration and the shorter areas denoted here with the vertical lines across them and of course the very flow of the music and the different graphic areas with the dots on the page the squiggles geometric shapes cetera flowing across the page. His his tempo markings and time delineation is actually at the top of the page there and you can see written twenty five point six seven seconds and then 31 seconds et cetera et cetera moving across the page now here we have an example of course of medieval music these beautiful illuminated manuscripts.

This one just happens to be from the 9th century. And if you notice on the page which was of course all hand painted these beautiful miniature landscapes with the Saints in the middle there that had most of the time it had something to do with what the song was about. And if you can look on the rest of the page here. Very interestingly enough we have the text written out in different colors there to the immediate right. You see it in red below we have blue. And of course sort of a sepia slash I guess charcoal esq color there in the text and also the square notes on this on the staff lines. Now the staff lines are red themselves also those square notes which are the precursors of our standard music notation are called neumes sort of graphic looking in itself. This is an example from album Berg's Lyric Suite that's was written for string quartet. If you notice there's four staff lines then a break and then more for more staff lines. That's how it's written on the page for those of you who are not familiar with music notation if you notice the four lines the first the highest line is violin. The second line would be the second violin then you have the all and cello. That's the standard notation or the standard instrumentation for string quartets. But the interesting thing about this particular manuscript is if you notice up there above the first violin there are markings in red Alban Berg used colored inks on his original manuscripts. They were not printed in color but he was obviously thinking about color when he was writing his pieces.

01:01:24

He was also the student of Schoenberg and Arnold Sharon Berg back in the early part of the twentieth century was in the process of developing his atonal music his twelve tone music. I guess you could call it and he was also very very active in theater writing theatrical works where he was developing the plot not only with avant garde text but also with colored lights stage sets and other elements to create a total work of art I not only paint on manuscript paper.

Sometimes I venture into other aspects of the visual presentation and this is an example from my.

01:02:31

Acrylic on canvas scores. This is for synthesizer and theorem in and this would be the first canvas in a set of five canvases that would be set up on the stage that the musician would be reading from and playing from as they are also presented to the audience and this is a page from my color music trio that's also on display out in the lobby here. This is one of my most current compositions.

01:03:11

And here you see I have not only done away with Clef signs key signatures traditional notes. I've also decided to eliminate staff lines and instead I've drawn one line through the middle of the range of each instrument just as my predecessor. Eleven centuries ago scratched a red line across the paper and said everything above the line is higher in pitch and everything lower is lower in pitch. Here it is laid out in the top area is for clarinet the middle area is for percussion and the lower area is for string bass as we follow the line up here.

01:04:07

You can see that the red and the purple shapes as they ascend up on a diagonal back down into the base area and then back up through the percussion and lead on into the next page here where the contrapuntal ideas in other words they count the point counterpoint of the music going on shifts from a horizontal to a vertical theme. Now this would be the main theme in the

music and as you see as it unfolds over time it's developed through a perpetual change in development without literal repetition repetition sorry without literal repetition but actually sort of an unfolding and developing change as it goes through permutations across the score. This is a page from movement number two. This is actually the the end of movement number to the final page and as you can see the red finally flattens out into a horizontal here in the percussion and the bass with a counterpoint up there in the dark colors in the clarinet and then all the instruments work together to build the blues purples oranges and then the final bright sounding high pitched chord of yellow. Now what I neglected to talk about before when I was talking about the color wheel is if you took that color wheel and you opened it up and stretched it out in a long vertical and put the yellows at the top the Reds in the middle and the blues and purples at the bottom.

01:06:00

You would get a good pitch value chart for how the colors relate to pitch yellows are high. Reds are somewhere in the middle and the blues and purples are the lower pitches. This is color music simplified and yet you can see with all the variations in color it can get very complicated as well.

01:06:31

I'd like to show you just a couple of pages from the color music Mass. I'm going to be showing a DVD just a few minutes of an in and as soon as I just talk about this for a couple of minutes. Color music mass was premiered at St. Peter's Church at Citicorp Center in New York City last spring and instead of using projections and I have worked with a lot of projections of scores I always try to find other ways of presenting the score. This particular score I painted on very

very large pieces of paper and set them up on music stands and filled up the entire sanctuary with these colored music scores that the musicians had to read from the mass is composed in Latin and as you see here these two pages from the first section the first word up there that you can recognize is e lays on. So the text is creased carry a lays on Christmas Day it lays on Kirill lays on and that is Lord have mercy Christ have mercy Lord have mercy in the Roman Catholic Mass. The second word that is recognizable in this score is Kiri a that's in the second page there to the right written in blue. Now these are the actual scores that the singers are reading from and you will be experiencing that in just a moment just one more page from the color music mass. This is the credo section credo of course is credo in unum. Damn how many a potent patriot. That's Latin for I believe in one God the Father Almighty and as you see the colors and the words are working together on the page and this is what the singers read from could we have the lights downplays. This is a different piece this is called Color music for orchestra this was produced at the Outback performance center at LaGuardia Community College and I'm conducting both pieces I have four I forgot to tell you that. So.

01:21:49

Just in conclusion color as form color as structure color as notation color as sound the musical ideas I have in my mind I put down on music paper in specific colors and shapes I compose with visual colors and I create color music.

01:22:18

Thank you.

01:23:09

A little bit. Thank you.

01:23:14

Thank you very much. Well good afternoon. It's been a wonderful day. Can you all hear me all right. Good. OK. Before I start my summary I just want to give on some recognition to Michael Joseph on Michael has let me wait a minute. You all beat me to it because Michael has given recognition to so many of the people who have been so important to the book Art symposium over this 20 years period. But Michael is the glue if I may mix my metaphors the glue that has held this together to keep it going through all this period of time with such intelligence and such sensitivity and such awareness of what is the new and the interesting. So I think we all should if you can ask you to clap again for Michael Joseph. So once again I have the responsibility of summarizing instantaneously mind you on what has happened in the course of the day on. So I'd like to start by talking about each of the individual presenters and then give you a little overview on first of all. Beatrice Karen OK. I thought it was fascinating in the way in which her work is a. The work itself the form of the work itself is a metaphor for the content. This idea of the black hole the white hole on in her work. This idea of the thread of the black line that connects all the narratives. And I loved her are thinking about Alice in Wonderland. This idea of taking a narrative and turning it into something that is mythic something that is symbolic something that goes beyond the ordinary on and I was also struck by the variety of her art form. I mean her work was about the narrative of life the narrative of memory on and all of that is kind of reflected in this variety. Her interest in conveying the narrative to people on I thought the subway installations were perfectly amazing this idea of and in her other installations this idea of a surface that you look at but then you see through the surface you see through the white holes between the black objects so that you're seeing beyond the surface of things and connecting that surface to a deeper kind of reality. And then when she mentioned

her TED Talk and wearing the cape the cape of supernatural powers again this idea of moving beyond on the immediate reality into something on that is more that goes beyond one's everyday kind of experience. And I loved the bench the bench in which the narrative imprints on the body of the person who is sitting on the bench. And I thought that was really a way of making the narrative become a part of the reader. And that continued into her on into that wonderful creation of the cookies. So that eating the narrative the narrative becomes embedded inside the reader. So I just thought that was utterly fascinating. Then on turning to on Celeste Rigo and this idea of enchanted darkness. So again you have that contrast of the dark and the light like Beatrice is black and white holds on. And then again the idea of narrative of memory of remembering and forgetting and her talking about how do you come back from violence. How do you begin your life after you've experienced such violence. So she's connecting her books up to the progress of life itself on. I also was struck by the fact that in talking about violence and talking about on the idea of people being imprisoned or being tortured or or having other kinds of or violent things happening in their lives the books themselves become the bondage her use of brass. Her use of chains on her use of portholes on all of this implying on the kinds of violence that period people experience on and the way in which it is. It limits them subjects them. And yet on when you move into the books themselves this kind of a redemption to this violence through the beauty of the books themselves and then are her final book in which she talked about the fact that she dipped her fingers into the ink itself and raked her fingers across the page. And I thought that was an absolutely striking example of the way in which violence affects the emotions. So then we moved on onto Diane of Savannah. And here again we were involved with memory but memory and narrative that moves into the future on. I love the fact that she's taking on the artifacts of our early 21st century life and turning them into the archeological remains on that somebody a hundred years might find. And this whole idea of relating bar codes to hieroglyphs on so that you know that really opened up my thinking about bar codes and their significance in a way in which I hadn't thought about it before. So in a sense she's also immortalized ing on our experience in the early

21st century. By making these objects that will on be seen by generations beyond ourselves. And I also thought that through her overlaps those maps in which she takes maps ancient maps and overlays them with what's happening today in those parts of the country or takes images from Mapquest. So she's connecting the past to the present to the future on all at the same time. So that was our morning then in our afternoon. Rachael had us and Shalom Goro quits on moving beyond on the physicality of words on the page on turning the mundane into poetry or I should say the narrative that might have been more scholarly narrative into something that goes beyond the scholarly narrative of his original thesis on the idea of en chance entering life on. So again life as a start for art. I was fascinated by his the statement on showing the die is cast because in a sense everything about those videos is exact which I think is what he meant is the exact opposite of the die being cast because this element of chance enters into life constantly and a sense of the complexity of the world or the way in which the titles of all these books come conveyed on how complex on the world is so that the titles themselves became poetry and then on in in in Rachel's talk on she emphasized the relationship of of how words how reading connects people together you know reading to her son on and I was really interested in in that so much on and then in the again to go back to the videos the way the videos also expand beyond the book on so that you're again connected to the book in a way which goes beyond the word on the page.

01:32:32

And then to turn to Michael posts music on again on caught up in the complexity of of the art if you will or the complexity of the arts I should say on since we now have on the visual the verbal and the sound of music all throughout the day. And on this was so fascinating to me because I felt again that the idea of going beyond the black and white notation to a more complex kind of expression is on kind of breaking out of the conventions of music just the way Shalom and

Rachel have broken out of the conventions of of either poetry on the one hand or video on the other hand. So on the overall themes that I saw for the day are this idea of the book as a metaphor for for the narrative of life on the idea of creating the archaeology of our time it is as a narrative a life on the idea of showing the bondage of that results from violence a narrative of life or the connection of of work of works of art to the reader or to the viewer the personal relationship on that set up by the act of reading which is expressed so beautifully in reading to someone else which is expressed so beautifully in Rachel's poems and so throughout the day I felt that everyone was concerned with moving beyond the limits that specific conventions of language music on visual art present to us so that the overall theme for the day as I saw it was memory nostalgia narrative the future all extremely appropriate themes for a 20th anniversary book arts symposium. OK. So we are going to switch.

01:35:14

Wonderful exciting as I don't think of this day I'll go back to the microphone in a minute. I think you can all hear the. Play Romano and John Ross was there to revel. I just want to put this here so that you can all see it which is a print that I bought of players many many years ago in that time in my house for a little bit say. Because. I can't.

01:36:15

Bear that had it not be visible in my house. So the rest of course I'd say a little but I think you get a sense of the. Vitality. And. The players were all right and this was also on slide so I believe that there you can see it. And I also had the pleasure of publishing. 17. Woman and 20 women are from New Jersey. And just. I started on my little talk about player. You come out to buy a catalog and have John describe it for you. And also take a closer look.

01:37:54

Now to the formal part of this should I be using the mouse or should I be using the pad.

01:38:10

Oh here we go.

01:38:13

And also I'm I'm an Apple person so I only have one click on my Apple do I click the left or the right window. Thank you. Oh OK. It's hard to separate. Claire and John from each other during their longtime marriage. They have been intellectual and as athletic partners as well as husband and wife and parents both have been prolific print makers and book illustrators and they have had a very close relationship with Rutgers over the years. Claire is 92 years old and we wish she could have been with us today. She was born here in New Jersey in Palisades and she and John lived for many years in Inglewood where their son Tim and his brother grew up. Tim has inherited the mantle of creativity in print from his mother and father. Having lived in New Jersey for 60 years myself and developed my own career as a print artist here I seem to have known and admired Claire and John forever. For decades their books were the Bibles for anyone interested in learning printmaking. The complete print maker was first published in 1972 and was followed by separate how two books for each print making discipline the complete screen print and lithograph the complete relief print the complete college graph the complete Intaglio and the complete new techniques in printmaking I learned from them myself and I used them as textbooks with my students the pages of our copies became appropriately covered with spots of ink because they were always sitting on the tables where we were working in light of the discussion today. Out in the world there about whether women can have

it all. Claire's career and life story are illuminating through her own efforts and a very supportive husband. Claire did have it all. Claire and John lived in suburban Englewood during the 1950s and early 1960s the period when Hollywood decreed that women were only homemakers. Claire managed to fulfill that role by raising two children but at the same time she persevered and continuing to make art. She made her first prints at Robert Blackburn's workshop in 1949 just before leaving New York in 1960. She started her teaching career at the Art Center of Northern New Jersey which she and John had helped found and then began teaching at Pratt in 1963 first at the graphic Center in Manhattan and then at the Pratt Institute from which she retired in 1991. In the meantime she garnered honors galore Fulbright and Tiffany grants with purchase awards from the Brooklyn Museum and the Library of Congress among many others. Claire and John virtually invented the collar graph a collar graph it's a print made from assembling various materials like cardboard aluminum foil textured fabrics as opposed to the traditional metal plate that's used in an etching or the stone used in a lithograph or the screen in a Sara graph or a block of wood and a relief print. Earlier artists had created called Graph prints but Claire and John made the call it graphs their own with endless new ideas of what could be used to make a print and how to elaborate the technique. The story is that when they were in Yugoslavia in 1964 there were no proper plates to work with so they turned to the materials at hand primarily cardboard. I think it was the result of their publications that the color graph became the rage in the 1970s. You can tell also whether John or Clare made a collar graph Clare's or more abstract even when figurative with passages of color that were rolled onto cardboard pieces and then assembled. Travel was very important to Clare straight on through the content of her prints and the look of them. You would know where she had been or in a sense her travels with John to find the successive stages in her career. Crucial to her artistic practice were those trips sponsored by the United States State Department to Romania and Yugoslavia in the mid 1960s. A trip to the south west in 1975 and teaching in Venice in the summertime. For many years as the scarcity of materials in Yugoslavia led to the collage graph the South West trip to the Grand Canyon gave rise to making prints

without margins. Her idea was that borders would reduce the sense of the vastness of the landscape. There's the one on the artist book owes so much to Claire and John. They illustrated countless books together. One cannot overestimate Claire's impact on young artists. On she encouraged young women especially to be persistent in their search to become artists. She was a great teacher because she sought. She taught how to be a successful human being as well as teaching the techniques to make a print. And as an artist print maker who had Miers and loves Clare I am delighted to be honoring her today.

01:43:59

Finding the place here.

01:44:11

It's my pleasure. My pleasure.

01:44:14

And it really is my pleasure and privilege to say something about our honored guest John Ross. John has already. I mean Judy has already touched on many aspects of John's life and career. For Ashley said he and Claire Romano have since the early 40s been intellectual and artistic partners and even their individual works have been conditioned by that core relationship. John was born in Manhattan in 1921 and grew up in high bridge the Bronx not too far from where he lives today. He was the son of a policeman of Swiss German descent and an Irish mother whose parents hail from County Mayo Ireland. John got his start in art at Dewitt Clinton High School when he and other young artists visited the home of an art teacher Joseph Houser of this

formative meeting John writes. There were paintings all over the walls and there were books lots of books especially art books. He was possessed by art that really showed me that he was a man who had dedicated his whole conscious life to teaching and enjoying art. That was that was the way I felt I could be John had a meandering college career which would anticipate his travels as an artist. He began studying at the New York School of Fine and applied arts now called Parsons and then transferred to Cooper Union where he had the opportunity to study with Maurice Kanter Nick Maas Sukarno and Will Barnett at Cooper he shifted his major repeatedly moving from architecture to advertising to painting because he wanted to get a solid background in each of those areas his studies were interrupted by the war. But before being shipped overseas in 1943 as a member of the U.S. Army Air Force he married another Cooper student Claire Romano. John was stationed in Italy where he used every opportunity to immerse himself in the country's rich traditions of art and music. His love of music is less well documented than his love of art for obvious reasons but he claims to having attended 26 operas in a row at the San Marco opera house in Naples in Florence. He studied the paintings in the Petit palace and although war shut that office galleries. John explored the artistic and architectural treasures of the small villages and Hill towns. He and Claire returned to Italy in 1949 and then again for a longer stay. In 1958 1959 upon returning from military duty John completed his studies at Cooper spent a semester at Columbia University before transferring to the New School for Social Research where he took every printmaking course they offered. Working with Antonio fresco Goni and AJ Yonkers Yonkers. John wrote was verbally so concise he said to me do this do that do this then do that afterwards. Then he said do it by yourself you now know how to do it. He was incredible. When illness forced trust Goni to be absent from class he suggested that John take over a quarter of a century later. John was still teaching courses there. Yale and Columbia also hire John to teach but most impressively he was Professor of Art at Manhattan ville college in purchase new york new york from 1966 to 1986 and his son Tim who is here today with us now teaches there in the studio art department. Like Clare John is the recipient of many honors and awards from the National Endowment for the

Arts the society of American graphic artists the print club of Philadelphia the Boston print makers and from the National Academy Judy mentioned the profound importance travel played in Claire's life and in her development as an artist and by implication in John's life and development. She emphasized that influential investigations of the color graph and Yugoslavia in 1964 and the influence of landscape they took from their trips to the southwest. So I'll just pad that a little by mentioning that Ross and Romano spent time in Yugoslavia Australia New Zealand and Japan spent their summers on Cape Cod and at the MacDowell Art Colony in New Hampshire. But perhaps the most significant of their travel destinations was Venice too which they faithfully returned every summer from 1988 to 2007 as coordinators of the Pratt in Venice program one can see the imprint imprint event of a nation's sights and sounds in John's artist books. In for example of a nation Carnival nineteen ninety one visible cities nineteen ninety five Venice saved from the sea nineteen ninety five and from Rome to Venice nineteen ninety six all of which are letter press and illustrated with original color graphs several of these books by the way were on display on were on display at artists and the book an exhibition of Ross and Romano held at records in late 2000 2001 the catalogue of which as it happens is here for sale. If anybody wants to look at it before buying you're welcome to come up and peruse it. As Judy mentioned we have a number of copies perhaps not enough to go around but but certainly more can be obtained and whether John knew it or not he's had volunteer to sign copies and personalize them for you. Thank you John. I want to also say artist in the book contained only some of the artist's books published over the imprint of the high tide press which John founded in 1991 in East Hampton Long Island. Now if there is one area of difference between Clare and John it would be John's direct contribution to the field of artist books. Between 1991 and 2008 John produced 17 artist books two of which art are on exhibition outside in the in the walkway actually which we've turned into a gallery which Judy's wonderful prints turned into a gallery for us as well as showing off John's skill as a print maker and the expressive range of the colour graph. These works display his imagination as a typography and architect and type populists. A journey to the city of type 2002. John used wood type from tip checker Italiano a vast collection

of type in a museum and called Noda in the province of previous though to form various figures such as a castle a factory a city skyscrapers a gorge a bridge and a tower his refinery folds out to replicate a new jersey refinery a familiar sight along the northeast corridor and a home for Hammond instructs. Nineteen ninety seven demonstrates the metamorphosis of building structures into people or hormones drugs. Sidebar comment for those who may be wondering a home for Hammond strokes predates Michael Bay's Transformers by 10 years. In addition to Rutgers Johns artists books have been collected by virtually every research library. You may visit Yale University the library of Congress the National Gallery of Art Princeton University library the museum of modern art the Folger Library the golf club the Rhode Island School of Design Swarthmore the Brooklyn Museum Park now and the Library of Congress to name just a few. Few John has not only given his own beautiful books to Rutgers University. He and Claire were early supporters of the New Jersey book arts symposium attending every convening. The year we focused on wordless books or books with no text. We invited Barbara Henry to talk about the would cut books of Leonard ward because we knew he was an early inspiration for Barbara. When John discovered that the work of Leonard toward his former neighbor in Inglewood would be included in the program he offered to borrow the actual blocks. Ward had engraved for the book. It turned out that John was a friend of Robin who Art savages. One of Ward's two daughters. And so he was able to get several unique blocks from her for our show. He also introduced us to Robin and consequently Rutgers acquired the full suite of two hundred and thirty engraved wood blocks. Ward used his 1937 masterpiece vertigo and then seventy seven blocks that Ward had engraved for a wordless novel. He died before completing so John not only contributed directly to the health and well-being of our collections but he very generously shared with us his full network of artists collectors and friends many of whom like himself had been possessed by Art OK. All of this having been said I would like to ask Karen to come up and Judy to come back up while I formally present the records medal to John Ross on behalf of Clare Romano and himself and read the official citation signed Justice Wednesday afternoon by fearless leader himself president Barclay. So now John and I also like John to come up with a

joke. For the art of the book. It's very impressive to Jimmy and I love it because that's where I met my wife my life doing. Fortunately I had married the right person 71 years ago. Claire Romano we met at Cooper Union and stayed together ever since we're still together now and gonna have our seventy first wedding anniversary on the 30th of the month. And I want to give you a book but I think you showed it on your screens but I don't think you have it in my list of books you have nine of my books and I want to give you another one.

01:54:35

Which I brought with me. No.

01:54:51

This is this is citation. OK we have two copies of the citation one for John one for Claire and we have two records medals. Now we asked for one for Ross and Romano but they told us in the office of the secretary the medal is too small to include both names. Fortunately you have long names so they had to give two medals and let me just make make I'm another sidebar comment. Claire is the first woman to win the Rutgers medal this century.

01:55:24

So here goes John Ross and Claire Romano yours our lives of artistic accomplishment and service to the arts and humanities. You have enhanced the university's reputation as a center of creativity helped to establish printmaking and artists bookmaking within New Jersey as well as in the U.S. and abroad substantively strengthened and shaped the university's rare book collections and established the New Jersey book Art symposium as one of America's premier

annual meetings for discussion of the book and art your influence on the world of printmaking is unrivalled since the 1950s you have mentored generations of students as teachers your influence has spread from classrooms and studios your books the complete print maker which was first published in 1872 followed by the complete relief print the complete intaglio print the complete screen print and lithograph and the complete color graph remain among the most widely read books on the art of the print longtime residents of New Jersey you have helped to mold the artistic life of the state during your years of dedicated service to Rutgers University. You have been a staunch ally of the Rutgers University Libraries and the printmaking programs at the university. Your high tide press artists books and the Rutgers University Libraries and the exhibition catalog of your 2001 multi campus exhibit artists in the book have served to instruct Rutgers students in the artist's book for 13 years. You have also motivated other artists and artists estates states to make significant contributions to the libraries and your staunch support of the library's book art programs have brought prestige energy and lasting honor to Rutgers and the state of New Jersey. It grateful appreciation and as an expression of our esteem. Rutgers the State University of New Jersey presents to you one of the highest honors the university can bestow. The Rutgers University Award of which this medal is a cherished symbol.

01:57:42

All right here is yours is that once it clears here's yours.

01:57:50

Well I'm gonna have a copy of that uh report that you sent all my jealous artist friends.

01:57:58

I am very appreciative of this honor. It is a great honor. When you spend your life doing something and you realize that people know what you've done it's very refreshing to me to think that the book as I know it is going to continue to live despite what digital stuff does. Despite what everything else does the book will continue and a beautiful book will be loved by all. That's why why I do it and that's why my wife does it and I'm delighted that Rutgers feels the same way. So thank you very much.

01:58:41

Now the program says party at four o'clock. What does that mean. It means we're going to have a huge sheet cake and we had to deliberate over the contents of the sheet cake the ingredients and we decided chocolate cake with a chocolate layer and chocolate ice cream. I mean chocolate I'm sorry chocolate ice thing would be the best selections. We also are getting aid but we are also getting eight bottles of champagne and Prosecco so we can we can toast John we can toast a New Jersey Booker symposium. We can toast the weather. We don't say anything we want but that will be in a half hour or so in the meantime. You could stretch chat and come up and look at the catalog and relax. Thank you very much for your attention.