

Headaches & Mysteries

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**at
7pm**

POET

ARTIST

FORM

Pattie McCarthy

Nora Griffin

Villanelle

Miriam Atkin

Tatiana
Istomina

Sestina

Michael Morse

Chris Domenick

Pantoum

Jen Currin

Michelle
Rosenberg

Haiku

Thomas Devaney

Becky Brown

Ghazal

100 SOUTH 6th STREET BROOKLYN, NY 4th FLOOR

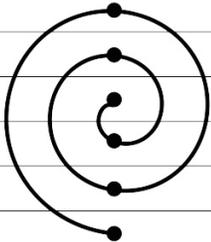
Headaches and Mysteries

5 Artists, 5 Poets, 5 Forms

Organized by Jen Currin and Becky Brown

100 South 6th Street, 4th Floor; Brooklyn, NY
October 5th, 2015 / 6-9pm, readings at 7pm

I	II	III	IV	V	VI
1	6	3	5	4	2
2	1	6	3	5	4
3	5	4	2	1	6
4	2	1	6	3	5
5	4	2	1	6	3
6	3	5	4	2	1



In their introduction to *The Making of a Poem*, Mark Strand and Eavan Boland write that the book considers "some of the headaches and mysteries" of poetic form. Headaches and mysteries: what better way to describe the challenge of working with poetic form? What better phrase to sum up the creative process?

In the spirit of process, and with the hope of producing some interesting work, poet Jen Currin and artist Becky Brown proposed a collaboration between poets, artists and forms. Five artist-poet pairs were assigned, and the two worked together/separately on one of five poetic forms: villanelle, pantoum, sestina, haiku, and ghazal. Forms were interpreted as closely or as loosely as each pair, or individual, chose. The resulting works include poetry, performance, drawing, photography, video and more. They will be presented in an exhibition and reading on the evening of Monday, October 5th, 2015.

PARTICIPANTS:

Miriam Atkin is a writer based in New York City, who is currently very excited about radical pedagogy.

Becky Brown was born in Manhattan, moved to Brooklyn and currently lives in the Bronx. Her artwork focuses on collecting and reassembling diverse information—physical, pictorial and textual. Her work has been exhibited in cities from Delhi, India to St. Louis, Missouri. She also writes and teaches (about art).

Jen Currin lives in Vancouver, BC, where she teaches writing at Kwantlen Polytechnic University. She has published four collections of poetry, most recently "The Inquisition Yours," which won the 2011 Audre Lorde Award for Lesbian Poetry, and "School" (2014).

Thomas Devaney is the author of **Runaway Goat Cart** (Hanging Loose, 2015), **Calamity Jane** (Furniture Press, 2014), and **The Picture that Remains** (The Print Center, 2014). He is the 2104 recipient of a Pew Fellowship in the Arts, and teaches at Haverford College.

Chris Domenick is a visual artist working between sculpture, drawing, and performance. He has been included in exhibitions at Room East, Socrates Sculpture Park, Vox Populi, Louis B. James, The Center for Experimental Lectures, Queens Museum of Art, and MassMOCA. He is a resident at The Sharpe-Walentas Studio Program.

Nora Griffin is a painter who also writes about art for *The Brooklyn Rail* and *Art in America*. She is currently making art based on her memories of the neighborhood of NoHo where she lived from ages 0-9. She will have a solo show in February 2016 at Louis B. James in New York.

Tatiana Istomina is a Russian-born artist and writer living in New York. She works with painting, drawing and video; her projects have been featured in exhibitions and screenings across the US and abroad.

Pattie McCarthy is the author of *bk of (h)rs*, *Verso* and *Table Alphabetical of Hard Words*. She lives in Philadelphia and teaches at Temple University.

Michael Morse is a poet who lives in Red Hook, Brooklyn. His first book, *Void and Compensation*, is out from Canarium Books.

Michelle Rosenberg is an artist and architect based in New York City. Her work explores the basic building blocks of communication, highlighting its fluidity and digressive applications.

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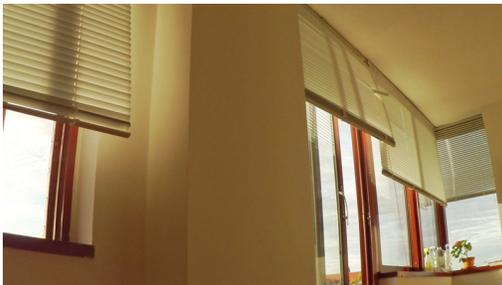
Checklist of Artworks (left to right)



Chris Domenick (with Michael Morse, on Pantoum)
Elsewhere, 2015
Silkscreen on paper, wheat-pasted on MDF
97 x 49 x 1 inches

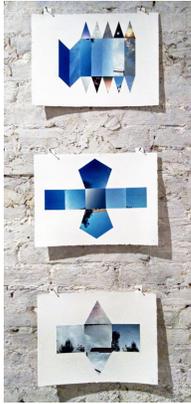
CD: I began this process by designing and printing wallpaper in response to Michael's poem *The Species Elsewhere*. I used the visual and tactile elements of the piece to create marks and gestures almost as words might operate in a poem. Because one takes in an artwork or visual experience all at once (as opposed to the sequential process of 'reading') I decided to approach the structure of the pantoum in reverse. That is, I used the pattern and the repetition of marks as the primary visual experience, and the ruptures in that pattern occur through inlaid shapes of different placements and types of paper.

The shapes construct an environment of pictorial space, while the visual pattern creates its own. Viewers are asked to reconcile these two kinds of spaces. As in the experience of 'reading' a pantoum, one must deal with the 'meaning' of the words, or series of words, while also dealing with how they fall in and out of pattern.



Tatiana Istomina and Miriam Atkin (on Sestina)
Sestina, 2015
HD video, 13:25 minutes

"Sestina" is a collaborative performance/video piece created by poet Miriam Atkin and artist Tatiana Istomina. The starting point for the work was a poem written by Atkin, loosely based on "sestina" – a Medieval poetic form, in which words at the end of each line are rotated in a prescribed pattern. Interested in the tensions between strict poetic form and free improvisation, Istomina and Atkin recorded a long dual performance session, which included multiple recitals of Atkin's poem, and unscripted conversations about the practice of writing, its resemblance to walking, and the exploratory potential of performance poetry. The heavily edited version of Atkin's part of the performance has become the sound track of Istomina's video, in which six video clips recorded at different locations in New York are rotated in a pattern prescribed by sestina. The resulting juxtaposition of voice and video recordings creates momentary poetic associations between the real life scenes and objects, and the mental imagery suggested by Atkin's narration.



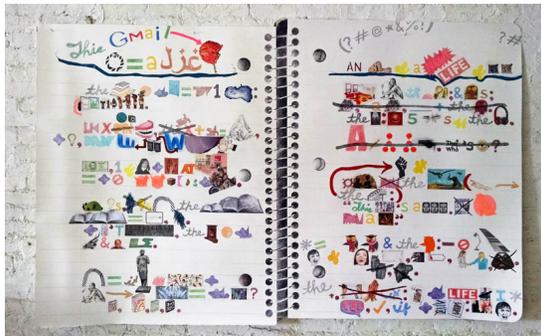
Michelle Rosenberg (with Jen Currin, on Haiku)
 Proposal for a Box for Haiku
 Photo collage on paper
 (3) at 11 x 15 inches

MR: My collaborator and I discussed time of day and walking as being parallel to the structural requirement of syllable counts of the Haiku (5-7-5). As a result of these conversations, I took photos of the sky at 5am, 7am, 5pm & 7pm for the month of September. I used these images as raw material to make a 5-sided, 7-sided and 17-sided container to house my collaborator's Haiku. The shape and the photos together represent a collapsing of dimensions (time and space) to echo the momentum of the rhythmic pattern created by Haiku.



Nora Griffin (with Pattie McCarthy, on Villanelle)
 Six gouaches from "Place/Name" series, 2015
 Gouache on paper
 (6) at 16 x 20 inches

NG: I was thinking of the villanelle's etymology in the Italian word "villa" and the romantic ambiguity of two classes sharing, stealing, and appropriating culture. NYC is full of peasants, paupers, pigs, and aristocrats. The villas are reserved for artists.



Becky Brown (with Thomas Devaney, on Ghazal)
This Email May Itself be a Ghazal, 2015
 Mixed media on paper
 52 x 80 inches

TD: I read many ghazals in translation and even the best felt far-away from the music of the form, as far I could perceive it. At some point I read Adrienne Rich's ghazals; especially her "Homage to Ghalib," which showed me I could find my own way in the form. That the ghazal is as much of a sound as it is a form. Rich showed me she could be true to the spirit of the form as well as to herself. She writes:

*When they read this poem of mine, they are translators.
 Every existence speaks a language of its own.*

BB: Thomas was sending me drafts of ghazals in progress as well a few loose fragments. I chose two poems to "translate" into visual form, using an inconsistent and evolving translation formula. Some words were translated according to their meaning; others according to their form (the word itself, or its shape). These two methods stretched and collided from personal to cultural references; from renderings of Clip Art to owls to Kachina dolls. Plays and misunderstandings between form/content and word/image seemed to echo our experiences with ghazals. The poems became a drawing that mimics on open spiral notebook, and includes provisional titles and revisions in the form of cross-outs, underlines and notes in the margins. I wanted to see how the rhythm and repetition inherent to the ghazal would come through in pictorial, rather than textual, language.