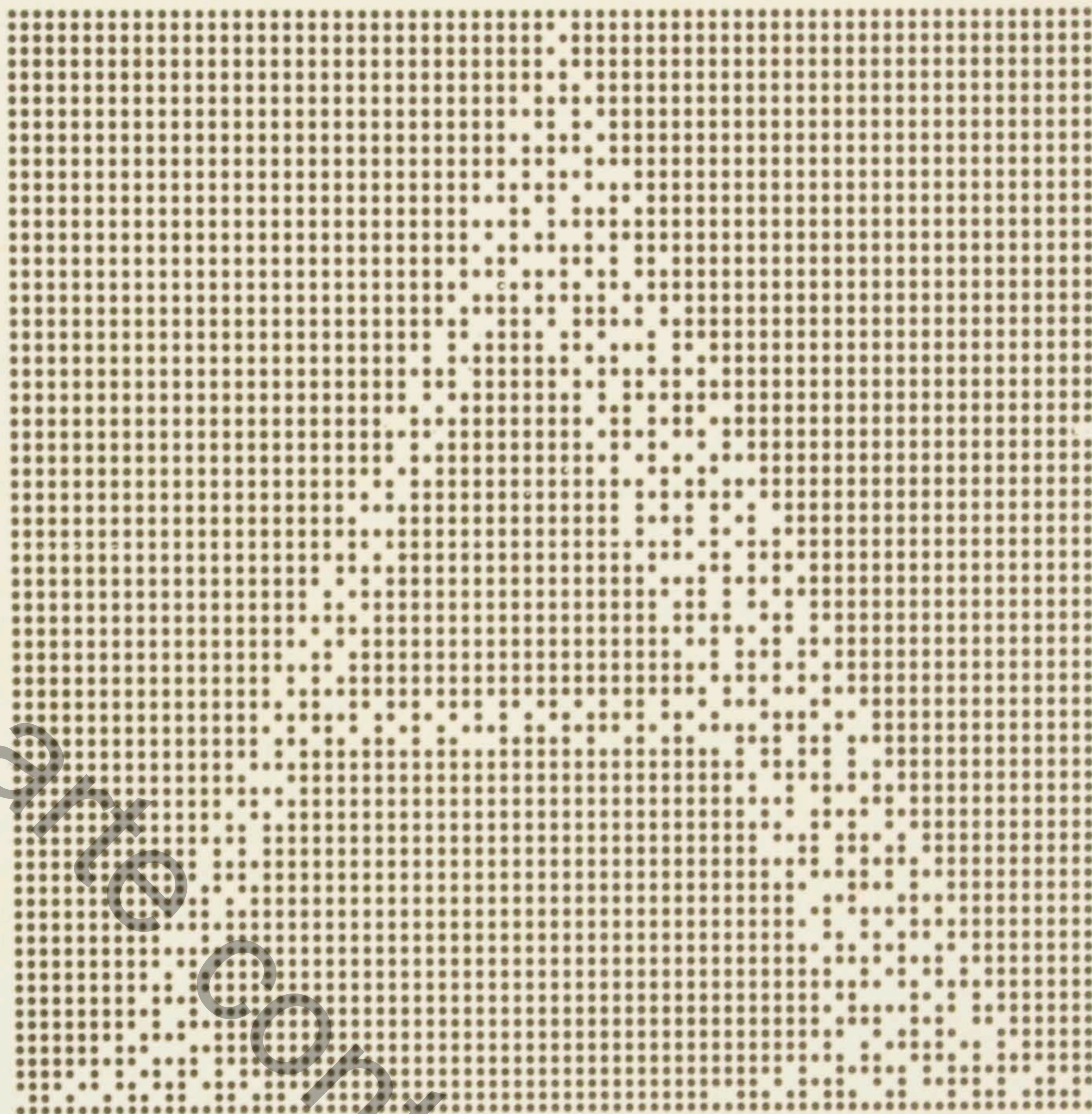


focus:
multiple arts '76
concrete poetry
music, graphic art, film



february 20-march 29

matrix gallery

focus: multiple arts '76

matrix gallery february 20—march 29, 1976

room 002 school of education

visual exhibit monday—friday 8-12 and 1-5

the second arts festival on indiana university's bloomington campus illustrates the mutual inspiration of the arts and the interpenetration of conventional art forms in our time. concrete poetry has exploited the visual as well as the aural possibilities of the individual word and even the single letter. constellations of words in space have replaced linear progression with a visual and spatial syntax. the poem is seen as icon or ideogram. it has transcended the printed page and appeared as poster or painting or sculpture. semiotic poems are the result of assigning verbal meanings to visual signs. subjecting their material to chance operations or processes of permutation, poets have experimented with techniques also encountered in the other arts. webern's "klangfarbenmelodie" was translated into multi-colored ideograms. certain readings of such texts, sometimes involving several voices, are creative pieces in their own right. such readings as well as musical settings or transpositions of concrete poems have in turn inspired choreographers to interpretations in the idiom of modern dance.

the international concrete poetry movement was launched twenty years ago by the brazilian "noigandres" group with an exhibition of concrete art and poetry in são paulo and rio de janeiro. décio pignatari, one of its initiators, is currently a visiting professor on the bloomington campus. one of the most prominent north american concrete poets, mary ellen solt, is an i.u. professor whose teaching and example have for years inspired students to creative work in poetry, design, musical composition, theatre, dance, and film-making, encouraged and supported by faculty members in the other disciplines. the "focus: multiple arts '76" festival unites the work of brazilian poets, designers and composers with concrete poems or works in other art forms based on concrete poems created by individuals formerly or at present associated with indiana university at bloomington.

claus clüver

gallery exhibitors

iu poets

mary ellen solt
andrew adams
stephen brownlee
deborah campbell
anthony cussen
andrea eberbach
melissa farlow
nancy gilmer
john hupp
tom jaroll
scott jensen
bonnie maurer
katherine mehling
p. scott millsop
sheryl nelson
alan parker
laer pearce
richard pflum
michael j. phillips
frederick rodgers
jeanne rothgeb
edward saunders
ann schneider
carol simmons
ann tavormina
robert verboon
roseanne wasserman
julie westover
grace whyland
daniel winn

brazilians

décio pignatari
ronaldo azeredo
edgard braga
augusto de campos
haroldo de campos
luiz ángelo pinto
pedro xisto

graphic designers

neli ayoub
antonio barra
maria cecilia machado de Barros
oswaldo bisordi
roberto campadello
john dearstyne
algar dole
david farlow
hermelindo fiaminghi
fernando lemos
timothy mayer
a. doyle moore
sheryl nelson
décio pignatari
julio plaza
virginia quental
elza tsumori
thelma weisz

special receptions and performances

friday, february 20, 1976 - opening

reception 7-8:30 p.m. in matrix gallery

performance 8:30 p.m. - room 009 school of education

1. introducing the noigandres group décio pignatari
2. film: "brazilian concrete" claus clüver
stefan clüver
3. tape: choral readings of noigandres poems
julio medaglia, arranger and conductor
4. tape: "coca cola" (1966) gilberto mendes
(musical composition based on décio pignatari's poem "coca cola")
madrigal ars viva: klaus dieter wolf, conductor
5. tape: "usa poem" (1963) mary ellen solt
readers: susan leslie green
john hupp
kalvert nelson
mary ellen solt
6. tape: "forsythia" (1972) judith martin
(composition based on mary ellen solt's poem "forsythia")
ann arella, mezzo-soprano
judith martin, synket
linda walker, mini moog
wilson allen, sound mixing
e. kent hart, conductor
7. tape: reading of "zigzag" (1966) mary ellen solt
reader: kalvert nelson

friday, february 27, 1976

reception 7-8:30 p.m. in matrix gallery

performance 8:30 p.m. - room 452 music annex

- special concert
multiple arts and music for the voice
with
the university singers
jan harrington, conductor
1. three airs for frank o'hara's angel (1972) lukas foss
(born 1922)

maria bernazzani, soprano gene alex, speaker
steve sulich, harpsichord george broske, piano
fred opie, percussion
women of the university singers
 2. musical settings of concrete poetry

tres canções (1970) willy corrêa de oliveira
(born 1938)

canção no. 1: flor da boca (augusto de campos)
canção no. 2: um movimento (decio pignatari)
canção no. 3: poesia em tempo (haroldo de campos)

david bray, bass
peter lauffer, piano
 - um movimento (décio pignatari) (1962) willy corrêa de oliveira
melinda o'neal, conductor
 - cicatristeza (augusto de campos) (1970) willy corrêa de oliveira
donna harler, soprano
 - geranium, white rose, and marigolds joseph pelphrey
(born 1947)
(mary ellen solt) (1975)
university singers
jan harrington, conductor

friday, march 5, 1976

reception 7-8:30 p.m. in matrix gallery

performance 8:30 p.m. - room 009 school of education

1. reading: "i see through the window" (1972) bonnie maurer
2. some poems in the exhibition mary ellen solt
3. film: "the white flower" (1975) margaret wolfson
valerie mrak
judith martin
(based on mary ellen solt's poem "the white flower")
4. noigandres poems: some explications claus clüver
5. tape: "um movimento" (1962) willy corrêa de oliveira
(choral setting of décio pignatari's poem "um movimento")

"vai-e-vem" (1969) gilberto mendes
(composition based on a poem by josé lino grünewald)

madrigal ars viva: klaus dieter wolf, conductor

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