

THE ART OF COUNTERPOINT
8 Musicians Make Art

Front and Back Cover:
Ted Joans
Outograph paste-up postcard, 1993
Found postcard, collage
5 x 7 in / 12,7 cm x 17,78 cm
© Ted Joans Estate, Courtesy of Laura Corsiglia

THE ART OF COUNTERPOINT

8 Musicians Make Art

Marion Brown

Bill Dixon

Douglas R. Ewart

Ted Joans

Oliver Lake

Matana Roberts

Cécile McLorin Salvant

Wadada Leo Smith

November 10, 2022 - January 10, 2023

Zürcher Gallery

33 Bleecker Street, New York, New York

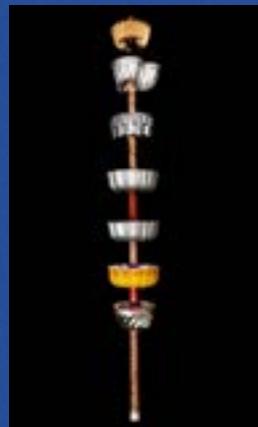
The Art of Counterpoint, 8 Musicians Make Art brings together music, poetry, visual art history (Marion Brown, Bill Dixon and Ted Joans) and contemporary musicians (Douglas R. Ewart, Oliver Lake, Cecile McLorin Salvant, Matana Roberts, Wadada Leo Smith). All are accomplished painters and sculptors. In the mid-60's, some people were approaching music, poetry and visual art in a fluid way. They were reluctant to think of their creative output as limited to a disciplinary category, but the raw experiments and artistic practice of those musicians and poets did not really register clearly as art until they were exhibited in « The Freedom Principle, Experiments in Art and Music 1965 to Now » curated by Naomi Beckwith and Dieter Roelstraete at the MCA Chicago, a show which coincided with the 50th anniversary of the Association for the Advancement of Creative Musicians (AACM). Early AACM members, Joseph Jarman, Muhal Richard Abrams, Roscoe Mitchell were all avid painters dedicated to the fusion of music, performance, poetry and visual arts in a veritable *Gesamtkunswerk* or total works of art. Musicians collaborated with visual artists. Douglas R. Ewart, a key figure in the AACM group since the 1970's plays reeds and performs as a band leader, but he is also a sculptor. He builds his own percussion instruments (so-called « little instruments » such as chimes, bells and gongs). Another early AACM member, Wadada Leo Smith – like Anthony Braxton- adopted early on the possibilities of graphic scoring and related experiments in musical notation. Unlike Smith's scores, Matana Roberts' scores incorporate found imagery, photographs taken during road trips in search of her Southern roots, thereby suggesting a more syncretic current improvised music and reminiscing us of jazz's roots. The idiosyncratic art-scores of Wadada Leo Smith or the collages of Matana Roberts « could also be considered in the framework of the AACM's broader aesthetic ambitions in the realm of visual culture to embed their music within a new, Afro-modernist visual language. » (1)

In 2001, two years before he passed away, Ted Joans, the trumpeteer, poet, traveller gave the following teducated art tip : »Afro artists create art, we are artists; everything we create is art; although we are not that « art » which Caucasoids attempt to impose on our art. We use any ways, or materials that are chosen to create this art; thus Afroidian attitudes do not do adhere to Caucasoidian academic avant-garde; we be jes art of me ! «

(1) Dieter Roelstraete *The Way Ahead, in The Freedom Principle Experiments in Art and Music 1965 to Now*



Left to right: Oliver Lake, *8 Reeds*, 2022; Wadada Leo Smith, *Wadada Playing the Red Trumpet*, 2020; Marion Brown, *And Then They Danced*, 1984; Matana Roberts, *Shadow Tree*, 2018



Left to right: Bill Dixon, *For Charlie Parker*, 1994; Douglas R. Ewart, *George Floyd Bundt Staff*, 2020; Ted Joans, *Jazz Must Be A Woman*, 1977; Cécile McLorin Salvant, *Boots!*, 2022

Marion Brown

b. 1931, Atlanta, GA

d. 2010, Hollywood, FL

Marion Brown, 1973
Photographer unknown
Courtesy of Djinji Brown



Marion Brown hit the jazz scene in the mid 1960's in NYC during what is known as the "Avante-Garde" era. After a brief stint as part of the legendary Arkestra led by Sun-Ra, he soon started playing alongside musicians such as Archie Shepp, Rashid Ali and Dave Burrell just to name a few. As his sound quickly became noticeable, he appeared on the John Coltrane classic "Ascension" (1965). Yet it was albums such as "Marion Brown Quartet" (1967), "Porto Novo" (1967) "Three for Shepp" (1967) and "Why Not" (1968) that truly established him as a leader and a force to be reckoned with in the movement of the avante-garde. Known for his unique melodic and lyrical style, his sound truly stood out amongst the many great players of the time.

It wasn't until the summer of 1981 while on tour in Italy that Marion would discover a passion for drawing. All throughout the early 80's to early 90's Marion became quite prolific in his output of visual drawings, using black ink as his preferred medium. In 1985 he had a large solo exhibition at the University of Massachusetts Fine Arts Center. The subject of his art was most always connected to his love for jazz and the people within the arts who inspired him.

Djinji Brown

WHEN I PLAY MY MUSIC
I AM NOT PLAYING
ABOUT ANYTHING ELSE AT ALL.
I'M NOT PUTTING DOWN ANYTHING
THAT YOU COULD EXPRESS IN WORDS.

I DON'T PLAY ABOUT
RELIGION
OR THE UNIVERSE
OR LOVE
OR HATE
OR SOUL.

ALL OF THAT MIGHT BE THERE,
BUT NOT ANY SPECIFIC ONE.

YOU CAN TAKE FROM IT ONLY
WHAT YOU BRING TO IT.

I DON'T PLAY WORDS.

Marion Brown

Published in *Recollections*, 1982, JAS Publications, Germany

Marion Brown
And Then They Danced, 1984
Print of original artwork
13 x 9 in / 33 cm x 22,86 cm
courtesy of Djinji Brown

next page:
Marion Brown
Shadows Quintet, 1983-1985
Print of original artwork
9 x 13 in / 22,86 cm x 33 cm
courtesy of Djinji Brown







Bill Dixon

b. 1925, Nantucket, MA

d. 2010, North Bennington, VT

Bill Dixon, 1980, Verona
Photograph: Enrico Romero
courtesy of the William R. Dixon Living Trust



RECCOPI DINI





300/1000



“Everything I do, because I do it, relates to everything else I do.”

Bill Dixon

As a youth, Dixon was trained formally in art at the Work Progress Administration Arts School. He first began creating as a visual artist in the late 1940s. Music came later, after his service in World War II.

A multi-disciplinary artist, Dixon did not differentiate, in the sense of hierarchy, between any of the forms of his work. “Concrete representational objects serve comparable roles: in his music, notation helps direct the ensemble through portions of a piece; in the visual works, squares, circles and other geometric objects help guide the eye, give a sign or marker, or arguably explicate some type of narrative. ‘Music is something that you can’t see, and painting is something that you can’t hear...so they balance each other.’” (1)

The lithographs in this exhibition were created at URDLA in Villeurbanne, France during a six-week residency in January and February of 1994. Dixon created a folio of new work – 25 prints – in editions of varying number. In November of 1994, he gave a lecture on his work and performed with his quartet (Dixon, Barry Guy, William Parker, Tony Oxley) at Espace Tonkin, Villeurbanne. (2) These works were subsequently exhibited in Paris, New York, Berlin and Vermont and are in the permanent collection of Bibliothèque nationale de France.

Stephen Haynes

Advisor to the William R. Dixon Living Trust

(1) Andrew Raffo Dewar / *Aesthetics, Music and Visual Art of Bill Dixon* / Unpublished MA Thesis, Wesleyan University / 2004

(2) Ben Young / *Dixonia: A Bio-Discography of Bill Dixon* / Greenwood Press / Westport, London / 1998

Previous page:

Bill Dixon

L’Opera II, (nine), 1994

Woodcut, Ed. 13 of 24, Arches

41.5 x 29.5 in / 105,41 cm x 74,93 cm

Photo: Adam Reich

courtesy of the William R. Dixon Living Trust

Bill Dixon

For John Coltrane, 1994

Lithograph

Ed. 17 of 30, BFK Rives

26 x 19.5 in / 66 cm x 49,53 cm

Photo: Adam Reich

courtesy of the William R. Dixon Living Trust

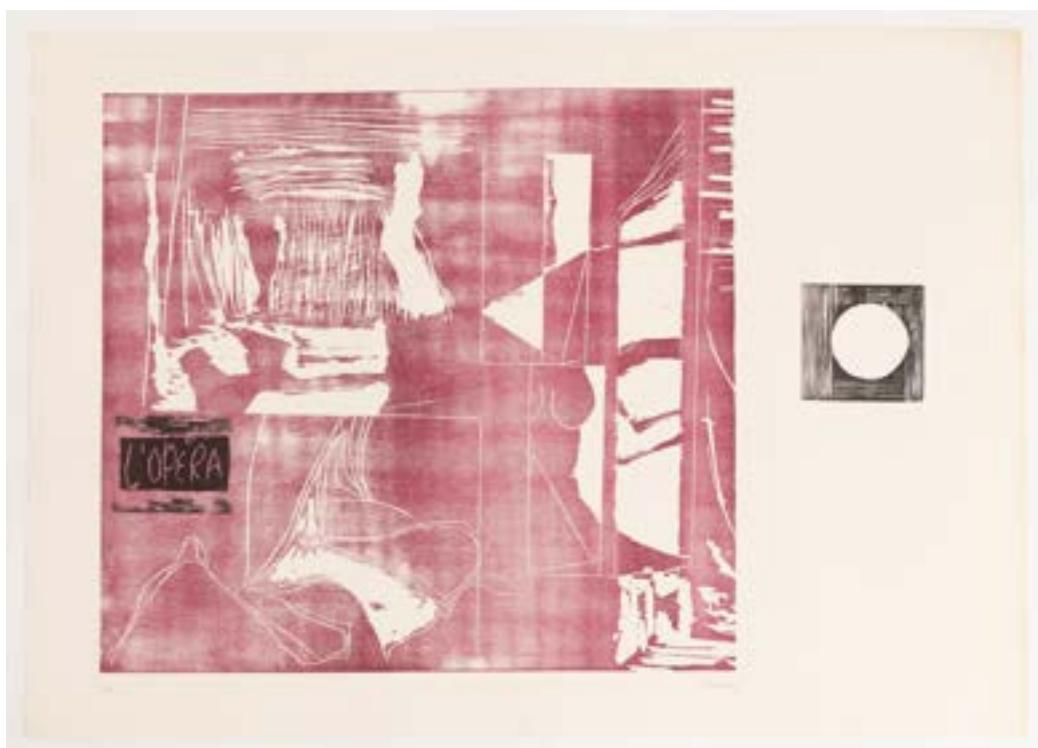
beneath the underground
(Bill Dixon lecture, Paris University)

- 1) to try to find a way / be individual / serious / study / emulate / what one does well is not necessarily liked by everyone / late / like first (of all) major part / i knew what i wanted to do / dizzy as alive mevila / femopache / otre exactant / livorous impact conscious / mindju / nothing (i began test intra- i knew nothing / same material / same fusion / same fashion / triad behind the triad / points against point / comp ass e/w what do you do? / nomb / rekrap / encorpse / dought buleness / dacor(e)(p) mem / premise / fanatic / work / things / i had to do this / short play / meaning / full / explained yet couldn't explain / what comes after / comes before / you talk before one thing happens so it never / happens / records spots / heck / lie / rach / insult / crey / musique / att / annnd / parle / prof / tran pool on / come sah / sessions / snoisses / gain control
- 2) instrument / acquire skill / then forget everything / process / blues in F / sharp / to F / to a flat / jammed the undercut / signified the motion / seriously laughin / hing(e) / "NO ONE KNOWS ANYTHING" / snatchin improv pocket books / koobcops / hi-tek / sortier / venire / travai – rounds / title / no play / measure / amazement / my feelings / never hurt enough to give up / superior players critique / never get discouraged / a year of good tones / no flexibility / putting everything into the pot / including dreams / & admiration / "let the kid play" / beneath the foundation / kill him... kill him / & i wake up / arrive at tho i don't know how / 50 yrs bad now / bad then / i do not know significance / #'s / sancunt toota / con silled / sacunt toe cutah / sacuntoecutaah / brevity / mosaic / work/web/burn / thing/mil/shriek/glise / i paw pahsant / degent / long hurting hollows / not processed B (e) flat / exclusive / practice makes EKAM / codified / but the instrument doesn't give a damn / of all freedoms / conservative freedoms / related / liberated / erroneously free swung / onterior meh / no moan / mélange / e-man-ci-pay-shun(t) / movement dead by the time the straight jacket / melodically / harmonically / without discussion / dictator displeased the radical / put in their place / while laying the spade / airing the air adisque / premier / lassitude / consideration / satisfaction / trompette / solo / the solo / the solo / 1 bar / 2 bar / & everything is fine / a limited dance incredible after hours mantra / thinking differently about solo / if the solo was important / the solo / the solo / so literate / so why play a song / the crazy song of opinion / noinipo / what one wanted to do / so the revolutionary throws out everything one wants to do & fabuleasts the house our encroixalab / stricked/kly main components / materials composed of excessible accesses set into a new order to be composed as composition as the improvisation is a composed composition that cannot be changed as scored philosophy & aesthetically larger reception only heard / noise is only heard / category expanding / things that can only be heard / can only hear / can you hear it / are you listening / the nouvelle / the meaning / the drofmorf / pulsivity marches into your flesh / (furious debate) / exploit / swing / tune/ note / who plays it & why / expanding the vocabulary / if you choose us / it / i want to play / legitimate or not / i want to play / poblin / the thing as a hawk would / all those seagulls circling around the sane / all that light enabling us to see / hither to(s) & yons / to hear certain yons

3) the best way to listen is when cleaning your house / one day you drop the mop / you find it works or it doesn't / you pick things out / you pick up the mop / you compose then walk out the door in your head & can hear everything ever created in one whole day & my life can become more lovable / receive / liking is private / don't worry about understanding / darts / trads / mindju / ambiguity / & change my mind if i have a better experience / i want more / i become brighter / we'll discover something superior / all you translate / we'll take a trip to the ladies room / which noxids slew la plumes into an accidental spleech / surrender / trust / twist ideas / travel / aware / expect / lawphilled tudents of falling down / teaching is >
4) Passage Dangereux > 5) important issue > 6) truth is there are few blacks here > 7) you wouldn't know it if it hit you in the face > 8) i am invisible > 9) can you hum it? > 10) entourage > 11) popular / not popular (dented ego) who's (e) WILLIE (s)? > 12) it's still only jazz / it is where the music has traveled > 13) satellite > 14) just the way it is > 14) otivium / negotium / sniktaw > 15) index > 16) outdex / reflex(s) / record > 17) tableaux > 18) NINE > 19) what is in that case adjectives > 20) good music

Paris 1/23/06

Steve Dalachinsky



Bill Dixon
L'Opera I, 1994
Woodcut
Ed. 5 of 14, Arches
41.5 x 29.5 in / 105,41 cm x 74,93 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



Bill Dixon
Vade mecum Series I, 1994
Lithograph
Ed. 3 of 12, BFK Rives
30 x 22 in / 76,2 cm x 55,88 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



Bill Dixon
Vade mecum Series II, 1994
Lithograph
Ed. 15 of 18, BFK Rives
30 x 22 in / 76,2 cm x 55,88 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



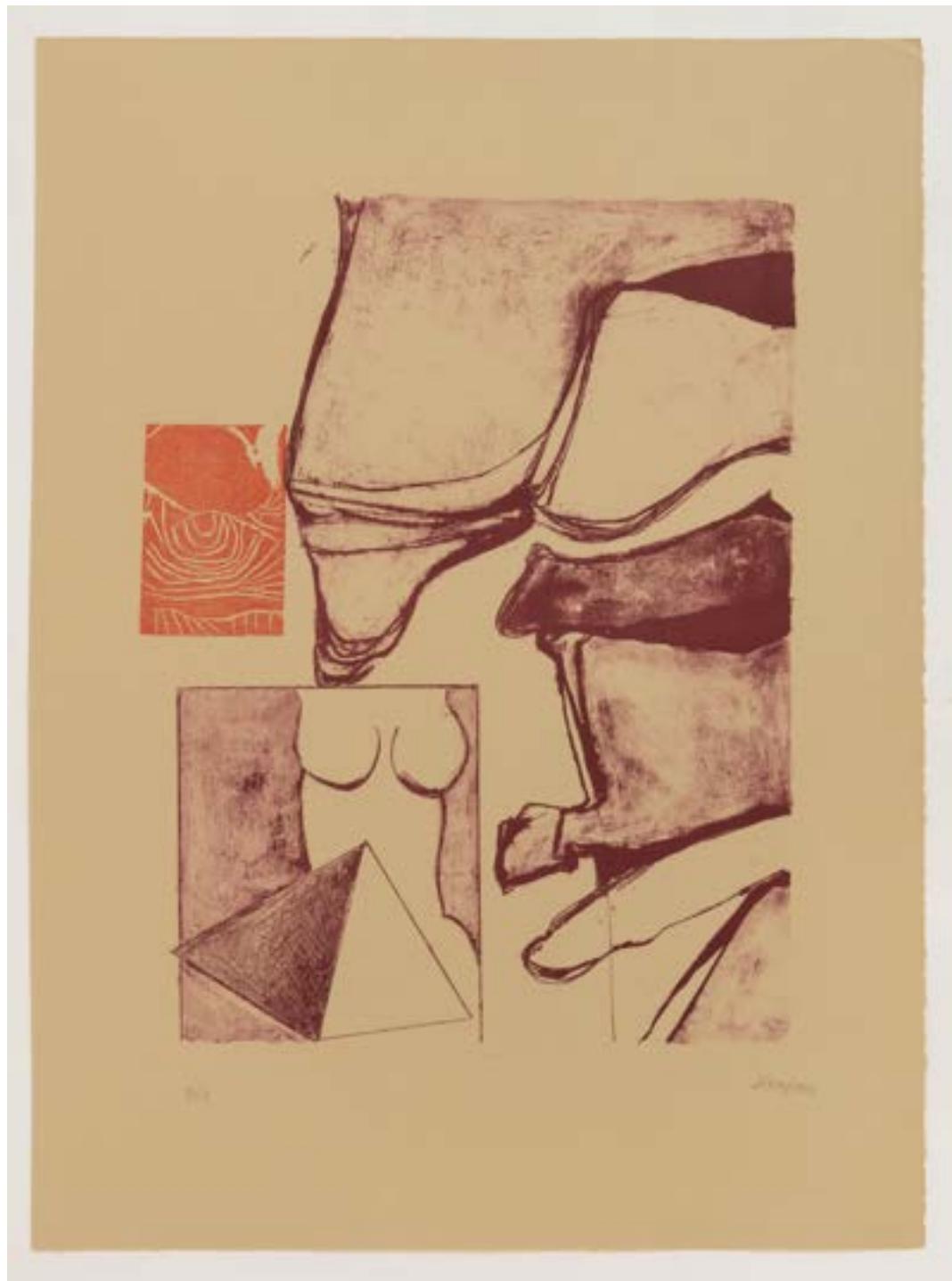
Bill Dixon
Vade mecum Series III, 1994
Lithograph
Ed. 7 of 10, BFK Rives
30 x 22 in / 76,2 cm x 55,88 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



Bill Dixon
Vade mecum Series IV, 1994
Lithograph
Ed. 7 of 8, BFK Rives
30 x 22 in / 76,2 cm x 55,88 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



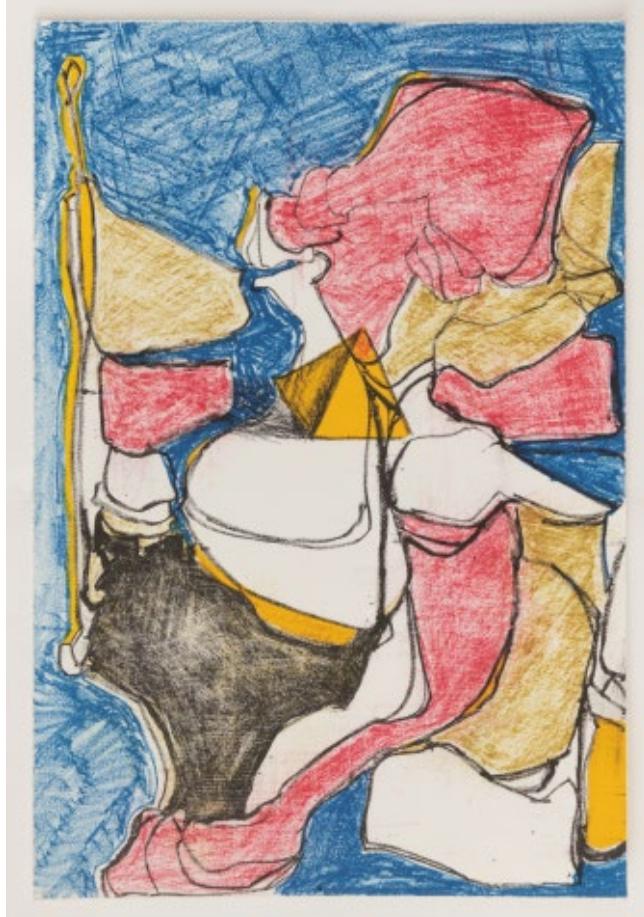
Bill Dixon
Mirror, 1994
Lithograph
Ed. 5 of 16, BFK Rives
30 x 22 in / 76,2 cm x 55,88 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



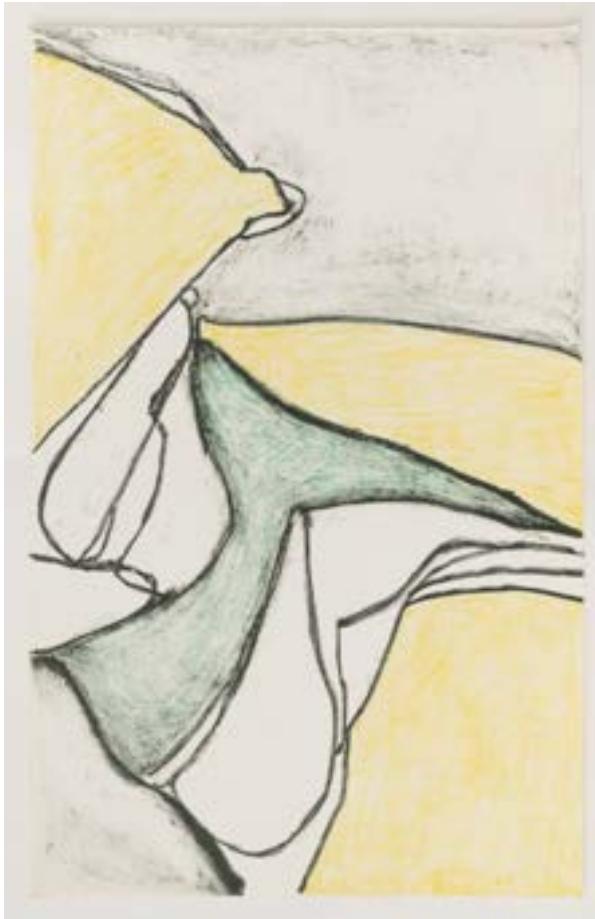
Bill Dixon
Valentina Nella Sere, 1994
Lithograph
Ed. 7 of 14, BFK Rives
30 x 22 in / 76,2 cm x 55,88 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



Bill Dixon
For Thelonious Monk, 1994
Lithograph
Ed. 9 of 20, BFK Rives
19.75 x 12 in / 50,16 cm x 30,48 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



Bill Dixon
For Cecil Taylor, 1994
Lithograph
Ed. 13 of 20, BFK Rives
15 x 10 in / 38,1 cm x 25,4 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



Bill Dixon
For Miles Davis, 1994
Lithograph
Ed. 9 of 22, BFK Rives
15.75 x 10 in / 40 cm x 25,4 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust



Bill Dixon
For Charlie Parker, 1994
Lithograph
Ed. 3 of 22, BFK Rives
19.75 x 13.5 in / 50,16 cm x 34,29 cm
Photo: Adam Reich
courtesy of the William R. Dixon Living Trust

Douglas R. Ewart

b. 1946, Kingston, Jamaica

Photo: Chelese Ewart
courtesy of the artist



The polymathic *Douglas R. Ewart* has been honored for his work as a composer, improvising multi-instrumentalist, conceptual artist, philosopher, writer, sculptor, mask and instrument designer, visual artist, tailor, cultural community builder and more.

As an educator, Ewart bridges his kaleidoscopic activities with a vision that opposes today's divided world by culture-fusing works that aim to restore the wholeness of communities and their members and to emphasize the reality of the world's interdependence.

From Kingston, Jamaica, Ewart immigrated to Chicago in 1963. There he studied with the master musicians of the Association for the Advancement of Creative Musicians—an organization at which he later served as chairman at different intervals from 1979–1987 and into the millennium. He also studied music at Harold Washington College, VanderCook College of Music, and electronic music at Governors State University.

Ewart is the founder of Arawak Records, is the leader of ensembles such as the Nyahbingi Drum Choir, Quasar, the Clarinet Choir, and Douglas R. Ewart & Inventions. He is a designer and creator of instruments and kinetic sonic sculptures that have been exhibited in venues such as Houston's Contemporary Arts Museum and the Museum of Science and Industry Chicago. "Crepuscule," his vast conceptual work is collectively actualized by scores of musicians, dancers, visual artists, poets, capoeiristas, puppeteers, martial artists, activists and the honoring of elders and more.

Ewart's honors include the 2019 Jamaica Musgrave Silver Medal presented by the Institute of Jamaica (IOJ) for outstanding contribution to art and education, 2022 McKnight Distinguished Award as a Multi-Dimensional Artist, 2022 McKnight Fellowships for Community-Engaged Artist, 2022 South Korean Gugak International Workshop Fellow, U.S. Japan Creative Arts Fellowship, a Bush Artists Fellowship, and an Outstanding Artist Award granted by a former Chicago Mayor, Harold Washington. Ewart is a Professor Emeritus at the School of the Art Institute of Chicago IL.

Ewart was included in *The Freedom Principle: Experiments in Art and Music, 1965 to Now* at the MCA Chicago in 2015. His work was recently shown in the exhibition *File Under Freedom* at the Bergen Kunsthalle, Bergen, Norway (February – March, 2022) and he was recently shown in EXPO Chicago (April 2022) with the Museum of Science and Industry, Chicago, IL.

Douglas R. Ewart
Eric Dolphy Sonic Dread, 2017
Obsolete wooden bass clarinet, bamboo roots and rhizomes, Ostrich egg, fabric, buttons, clarinet reeds, coral, stones, beads, wood glue, nylon cord, screws, and pyrographics
58 x 15.5 x 12 in / 147,32 cm x 39,37 cm x 30,48 cm
Photo: Bruce Silcox, courtesy of the artist

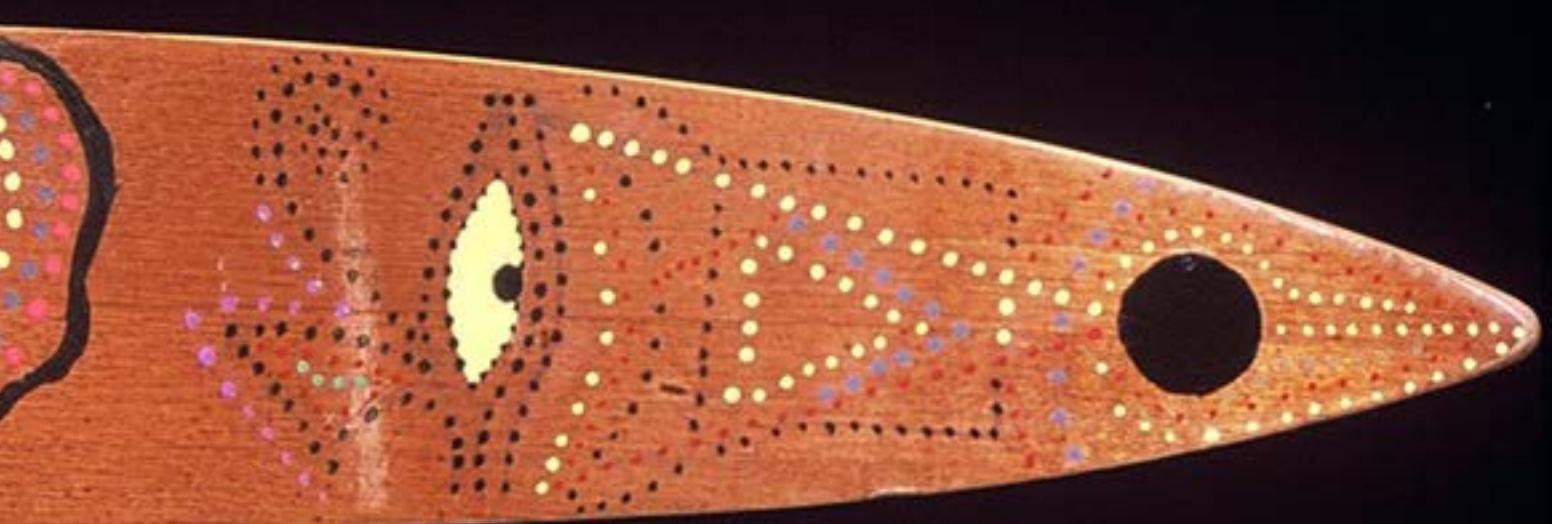


Douglas R. Ewart
Sonic Stroller, 2006
orthopedic crutch, deer skin, nylon cord, bells, hamster cage, wheels,
cheese cutter, pot cover, metal speaker holder and battery operated
movement initiated lights in hamster cage
60 x 12 x 10 in / 152,5 cm x 30,48 cm x 25,4 cm
photo: Bruce Silcox
courtesy of the artist

Next page:
Douglas R. Ewart
Eye of Horus
wooden ski, piano wire, pen paint, electric bass tuning machines and
metal ski binding.
36 x 48 in / 91,44 cm x 121,92 cm
courtesy of the artist







“George Floyd Bundt Staff” Is an idiophone comprising tin and cast-aluminum Bundt baking pans whose sonic potential and possibilities are incalculable. The construction of these Bunt Staffs is a salute to George Floyd, Everyday Hero in the sense that he is from the neighborhood and was known, loved, and cherished by many in the areas he traversed.

George Floyd Bunted, Sacrifice Flied and Punted with his life deliberately or inadvertently to open the eyes, hearts, portals, conscience, intelligence, ire, reprimands, demands, and commands that the world’s concept of the police must change.

George was murdered in daylight, in Powderhorn south Minneapolis Minnesota, however, there are hundreds of George Floyds throughout Planet Earth who are murdered, because of their color, ethnicity, “Race” and designated cast, and economic standing on a daily basis.

Douglas R. Ewart
George Floyd Bundt Staff, 2020
Bundt pans, walnut staff, woodburning, plywood, leather, nylon cord, rubber, rubber cane tip and cement, coral, beads and screws
72 x 11 x 11 in / 182,88 cm x 27,94 cm x 27,94 cm
photo: Bruce Silcox
courtesy of the artist



Ted Joans

b. 1928, Cairo, IL

d. 2003, Vancouver, Canada

Ted Joans and André Breton, year unknown
Photographer unknown
© Ted Joans Estate, Courtesy of Laura Corsiglia



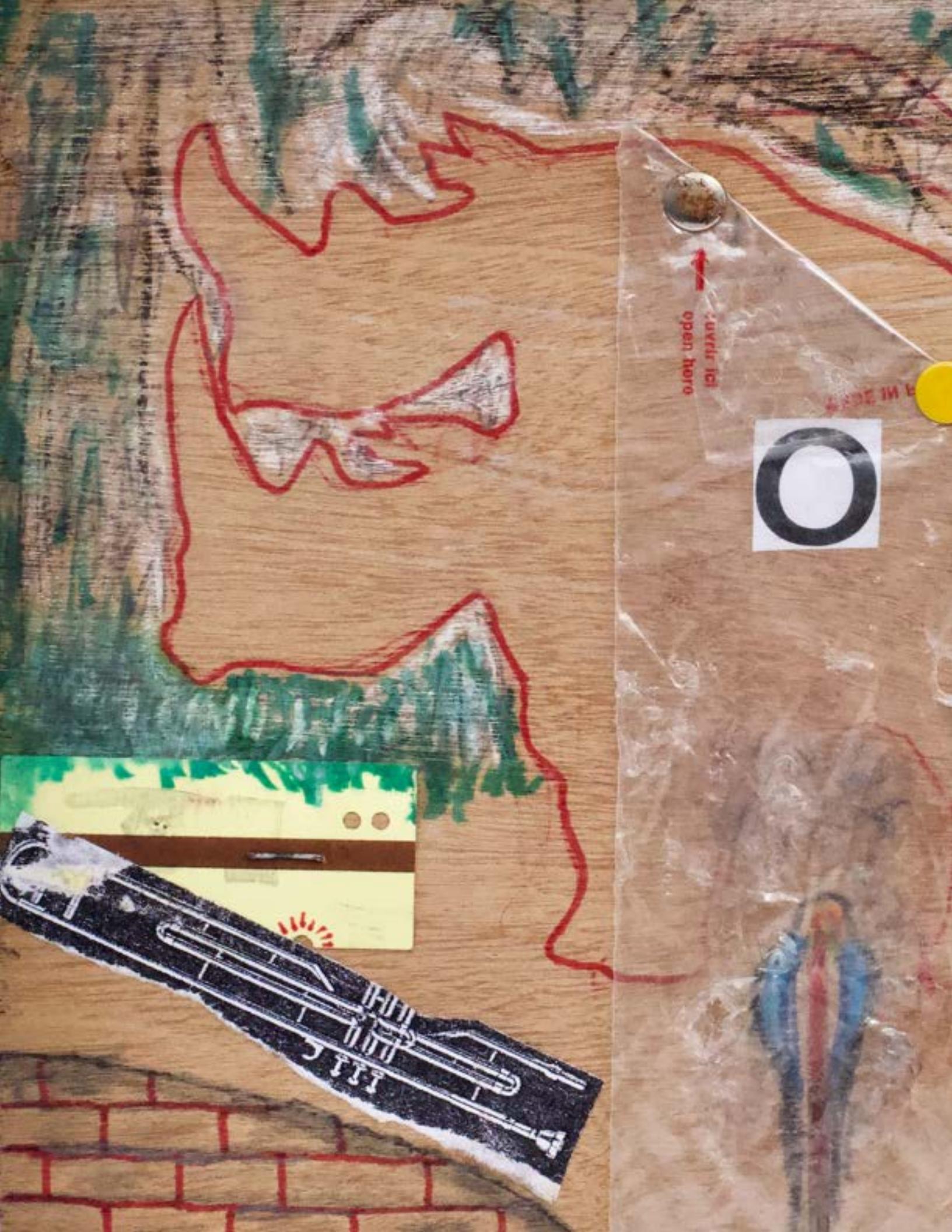


Ted Joans
Outograph paste-up postcard, 1993
found postcard, collage
5 x 7 in / 12,7 cm x 17,78 cm
© Ted Joans Estate, Courtesy of Laura Corsiglia

Next page:
Ted Joans
Enraged Censor Watching Rhinos Tromboning, 1991
marker, colored pencil, collage, plastic, thumbtacks,
staple on wood panel
8.25 x 11.75 in / 20,95 cm x 29,84 cm
© Ted Joans Estate, Courtesy of Laura Corsiglia

Poet, visual artist, trumpet player, traveler – *Ted Joans*'s work and life are summarized by his motto: "Jazz is my religion, Surrealism is my point of view". His concept of poemlife recognizes a creative continuity through all lived experience and interpretation. Works of art are crystallized traces of the poemlife.

Born to parents working on riverboats on the Ohio and Mississippi, raised in Ft Wayne and Louisville, he was reputedly fired as a DJ for broadcasting Little Willie Leaps 18 times in a row. He absorbed theaters and midnight rambles, played trumpet in a small combo. Alerted early to Surrealism he devoured rare journals with a French dictionary. He studied painting at Indiana U and changed his spelling to Joans for love, before lighting out for New York in 1951. Co-inventing the Beat Generation he blew his poems in coffeehouses: The Gaslight, the Bizarre, Café Wha?, the Seven Arts. He shared a small room with Bird. Wore a path from his Astor Place studio to the Five Spot and back with Kerouac, was active in 10th Street and The Club. His books fused poetry and collage, pleasure, knowledge and Black Power: *Funky Beat Jazz Poems*, *All of Ted Joans and No More*, *The Hipsters*. When Charlie Parker died Ted Joans covered the city in Bird Lives! In self imposed exile from the US he traveled to Timbuktu and throughout Africa, exploring Europe as well. His friendships with André Breton and Langston Hughes whom he called his spiritual fathers were deep and lasting. He lived in Tangier, turning Paul Bowles on to Albert Ayler, then used Paris as a base for decades, while remaining in motion. He read his poems with Tuareg musicians and Archie Shepp live at the Panafrican cultural festival in Algiers and participated in FESTAC. His Jazz Drawings on wood were exhibited at the Jazz Gallery in NY. He collaborated on books with poets Jayne Cortez Le Merveilleux Coup de Foudre, and Joyce Mansour, Flying Piranha. He relocated during the mid 90s to Seattle and Vancouver, collaborating on books *Wow* and *Our Thang* with his partner Laura Corsiglia. *Teducation*, selected poems was published in 1999. His work in all media invokes the imagination as spiritual self defense. His visual practice includes paintings, collages, drawings, assemblages and the surrealist exquisite corpse drawing, including the 132-person Long Distance, presented by David Hammons in Lisbon in 2019 and shown in the exhibition *Surrealism Beyond Borders* at the Met, New York (October 11, 2021 – January 30, 2022) and Tate Modern, London (February 24, 2022 – August 29, 2022). *Bird Lives!*, 1958, is part of the permanent collection of the de Young Museum, San Francisco.



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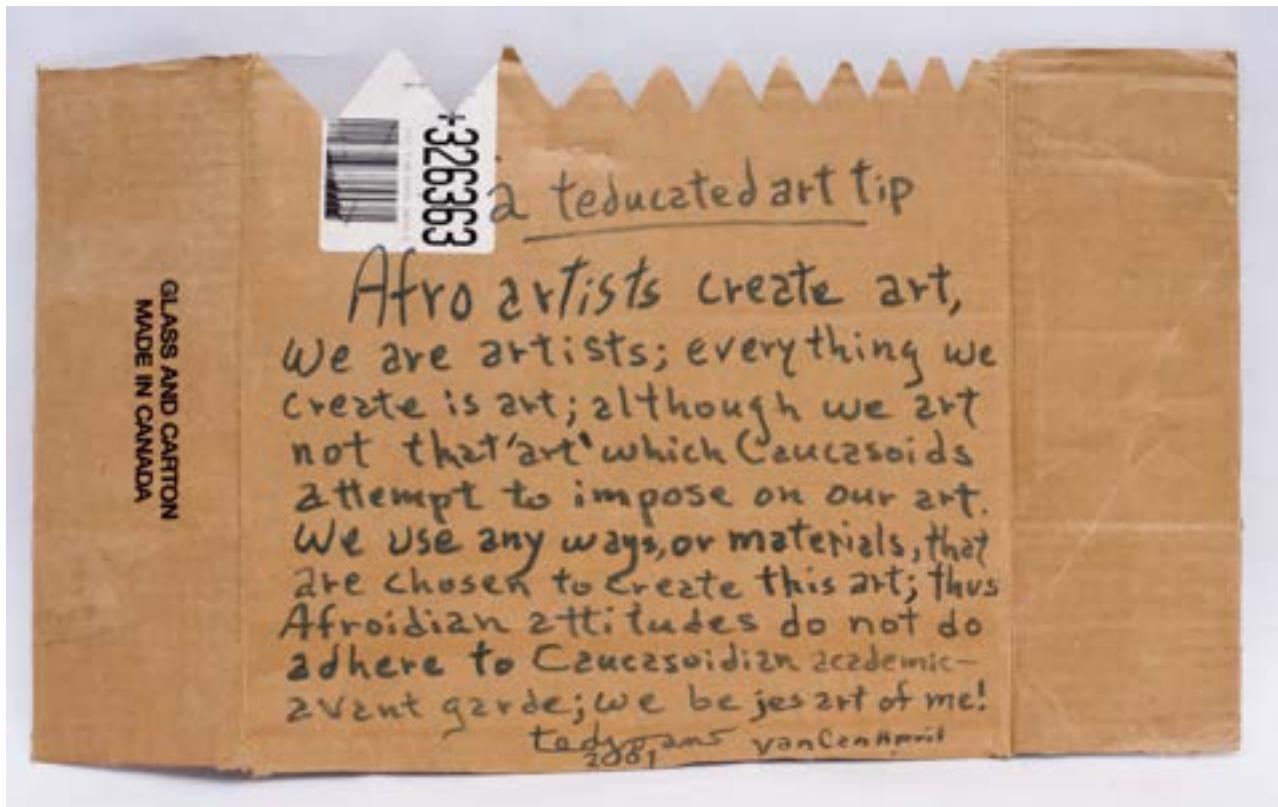




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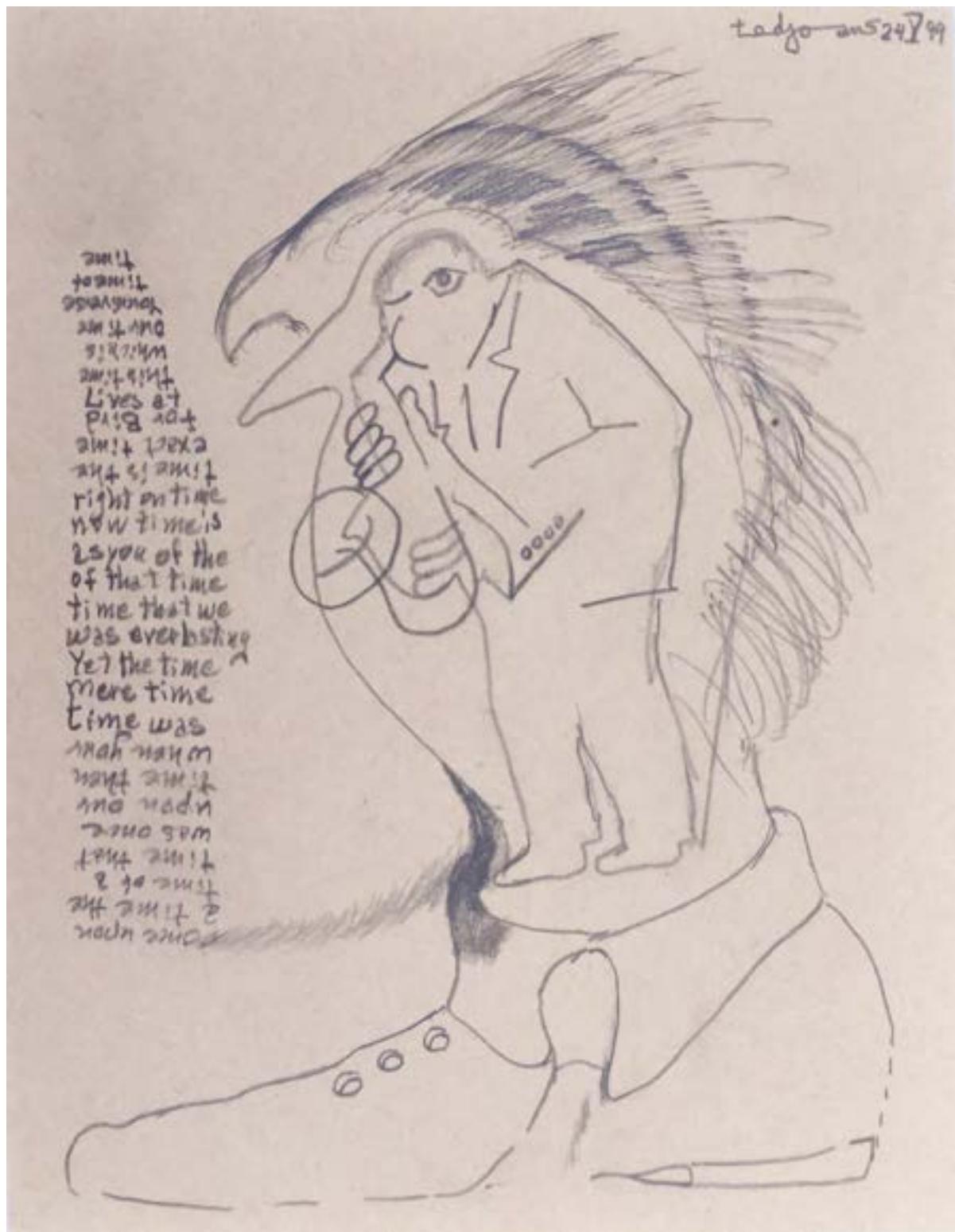
dedicated to Cecil Taylor

a scream / can scare / awake or shake one UP!!
to joy's highest pitch / forth deep into fathoms where / boss
bass sounds rumble / round riffs repeat rhythms / there.
a shout is what / that's about / jive or groove / right on
across the bridge / work and rework them changes / catch
this bit / here not steady / ready? accidentally fell in
and out of those fast changing bars/ discovering and
uncovering / dare a devil phrases / skipping the last
measure at last minute / plenty plenty soul stirred down in
it in it in it / git up git up / let up off that there click /
away heres what I gotta say / forcing fierce fragments /
out side of me into machine voice / tearing away its
mathematics of so-call so believed and preached music /
a moan may cause tears / reminds or just shatters / the
mask is down on its knees / now to disguise the non melody
in me / out of me / free / glad to be / keep in touch with
your axe / truth streaming across the earth / worming its
way / out beyond the seas / mountains / fields / and grave-
yard giggles / sad at first burst / bigger blacker blacks
to be had / biggest barriers broken / sound pounding is
swings / let freedom swing one more again / bright
explosions hammer human hang-ups dark moods massage
the guilt / gas leak of pleasure / marvelous images
surround / brain tissues / discarding manmade forbidden
issues / these beats blending and bending / back to black /
and forth to forward march / beats heat increased / to
arouse what's really there / down inside / soul sacks / a
black sound / a black sound / leaps / or glides / into the
ear / of the digger (a listener who stirs) and like water and
air / Jazz is
good for the soul

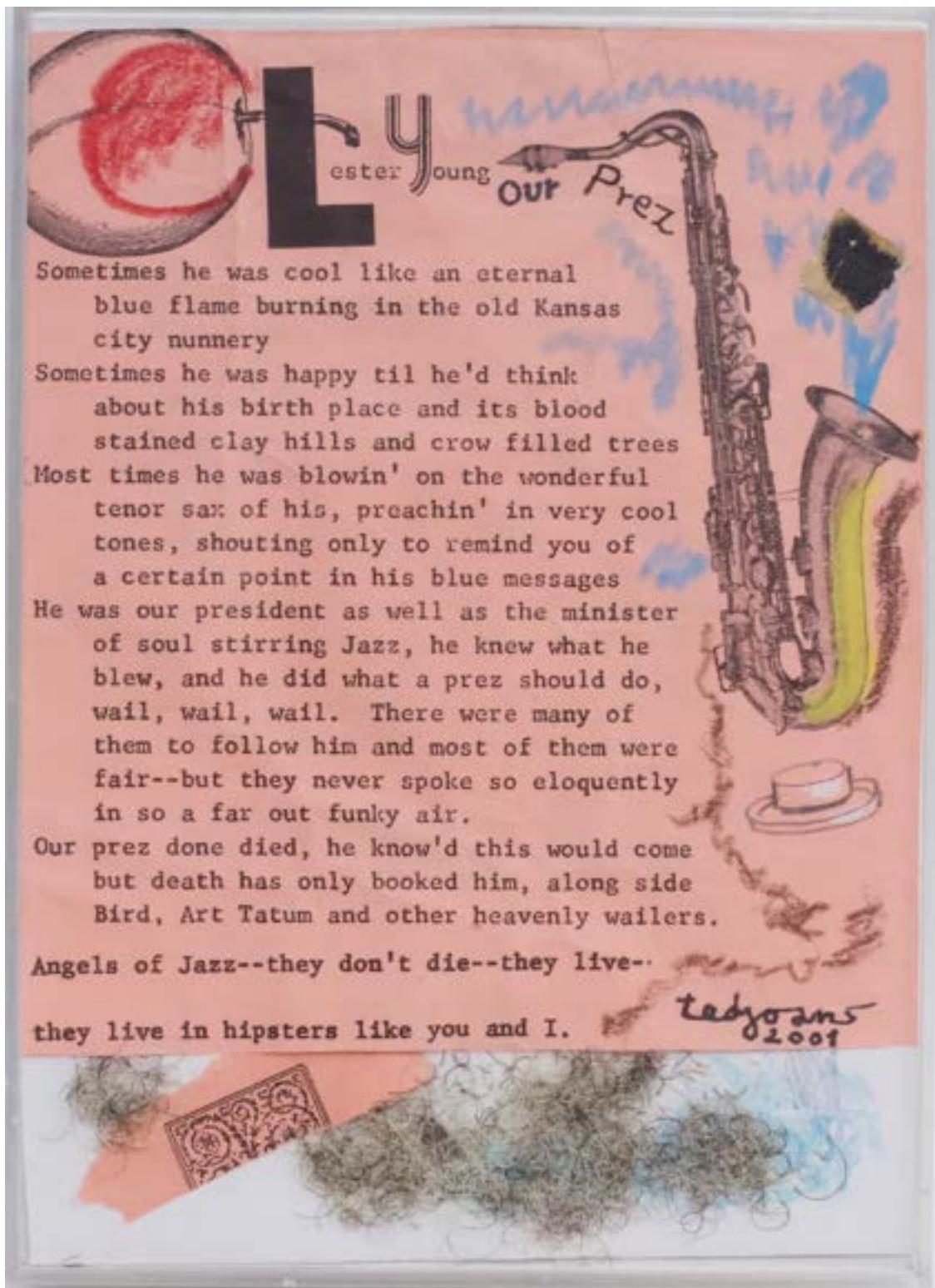
JAZZ IS... was previously published in: A Black Manifesto in Jazz Poetry and Prose, Calder and Boyars, London 1971; and in WOW, Quicksilver/Quartermoon Press, Mukilteo WA 1999; and in TEDUCATION, Coffee House Press 1999.

© Ted Joans Estate, courtesy of Laura Corsiglia

Ted Joans
A *Teducated Art Tip*, 2001
(front and back)
pencil, colored pencil, marker, duct tape, collage
on cardboard
12.75 x 21.5 in / 32,38 cm x 54,61 cm
© Ted Joans Estate, Courtesy of Laura Corsiglia



Ted Joans
Bird Youniverse, 1999
pencil on paper
11 x 8.5 in / 27,94 cm x 21,59
© Ted Joans Estate, Courtesy of Laura Corsiglia



Ted Joans
Lester Young Our Prez, 2001
colored pencil and hair, on original printed galley from Joans'
book of *All of Ted Joans and No More* (1961)
7 x 5 in / 17,78 cm x 12,7 cm
© Ted Joans Estate, Courtesy of Laura Corsiglia



Left:
Ted Joans
Jazz Must Be A Woman, 1977
marker on wood panel
16 x 7.75 in / 40.64 cm x 19.68 cm
© Ted Joans Estate, Courtesy of Laura Corsiglia

Right:
Ted Joans
Bird in Blue Striped Suit, 1977
marker and pencil on wood panel
13.5 x 6.12 in / 34.29 cm x 15.54 cm
© Ted Joans Estate, Courtesy of Laura Corsiglia





Left:
Ted Joans
Bird and Bud a dynamite duo, 1977
marker and pencil on wood panel
11.25 x 12.25 in / 28,57 cm x 31,11 cm
© Ted Joans Estate, Courtesy of Laura Corsiglia

Right:
Ted Joans
Bluesmen of K.C., Jay McShann and Bird, 1977
marker and pencil on wood panel
7.25 x 12 in / 18,41 cm x 30,48 cm
© Ted Joans Estate, Courtesy of Laura Corsiglia

Oliver Lake

b. 1942, Marianna, AR

Photo: Yasmin Grogan
courtesy of the artist



Saxophonist and composer *Oliver Lake*'s artistic vision remains daring, unique and uncompromising. From his role as founder of The Black Artist Group in 1968, he has immersed himself in the creation of art in all disciplines. As a longstanding and preeminent saxophonist in the progressive jazz scene, Oliver has thrived during his long and storied career. He continues to work with several brilliant and creative minds, such as his Organ Quartet and Big Band groups, the World Saxophone Quartet, OGJB, Tarbaby and notable collaborators such as Flux String Quartet, Myra Melford, Roscoe Mitchell, Vijay Iyer, Geri Allen, Meshell Ndegeocello and many others. Oliver has curated and participated in the City Of Asylum's Jazz Poetry concerts for more than fifteen years. Lake has been a recipient of the prestigious Guggenheim Fellowship, has received commissions from the Library of Congress, and in 2006, was honored to receive the Mellon Jazz Living Legacy Award at the Kennedy Center. His work was shown at the Montclair Art Museum in 2004 and 2008. Most notably, Oliver was selected to receive the prestigious 2014 Doris Duke Artist Award and the 2022 Vision's Festival Lifetime Achievement Award.

Oliver Lake
8 Reeds, 2022
Mixed media collage on paper
7 x 5 in / 17,78 cm x 12,7 cm
Photo: Adam Reich
courtesy of the artist



"I love color"

"I like working with found objects"

"when I do art, it is meditation for me"

"when I do art, I just let it flow"

"I'm having fun"

Oliver Lake, 2022



Oliver Lake
Tic Tak, 2022
Mixed Media
11.5 x 3.75 x 4 in / 29,21 cm x 9,52 cm x 10,16 cm
Photo: Adam Reich
courtesy of the artist





top to bottom: Oliver Lake, *Multi Color*, 2015, 49 inches; *Cane*, 2012, 32 inches; *Obama Mints*, 2011, 60 inches. Photo: Adam Reich



Oliver Lake, *Lefty*, 2021, Mixed Media, 10 x 4 x 2 inches. Photo: Adam Reich, courtesy of the artist

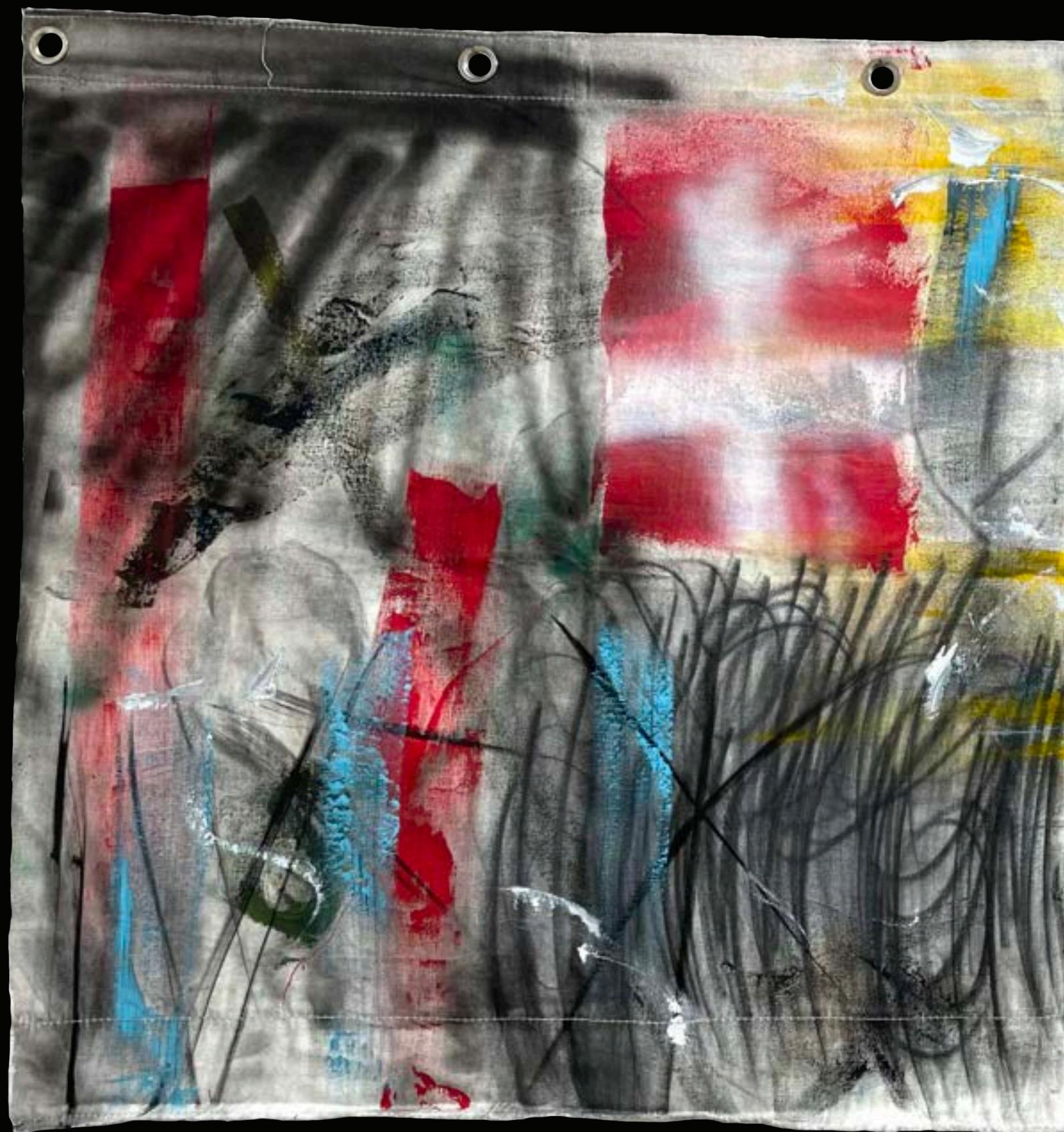


Matana Roberts

b. 1975, Chicago, IL

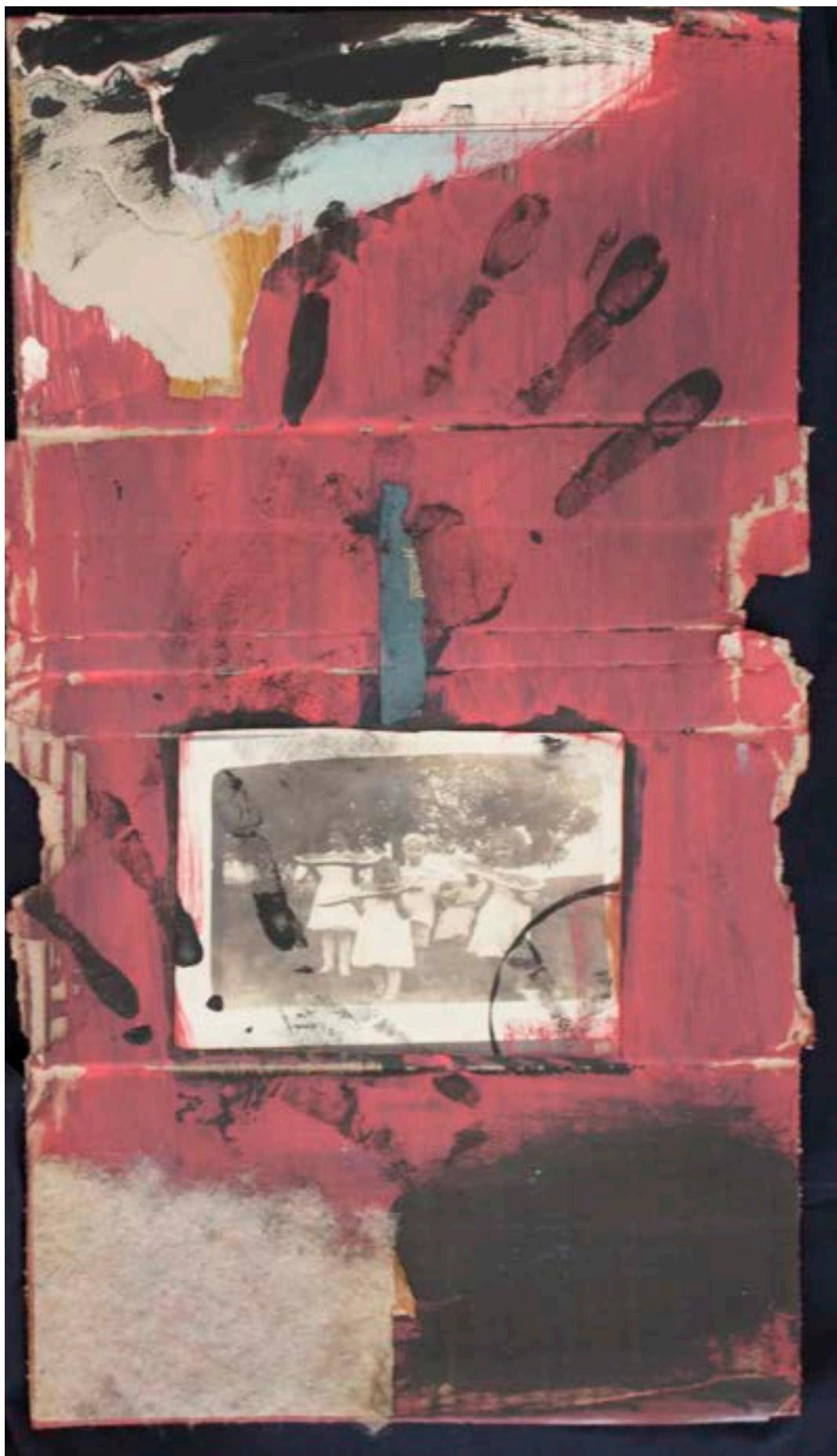
Photo: Brett Walker
courtesy of the artist and Fridman Gallery, NY







Matana Roberts, *Untitled*, 2015, Mixed media on canvas, 31 x 60 in / 78,74 cm x 152,4 cm
courtesy of the artist and Fridman Gallery, NY



Matana Roberts is an internationally renowned composer, band leader, saxophonist, sound experimentalist and mixed-media practitioner. Roberts works in many contexts and mediums, including improvisation, dance, poetry, and theater. She made two records as a core member of the Sticks And Stones quartet in the early 2000s and has gone on to release a diverse body of solo and ensemble work under her own name on Constellation and Central Control over the past decade. She is perhaps best known for her acclaimed Coin Coin project, a multi-chapter work of “panoramic sound quilting” that aims to expose the mystical roots and channel the intuitive spirit-raising traditions of American creative expression while maintaining a deep and substantive engagement with narrativity, history, community and political expression within improvisatory musical structures. Constellation began documenting the Coin Coin project in 2011 and has released the first four of a projected twelve album-length chapters to date.

Roberts' has had solo exhibitions at Bergen Kunsthall, Norway (2017) and The Whitney Museum of American Art, New York (2015). And her work has been shown at the Centre Pompidou, Paris (2017); The Tang Teaching Museum, New York (2017); The Institute of Contemporary Art, Philadelphia (2016); and The Museum of Contemporary Art Chicago in the 2015 exhibition *The Freedom Principle: Experiments in Art and Music, 1965 to Now*.

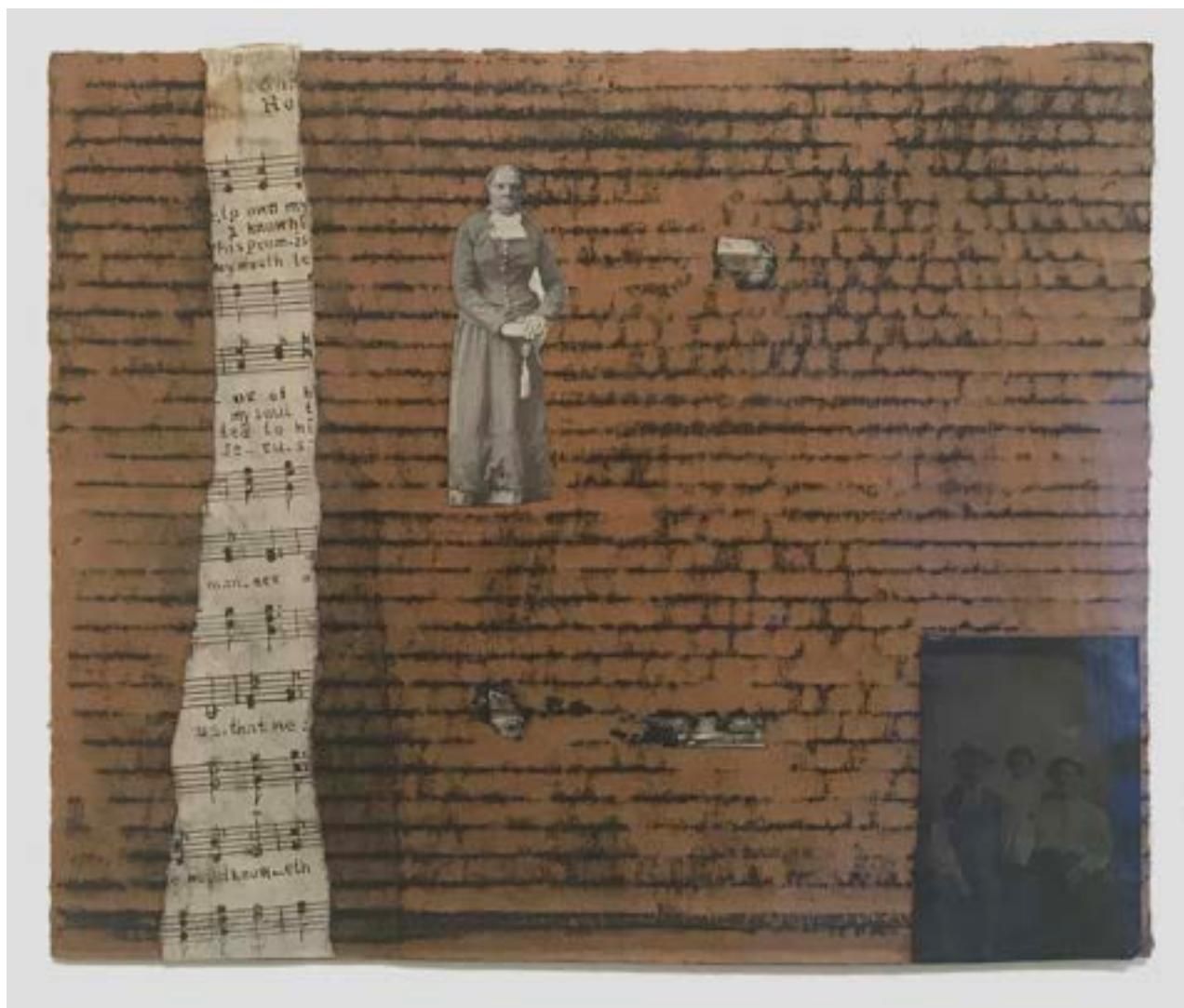
Matana Roberts
shadow tree, 2018
Mixed media and sound
16 x 9 in / 40,64 cm x 22,86 cm
courtesy of the artist and Fridman Gallery, NY

How can you use the art of sound to make painful remembrance joyful, without negating the importance of said painful experience? What is myth as it pertains to the creative act? What is ephemera? How can you honor and document the unknown in an image? How do you foster sonic creativity from perceived nothingness? Where do the personal, cultural, and emotional collide in the rendering of an embodied sound world? How can you use sound and or image to make witness a participant, a participant a witness? These are some of the questions that currently fascinate me...

This current phase of my work is focused on exploring experience, memory, cognitive dissonance through collaged sound and image exploration for the purpose of creating instantaneous, yet malleable connection. I seek through my work, new ways to explore and establish an alternative creative arts ideology that I hope will leave a legacy of curiosity, generative critique, challenge. I am committed to the natural creativity inherent in the process of experimentation, hoping to be a catalyst for bringing viewers and listeners into new redefinitions of what it might mean to embody a moment, using my work to show new ways of bridging divergence, fostering unheard dialogue... new ways of seeing our world.

Matana Roberts
to feel is to fly, 2015
mixed media on board
12.5 x 12 in / 31,75 cm x 30,48 cm
courtesy of the artist and Fridman Gallery, NY





Matana Roberts
Always Say Your Name, 2014
collage, charcoal, paint on cardboard
10 x 12 in / 25,4 cm x 30,48 cm
courtesy of the artist and Fridman Gallery, NY



Matana Roberts
Always Say Your Name, 2014
collage, charcoal, paint on cardboard
10 x 12 in / 25,4 cm x 30,48 cm
courtesy of the artist and Fridman Gallery, NY

Cécile McLorin Salvant

b. 1989, Miami, FL

Photo: Shawn Michael Jones
courtesy of the artist



Cécile McLorin Salvant is a composer, singer, and visual artist born in 1989 in Miami, FL, and currently residing in New York. Salvant won the Thelonious Monk competition in 2010, has received Grammy Awards for Best Jazz Vocal Album for her 3 latest albums, “The Window,” “Dreams and Daggers,” and “For One To Love,” and was nominated for the award in 2014 for her album “WomanChild.” In 2020, Salvant received the MacArthur fellowship and the Doris Duke Artist Award.

Boots!

Boots is short for Boots the house down mama yes god!
In this piece, Lot’s wife and Orfeo transform into a pillar of maldon salt because they turned around to look at something forbidden. Both the destructive power and healing potential of the gaze is present.
Dreams, mythology, religious text, drag queen and ballroom culture play off each other in this hand embroidered game of checkers.

Cécile McLorin Salvant
Boots!, 2022
Cotton thread on linen
13 x 9 in / 33 cm x 22,86 cm
courtesy of the artist

Next page:
Cécile McLorin Salvant
Gimmick Strategy, 2022
Cotton thread on linen
12 x 17 in / 30,48 cm x 43,18 cm
courtesy of the artist







Wadada Leo Smith

b. 1941, Leland, MS

Photo: Michael Jackson
courtesy of the artist



Composer, trumpeter and author **Wadada Leo Smith** was born in Leland, MS.

He moved to Chicago where he joined the legendary AACM collective.

Smith defines his music as “Creative Music,” and it is centered in the idea of spiritual harmony and the unification of social and cultural issues of his world.

Among his major recordings are Ten Freedom Summers, America’s National Parks and String Quartets Nos. 1-12.

A finalist for the 2013 Pulitzer Prize in Music for Ten Freedom Summers, Smith has received numerous other awards and honors including a 2016 Doris Duke Artist Award, a Guggenheim Fellowship, the Hammer Museum’s 2016 Mohn Award for Career Achievement, the UCLA Medal, the 2022 Vision Festival’s Lifetime Achievement Award, a 2021 United States Artists’ USA Fellow and a 2022 Mellon Arts & Practitioner Fellow at the Yale Center for the Study of Race, Indignity and Transnational Migration.

Smith has earned the #1 spot in DownBeat Magazine’s International Critics Poll as Composer of the Year, Jazz Artist and Trumpeter of the Year, and the Jazz Journalists Association has honored Smith as their Musician of the Year.

His Ankhrasmation symbolic language art-scores have been exhibited at The Renaissance Society at the University of Chicago, the Hammer Museum and the Kalamazoo Institute of Arts.

Smith's work was also included in *The Freedom Principle: Experiments in Art and Music, 1965 to Now* at the Museum of Contemporary Art Chicago in 2015.

Wadada Leo Smith
Green Velocities, Sonics, and Rythm-Units, 2020
ink, pen, and acrylic on paper
10 x 12 in / 25,4 cm x 30,48 cm
Photo: Adam Reich
courtesy of the artist



The Ankhrasmation Symbolic Language Art-Scores

Wadada Leo Smith

An introduction to a few ideas about the art-scores.

In 1967 on a Saturday morning in my home in “Old Town” Chicago (a section on the near north side) I discovered the rhythm-units, the first important component of the Ankhrasmation Symbolic Language.

That same morning, I composed “The Bell” using the rhythm-units inside the score with other musical materials.

“The Bell” became my first composition to be recorded and also the first music to use the Ankhrasmation language.

An Ankhrasmation language score is a music score first and is therefore intended to be performed and heard as a musical work. The visual score as an object was created for and is expected to be viewed as a work of art.

Both of these seemly different quantities, the music sonic and the art, are considered as a singular object. For a viewer or listener to achieve a full comprehension of that artist-inspired work can only become possible when the twin conditions and their artistic functions are realized in a music performance and by being exhibited as a work of art.

What make this practice different from other arts, and the painter’s traditions is this.

With an Ankhrasmation symbolic language score, from the moment the artist is inspired to create an art-score, it is intended to be performed as music and also exhibited as art to authenticate its nature as a work of art.

On every occasion that inspiration is infused in me.

The sensations that I feel inside of me are the same whether I am composing a manuscript musical score, performing in public, or creating an Ankhrasmation symbolic language art-score. Because all inspirations come from the same place. They do not come from us as artists or from any other person.

The Art-Scores:

All of these art-scores were created during the pandemic that began in 2020, and have never before been exhibited. There are eight art-scores in this exhibition. Six of them come from a larger set which make up the second “Sonic Luminous Axis” series. The two art-scores listed in the Wadada section are from a set of four scores of which two are being shown in this exhibition.

I was inspired to create the second series of art-scores by thinking of building an “imaginary paradise” conceived as “sonic-fields,” “sonic-colors,” “sonic-lights-rhythms” and “dark-energies” axes.

The first Luminous Axis series was created in 2001 with five art-scores and was recorded and released in 2002 by Tzadik Records, TZ 7083.

The first Luminous Axis series was part of a large exhibition that showcased fifty of my art-scores at the Renaissance Society at the University of Chicago in 2016. They were also on view at The Hammer Museum’s *Made in LA* exhibit in 2016, and at the Kalamazoo Institute of Arts in Kalamazoo, Michigan in 2017.

The inspiration for the first axis series was centered in the idea of what was in “paradise” such as its gardens, rivers and foods and fruits, etc.

With those art-scores I created fifteen new musical works by using a quartet of computer performers and a duo with trumpet/flugelhorn and an electronic drummer.

I use paper, acrylic paints, inks and pens to create my art-scores.



Wadada Leo Smith

Deep Blue, Brown Sonic in a Yellow Dark Energy Field, 2022

ink, pen, and acrylic on paper

10 x 12 in / 25,4 cm x 30,48 cm

Photo: Adam Reich

courtesy of the artist



Wadada Leo Smith
Blue, Purple, Gold with Bird and Sonics, 2019
ink, pen, and acrylic on paper
8.5 x 11 in / 21,59 cm x 27,94 cm
Photo: Adam Reich
courtesy of the artist



Wadada Leo Smith
Orange, Yellow, Blue-Green Sonic-Units Particles, 2018
ink, pen, and acrylic on paper
8.5 x 11 in / 21.59 cm x 27.94 cm
Photo: Adam Reich
courtesy of the artist



Wadada Leo Smith
Blue Wave Light-Energy with Gold, 2019-2020
ink, pen, and acrylic on paper
8.5 x 11 in / 21,59 cm x 27,94 cm
Photo: Adam Reich
courtesy of the artist

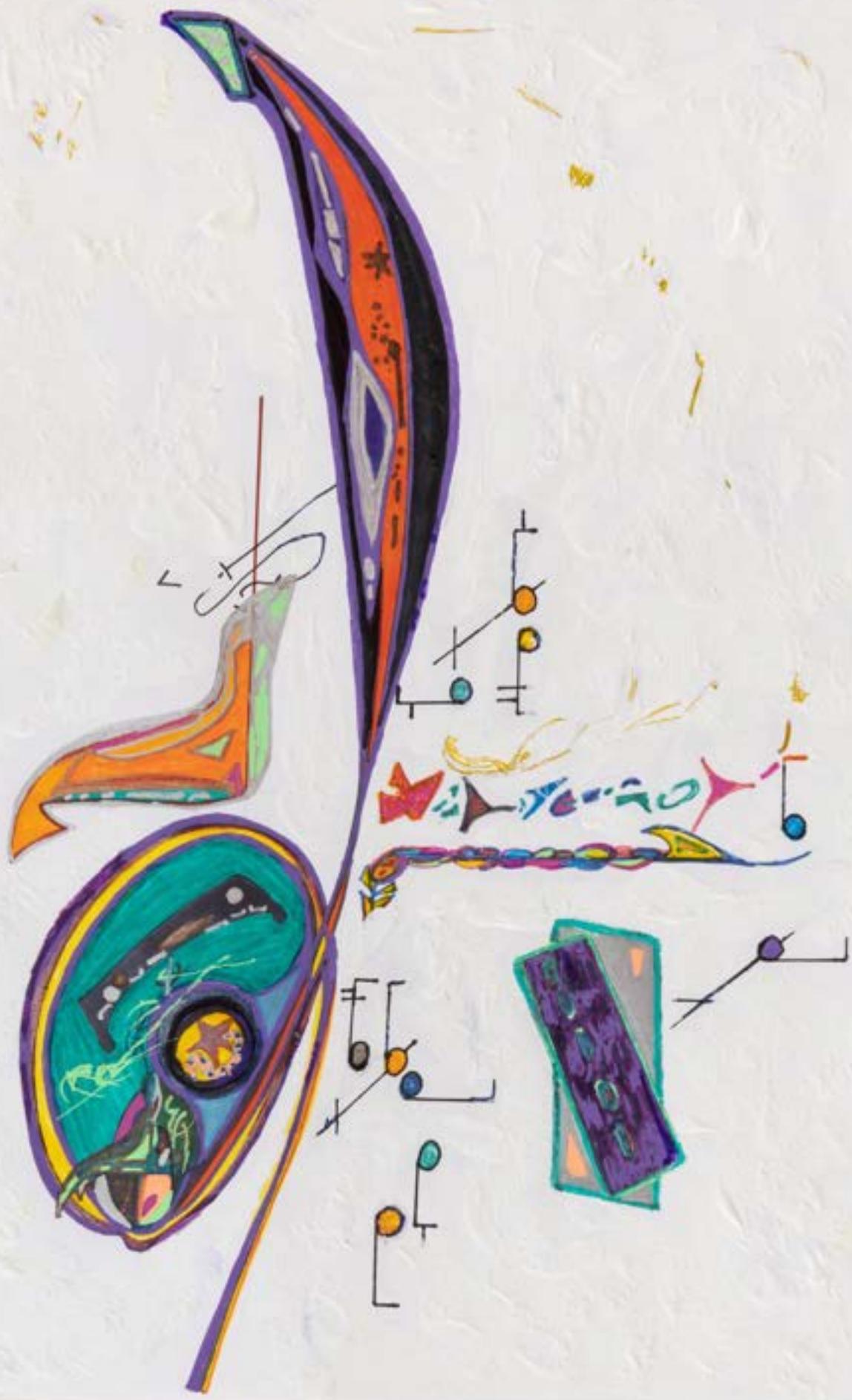
Next page:
Wadada Leo Smith
Wadada Playing the Gold Trumpet, 2020
ink, pen, and acrylic on paper
19 x 13 in / 48,26 cm x 33 cm
Photo: Adam Reich
courtesy of the artist

Wadada Leo Smith
Wadada Playing the Red Trumpet, 2020
ink, pen, and acrylic on paper
19 x 13 in / 48,26 cm x 33 cm
Photo: Adam Reich
courtesy of the artist

Wadada Leo Smith
Orange, Green with Blade and Color Loops,
2018-2019
ink, pen, and acrylic on paper
11 x 8.5 in / 27,94 cm x 21,59 cm
Photo: Adam Reich
courtesy of the artist

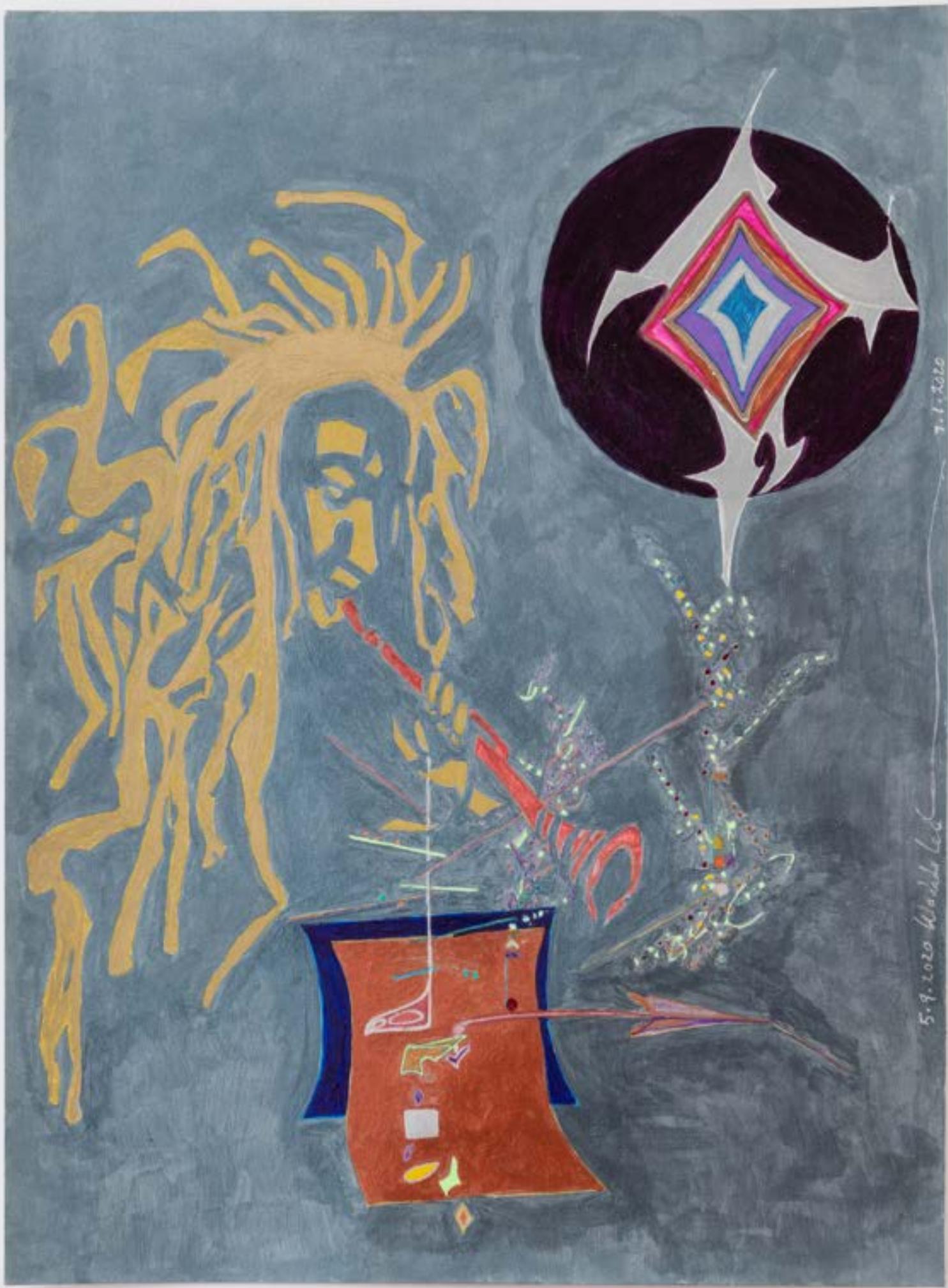
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5.9.2020 Mediblo C



5.9.2020 Wanda Lee

7.1.2020

Acknowledgements & Announcement

I'd like to thank all musicians who accepted to participate in *The Art of Counterpoint, 8 Musicians Make Art.*

As well as George E. Lewis and Jason Moran who were involved early on in the discussion of the project, Djinji Brown, Iliya Fridman, Fridman Gallery, Dan Tepfer, Yuko Otomo -Yuko and Steve Dalachinsky being longtime friends of Ted Joans.

I would like to extend a special thank you to Stephen Haynes, Advisor to the William R. Dixon Living Trust who was instrumental in the actual making of the show.

I'm thrilled to announce that as a closing of *The Art of Counterpoint, 8 Musicians Make Art*, we are planning a concert on
Tuesday, January 10, 2023 at 8 PM:

- Stephen Haynes, leader, cornet
- Joe Morris, guitar
- Jessica Pavone, viola
- Sarah Bernstein, violin
- Charlie Burnham, violin
- Lester St Louis, cello

at Zürcher Gallery, 33 Bleecker Street, New York, NY

Gwenolee Zürcher
November 1, 2022



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