Page 10



Mary Sofianos in her "Promethea" dance performance.



The band SKIN AGAINST METAL playing at the multi-media performance "Women: This much and more!" PHOTOS: ABBY LUBY



North Salem News - Thursday, October 14, 2021

Female images inspire múlti-media performance at Hammond Museum

BY ABBY LUBY CONTRIBUTING WRITER

powerful social messages. A standing room only crowd was Poet Donna Barkman's "Hey flowing black chic, a small clutch on In a wildly imaginative perfor- and physical health. precisely that kind of multi-media Girlfried," was read in front of the her arm, was charming, elegant, a mance of her prose poem "Henriperformance at the Hammond collage of an 1870 painting show- subtle twirl here, a dramatic gesture etta," Linda Jean Fisher starts with to present a variety of artists in Museum on Sunday, Sept. 26. The ing an unhappy, young black wom- there to close by a toss of play dollar jazzy, scatological utterances, an apt one performance was, in this case, performance, "Women: This much an holding peonies, her face copied bills to the audience. As a veteri- preface to a surreal world where her a hugely attractive venue. Perhaps and more!" delighted the audience and moved to a present-day cura- narian sashaying with a stuffed dog pet parrot, Henrietta, has a doctoral there will be more to come.

poets. Thirteen different artists offered present. their interpretation of digital colhave progressed so far.

Beverly Army Williams reading her poem "My Boots and the Earth Below."



Poet Donna Barkman reciting her poem "Hey Girlfriend."

'girlfriend' while bridging past and lover.

ladies of yesteryear and transfers Sargent's Elizabeth Winthrop woman, each connected by the "un- parrot into two off-beat personas. Oct. 31. them to images of dynamic con- Chanler of the late 19th century, encumbered violent release....to Alicia Hoffman's eloquent readtemporary women — a simple but Each woman considers their "pri- avoid claims of licentiousness." ing of her coming-of-age poem brilliant expression of how women mary life support system," one flies In her powerful lyrical poem "Bildungsroman," shows Elsie

these works have blossomed," Freedman said before the perfor- performance by ŠKIN AGAINST throughout history as she focused adorned runway model. Hoffman mance, explaining how the collages METAL of their original piece on caressing hands as sensors to the speaks to both women, addressing triggered a spate of ideas among "Get Out of Your Head" sizzled soul. By merging the identities of their emotional growth, closing the a variety of artists she has worked with syncopated layers of percus- a 19th century aristocratic woman historical eras between each.

with in the past. The music by SKIN AGAINST cow bells, cymbals and timpales. ra Cotta" pulled together universal Sofianos in her "Promethea" was a METAL was innovatively impro- The piece seamlessly modulated yearning, pain and love. vised with nuanced jazzy shifts be- into a sizzling rendition of Mikro- Freedman read a poem by Eng- age of a 19th century actress and tween readings. The four talented kosmos by 20th century composer land-based Maz Hegehog who was a modern-day victim of domesmusicians include pianist Maurice Bela Bartok brilliantly performed unable to travel to the U.S. for the tic abuse. Moving to prerecorded Minichino, percussionists Ismael on the piano by Minichino. Adames, Belle Torres, and Nanette Marsi Burns' energized dance hog's poem "Migrant and cleaner nos, veiled and dressed in a sheer, Garcia who tastefully embellished interpretation of three collages en- and almost free" is a young girl tell- flowing white peignoir, she slowly the spoken word and dance with gaged the audience in "Anything ing how she and her mother arrive moved from the back of the gallery their creative interpretations.

readings, were totally captivating. woman philanthropist, Burns, in grants that were "almost free."

through space, the other affixed to "Terra Cotta," Rebecca Elisa- Palmer depicted in an 1890 paint-"My work is a tiny seed of which the ground as their gazes meet. beta Marya Ribeiro captured the ing by John Singer Sargent whose A mesmerizing and scintillating raw essence of female endurance face is that of today's leather

sion, interweaving congas, bongos, with a present-day clay artist, "Ter- Dramatic movement by Mary performance. The speaker in Hege- music by Daniel Cordani, Sofia-Goes! Three Vignettes." Quirky, at a new country to work for a rich and through to the front, dropping

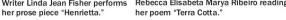
The spoken word moves people humorous, Burns was Chaplin- family Freedman's collage of Fanny her veil along the way. Sofianos'

in ways unlike any other art form, esque in her persona of a construc- Eaton, a Jamaican-born artist's angular movements and primitive and this event was no exception. tion worker, replete with hard hat, model and domestic worker living hand gestures defined an unstable Social relevance linking past to fu- work belt, brandishing two pieces in the late 19th century and a 20th person vacillating between despair Artists coming together in one ture, the original poetry and prose of lumber and a tape measure which century woman architect motivated and fear. In her artist statement, collaborative space is rare, especially imparting a strong personal inter- she flamboyantly extended out to Hegehog, whose young speaker Sofianos said she professionally in a performance brimming with pretation coupled with impassioned the audience. In her portraval of a reminded us she hailed from mi- works to implement creative arts programming to promote mental

with a flowing, whimsical exchange tor of contemporary art. Barkman's and cat, Burns exuded endearment degree in contemporary art. The 31 of Freedman's images can be by dancers, musicians, writers and poem personalized each woman as and left no doubt she was an animal parrot appears on the arm of a 17th seen at the museum's Havs Gallery century Elizabethan noblewoman in the show "Just Look at Us Now," In a lucid and demonstrative whose face reappears as a 20th celebrating the 100th anniversary of Beverly Army Williams' poem reading, Kitty Jospé offered her century abstract painter. Fisher's America's 19th amendment giving lages by multi-media artist Marcy "My Boots and the Earth Below" is poem "Posing," that fused the im- painter spins a tale about cooked women the right to vote. Included B. Freedman. The then-and-now an imaginary chance sighting by a age of Sarah Siddons, an 18th books, robbing armored trucks and are works by Carla Rae Johnson collages copies the faces of staid woman astronaut and John Singer century actress with a martial arts culminates by combining artist and and Mary McFerran and is up until



theatrical finale inspired by the im-





Marsi Burns' original dance as a construction worker.



Kitty Jospé reading her poem "Posing."