

# SONYA RAPOPORT LEGACY TRUST

*presents:*

# RAPOPORT REMEMBERED



Majel Connery and Kristina Dutton of Hae Voces



Artist Sonya Rapoport (1923 - 2015)

*Premiere Performance of an Original Musical Composition by:*

# HAE VOCES

Majel Connery - Vocals | Kristina Dutton - Violin

With an exhibition of drawings by Sonya Rapoport and remarks by SRLT Director Farley Gwazda

Friday, June 1st, 2018: "Open Dress Rehearsal"

Saturday, June 2nd, 2018: Premiere Performance

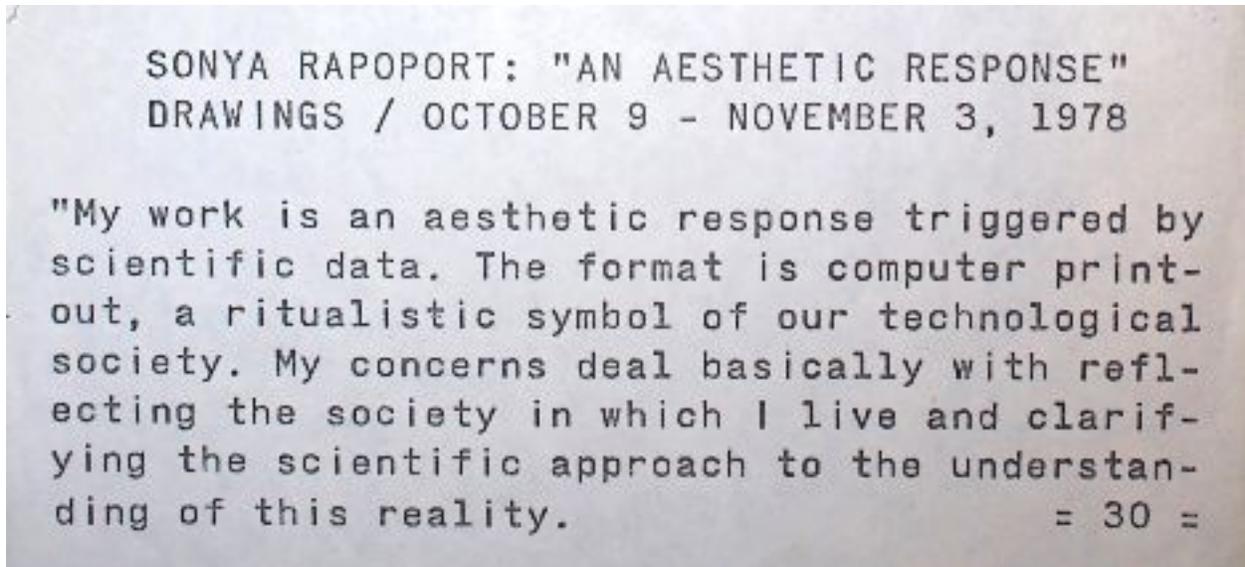
Doors: 7:30pm | Performance: 8 - 9pm

KALA ART INSTITUTE: 2990 San Pablo Ave, Berkeley CA

## An Aesthetic Response - The *Anasazi Drawings* of Sonya Rapoport

In 1976, the painter Sonya Rapoport chanced on a box of discarded computer printouts in the basement of the UC Berkeley Math Department, a find which eventually led to her reinvention as a digital artist.

Rapoport was attracted to the physicality of this cryptic information, printed in carbon-black dot matrix standard font on wide-format, ruled, perforated, continuous feed printout paper. She began drawing into the printed data with graphite and a colorful palette of Prismacolor, making use of stencils and ink stamps. In 1978 she wrote, "My work is an aesthetic response triggered by scientific data."



Statement for exhibition *An Aesthetic Response*, featuring *Anasazi Drawings* at Union Gallery, San Jose.

The earliest works from this period are indeed a formal "aesthetic response" - at this point, Rapoport did not have access to or interest in the meaning of the data. Using colored pencil, she layered partially-filled letter stencils over blocks of data, giving the impression of an indecipherable code, a complex palimpsest.

In 1977, Rapoport began what would be the first of many collaborations with experts from other fields. Anthropologist Dorothy K. Washburn was using computers to study the ancient Anasazi people of the American Southwest, analyzing the mathematical symmetry patterns in their pottery in order to understand their culture and migration patterns. She provided printouts of her data for Rapoport to draw on, and they discussed the content of her research at length. At the same time, Rapoport was taking a computer programming course, deepening her knowledge of what would become a critical tool.

As she worked on the *Anasazi Series*, Rapoport began featuring design motifs from Washburn's symmetry analyses. Expanding her research into the Anasazi people, Rapoport used a photocopier and the *solvent transfer* technique to layer onto the printout paper images of Washburn's geometrical notation, drawings of archaeological sites and art objects, translations of Navajo words and stories, and autobiographical material. The resulting work is conceptual in nature, as there is a relationship between the printed archeological data and Rapoport's "research based" drawings.

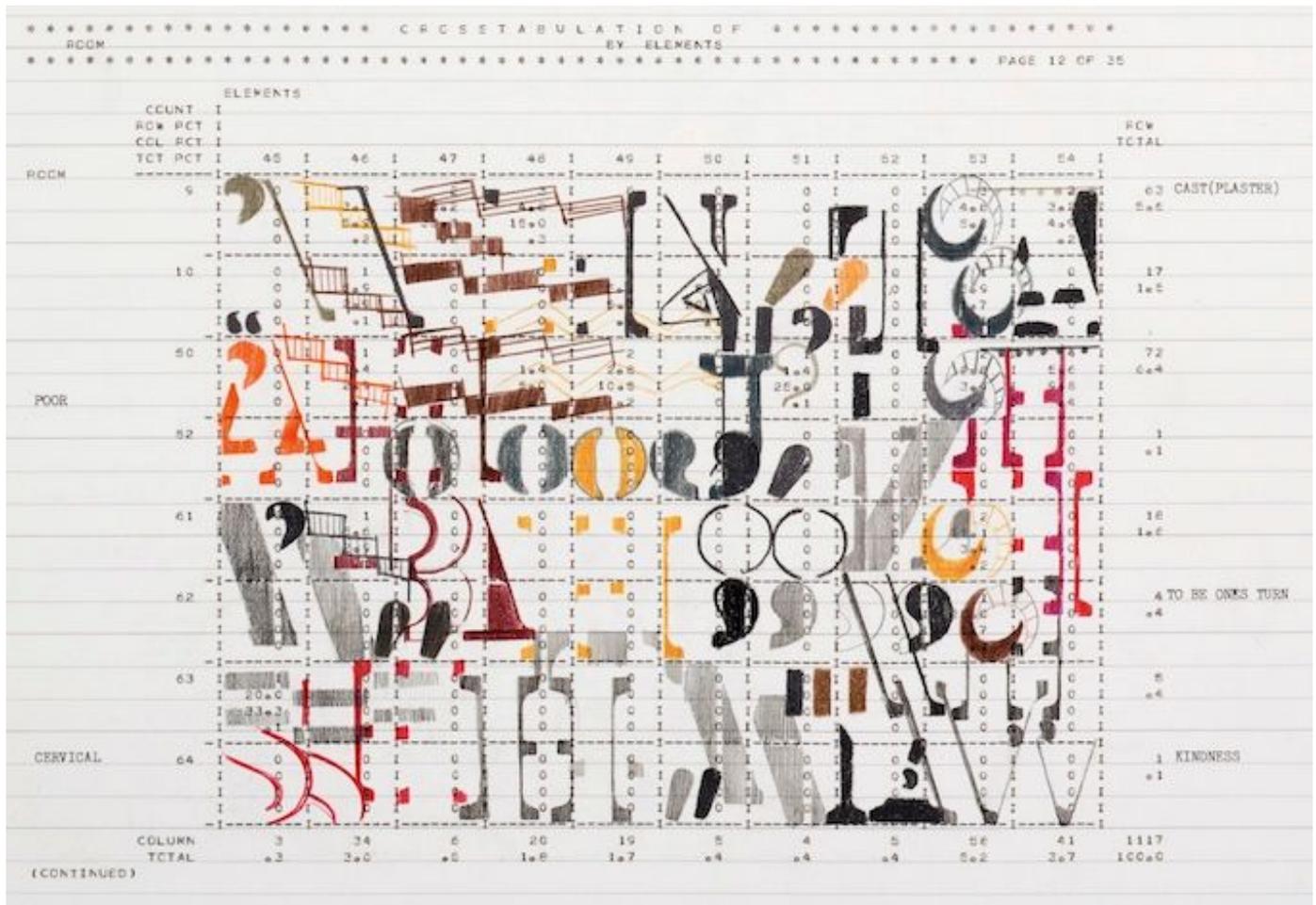
This series led directly to later works in which Rapoport gathered and tabulated data, analysed it by computer, and printed her own charts and visualizations on which to draw.

## Hae Voces and Sonya Rapoport

Latin for *these voices*, **Hae Voces** is Majel Connery (vocals) and Kristina Dutton (violin). Native to classical music, indie-pop and opera, their music is the loving collision between these worlds.

The musicians began working with Sonya Rapoport's materials in 2016, visiting her studio to view original artworks, and the Bancroft Library at UC Berkeley to learn about her creative process through her archive.

Performing live with a technical array of processing, they see the *Anasazi Drawings* as graphic scores, interpreting their visual intensity and playfulness like notes on a page. Including quotations from the artist, this immersive performance is augmented by lighting design and projections of images of the artwork.



Sonya Rapoport with Dorothy Washburn, *Anasazi Series* (detail), 1977.

Prismacolor, pencil and dot matrix print on perforated continuous computer printout paper.

The **Sonya Rapoport Legacy Trust** was founded during the artist's lifetime to preserve her artwork and promote her legacy. Rapoport was known for her in-depth collaborations with experts from other fields, and her constant return to and reinvention of earlier works. She hoped to extend her practice with posthumous collaborations where creative thinkers would engage with and reimagine her work. *Rapoport Remembered* represents the first of these experiments.

It is fitting that this performance is presented at **Kala Art Institute** in Berkeley, which in 2011 presented Rapoport's retrospective exhibition *Pairings of Polarities*, curated by Terri Cohn and Anuradha Vikram.

Lighting and Performance Design  
Sound Engineering  
Sound

Erich Richter | erichrichter.com  
Adria Otte  
Meyer Sound

Hae Voces and the Sonya Rapoport Legacy Trust would like to thank the family of Sonya Rapoport, especially Hava Rapoport, the generous and supportive staff of Kala Art Institute, Terri Cohn of Terri Cohn Art Services, Alla Efimova of KunstWorks, Dalia Juskys and Dennis Hendrickson, Kes Narbutas, Dunstan Orchard, and Dorothy K. Washburn of the Penn Museum, University of Pennsylvania.



haevoces.com | haevoces@gmail.com |  @haevoces



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sonyarapoport.org | director@sonyarapoport.org |  @sonya.rapoport