

*Print Matters:
Selected Works from
the Ed Colker Collection*

IUP Special Collections and University Archives
Indiana University of Pennsylvania





Print Matters:
Selected Works from the Ed Colker Collection

Indiana University of Pennsylvania
IUP Special Collections and University Archives

The 2020 exhibition and catalog are supported in part
by the University Senate Fellowship Grant Program.

Front cover: Colker, Ed. (2010). *Gathering: fifteen poets/poems*. Haybarn Press.
Above: Photograph of Ed Colker at his Printing Press (1990s), courtesy of the
Archives of American Art (Washington, D.C.)

This project would not have been possible without the support of printmaker and illustrator Ed Colker and the Haybarn Press in Mount Kisco, New York. The Ed Colker collection is part of Manuscript Group 131, donated by Dr. Larry Kroah.

Additional support has come from private donations; the IUP Libraries; the University Museum Board of Directors; the Office of the President; the Student Cooperative Association; the Foundation for IUP; the College of Fine Arts; and the College of Humanities and Social Sciences.

The University Museum is a program of the College of Fine Arts at Indiana University of Pennsylvania, founded in 1875, and a member of the Pennsylvania State System of Higher Education.



*Print Matters:
Selected Works from
the Ed Colker Collection*

IUP Special Collections and University Archives
Indiana University of Pennsylvania

Dr. Harrison Wick, Curator
Special Collections Librarian and University Archivist

Hosted by the University Libraries and the University Museum
Indiana University of Pennsylvania
Indiana, Pennsylvania

Foreword by Ed Colker



It is a pleasure to offer some comments and several citations as an introduction to this exhibition catalog in the hope that the reader and viewer will find them of interest and guide to the background of the works included.

The motivation of printers, whether Benjamin Franklin or the artist William Blake, has been – it seems to me – to reach and share thoughts and beliefs with an audience, old or young, great or small in number.

Writers and philosophers have remarked that “Art is always the replacement of indifference by attention.”* Also, speaking on the value of the study of Classics, that “Everything has been said, but no one listens; so it has to be said again...”**

Thus, poets in every generation continue to express the vision of their imagining and observation, and painters – when drawn to them – join in the arts of the book, “inspired by similar feeling” and hoping to create “an impression of spiritual unity.”***

In my devotion to the art of the book in modern France, I have tried *not* to describe the images in the poem but rather to add a tone or to provide a setting that would invite the reader into the text through a new door.

Photograph of Ed Colker, courtesy of the Archives of American Art (Washington, D.C.)

Matisse once wrote that in his books he wished his art and the text would strike the eye of the viewer at the same time. And then the reader may “see” and frame what is evoked in his or her own mind...

A lover of poetry once told me that she believed that “language is behavior.”****

I, too, believe so and that from Homer’s recitations to the often astute lyrics of some of today’s “rap” songs, language speaks to us about ourselves. “Poets help us...by providing experience, and by swinging a lantern ahead of us in the fog of our lives.”*****

The visual artist attempts to do so as well, but in a non-verbal way. And so, contemplating a unique page or pages in silence, we may respond to the leap of the poem, be moved into another place, encounter yet another person, and become present in a new time.

EC

* Guy Davenport
** Roger Shattuck
*** Monroe Wheeler
**** Elizabeth Kray
***** Jay Parini



Introduction

I met Ed Colker in September 1998 on the day he was retiring as Provost of Pratt Institute. I asked him what he was going to do with his new freedom, and he responded that he was going to be doing what he loved best – working in his Mount Kisco studio in the company of poets. Ed is an accomplished teacher, printer, artist and book designer, who has dedicated his 50+ year career to rendering artistic responses to poetry by some of the world's leading poets. He publishes them in limited editions under his Haybarn Press imprimatur. I did not know then that our interests would cross so many times in following years in New York and that it would grow into an enduring friendship. It all began with my naïve question, “How do you *do* this?” I was captivated immediately by Ed's work and realized that things like this needed to be made better known. I asked then IUP Curator of Special Collections, Phillip Zorich, if he would accept Ed's works for inclusion in the collections. Phil agreed, which led over 20 years later to this exhibit and catalog.

Ed's work opened up a window for me into the lives and works of persons with whom I had not been familiar. Some of them appear in this exhibition. They include Abraham Sutzkever, who the New York times hailed as “the greatest poet of the Holocaust”; Chilean diplomat, writer and Noble Laureate for Literature, Pablo Neruda, believed possibly to have been executed in that country's 1973 coup; Surrealist, René Char, until he became a leader of the French Resistance in World War II, which permanently altered his perspective and his poetic style; exiled Egyptian, Edmond Jabès, who was awarded France's Grand National Prize for Poetry and whose poetry frequently highlights the importance of welcoming foreigners. There are others with whom I was more familiar like e e cummings, Wallace Stevens, Kathleen Norris, Dave Brubeck, and the modernist poet of the Midwestern prairie Michael Anania. But all are people of ideas, conscience and substance – very much like Ed Colker himself.

Ed is a graduate of the Philadelphia Museum School of Art (now the University of the Arts) and New York University. He is the recipient of a Guggenheim Fellowship and the Taylor Arms Medal of the Audubon Artists. Ed has fulfilled commissioned editions for the International Graphic Arts Society, the Print Club of Philadelphia and the Print Club of



New York. He has exhibited his works in the United States and abroad including the Museum of Modern Art and the Metropolitan Museum of Art in New York. Ed Colker's works are found in the permanent collections of the Whitney Museum and Michener Art Museum, the Bibliothèque Nationale de France, the Getty Research Institute, and numerous private collections and university library special collections which include those of Yale, Columbia, Cornell, Brown, Chicago, Michigan, Stanford and the Grolier Club in New York.

Finally, Ed, who is now 93, continues to go to work daily in his studio, which he shares with his wife – artist Elaine Galen. Together, the meaning of life and its joy is to think, reflect and create. Long may they continue in their pursuit!

Larry Kroah

Neruda, Pablo. (2001). *Neruda: Seven Poems*. Translated by Audrey Lumsden Kouvel with drawings by Ed Colker. Haybarn Press: Editions.

The Legacy of the Ed Colker Collection

I count myself fortunate to know such generous people as Ed Colker, Elaine Galen, and Larry Kroah. Dr. Kroah started collecting the collaborative works of Ed Colker, and he donated these publications to the IUP Special Collections and University Archives as part of his archival collection – Manuscript Group 131. These limited-edition folios feature illustrations by Ed Colker, who with his wife Elaine Galen, founded the non-profit Haybarn Press in Mount Kisco, New York. Most of Ed Colker’s works are printed in editions of less than 150 copies, which include original artwork and significant collaborations with other artists.

Ed Colker and Larry Kroah continue to support the IUP Special Collections and University Archives by donating new publications. Manuscript Group 131 contains almost 20 limited-edition folios created by Ed Colker, each of which features poetry and diverse themes including Holocaust Literature, World War Two, the Civil Rights Movement, and Women’s Equality. This archival collection represents significant collaborative projects that span more than seven decades.

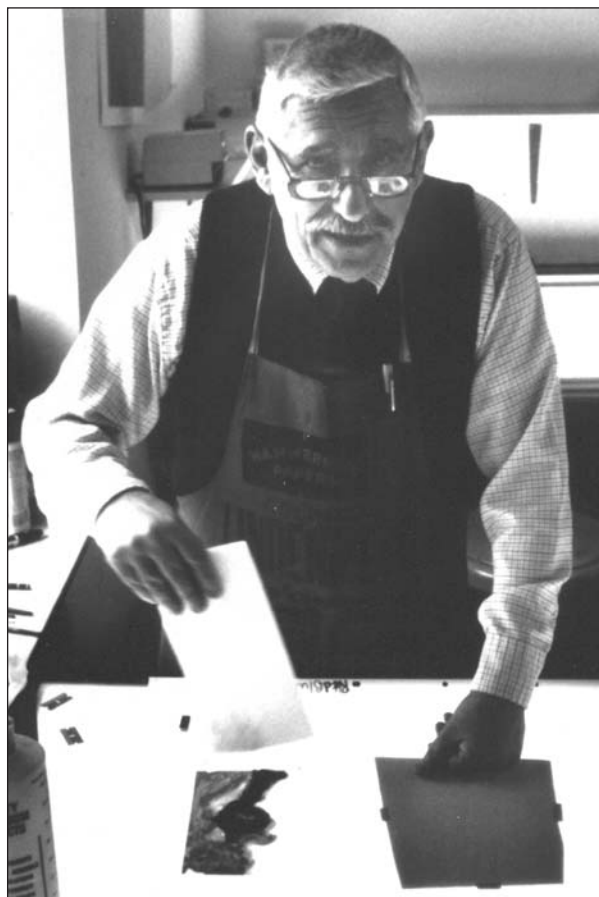
I have been asked about the title of the exhibit, “Print Matters,” which reflects the importance of Ed Colker’s collaborative works in printmaking, but I also wanted to emphasize the *tactile* significance of paper publications – which will always have special meaning to me, especially from an archival and library point of view in today’s ever-changing electronic world.

This exhibition would not be possible without the continued support and generosity of both Ed Colker and Larry Kroah. The printing of this exhibit catalog was made possible through an IUP University Senate Fellowship Grant, and I would also like to thank the University Libraries,

the College of Fine Arts, the College of Humanities and Social Sciences, and the University Museum Board of Directors. A special thank you must go to my wife Kimberly Wick who recorded and edited the video interview with Ed Colker. I would also like to thank Dr. Michael Williamson, and my students Marquel Sherry, Jennifer Graham, and Anne Betz for their diligent work on the Ed Colker exhibit. I would also like to thank the Archives of American Art in Washington, D.C.

Sincerely,

*Dr. Harrison Wick
Special Collections Librarian and University Archivist
Indiana University of Pennsylvania*



Photograph of Ed Colker, courtesy of the Archives of American Art (Washington, D.C.)

Welcome to the IUP Libraries

We are very pleased to present this exhibit and catalog celebrating the works and accomplishments of painter, printmaker, poet, and educator Ed Colker. It is immediately evident why his work, individually and in collaboration with others through the Haybarn Press, has received international acclaim. The preservation of these works here at Indiana University of Pennsylvania, is due in large part to the efforts of my predecessor, Dr. Larry Kroah. As the Director of Libraries, Dr. Kroah helped transition the IUP Libraries into the digital age, while also expanding and enriching our print and manuscript holdings. We are thankful for that work and for his support of this exhibition catalog.

Exhibits like this help to highlight the varied materials preserved as part of the IUP Special Collections and University Archives. This unit within the IUP Libraries curates records of the University, collections of rare books from around the world, and extensive print and manuscript materials that document the histories of people, communities, and industries in Pennsylvania. While these collections are integral to the teaching, learning, and research missions of the University, these invaluable resources are also heavily used by external scholars, public historians, and the general public in articles, books, museum exhibits, and documentary films. We know that you will enjoy this exhibit, but we also encourage you to plan your own research visit to explore these unique collections.

Erik Nordberg, Ph.D.
Dean of Libraries



Photograph of the Patrick J. Stapleton, Jr. Library,
Indiana University of Pennsylvania, 2020.

Biography of Ed Colker

1927: Born in Philadelphia, Pennsylvania

1945-1946: Served in the United States Army 88th Infantry Division in Italy

1949: Graduated from the Philadelphia Museum School of Industrial Art

1950: Began exhibiting, Print Club of Philadelphia

1951-1955: Part-time teaching at the Philadelphia Museum College

1960: John Simon Guggenheim Memorial Foundation Fellowship

1961: Studied and worked in Europe (France)

1962-1970: Returned to Paris to produce editions at Atelier Desjobert

1965: Earned BS Degree from New York University

1966-1970: Critic and Associate Professor of Fine Arts, Graduate School of Fine Arts at the University of Pennsylvania

1970-1972: Artist-in-Residence, Bucks County Community College (Pennsylvania)

1972-1980: Director of the School of Art and Design, Research Professor of Art at the University of Illinois (Chicago)

1980-1985: Professor and Dean of Visual Arts, SUNY-Purchase; founder, Center for Edition Works

1982: Guest editor, College Art Journal issue on "The Education of Artists"

1980-1990: Participation in the Center for Book Arts, American Printing History Association, and consultant for the National Endowment for the Arts

1983: Studio constructed in Chappaqua / Mount Kisco, New York

1985: Earned MA Degree, New York University

1985-1986: Professor and Chair, Department of Art, Cornell University, Ithaca, New York

1986-1991: Founding Provost, University of the Arts, Philadelphia; development of the Borowsky Center for Publication Arts

1991-1995: Provost, Cooper Union for the Advancement of Science and Art, New York

1995-1998, 2003: Provost and Professor of Art and Design, Pratt Institute, New York

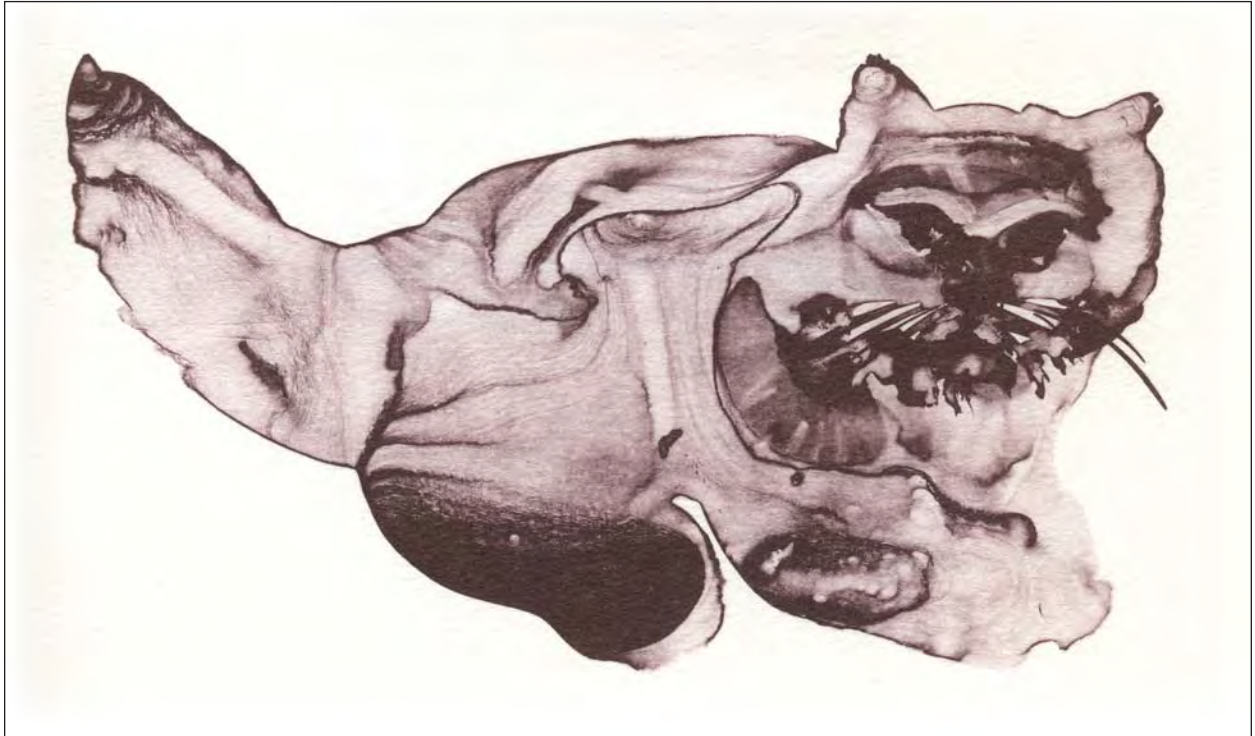
Today: Publishes limited-edition folios at his studio and the Haybarn Press in Mount Kisco, New York

To mark the years of working as an artist drawn to developing of limited editions with poetry, I have selected a text by each of fifteen writers -four in translation- to form a portfolio. I have known several of the poets for many years, sharing cherished moments of encounter and revelation. Having never met two of the authors, I have had the pleasure and joy of an engaging correspondence.

All of their works continue to illuminate the journey and give meaning to discovery. The accompanying color prints are meant as an expression of my ongoing, deep appreciation.

-EC

Colker, Ed. (2010). *Gathering: fifteen poets/poems*. Haybarn Press.



A native of Philadelphia, artist and printmaker Ed Colker and his wife Elaine Galen founded the non-profit Haybarn Press located in Mount Kisco, New York. Since 1960, Colker has published many limited-edition folios – a selection of which are featured in this exhibition from Manuscript Group 131 in the IUP Special Collections and University Archives.

Selected collaborations include Michael Anania, Dave and Iola Brubeck, Rene Char, Kathleen Norris, Pablo Neruda, Abraham Sutzkever, and David Ray Vance. A Veteran of World War II, the themes in Ed Colker's collaborations reflect imagery, art, and poetry that are profound and relevant to events throughout the 20th Century. These themes include religious and cultural intolerance, protecting the environment, equality for women, warfare; and historical events witnessed throughout the past 80 years such as the Holocaust, World War Two, Genocide, and the Civil Rights Movement.

These collaborations focus on the interpretation and display of selected examples of fine printing created by Colker, whose body of work spans almost seven decades. Colker is known for combining poetry and visual imagery

to produce a “tangible theater” that ranges from Pennsylvania to South Dakota, Swaziland, and the Sahara Desert. These examples of fine printing were donated to the University Libraries, and the Ed Colker collection at the Special Collections and University Archives at Indiana University of Pennsylvania represents one of the largest collections of Colker's published illustrations and collaborative works in the Commonwealth.

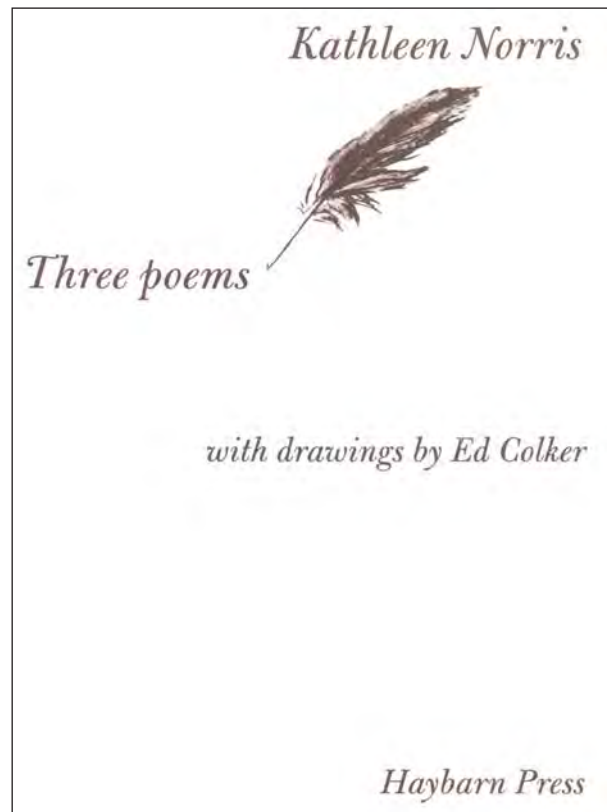
These limited-edition folios feature original artwork and illustrations by Colker. This exhibit is dedicated to Colker's generosity and unique work, which continues to inspire in the next generation.

For more information on Ed Colker visit the Smithsonian Archives of American Art in Washington, D.C., and the Book Arts of the Hudson Valley at the Vassar College Rare Book Collections, New York that contain the archives of the Haybarn Press.

Neruda, Pablo. (2001). *Neruda: Seven Poems*. Translated by Audrey Lumsden Kouvel with drawings by Ed Colker.

Selected Bibliography of Ed Colker and the Haybarn Press

- Anania, Michael. (2000). *Once again, flowered: poems*. Drawings by Ed Colker.
- Anania, Michael. (2001). *Three Poems about Sounds of JAZZ and the Snow in Buffalo*. Drawings by Ed Colker.
- Anania, Michael. (2009). *Two poems by Michael Anania as broadsides in honor of the poet's 70th birthday with design and images by Ed Colker*.
- Char, René and Ed Colker. (2007). *The summons of becoming: Marking the centenary of a poet*.
- Colker, Ed. (1999). *Five Decades in Print: Ed Colker Woodcuts, Lithographs, Etchings, and Limited Editions*.
- Colker, Ed. (2016). *Angles & naked vision: Twenty-two poets & translators*.
- Colker, Ed - artist; Bradley Hutchinson - printer; Lee Briccetti - author; Lea Graham - author; Kathryn Hellerstein – author and translator; Catherine Kasper - author; Kadia Molodowsky, 1894-1975, author; Kathleen Norris - author; Nina Pick - author; Ronnie Scharfman - author; Rosmarie Waldrop - author; Jeanne Murray Walker - author; Suzanne Wise - author. (2018). *Daughters of Emily: Eleven women poets / fifteen poems*.
- Colker, Ed. (2010). *Gathering: fifteen poets/poems*.
- Colker, Ed. (2006). *Open the gates: a portfolio of images and language inspired by the cantata "The Gates of Justice," composed by Dave Brubeck*.
- Colker, Ed - artist; Deborah Pease - author; Rosmarie Waldrop - author; Rene Char - author; Mary Ann Caws - author; Lee Briccetti - author; Kathleen Norris - author; Michael Anania - author; Jeanne Murray Walker - author; Catherine Kasper - author; Lea Graham - author; David Ray Vance - author; Ronnie Leah Scharfman - author; Bradley Hutchinson - printer. (2012). *Opposed to indifference: Poems of memory and conscience*.
- Colker, Ed. (2011). *Voices to share*.
- Jabès, Edmond, and Ed Colker. (2008). *Desertstones: excerpts from the book of questions: Yael, Elya, Aely*. Translated by Rosmarie Waldrop.
- Neruda, Pablo. (2004). *Address to the Sea (Oda al mar)*. Poems translated by Audrey Lumsden Kouvel and Michael Anania with drawings by Ed Colker. "Poems of the sea and of the land."
- Neruda, Pablo. (2001). *Neruda: Seven Poems*. Translated by Audrey Lumsden Kouvel with drawings by Ed Colker.
- Norris, Kathleen. (1993). *All Souls: Poems from the Dakotas*. By Kathleen Norris, with drawings by Ed Colker.
- Norris, Kathleen - author; Ed Colker - artist. (1994). *The astronomy of love: poems*.
- Norris, Kathleen. (2001). *Three Poems*. Drawings by Ed Colker.
- Sutzkever, Abraham. (2003). *Beneath the Trees*. Ten poems by Abraham Sutzkever in Yiddish with English translation by Barnett Zumoff. Drawings by Ed Colker.
- Sutzkever, Abraham - author; Ed Colker - illustrator. (2005). *From elephants by night: Poems of Africa*. Translated by Melvin Konner.
- Sutzkever, Abraham - author; Ed Colker - illustrator. (2018). *Poems from Africa II* (2013/2018). Translated by Melvin Konner.



Opposite: Ed Colker print from *Three Poems about Sounds of JAZZ and the Snow in Buffalo* (2001).



"The air turns liquid ..."

sc

Annotating the Ed Colker Collection

The collaborations of Ed Colker bring together gripping poetry and beautiful illustrations. This combination of art and poetry heightens the themes of humanity, community, and hope that sit at the heart of these collections. Touching the textured paper that these folios are printed on further illustrates the detail and care that dominate these collaborative works of art. I feel privileged to have annotated these pieces – poring over the beautiful, vivid art created by Ed Colker.

Marquel Sherry

*Ph.D. Candidate in Literature and Criticism
Indiana University of Pennsylvania*



UNRESOLVED

Desires, one to another

the hour cleaving itself
into quarters

so much fruit abandoned
by the mechanical gleaner

sweat pearls on brows

spirit rectified from spirit
made potable

through the wicker sieve
of deferred longing

every hemstitch sewn
and knotted

the fresh bolt, unwrapped
pinned back

like flayed skin

your mother's foreboding
inestimable

and those white-of-eye
experiments

made to calculate fear.

David Ray Vance

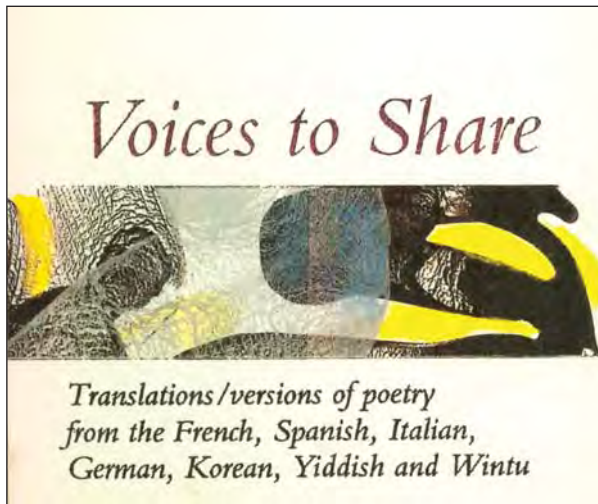


Anania, Michael. *Once again, flowered*. Illustrations by Ed Colker, Haybarn Press, 2000, Print.

Annotated by Marquel Sherry

Michael Anania's *Once again, flowered* opens with a poem dedicated to C.S. Giscombe titled, "Certain Variations," this poem is broken into ten parts interspersed with watercolors by Ed Colker that consist of large dark clouds with light pastels peeking around the billowing blackness. The poem is relentlessly moving forward through space and time. The poem is following someone as they run through their lives as we all do. The title of the poem points to the parts of us that nudge us on this journey, from family history to personal choices they all fall under the title's "Certain Variations." Another illustration follows the same pattern with round black clouds that have small sections of light green and blue with red, green, and blue lines trailing off in different directions. The next poem is titled, "In Edges, Then" that is split in two parts and gestures towards the glimpses we get of the world while we are hurtling through our lives. The poem is shorter and packed full of brief descriptive verses. This poem is followed by another illustration that holds

with the previous ones with their clouds of black and flashes of color, but in this image, the black shapes are faint with more color. This is followed by "And Called to Mind" which gives tactile character to little flashes of memory from an individual's past. This collection ends with a small watercolor illustration with the same colors and design as the others, but the dark forms resemble a human form has colorful lines branching out of it. This final illustration brings the others all together to make up a human being from these separate poems and separate experiences.



Char, René. Celan, Paul. Gaspar, Lorand. Jabès, Edmond. Neruda, Pablo. Hyon-Jong, Chong. Pane, Michele. Sutzkever, Abraham. Wintu. *Voices to Share*. Translations by Michael Anania, Wolhee Chloe, Melvin Konner, Brian Swann, Mary Ann Caws, John Felstiner, Ronnie Scharfman, Rosmarie Waldrop, Illustrations by Ed Colker, Haybarn Press, 2011, Print.

Annotated by Marquel Sherry

This collection contains poetry from nine authors of diverse backgrounds and cultures whose work is interwoven with the prints of Ed Colker that all share the same colors and the uniformity within Colker's art is fascinating. Each print uses the combination of brown, yellow, and gray watercolor, which is then drawn over bright lines of color in different scenes that rest between poems from varying authors. This consistency throughout the art in this collection connects these diverse authors whose poetry illustrates themes about Europe, World War II, and the Jewish Holocaust.

The first poem that appears in the collection is "To My Daughter, Libertà" written by Michele Pane and translated by Michael Anania. This poem is a beautiful letter to the poet's daughter that describes to her all of the places and relatives she must visit when she travels to Italy. Pane's poetry is tied up in his diaspora. His writing is constantly looking from America back to his childhood in Italy. The

poem opens the collection with a focus on nostalgia and remembering. This theme of remembrance and of new life travels throughout the collection.

The poem "Joyous" by René Char was translated by Mary Ann Caws who frequently works on translations of Char's poetry. This poem presents the world as upside down. Feast and famine hold no distinction to the poet. This meshing of tragedy and joy that informs the poem's title relates to Char's time as a member of the French Resistance in World War II. The title of this poem, "Joyous" is complicated by the poem's vision of famine and death alongside harvest and hope.

The first print by Ed Colker contains large vertical overlapping colors of brown, yellow, and gray, which are slashed through with brilliant red, blue, green, and black lines. The combination of earthy brown and yellow is unusual. The color green is missing from what seem to be colors of blooming flowers and springtime. The print gives off a feeling of bright sunlight on a grassless earth. The sharp lines of color are important because it shows life coming out of the surreal and dreary base colors into sharply concentrated primary colors.

Ed Colker's print is followed by Paul Celan's poem titled "Just Think" which is translated by John Felstiner. Celan is dealing with the horror of the Holocaust in most of his poetry; his poetry deals with mass death, the place of religion in times of utter destruction and his personal dealing with the horrible reality of genocide. This poem is about surviving the Holocaust and building a new life from the ashes.

The next poem is an excerpt from Pablo Neruda's "Heights of Macchu Picchu" translated by John Felstiner. Neruda was strongly opposed to the Spanish Civil War which connects him to other poets in this collection such as Celan and Char. This poem was meant to be about Chile, but then turned into a poem about all of South America.

Abraham Sutzkever's "Hymn to the Black Forest" was translated by Melvin Konner. This poem deals with nature and how no matter what human cruelty passes through it, it remains unending. In this poem, Sutzkever places the Black Forest as a constant alongside the horrors of the Holocaust. This perspective of natural constancy again solidifies the theme of nature and renewal that is throughout this collection.

Artist's Note:

This portfolio may be seen as companion to Gathering fifteen poets/poems published in 2010 marking fifty years of our editions of prints for poetry. Additional writer friends have, over time, introduced us—via their devoted translations/versions—to poets whose works have remained resonant and inspiring.

In acknowledgment and ongoing appreciation, I offer a selection of those illuminations.

—EC



Norris, Kathleen. *All Souls*. Illustrations by Ed Colker, Haybarn Press, 1993, Print.

Annotated by Marquel Sherry

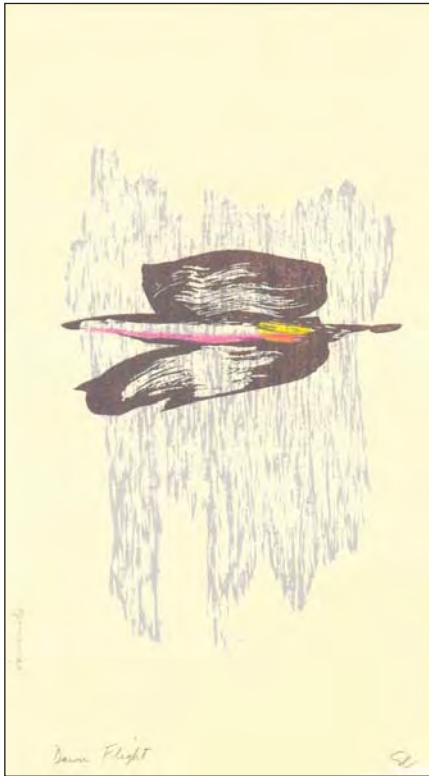
This collection of poems starts with the introduction, “In Autumn 1992, in response to the poet’s invitation to see the land and sky in the southern tier of North Dakota, the artist covered seven hundred miles sketching and making visual notes of the landscape. This included a visit to the Benedictine monastery where the poet often retreats.” This note sets the tone for this collection, the poet who is caught up in the majesty of the North Dakota landscape. After this note is the first print by Colker, which is a beautiful splash of multi-toned blue sky over a low dark line of earth. After this print is a poem titled, “Ascension” that is accompanied by lines from Acts I:II that go, “Why do you stand looking up at the sky?” and speak directly to the print that appears directly beforehand. This poem is a beautiful blending of the speaker’s sister having a baby and the sublime expanse of open sky and nature.

The poem titled “In Wartime” is dated February 1991, and this is an intense study of the speaker’s journey across North Dakota in a Greyhound bus driven by a young

pregnant woman. During this journey the speaker observes the expansive sunset and overhears passengers who are talking about a woman born in 1890 and still waiting. The speaker then reveals that this journey is to her husband, who is in intensive care. This poem is accompanied by a print from Colker. The print is a large brilliant blue cloud shape that dominates the top of the page and directly contrasts the language of the poem that is describing a blood-red sky. The next Colker print is a dark horizon of muted blue, spring green and black overtop. Next is a poem dedicated to David and titled, “The Wine.” This poem is broken into three parts, and is a trio of images and reminiscences about the speaker’s life in New York City, then in prairie country, and finally discussing the universe with the man the speaker loves.

This collection concludes with a poem titled “Vision: A Note On Astrophysics” that looks at prominent scientific events and personalities and juxtaposes it with Medieval Saint Hildegard’s visions of light. The wisdom of these poems leads the speaker to consider the large landscape of the plains as an ocean from prehistoric times and dangerous to angels. This combination of scientific and religiously mystic figures represents this collection’s focus on the natural landscape and the divine.





Norris, Kathleen. *The Astronomy of Love*. Illustrations by Ed Colker, Haybarn Press, 1994, Print.

Annotated by Marquel Sherry

This collection of poems by Kathleen Norris begins with a large Colker print that consists of a sharply painted avian form “Dawn Flight” with black, pink, yellow, and orange pigments veiled by light blue lines. The collection continues with another full-page print by Ed Colker of an amorphous form of opaque black strokes and one slightly broken line of yellow. The first poem in the collection is titled, “The Astronomy of Love” that decadently describes angels and stars. The poem begins as a playful look at the science of angels and the goddess Venus and ends with the Virgin Mary as a constellation.

The next poem is titled, “Anniversary” that is prefaced with a quote from *Liturgy of the Hours For the Feast of Michael and All the Angels* that states, “Suddenly, Michael, a prince of the angels, came to my aid. Suddenly Gabriel flew down and touched me, and I understood. And the Lord sent Raphael to heal Tobias and Sarah...” which gestures towards the purpose of this poem that narrates this angel to human exchange. Another poem entitled “Epiphany” comes with the smaller words, “Vladimir Ussachevsky, 1911-1990.” This poem is about Vladimir Ussachevsky’s death and the narrator of the poem

describing a visit from a spirit of his past self who is there to say a form of goodbye. The next poem is titled, “The Ignominy of the Living” which comes with the smaller words, “Elizabeth Kray, 1916-1987”. This poem is about remembering a person for their authentic self, and not putting on airs after death. This poem is followed by a Colker print of a chaotic sharp black mass of brush strokes with a flamingo pink shape and little orange and yellow flowers beside it. The next poem in this collection is titled, “The Blue Light”. This poem is broken into two parts. The first part is about a child being on the verge of death and seeing angels and a blue light that they want to go to, but are stopped by the continuance of life. The second part is about this child learning to love the world of living humans instead of wanting to join the dead world of angels.

THE ASTRONOMY OF LOVE

“Would you like to see Venus?”
the old monk asks three women,
leaning out from his observatory
on a bright spring morning.
Gifts are the currency here;
we offer him the wildflowers we’ve picked,
and yes,
to see Venus would be good indeed.

“Imagine being weightless
as an angel,” he says,
stirring his beloved science
with mystery, like water
into wine, the spin
the same as our own,
around Galactic Central Point.

“Timeless, too,” he adds,
shaking his white head.
“There’s no getting
from one place to another,
no getting at all.” Retreating
into Whitman’s perfect silence
he looks up his coordinates,
adjusts the azimuth, and hones in.

As much as he loves it,
he longs to throw his telescope away
and see the place where angels
and numbers are one. Meanwhile,
in the dark,
old-fashioned sanctuary,
three corny angels ride their clouds
like goddesses, like Rita Hayworth
in 1948. Mary is at the center,
her womb a constellation.

“Heaven’s gonna be great,” he says,
and we all laugh. “I am drinking stars,”
was how blind Pérignon put it.
He wasn’t kidding.

This special edition was produced to celebrate close to three decades of friendship and collaboration between the poet and artist that originated in Chicago in the early nineteen seventies. Previous joint works of poetry and drawings are *From South Dakota*, 1978, *All Souls*, 1993, and *The Astronomy of Love*, 1995.



Norris, Kathleen. (2001). *Three Poems*. Drawings by Ed Colker. Haybarn Press: Editions.

Colker, Ed. (2006). *Open the gates: a portfolio of images and language inspired by the cantata "The Gates of Justice," composed by Dave Brubeck.* Haybarn Press: Editions.

Annotated by Michael Williamson

Ed Colker's illustrations of key literary works from historical periods enable viewers and readers to experience history as an ongoing process of regeneration and reckoning. He regards his work as part of this process, in that it serves as "a cue, a cue to something becoming" in our national consciousness. For example, in *Open the Gates* (2006), Colker's illustrations associated with the Jazz pianist Dave Brubeck's 1969 cantata, "The Gates of Justice," provide a concrete, physical manifestation of the movement between existential despair and religious consolation that Brubeck recorded after the 1968 assassination of Dr. Martin Luther King, Jr.

In response to Brubeck's song, "His Truth is a Shield," Colker provides viewers with a black ink and watercolor image of a shield that is in the process of becoming a wing made of rock, but unlike the association of God's presence as a refuge – a shield, or a rock, or a wing – that Brubeck invokes, Colker paints the rock as obsidian. The capacity of a nation to endure civil strife without hardening into stone is thus highlighted by the glass texture of the volcanic rock. Colker's interpretation shows how strength can be realized from traumatic events.

While featuring modern poetry and imagery, the historical context of Colker's works also includes global conflict and reconciliation, the Holocaust, and the Civil Rights Movement. His works have been exhibited across the United States and are featured in private and public collections. In addition to the Civil Rights Movement, there are many other examples of historical engagement found in Ed Colker's illustrations and selected poetry, including the Holocaust, World War II, and the natural environment.

Open the Gates

*A portfolio of images and language
inspired by the cantata "The Gates of Justice"
composed by Dave Brubeck drawing on texts
from the Hebrew Bible, the Union Prayer Book,
the writings of Hillel, the speeches of
Martin Luther King, Jr., and original texts
by Iola Brubeck*

with color lithographs by Ed Colker



We reached through iron bars like fingers
Seeking the freedom of light and air—
Through the night stretching, to take the plates,
The lead plates from Rom's printing house.
We, dreamers, must now become soldiers
And melt the spirit of the metal into bullets.

And thus we reopened the seal
To some familiar never-ending cave.
Enclosed in shadows, by the light of a lamp—
Pouring the letters—into mold after mold,
As in the Temple long ago our grandfathers
Poured oil into the golden holiday menorahs.

The lead glistened in pouring the bullets,
Thoughts—letter by letter melting.
A line from Babylon, a line from Poland,
Boiled, and flowing in the same measure.
Jewish heroism, concealed in words,
Must now explode the world with a shot!

And those in the ghetto who saw the weapons
grasped by brave Jewish hands—
Saw the struggle of Jerusalem,
The fall of the granite walls;
The words taken, melted in lead,
And their voices heard in our hearts.

Vilna Ghetto, 12 September 1943

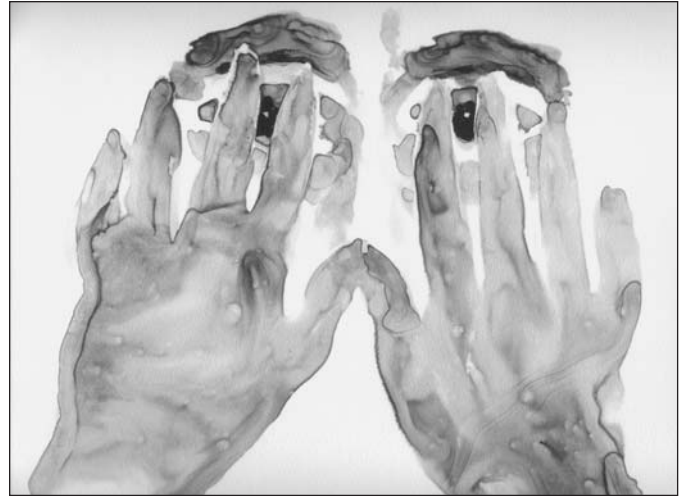


Sutzkever, Abraham. (2003). *Beneath the Trees*.
Translated by Barnett Zumoff, Illustrations by Ed Colker,
Haybarn Press, 2003, Print.

Annotated by Marquel Sherry

This collection of Sutzkever's poetry opens with a large watercolor print by Ed Colker that is titled "Rainbow is a tree" with pastels clouding the page in what could be called basic formlessness. After this print is the title of the next piece both the poem and the print titled, "The Lead Plates from the Rom Press," each poem in this collection mirrors English and Yiddish versions of the text. The poem is described as being from the Vilna Ghetto in 1943. The date and place attached to this poem give historical significance that narrates how Jewish people in the Ghetto make the choice to turn lead plates that have printed the holy word into bullets used for violent uprising. One of the most profound prints by Ed Colker in this collection is "The Lead Plates from the Rom Press" that illustrates the transformation of holy words melted into bullets. The black and white print contains distinct printing press forms of letters turning into bullets. The next poem is titled, "After the Holocaust" and is from Warsaw in 1946. The poem is also presented in Yiddish and English, and it calls out a higher being that the narrator claims cannot judge him for what he has done during the Holocaust and World War II.

The poem entitled “Longed-for Fingers” illustrates the power of poetry to convey truth. The poem is dated from 1950 and is accompanied by a print from Colker that is in the same black and white style as the “The Lead Plates from the Rom Press.” The illustration clearly shows two hands covering a pair of staring eyes. The next poem is titled, “A Piece of Earth, A Piece of Heaven” is concerned with the ownership of God’s creation. The next poem is titled, “Needle-Shine” is dated 1978, and it introduces the reader to the small needle-sized shaft of light that the speaker uses to write his poems. This “needle-shine” of light will always be with the speaker and to a degree always trapped with this memory of hope, but also of trauma. The next poem in the collection is titled “The Yiddish Poet” dated 1958 that illustrates the give and take in a poet who knows Yiddish, but who is also writing in English. Another poem in the collection harkens back to the print that opened the collection similarly titled “The Rainbow is a Tree” presented in both English and Yiddish dated from Paris in October 1978. This poem paints a world where there has been trauma and destruction, but there is also recovery and beauty in the midst of or even in spite of the war and violence. The next poem is titled, “The Great Silence” which is presented in both English and Yiddish and dated 1979. This poem describes a journey into the desert where the biblical figure of the “Great Silence” resides. The narrator of the poem is questioning this figure and wants to know how many stars have been counted since the beginning of creation, with the “Great Silence” responding that once it counted one it would let him know. This poem is accompanied by a black and white print of two large black shapes. The black shape on top is tactile and has a number of little white specks. The black shape below it is more fluid and striated. The last poem in the collection is titled, “Mask,” this 1971 poem is presented in English and Yiddish, and it deals with the tension between the natural state of a being and the mask worn in public. This poem gives the reader a sense of the collection’s interest in the internal and the external in both wartime and afterwards.



After the Holocaust

Creator, You’ve come to find me
in the abyss.
I am Your thought gone astray.
In Your existence I am searching for a meaning here,
but all my words are frail.

I know not which of us two is more earthly,
and who is whose Man and whose God.
There is no third person to decide
and pass judgement on my actions now.

Creator, remember me with joy.

(Warsaw, 1946)



Sutzkever, Abraham. *Elephants by Night: Poems of Africa*. Translations by Melvin Konner, Illustrations by Ed Colker, Haybarn Press, 2005, print.

Annotated by Marquel Sherry

This is a collection of poems by Abraham Sutzkever during time he spent in Africa as an Israeli emissary. The collection starts with a print from Colker entitled “Mysterious figure” which is black in the center and yellow with blue and red on the top and bottom sections. The shape of the print is almost an hourglass of muted colors. The translator’s note describes Sutzkever’s life and the tragedies he suffered at the hands of the Nazis and how he was a partisan fighter and later became an Israeli emissary in Africa. The translator wants readers to know that, “To translate is to betray” but that they hope this translation maintains a deep and faithful connection to the original text.

A poem entitled, “At the Nile” starts in the present with a speaker motherless on the banks of the Nile. The poem then dips into biblical time and the speaker wants to seal a dream inside of a reed box and send it down the river like the baby Moses in the bible. The speaker sends this dream off in hopes it will be found by the king’s daughter just as Moses was found. Another poem entitled “Elephants by Night (Hunter-Song)” is about a hunter watching

elephants bathing at night, who remove their elephant masks. Under the masks are women, and while they are bathing the hunter steals one of their elephant masks. The woman who is left cold and naked then marries the hunter. This poem is accompanied by a print from Colker that represents the forms of the elephants. Another poem by Sutzkever is entitled “The Art of Tattooing” and it describes how the person who tattoos controls the magic of colors. The speaker is able to tattoo a blind woman into seeing, and the shadow of a dead king comes to life again.

The next print by Colker is head of a crocodile in water, and the next poem in this collection is entitled, “The River is Full Today” which is about a river full of crocodiles with a person swimming through the teeth and death. The person in the river knows there is a woman on the banks longing like they are for the same thing. The poem ends with the crocodiles being blind to the woman. Next is a poem titled, “Remembrance of a Zulu” which is separated into four sections and is about a Zulu man who wants to wed a woman. The woman and his father want him to bring a lion to the wedding. After going into the forest and killing the lion, the wedded man and woman keep the lion’s spirit alive through their lovemaking and relationship. With this poem is a Colker print of a black and white shield drawn at the bottom of the first page of the poem.

Remembrance of a Zulu

I

—I'll be your wife! She to me, with a last mournful
Tremor, she whose love for me was then
Unending.

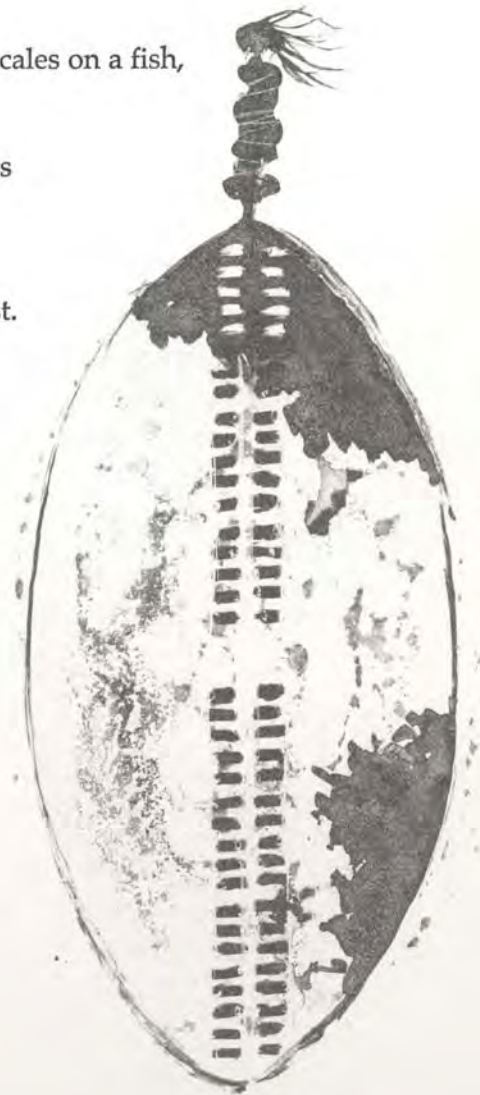
Beauty, like a magnificent gold ankle ring.
I'll be your wife, put your name into my ear,
Provided that you bring a lion to our wedding.
A lion like a sunset!
This was my father's will.

II

The tears on her cheek, like silver scales on a fish,
Proved her love to me.

And therefore—
That same night I rubbed the spears
With cobra-venom.

And her eyes, two flamingos,
Went with me
Inwardly, into the teeth of the forest.





Anania, Michael. (2001). *Three Poems about Sounds of JAZZ and the Snow in Buffalo*. Drawings by Ed Colker. Millwood, New York: Haybarn Press.



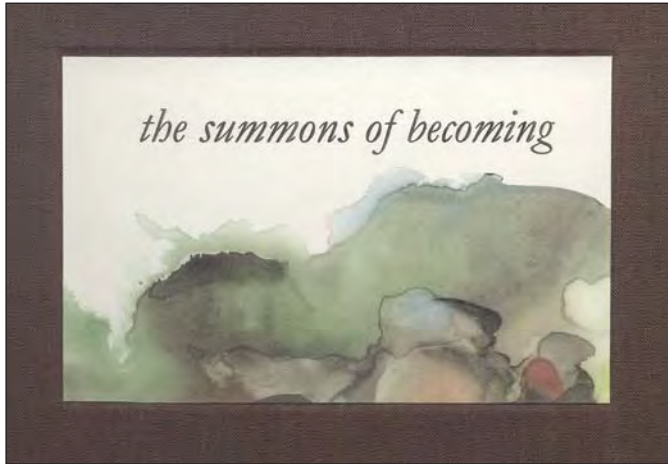
This special edition celebrates close to three decades of collaboration and friendship that began at the University of Illinois in the early nineteen seventies. Previous joint works include esthetique du rôle, 1977, the fall, 1978, two poems, 1988 and public presentations, New York, 1993, 1997, and 1999.



Richard S. Salvin

Typography, in Garamond, was composed by Spring Salvin. The edition was printed on Rives papers with digital transfer color plates by the artist. Binding by Barbara Mauriello.

An edition of one hundred copies of which this is number 72



Char, René. *The Summons of Becoming*. Translated by Mary Ann Caws, Illustrations by Ed Colker, Haybarn Press, 2007, Print.

Annotated by Marquel Sherry

This collection opened with a Colker print of black speckled paint shot through with glimmers of yellow, green, and blue, this print is labeled “Of mud and of stars.” Next in the collection is a poem by René Char with the French title “Le Martinet” and the English title, “The Swift”. This poem is focused on a fast-moving bird that is flying quickly through the world, where it is heard and not seen, but still picked off by a gun in the end. This is followed by a Colker print with the same name of “The Swift” and depicts a bird in brown on green flying out of a chaotic swirl of brown mixed with red and pink. Next is a poem titled in French and English as “Argument,” this poem is about the nature of the poem and starts out with a question and then and italicized answer. The answer portion of the poem discusses how poetry can illuminate or enhance the readers life, while also coming out of hard times of strife.

The next poem in the collection is titled in French, “Penombre” and in English, “Penumbra,” this poem is about dark shadows in a forest and how shadows can hide and thus take in the shapes of the things they are shadowing. The shadow cannot take on more than the shape though since it has not experienced life as these things but instead has only shadowed it. After this poem is a Colker print with the same title of “Penumbra,” this print consists

of a mostly solid olive green background with a chaotic magenta brown shape on top and bright neon blue and green slashing and peaking through the green and brown. The next poem in this collection is titled in French “Les Matinaux Qu’il Vive!” and in English, “The Dawn Breakers Long Live,” this poem is subtitled as, “This country is but a wish, a counter-sepulcher,” which then sets up the rest of the poem’s description of a country that is fictional but also a nostalgia for the past. Next is another poem titled in French, “Les Lichens” and in English “The Lichens.” This is a love poem from the lichens that cover the dark places to the other plants that get to enjoy the sunlight. After this poem comes a Colker print of the same name “The Lichens” which is olive green almost forest-like in the background with dark magenta brown and solid white dots outlined in black intermingled with bright orange and green slashes.

Last in the collection is a set of poems titled in French, “Quatre Fascinants” and in English, “Four Fascinators” the first of which is titled in French “L’Alouette” and in English, “The Lark.” This poem is a beautiful rumination on a lark going about its business flying and singing in the morning light. The set of poems is interrupted by a Colker print with the same olive green background, and a brown magenta bird outlined and shot through with bright yellow, orange purple and blue lines. The second poem in this quartet is titled in French, “Evade D’Archipel” and in English, “Escaped from the Archipelago,” this little poem is about the constellation Orion and the mythic figure of Orion and how the one gives up his straining and striving on earth to become the one in the stars. The next poem is titled, “Orion’s Reception.” Like the poem directly above it this one is about the mythic figure of Orion as he traverses nature as an archetypal hunter. Having these four little poems and the large bird print at the very end gestures towards the frailty of life, but also with the constellation Orion and the stars there is a sense of vast hope that does truly celebrate this poet.



40/50

Of mind and of stars ..

XL

Winter 2008-9

Dear Friends,

We are pleased to offer a new portfolio edition *DESERTSTONES* with texts by Edmond Jabès excerpted from *The Book of Questions: Yâel, Elya, Aely* translated by Rosmarie Waldrop and devoted to the WORD and to the BOOK. They are accompanied by five original prints as responses by Ed Colker.

Having published in French at an early age, Jabès was named to the Legion of Honor in recognition of his accomplishments. In France, after forced exile from Egypt, he became an influential, highly praised author receiving many distinctions including the Grand Prix National de Poésie.

The texts, typeset in Palatino, were printed as letterpress by Bradley Hutchinson and the lithographs were printed by Maurice Sanchez at Derrière L'Étoile Studio. The images were additionally colored as pochoir by the artist.

Text pages and plates are on French Rives BFK papers, and the frontispiece, printed by Graphics, is on Canson Mi-teintes. 40 pages, 8 ½ x 14 inches, the edition is limited to fifty numbered copies, signed by both the translator and the artist. The clamshell box, wrapped in full cloth, is by Portfoliobox, each copy containing an insert with a stone fragment from the Negev desert.

ED COLKER



Haybarn Editions

512 Millwood Road
Mount Kisco, NY 10549

Press Mailings:
PO Box 248
Millwood, NY 10546

T 914.666.6760
F 914.666.5247

Notes on the contributors:

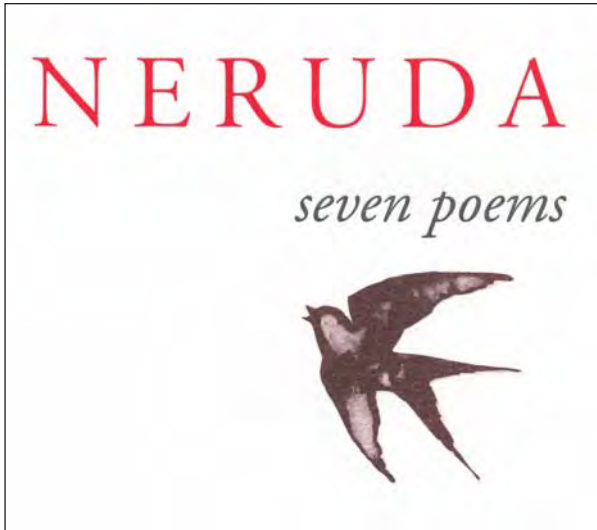
Edmond Jabès was born in Cairo in 1912. As a Jew, he was obliged to leave Egypt during the Suez crisis in 1957 and he settled in Paris where he lived until his death in 1991. His many citations and awards included the *Prix des Critiques*, the *Prix des Arts, des Lettres, et des Sciences* of the Foundation of French Judaism, and the *Pasolini Prize for Poetry*.

Rosmarie Waldrop's translations of Edmond Jabès received the Harold Landon Translation Award, and she was made a Chevalier des Arts et des Lettres by the French government. Beside her memoir, *Lavish Absence: Recalling and Rereading Edmond Jabès* (Wesleyan University Press, 2002), her most recent books of poetry are *Curves to the Apple*, and *Blindsight* (New Directions, 2006, 2003).

Ed Colker, painter and graphic artist, founded the not-for-profit Haybarn Press for the publishing of fine art limited editions in collaboration with poets and in response to poetic texts. He has been a Guggenheim Fellow and Florsheim Fund grantee. The edition works are represented in major museum and university library special collections in the U.S. and abroad.

Jabès, Edmond, and Ed Colker. (2008). *Desertstones: excerpts from the book of questions: Yael, Elya, Aely*. Translated by Rosmarie Waldrop. Haybarn Press: Editions.





Neruda, Pablo. *Neruda Seven Poems*. Translated by Audrey Lumsden Kouvel, Illustrations by Ed Colker, Haybarn Press, 2001, Print.

Annotated by Marquel Sherry

This collection begins with an Ed Colker print that combines the form of a human hand along with a large round orange and yellow form. The first poem in this collection of Pablo Neruda poetry is "Sonata. No Way to Forget." This poem describes the misery and nature of human suffering, and how human sadness can never leave or be forgotten. The next poem is titled, "A Thing or Two Explained." This poem is a beautiful remembrance of a house from the narrator's childhood. The poem continues with the beautiful nostalgic descriptions of the narrator's hometown and square before everything was destroyed and this beautiful past is replaced by a painful existence. The poem continues down this dark path taking aim at those

that caused this pain and marking them for revenge someday, addressing the fact that the nature has been replaced with blood and violence.

This poem is followed by a Colker print of fruit flies depicted in a magenta brown pigment used in the prints throughout this collection. The next poem in the collection is titled, "The United Fruit Company." This poem is a scathing look at the corporate destruction of nature and the speaker's own home, turning beautiful things into agents of division. The poem presents this exploitation as flies on a corpse or garbage that has been abandoned by the world that used all of its natural beauty and left.

Another Colker print is a complex design of horses that is followed by a poem titled, "Horses." This poem presents a day when the narrator was in Berlin and believed the day to be dark and desolate, but is then changed by the introduction of beautiful horses that awaken the narrator's sense of beauty and stays with him long after. The next poem in this collection is titled, "To the Cat," which is a study of cats and their nature. This poem is the last in the collection, and it includes a Colker print of a magenta brown cat.





de Kooning

NY, April 1997

*How is it the light
grows furious once again,
yellow and orange,
then wafts into a green clarity?*

*She waits in curve
and fold, the cleft
of her drifting
in a white rest,
a blank space
that urges space
along, the way
in music silence
drives the song*

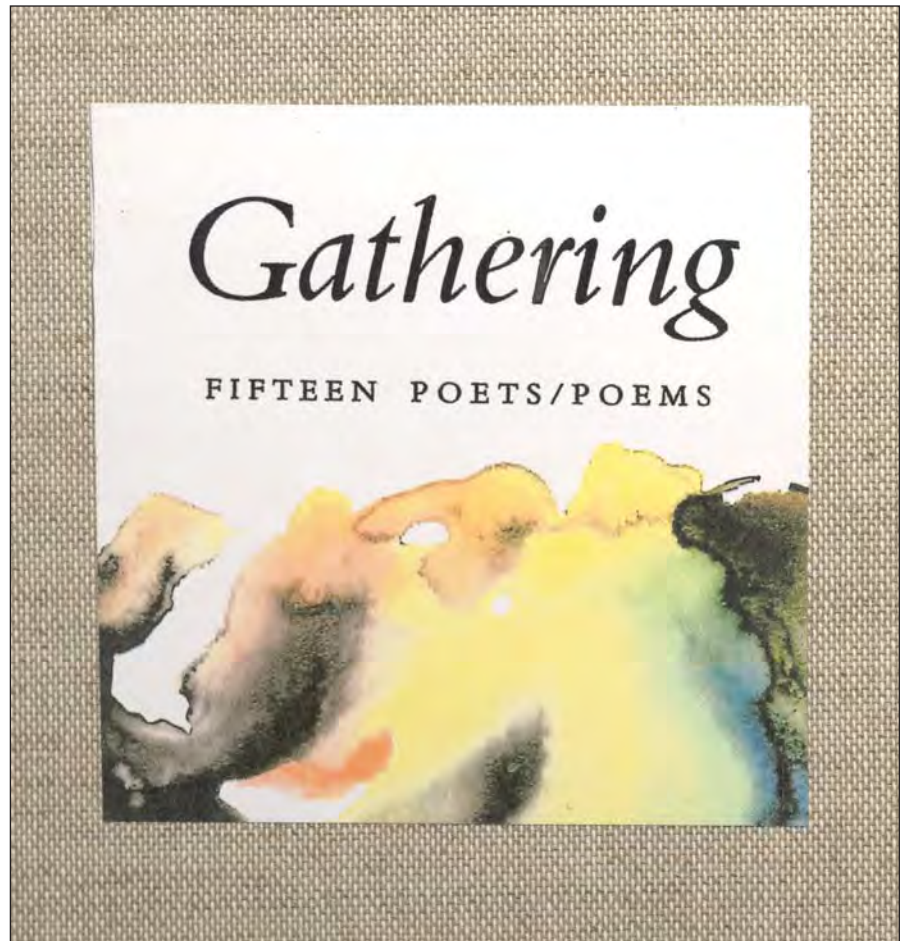
Anania, Michael. (2009). *Two poems by Michael Anania as broadsides in honor of the poet's 70th birthday with design and images by Ed Colker*. Haybarn Press.

To mark the years of working as an artist drawn to developing of limited editions with poetry, I have selected a text by each of fifteen writers -four in translation- to form a portfolio.

I have known several of the poets for many years, sharing cherished moments of encounter and revelation. Having never met two of the authors, I have had the pleasure and joy of an engaging correspondence.

All of their works continue to illuminate the journey and give meaning to discovery. The accompanying color prints are meant as an expression of my ongoing, deep appreciation.

-EC



Colker, Ed. (2010). *Gathering: fifteen poets/poems*. Haybarn Press.

It was a night with a thick fog.
Eddie's Lot had bought my Comet
the red one out front
with the top still down.
Eddie had said,
"Good luck, I hear Nam's a bitch."
Waiting drenched by the night air,
I tried to think like a Marine.
A green van arrived
smelling of aftershave.
No one spoke.
The guy next to me
was picking at his face.
I was itchy. I was hungry.
My ears rang. My head hurt.
Then someone yelled, "Ya-Hoo we're off,"
and the others gave out a boot camp growl,
Oh Christ, if only Eddie had given
me a couple of hundred more.

Robert Hawks



Introductory note:

We seem to be in a global moment of cruelty and abuse, often attended by a lack of decency and compassion or caring response, an absence of humanitas...

But in the work of modern and contemporary poets, along with piercing observation one can find acute sensitivity to struggle and to hurts inflicted – personal or public.

With this awareness, in our 52nd year of prints/editions for poetry, we offer this portfolio.

-EC

Pease, Deborah. Waldrop, Rosmarie. Char, Renee. Caws, Mary Ann. Briccetti, Lee. Norris, Kathleen. Anania, Michael. Walker, Jeanne Murray. Kasper, Catherine. Graham, Lea. Vance, David Ray. Scharfman, Ronnie. *Opposed to Indifference*. Illustrations by Ed Colker, Haybarn Press, 2012, Print.

Annotated by Marquel Sherry

This collection contains poems from many different poets, who all speak with vastly different voices, but all are concerned with humanity and conscience. Each poem and the accompanying art contribute to the collection's purpose of reducing human suffering and indifference. All of these poets and voices are focused on the same two things, memory and conscience. Both of these concepts appear after the titles of the collection. With each of these poems appears a print by Ed Colker that speaks to, illuminates, or represents parts of each poem.

The poem "from Leaves of Hypnos – a war journal (1943-44)" by René Char was translated by Mary Ann Caws. This block of prose is accompanied by a watercolor print that incorporates the main colors from the Georges de La Tour's painting. The print has straight edges on three sides and a jagged fade into white on the remaining side.

The colors range from dark blue almost black, and bright reds and oranges. The print directly reflects the painting mentioned as "*Prisoner*" by Georges de La Tour, which is in fact a painting titled "*Job Ridiculed by his Wife*." The painting and the print both capture the glow of candlelight in darkness. The text is focused entirely on the power of this painting to give those in darkness hope. Char describes the painting and the power it has over those who view it. The woman holding the candle is presented as an angel giving the emaciated man hope in this dark time. Char muses on the woman and her candle painting her words as a baby of hope ready to emerge and soothe the damaged man. Char closes the text with a thanks to Georges La Tour for creating art that keeps men's spirits alive despite the darkness of Hitler's actions.

The poem "A Crush before the Sexual Revolution" is by Lea Graham. This poem is accompanied by a print by Colker. The print is watercolor, primarily black dried patterns highlighted with blue and yellow that sometimes mix into a light green. The print represents the dried remains of memory, the bits that remain after the rest have disappeared. This print connects to the poem's theme of memory. The poem goes through image after image from the speaker's past. The poem only gives fragments of memories the pieces that made it through the test of time, until the end when it focuses in on one person who made an impact that spans two stanzas and ends the poem with physical mutilation and love.

OPPOSED to Indifference

poems of memory and conscience

A Crush before the Sexual Revolution

Now that I'm old this cold freezes the quarter notes of my thought.
Memory's just a jacklight of *once*. I used to hide wings & eggs, damaged
things, in a crawl space beneath the house. Colors lived in my eyes

as rejection. I stowed a pocket watch & buckeyes beneath
a sycamore, the clouds of Worcester. My favorite word:
mercurial. I've been summoned through Pig Alley, scanned lavender

fields on the Isle of Wight. I spied a neighbor girl peeing
a ditch when I was ten. Her skirt's hitch & crooked mouth survive.
It's like a hummingbird's quicksilver jab to a red vest.

These are bones in my soup, nevertheless. My father danced
a gimpy box step. My mother stole apples from Kunitz's
tree. One May, I photographed Priscilla in gingham & pearls.

She sang "sugar, cause sugar never was so sweet." At the edge
of Bell Pond. At the edge of Bell Pond. Later that summer she
beaded her thighs with my initials. *She carved them there.*

Lea Graham



angles & naked vision



Twenty-two poets & translators Twenty-three poems

with drawings/vignettes by Ed Colker

Haybarn Press Editions 2016

The Ignominy of the Living

Elizabeth Kray 1916 - 1987

The undertaker had placed pink netting
around your face; I removed it
and gave you a small bouquet, encumbering you
into eternity. "Impedimenta," I hear you say,
scornfully, the way you said it at Penn Station
when we struggled to put your bag on a contraption
of cords and wheels. "Laurel and Hardy get paid for this,"
I said, the third time it fell off,
narrowly missing my foot.

You would have laughed
at the place we brought you to,
the hush of carpet,
violins sliding through "The Way We Were."
"Please turn the music off," I said, civilly
to the undertaker's assistant.
We had an open grave — no artificial turf —
and your friends lowered you into the ground.

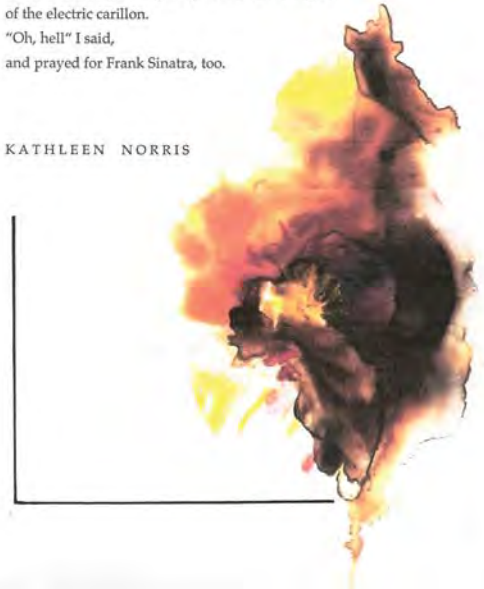
Once you dreamed your mother sweeping
an earthen floor
in a dark, low-ceilinged room.
I see her now. I, too, want to run.



And "the ignominy of the living,"
words you nearly spat out
when one of your beloved dead
was ill-remembered; I thought of that
as I removed the netting.

Today I passed St. Mary's
as the Angelus sounded.
You would have liked that,
the ancient practice
in a prairie town not a hundred years old,
the world careering disastrously toward the twenty-first century.
Then a recording of "My Way" came scratching out
of the electric carillon.
"Oh, hell" I said,
and prayed for Frank Sinatra, too.

KATHLEEN NORRIS



Sutzkever, Abraham. *Poems from Africa II*. Translations by Melvin Konner, Illustrations by Ed Colker, Haybarn Press, 2013, Print.

Annotated by Marquel Sherry

This collection of poetry by Abraham Sutzkever opens with a large print by Ed Colker with multiple layers of watercolor layered in such a way that they look like overlaid swathes of soil. Cutting through the right side are five short sharp lines of bright color.

There is a photograph of Abraham Sutzkever and Ed Colker in Tel Aviv in 2003, which is followed by a biographical summary describing how Sutzkever was known for his influential Yiddish poetry, and how he spent time in Vilna



before and during the time period when the city became a Jewish ghetto during World War II. Sutzkever joined the partisan resistance in Vilna and rescued literary treasures. He later served as a witness at the Nuremberg trials before emigrating from Paris to Israel in 1947. In 1948, Abraham Sutzkever founded and edited a Yiddish journal of literature, *Di Goldene Keyt* (The Golden Chain).

The summary is followed by a *Translator's note*. This note explains the translator's desire to convey the uniquely tragic, poignant, and magical strangeness of Africa that Sutzkever's Yiddish poetry achieves. The note continues describing Sutzkever's life history and how he came to be one of Israel's emissaries in Africa which led to these poems that "brilliantly refracted African light through a Jewish prism." The translator's note ends with a quote about the power of Sutzkever's poetry and how his work is a gift to all literature.

Following the translator's note is the poem "Elephants by Night (Hunter-Song)" which follows a hunter as he explains that animals become magical at night. He then observes elephants bathing in the river and how they take off their elephant masks and become women. The hunter steals one of the women's elephant masks and marries the one that is trapped as a naked woman. The hunter marries this woman and calls her, "a woman without a mask." This poem is accompanied by a print by Colker which starts on the page of the poem and spills into the next page. The print is the elephants from the poem composed of thick, black watercolor, and it depicts the elephants falling over and around one another almost like river rapids representing the elephants and the river at the same time.

Another poem in the collection is entitled, "Dirge of a Young Widow" which is about a woman who has lost her husband and how it has dimmed her world. She talks about his soul remaining in her and staying with her always even though since her husband's death she has, "no use for stars". This poem is accompanied by a print by Colker of a woman's figure in many shades of brown with a cloud or halo of blue above her head. The shapes of the woman and the blue above her are both watery and solid, a mixing of transparent and opaque hues.

Dirge of a Young Widow

With you not in my arms, I have no use for stars.
I dwell on the sad earth with two souls.

Our child could not yet sing out, "Mama."
It's left half in you and half in me. For ever.

Lover, like the sun in the sea,
My world diminishes. Just the love,
In all this shrinkage, grows greater.

Men say I'm beautiful. If you could say *ugly*
I'd prefer it to their *beautiful*.

While eating corn I've thought,
These are your lips.

The storm-red ox
Brings to mind your manliness.

In the lion's roar I feel
Your powerful desires.

With you not in my arms I have no use for stars.



Briccetti, Lee, et al. *Daughters of Emily*. Illustrations by Ed Colker, Haybarn Press, 2018, Print.

Annotated by Marquel Sherry

This collection of poetry opens with a page that lists the eleven poets in this folio along with a quote by Emily Dickinson that states, “. . . The Truth must dazzle gradually / Or every man be blind.” There is also an illustration by Colker that runs down the right side of the page. The illustration is a pink, red, and blue wiggling line with straight purple and red lines shooting through. Next there is a full-page print from Colker. The print is autumn colored and rectangular with two straight shadowed lines cutting through the center and lightly touching one another. The first poem in the collection is “Something Useful” by Lee Briccetti. This poem is a call to abandon useless things and live life for oneself especially in such a beautiful city as Firenze. The poem is accompanied by a Colker illustration that shows a rooftop view of the Italian city with its iconic landscape.

This collection continues with two poems by Nina Pick titled, “The Living Tree” and “Prima Materia.” The first poem describes a woman as the tree of life and then how we are all climbing it in the dark hoping to reach the top. The second poem is about a temple and a mountain and if they are one and same or not and how these unmovable objects should be approached. These two poems are accompanied by a Colker print. This print crawls along the right side of the first poem and is a long lumpy but sharp line of brown, red and green.

The second to last poem in the collection is “Van Gogh” by Jeanne Murray Walker. This poem praises Van Gogh and investigates his complexity and his ear. This poem is presented with a print by Colker. This print is a rainbow colored jagged and fluid form that runs down the right side of the page. The last poem in this collection is “The Diarist” by Suzanne Wise. This poem is in prose-form and reads like a stream of consciousness diary entry that views everything put down as easily forgettable, this then turns in the final two lines to questioning the reader’s use

of this poem to forget their lives. This poem also comes with a Colker print. This print has what looks like a cursive word written at the top and the below it is a green and black smearing form that is layered over a chaotic clump of typed words. The collection closes out with the dedication that states, “his portfolio is dedicated to the memory of poets Deborah Pease and Catherine Kasper – voices stilled too soon. . .”





Something Useful

Forget all the boyfriends you have never made peace with
because meanwhile men have never looked better in their
tight pants. And women with their great legs angled just so
ride sky blue Vespas as nightfall gluts the street
with an incredible clatter of orange crates and aluminum scales.

Forget the end of every movie you have ever seen
because riding the bus past Firenze's orange roofs
and their myriad bisecting angles is enough turbulence
and resolution for one blessed day. Forget how you look
in a bathing suit and your passionate yearnings to be twenty-two:
here you are on the altar of all good things pressed down
where the azure vaults of the transcendent churches
collect gold stars thick as pastina you can lick off a spoon;
where fiery wings of travailing angels are by osmosis
making you astoundingly rich and beautiful. Carissima spirit,
forget being born again, you've tried that too many times.

Try something useful, like buying a pair of those pointy, sequined
shoes that could make an American geometry class fall on its knees
to right angles; then, take the stupid things you have done
for a walk past the setting domes of western civilization!

You really were born here and that is enough to get you started,
to make you rapturous and ready to fall in love again with,
among other things, the fabulous bread of your fortunate life.

Lee Briccetti



Photograph of Elaine Galen and Ed Colker, courtesy of the Ed Colker Papers, Archives of American Art (Washington, D.C.)



Still working....with wishes for creativity, love and peace to all in 2012 - Ed Colker and Elaine Galen

Print Matters:

Selected Works from the Ed Colker Collection

Indiana University of Pennsylvania

Curated by Harrison Wick

IUP Special Collections Librarian and University Archivist

Dean, IUP Libraries

Erik Nordberg

Dean, College of Fine Arts

Curtis Scheib

Dean, College of Humanities and Social Sciences

Yaw Asamoah

Artwork by Ed Colker and the Haybarn Press

Catalog Design

Donna Cashdollar

Exhibition Design

Harrison Wick

Kimberly Wick

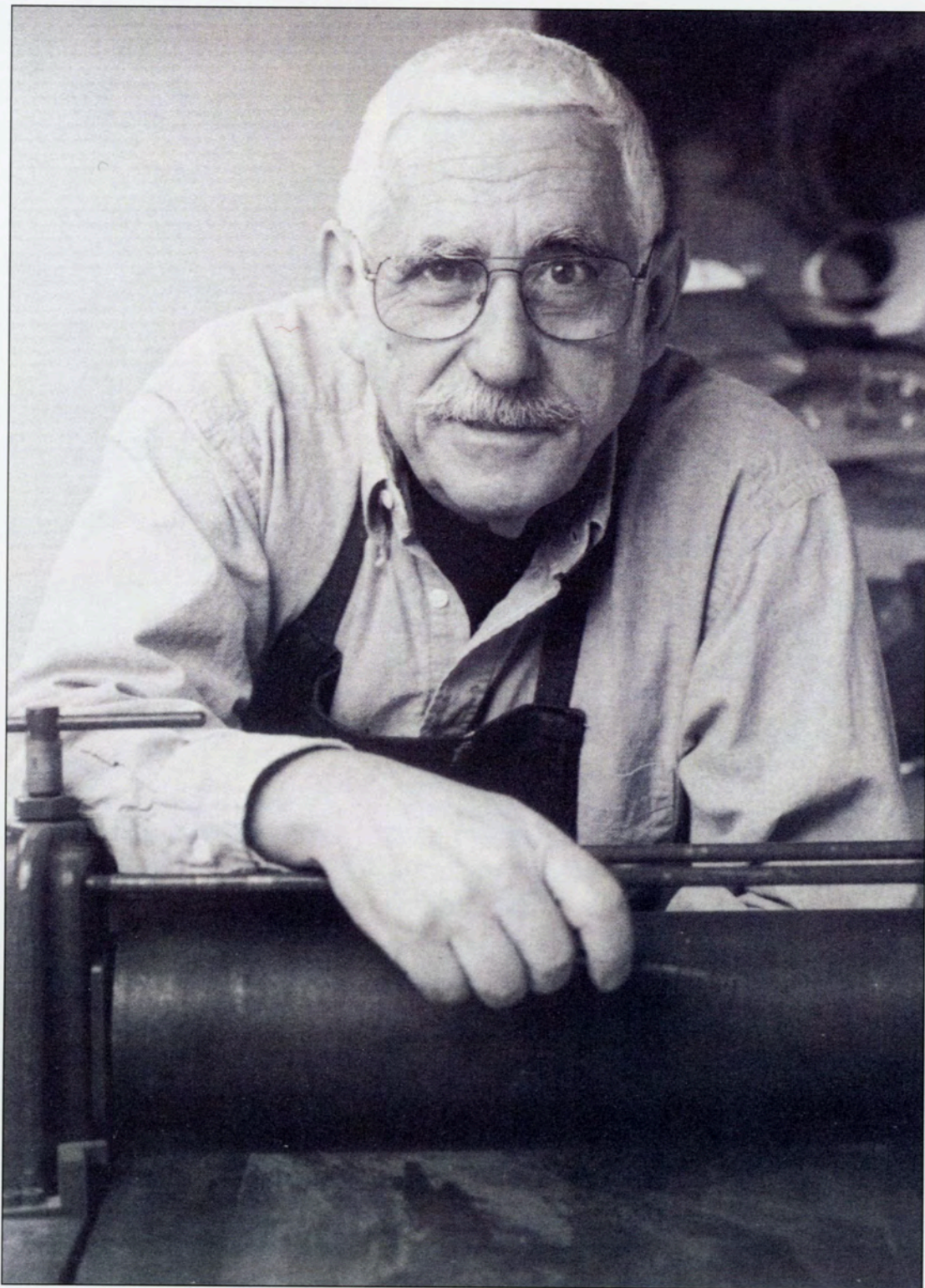
Marquel Sherry

Catalog Printing

IUP Printing Center

Above: Colker, Ed. (2012). Christmas Card. Haybarn Press. Courtesy of the Archives of American Art (Washington, D.C.)

Back cover: Photograph of Ed Colker, courtesy of the Ed Colker Papers, Archives of American Art (Washington, D.C.)



ИУП