



Articulation

✧ IN MEMORY OF DIANE GRANAT YALOWITZ ✧

FRANCIE HESTER
Installation

LISA HILL
Digital Art

JOAN PHALEN & LUIS GARAY
Music

✧INSTALLATION✧

Articulation

Diane Granat had a gift for words. Words that gave advice, comfort, and guidance. This memorial piece is my gift back, to honor an extraordinary woman and her life's work.

For over a year, Diane battled brain cancer with the grace and tenacity that defined her approach to life. She lost most of her ability to talk and write, but always understood what was happening around her, and to her. Before she died, I spoke with her about the project, about wrapping her words. She smiled, nodded, and raised her eyebrows.

Our story begins there. Friends, family, and even some who did not know her, wrapped over 20,000 paper clips. Some wrapped by themselves, and others came to my studio for monthly wrapping sessions. A new community emerged as wrappers connected through shared stories of sorrow and of hopes. The process of wrapping paper clips takes patience, but it gave us a wonderful way to think about Diane, to bring together her friends, and to contemplate the power of words. After a paper clip was wrapped, words that appeared often took on poignant meaning. Many times they made us laugh.

The idea of wrapping paper clips comes from a very humble beginning. On a trip, now five years ago, with my daughter to try to help set up a sister school in the Yunnan province of China, friends on the trip visited a family of rice farmers, far north of Beijing. On their return, my friends presented me with wrapped paper clips. The Chinese farmers, after working with their hands all day, returned at night and wrapped paper clips. They joined the clips into chains, and hung them in their doors and windows—wrapped paper clip screens to help keep out bugs. I carried these clips in my purse for four years. They reminded me that something so simple, and from such humble beginnings, can be a source of inspiration.

FRANCIE HESTER

continued



✧ INSTALLATION ✧

Articulation

Many themes emerged over this past year, and friendships and families evolved. A great many women gathered around Diane during her illness, to help in any way that they could. It reminded me of a conversation I had with Diane many years ago about the Nu Shu. Diane's cousin, Norma Libman, who is finishing a book on the Nu Shu, gave me this description:

In pre-Communist China, some women worked together, in sewing circles, embroidering tablecloths, napkins and fans. They embroidered not pictures or designs, but the words of a secret language invented by women generations before them. In their small, closed worlds, where their words were not valued by the society at large, they poured out their hearts with needle and thread. They sent the linens they designed to their sisters and friends who could also read the secret language, called Nu Shu or Women's Script. In this way they circumvented the need for a formal education, which was denied to them, and found a way to record and communicate the stories of their lives.

Now Diane's words have been woven together for this tribute to her life and work. The women who have created this exhibition have worked together in the same way the Nu Shu women did. They have helped Diane's words—often written for those among us who could not speak for themselves—reach an even larger audience.

These wrapped words reflect three decades of Diane's work. They are meant to transform a written body of work, so easily lost, into a living memorial—linkages of words, random at times, but with inherent messages. And the story that began with a gifted writer who touched so many so deeply, turns a page and continues: A story about a community that was brought together because of her words, and was moved beyond words.

The author and Nobel Prize winner Elie Wiesel captures the idea in these words:

"What else do we have except remembrance and memory? Without memory we are lost."

FRANCIE HESTER



✧ DIGITAL ART ✧

Articulation

Words surfaced, then disappeared, then resurfaced.

As thousands of paper clips were wrapped for *Articulation*, Francie Hester and I began to collect the words that resonated and evoked a response from friends and family of Diane Granat. Words that connected us back to Diane and allowed individual interpretations and layers of meaning. Sometimes the connection was specific to a *Washingtonian* magazine article, but most often it was a new elucidation based upon private conversations and relationships we had with Diane.

She had once written these words with particular meaning in mind. Now they are resurfacing, letter by letter, memory by memory, meaning by meaning, allowing each of us to continue a conversation about friendship, family, community and life. After death.

LISA HILL



✧ MUSIC ✧

Articulation

It is no coincidence that Diane introduced the “nigun” to me. Literally translated, “nigun” means “wordless song” and it is used in Chassidic music to evoke a sense of timelessness and deep spirituality. During Diane’s illness, music was a balm, often acting as a conduit for wordless communication. Using African and Asian instruments, Luis Garay has composed a “nigun” to accompany Articulation.

JOAN PHALEN

Instruments Played:

Wrapped Paper Clips
Chinese Cymbals
Bamboo Chimes
Wind Chimes
Bell Chimes
Rain Stick
Spring Drum
Suspended Cymbal
Bell Tree
Timpani
Cascada
Tympani
Gong

LUIS GARAY

ARTISTS BIOS

Articulation

FRANCIE HESTER: For the past twenty two years, Francie Hester has exhibited her work in group and solo shows throughout the Washington metropolitan area and is represented internationally in numerous private and corporate collections including the World Bank, the International Monetary Fund, NIH, and Nationwide Insurance. Hester's commissioned works include a 1996 piece for the Ginetta Sagan Fund of Amnesty International and an 18 foot atrium piece for the Chicago Kent College of Law. The latter is an example of her recent work on aluminum panels, which explores the play of texture, light, and color through the juxtaposition of different media—metal, paint, and encaustic. She received her MFA from the University of Maryland.

LISA HILL: Hill is an award winning graphic / interactive designer, fine artist and educator who has been honored for her print and interactive design work through numerous awards from Communication Arts, The Art Directors Club of New York, and Print Regional Design Annuals, among others. She teaches full time at Northern Virginia Community College where she shares Assistant Dean duties for the Communication Design Program. Her fine art work is represented nationally in many private collections and has been part of numerous group shows in Florida and the Washington, D.C. area including the Corcoran Gallery Of Art. She is a past recipient of a Montgomery County Public Arts Trust Project Grant and is currently working on her MFA in studio art at the Maryland Institute College of Art. She serves on the Board of Directors for Art & Remembrance, a non-profit organization created to foster greater understanding of the Holocaust and other acts of social injustice through art, education, and cultural activities.

JOAN PHALEN: Phalen's interest in vocal music has broadened over the years. Trained classically, she has sung with The Lyric Opera Company of Chicago and Minnesota Opera. She has also appeared in many musical theatre productions in the roles of Guenevere in Camelot, Abigail Adams in 1776 and Sarah in the Guys and Dolls. More recently, she is a member of a six voice women's acapella group called Women's Voices of St. Alban. Phalen lives in Silver Spring where she directs the Kids Chorale, a community children's chorus which performs locally every summer.

LUIS GARAY: Described in the *Washington Post* as a percussionists of "marvelous virtuosity" Garay is a classical, jazz and Afro-Latin multi-percussionist. Born in Cordoba, Argentina, he is a percussion soloist & director of Luis Garay Percussion World Ensemble; adjunct percussion faculty at Catholic University; Director of the CUA Percussion Ensemble, World Percussion Program, and the Summer Lion Drummers; faculty of The St. Albans School & National Cathedral School in Washington, D.C.; and Jazz Ensemble director at Berman Hebrew Academy. During his 30 year career, he has performed throughout the Americas and Europe including a performance for Pope John Paul II in the Vatican and performances at the Kennedy Center, Wolf Trap, The Organization of American States, Department of State, Smithsonian Institution, and the Washington National Cathedral.

✧ IN REMEMBRANCE ✧

Articulation

Words were Diane's medium. She chose them carefully, and as her editors were quick to learn, she cared about every one of them. But her writing was never about just the words. Diane's journalism was always trying to point us toward a better world: a place where people form real communities; where we are more generous in thought, word, and deed; where we have the courage to take on the deep issues of race, faith, culture, and ethics, the wisdom to live simpler lives; and the grace to laugh more, too.

That's why I so admire these paper clip chains. They're made of Diane's articles, yet figuratively and literally, they liberate her words from the pages where they first appeared. Stripped along these chains, the words become whatever we want to make of them, whatever they say to each of us in the privacy of our own conversation with them. In this new context, the words talk not just about Diane's journalism, not just about her work as important as that was, but about her life, far more important still.

Diane would be embarrassed about all this, of course. The very thought of such a tribute! Of any tribute! But she would also love the beauty of this installation, its fundamental humor, the way ancient and modern art forms weave in and out of one another—maybe most of all, the way the elements work together to form a community and to bring us into its midst. To me, that's the best tribute of all.

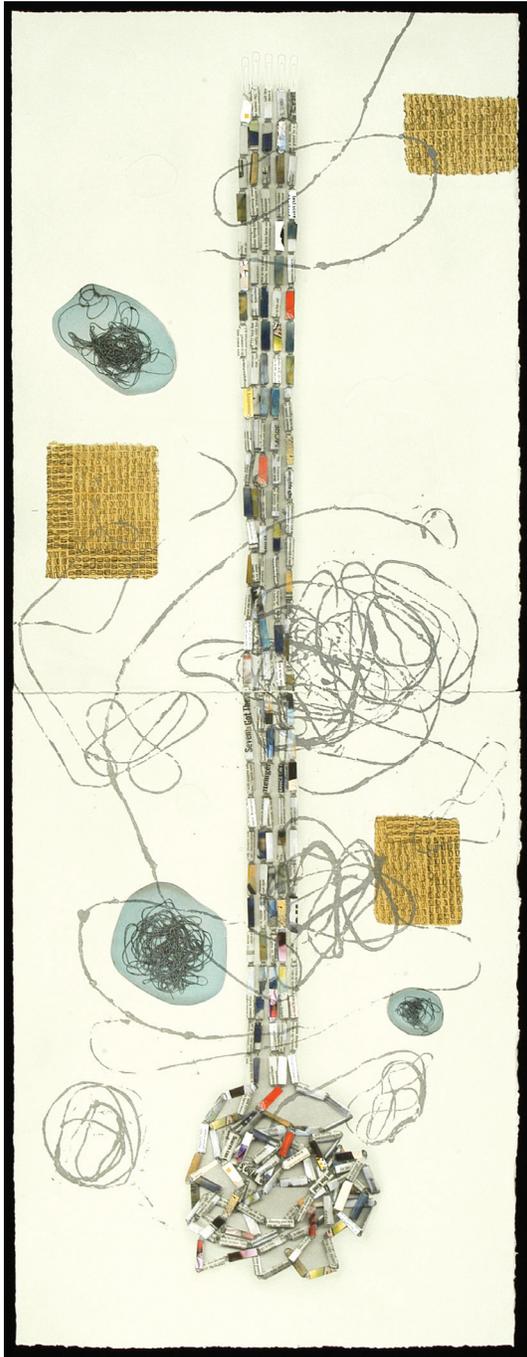
HOWARD MEANS

Friend and Colleague



✧ PRINT ✧

Articulation



In collaboration with Isabelle Geiger, a master printer from Baltimore, I have prepared a limited edition print to commemorate *Articulation*. The print draws on a variety of techniques: lithography, solar printing, chine collé, and embossing. I am most grateful to Isabelle and also to Helen Frederick of Pyramid Atlantic for their invaluable expertise and support.

Proceeds from sales of the print will be donated to the **Diane Granat Foundation**, which funds early education projects in underserved communities, and to Pyramid Atlantic's neighborhood programs for early education. A special "Friends of Diane" price of \$650 (unframed) will be available through December 31.

I would also like to express my appreciation to Cory Adcock-Camp, a book artist who has created a bound volume of Diane's work over three decades at the *Washingtonian*. The book is on display with *Articulation*, and I have given copies to Diane's family. If others are interested in having copies of the book, we may try to arrange for a second printing.

Finally, any listing of thanks would be woefully incomplete without an acknowledgment of the many who wrapped Diane's words for this project. Some wrapped constantly over many months; some wrapped only a few strands; and all contributed immensely to the spirit of *Articulation*.

FRANCIE HESTER



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Articulation

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