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MetLiveArts Staff

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THE
MET

MetLiveArts

INK: a piece for museums

Saturday, January 5, 2019 at 7 pm

Saturday, January 6, 2019 at 12 pm and 3 pm

Bonnie J. Sacerdote Lecture Hall,

Ruth and Harold D. Uris Center for Education

Written, composed, and performed by

Jerome Ellis and James Harrison Monaco

Directed by Rachel Chavkin and Annie Tippe

Shawn Duan, media designer




Jeanette Yew, lighting designer

Tomas del Valle, assistant lighting designer

Caroline M. Trewet, associate video designer

Lauren Adleman, associate director

Bob Brownell, production stage manager

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Presented as part of The Public Theater's
Under the Radar Festival 2019

Program

1. **Breastplate** [Gallery 353]
2. **Basket (Egadakua)** [Gallery 353]
3. **Canoe Figurehead (Nguzu Nguzu, Musu Musu, or Toto Isu)** [Gallery 354]
4. **Male figure (tiki) representing the deity Rongo** [Gallery 359]
5. **Figure** [Gallery 353]
6. **Ceremonial Adze** [Gallery 353]
7. **Ritual image (to'o) representing the deity Oro** [Gallery 359]
8. **Comb** [Gallery 353]
9. **Pendant (Ulute or Papafita)** [Gallery 354]
10. **Breastplate (Tema, Tambe, or Tepatu)** [Gallery 999]
11. **Sash (Lafi)** [Gallery 353]
12. **Flora** [Gallery 964]
13. **Bust of an Official** [Gallery 127]
14. **Tughra (Insignia) of Sultan Süleiman the Magnificent** [Gallery 460]
15. **Hands offering Aten cartouches** [Gallery 121]
16. **Akhenaten Sacrificing a Duck** [Gallery 121]
17. **“Calligraphic Composition in Shape of Peacock”, Folio from the Bellini Album** [not on view]
18. **Wang Xizhi watching geese** [not on view]
19. **View of gallery 684** [The André Mertens Galleries for Musical Instruments]
20. **Claviorganum** [not on view]
21. **Bifolium from a Qur'an** [Gallery 451]
22. **Bowl with Arabic Inscription** [Gallery 450]
23. **Bedroom from the Sagredo Palace** [Gallery 507]
24. **Damascus Room** [Gallery 461]
25. **Cloudy Mountains** [not on view]
26. **Section from a Qur'an Manuscript** [Gallery 454]

The *Ink* team thanks Limor Tomer, Mark Russell, the Brick Theater, the 2018 Exponential Festival, the 2018 Prelude Festival, The Bushwick Starr, and Playwrights Rehearsal Studios.

For information about the artists: jamesandjerome.org

Notes on the Program

Your vocal cords are twin infoldings of tissue located in your larynx. When you speak they tense just enough so that, as air flows through them, they vibrate and produce your voice (similar to how a saxophone reed vibrates against the mouthpiece). This is just one of the many steps involved in speaking, which requires the coordination of over a hundred muscles. Stuttering is a communication disorder involving poor coordination of these muscles. The stutterer's flow of speech is broken in three main ways: repetitions (*i-i-i-ink*), prolongations (*iiiiiiink*), or blocks (complete stoppages of sound). I mainly present with blocks, which occur when my vocal cords tense so much that they close, shutting off my air supply and preventing speech. This results in seconds or even minutes of silence. To simulate the feeling of a block, start saying the word “good” and pause right before enunciating the *g*. You should feel a closure in your throat as the *g* waits to be released.

I sometimes describe my stutter as the trunk of my soul. It seems to me that all aspects of my personality branch out from it. When I block on my name, in the seconds between the moment someone asks me my name and the moment the stutter allows me to utter it, I am transported to a different place. A place at the same time extremely inward, toward the heart of that trunk, and far away from myself, for in those moments it almost feels as if I have no name. I leave my body and at the same time sink further into the singularity of my body.

It has taken me years to see my stutter as my greatest teacher. It has taught me about patience, silence, normativity, healing, rhythm, listening, acceptance, vulnerability, and communication. And it has urged me to turn outward and see the ways we all struggle to communicate, the ways we silence and are silenced by each other, the ways we fail to listen to each other.

Those who identify as disabled, myself included, are often forced into invisibility. *Ink* is an act of visiblizing my voice, and the body from which that voice springs. This visibility is a step toward liberating the voice and thus the body, as well as an invitation for others to enter this space of liberation.

We need to build a world where all voices are heard and honored, especially those that historically have been silenced: the voices of the disabled, of immigrants, of women, of the LGBTQIA+ community, of people of color, of indigenous and Native people, of nonhuman animals.

We need to use our eyes to see and our ears to hear those beings we have ignored. We need to listen to each other better.

Ink was developed with support from The Ground Floor at Berkeley Repertory Theatre (Berkeley, CA) and BRIC Arts Media (Brooklyn, NY).

—Jerome Ellis