

The background features a repeating pattern of vintage piano rolls in a light brown color. Overlaid on this are several large, expressive splashes of teal and blue paint, primarily concentrated in the lower right quadrant. The text is rendered in a white, elegant serif font with a slight drop shadow.

*the* **Piano**  
**Roll Project**  
*SHARED SENSIBILITIES*

*organized by*

**Kristin Malin & Gail Skudera**

Thirty-one artists perform  
acts of artistic ingenuity on  
vintage piano rolls.



*the Piano*  
*Roll Project*  
*SHARED SENSIBILITIES*

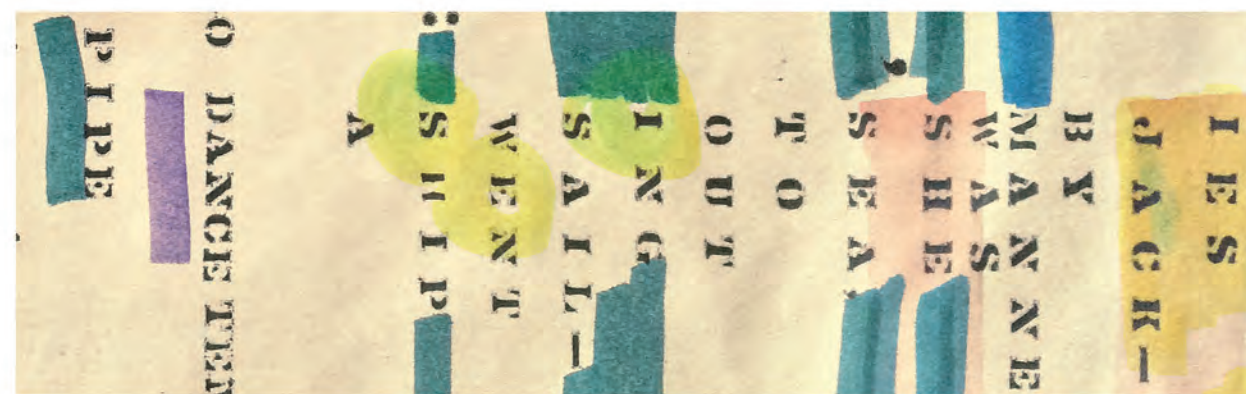
July 16 - October 30, 2015  
Bates Mill Complex  
Lewiston, Maine



# Dan Mills

Score  
marker

This work is intended to be a musical score. Artists and musicians have been interpreting one another's work for centuries. The work of twentieth century artists Wassily Kandinsky and John Cage come to mind: Kandinsky for his exploration of the expressive relationship between visual form and musical notes in his ground-breaking 1913 book, *Klänge*, and Cage for his remarkable body of visual scores beginning in the 1950s. In this work, color, shapes and locations of marks were determined by the lyrics of the five songs on this piano roll. *Score* is comprised of visual information interpreted into red, yellow, blue, green, violet, orange, black and peach. I invite ensembles of musicians to interpret this into music/sound.



PHOTO, LEFT: KRISTIN MALIN

*Above: installation view.  
Right and opposite page:  
details of various sections.*



# Dan Mills

## Vanishing Point

factory wagons, carts, piano rolls

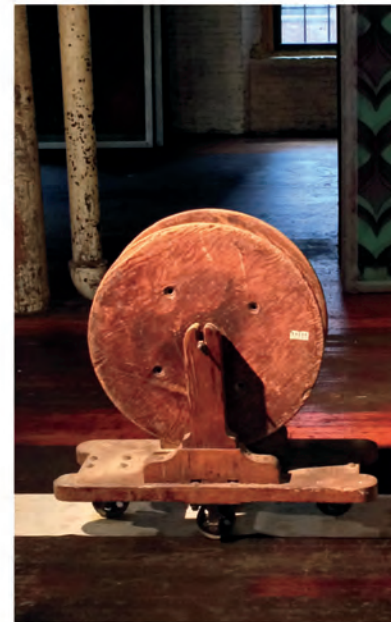
*Vanishing Point* is a meditation on industrial automation most prevalent in the first half of the 20th century. The installation combines wagons and carts used by factory workers in Lewiston's industrial textile mills, and piano rolls used to operate player pianos, a popular leisure activity during the same period.

Simply put, industrial looms and player pianos were operated by information stored on perforated paper or cards. The frequency and location of the punched holes embedded data that was transmitted to the complex machines. By "feeding" this data into the loom or piano, people operating these machines are able to create something, textiles or music, nearly identical over and over. Both are forerunners of computers.

*Below left: oblique installation view.*

*Below right: factory cart.*

*Opposite page: installation view.*



ALL PHOTOS THIS SPREAD: KRISTIN MALIN

