

**HARRY SMITH**

**ANTHOLOGY  
REMIXED**

THIS EXHIBITION CONTAINS:

84 artists respond to 84 songs from the  
*Anthology of American Folk Music*

# 1

HENRY LEE  
BY DICK JUSTICE, 1932  
REMIX: DAVE ALLEN,  
HENRY LEE, 2007

Folk music scholar Francis James Childs catalogued 205 Anglo and Anglo-American Ballads, giving each a number for his classic 1896 anthology 'The English and Scottish Popular Ballads'. This song is often known as 'Young Hunting' or 'Child ballad number 68'. Allen has collected lyrics from the connected Scottish tracks that comprise the series of ballads that 'Henry Lee' is part of, overlaying and interlocking the lines as they radiate, as if beams of light.

Dave Allen currently lives and works in Berlin, where he co-edits the Berlin art fazine 'Neue Review' and plays in the Berlin-based pop band 'Dominique'. Allen's work is primarily based on the myths and realities of popular music, with respect to personal identity, culture and creativity.

# 2

FATAL FLOWER GARDEN  
BY NELSTONE'S HAWAIIANS, 1930  
REMIX: SIMON WOOLHAM,  
FATAL FLOWER GARDEN, 2007

The drawing represents the gypsy house in the ballad, with the dying young boy inside it. The use of biro pen lends itself to representing a fading life/memory and a rain trodden house. In the ballad a young boy is enticed by jewels into the house of a gypsy lady. She takes him by his lily-white hand and puts him in an upper room where no-one can hear his calls and he dies there.

Simon Woolham's work evolves around childhood memories, environments and hidden places. He has previously exhibited at National Glass Centre, Sunderland, The Lowry Salford and the Museum of Garden History, London. [www.darkcorner.co.uk](http://www.darkcorner.co.uk)

# 3

THE HOUSE CARPENTER  
BY CLARENCE ASHLEY, 1930  
REMIX: JELLE CRAMA,  
THE HOUSE CARPENTER, 2007

Early in his career Clarence Ashley travelled with medicine shows, and in the 1920s and 1930s he acted as a front man in many of the groups he played with, mixing humour with music. 'The House Carpenter' is described in the Anthology liner notes as "Wife and mother follows carpenter to sea; mourns babe as ship goes down."

Jelle Crama is a Belgium-based artist. He has produced screen printed editions and record covers for bands including Yellow Swans and many releases on the Audiobot label. [www.jellecrama.com](http://www.jellecrama.com)

# 4

DRUNKARD'S SPECIAL  
BY COLEY JONES, 1929  
REMIX: VERNON & BURNS, INTERWOVEN:  
A MEDICINE SHOW POSTER, 2007

Coley Jones performed as part of medicine shows in the early part of the twentieth century. Vernon & Burns have responded to the Anthology by making a fictional poster for a medicine show featuring the Dallas String Band alongside a variety of magicians, minstrels and pep steppers. Medicine shows were US travelling teams peddling high alcohol content miracle medications and elixir between entertainment acts.

Vernon & Burns are Glasgow based sound artist Mark Vernon and Barry Burns. In 2005 they released their first LP 'the tune the old cow died of' on Gagarin Records, they have also recorded and performed as Boy Band Tax Returns.

# 5

OLD LADY AND THE DEVIL  
BY BILL AND BELLE REED, 1928  
REMIX: JAD FAIR, OLD LADY AND  
THE DEVIL, 2007

This paper cut by Jad Fair illustrates the track, showing the devil taking the old lady away from her family and up to the gates of hell. She is a heavy load for him, making him look like "a fella with a hump on his back". After this scene the ballad goes on to tell us how the medieval woman defeats the devil by taking a hatchet to his brain "now you can see what a woman can do, she can outdo the devil and the old man too". The work is made up of simple shapes characteristic of Fair's huge body of paper cut works, which often feature recurring totemic and primitive motifs.

Jad Fair is the singer and guitarist of the band Half Japanese. He has worked with numerous musicians including, Daniel Johnston, Yo La Tengo and Teenage Fanclub. As a visual artist Jad Fair specialises in papercutting, which, like his music, deals with simple forms, shapes, density and volume. [www.jadfair.org](http://www.jadfair.org)

# 6

THE BUTCHER'S BOY  
BY BUELL KAZEE, 1928  
REMIX: DARYL WALLER, THE BUTCHER  
BOY (JANUARY 16TH 1928), 2007

In this ballad a father finds his daughter's hanged body with a suicide note attached, after the railroad boy mistreats her. The artist explains his approach: "The Butcher Boy was recorded on January 16th 1928. I was born on the same date exactly 50 years later, January 16th 1978. For some reason this became important to me, and my mind began to unravel when I thought about how long ago it was recorded before my birth. Additionally the fact that Buell Kazee died in 1976 - two years before my birth, makes the song that much more poignant. Just how old this folk song is I do not know. Perhaps it feels haunting because of its age; how it's been passed down through the generations and travelled from the UK to the US and back again. I think you can hear this in the song".

Daryl Waller is a London-based artist. He has recently shown his work in group exhibitions at BAC, London and West Germany Gallery, Berlin. He self publishes artists books under The Devils Work Press. [www.winterdrawings.com](http://www.winterdrawings.com)

# 7

THE WAGONER'S LAD  
BY BUELL KAZEE, 1928  
REMIX: JORN EBNER, CONFINED |  
CONTROLLED (THE WAGONER'S LAD), 2007

Ebner explains his approach: "Listening to the track 'The Wagoner's Lad' the first time, the words "confined" and "controlled" stuck to my brain; listening again, the role of women in society seemed a little less critical in those terms. The woman laments that a wealthy husband slipped through her fingers because of her parents and the male voice seems to criticise her for this - he doesn't even want to sit with her. I wondered what a contemporary scenario was: women wanting to be married; have children; be sexy; be successful; have a MySpace, I Am Sexy site. I want people to disobey fashionable conventions; I wished, there was girls magazine called "Protest!"

Jorn Ebner is based in Newcastle upon Tyne and Berlin. He has recently has solo exhibitions at KX, Hamburg and Hatton Gallery, Newcastle upon Tyne. His work has been presented at festivals including Ars Electronica and Siggraph 2006. [www.vane.org.uk](http://www.vane.org.uk)

# 8

KING KONG KITCHIE KITCHIE KI-ME-O  
BY CHUBBY PARKER, 1928  
REMIX: JUNEAU PROJECTS, KING KONG  
KITCHIE KITCHIE KI-ME-O, 2007

Originally a British folk song, this ballad details the frog's courting of the mouse, which involves him killing her other suitors with his pistol and sword. The frog and the mouse marry, honeymoon and have three children. Harry Smith's notes state "Zoologic miscegeny achieved in mouse frog nuptials, relatives approve." Juneau Projects envisage the hybrid offspring, creating their possible likeness from natural materials, woven together in Photoshop. The creatures are bound together with string, which Smith himself used to create artwork.

Birmingham-based artists Ben Sadler and Philip Duckworth formed Juneau Projects in 2001 as a collaborative practice, that engages with people, music and folk history. They have exhibited nationwide and internationally, including in the British Art Show 6. [www.juneaurecords.co.uk](http://www.juneaurecords.co.uk)

# 9

OLD SHOES AND LEGGINS  
BY UNCLE ECK DUNFORD, 1929  
REMIX: JEFFREY LEWIS, OLD SHOES  
AND LEGGINS, 2007

In Harry Smith's liner notes for the Anthology he describes this track as "Mother hospitable, but girls find shoddy oldster's actions perverse". Jeffrey Lewis has transposed this musical ballad into the comic book form, which quite naturally encapsulates the absurdity and humour of the ballad. Some day Jeffrey Lewis would like to do comics of all the ballads in the Anthology.

New Yorker Jeffrey Lewis is a performer with several albums out on Rough Trade Records. In addition to his separate comic book and music pursuits, he occasionally incorporates the two and performs illustrated versions of his own songs. [www.TheJeffreyLewisSite.com](http://www.TheJeffreyLewisSite.com)

# 10

WILLIE MOORE  
BY RICHARD BURNETT AND  
LEONARD RUTHERFORD, 1927  
REMIX: MATHEW SAWYER,  
WILLIE MOORE, 2007

Burnett and Rutherford, both from Kentucky, recorded frequently during the 1920s. Burnett remembered in later life learning 'Willie Moore' from a printed ballad. Sawyer has depicted the subject of the ballad in his king's crown, crying and mourning the death of his beloved. One of his tears holds a picture of her with her long dark hair. His tears flow into the stream in which she drowned and a skeleton, wearing a bridal headdress, holds a heart aloft. In the background is an image of her parents, who forbade them to marry, standing at her graveside outside their cabin. Two musicians, perhaps Burnett and Rutherford, sit at the front of the image, playing their banjo and fiddle.

London-based Sawyer's work has been described as melancholy, gentle and unassuming. Recent shows include White Columns, New York, Frieze Art Fair, Basel Art Fair and the Prenelle Gallery, London. He is frontman for the band Ghosts and is currently on a residency in Brazil, creating this image on napkin during his travels.

# 11

A LAZY FARMER BOY  
BY BUSTER CARTER AND  
PRESTON YOUNG, 1930  
REMIX: THE MATINEE ORCHESTRA,  
A LAZY FARMER BOY, 2007

Harry Smith is an inspiration for The Matinee Orchestra, who have referred to his visual artwork, alongside American, Mexican and desert iconography. Taking the form of an email, The Matinee Orchestra asks what Smith would have made of the internet, email and modern forms of archiving. The use of colourful drawings and smiling faces reminds us that Smith never lost sight of the beauty in the ordinary. Referring to his death in the email would probably have appealed to Smith's anarchic nature, as well as acting as a reminder that he lives on, as does the music he collected and the artwork he produced.

The Matinee Orchestra are a group of like-minded musicians and artists who have made performances and recordings since 2001. Their self-titled debut album was released in 2006 on Arable Records and they have just completed recording their second album. [www.myspace.com/matineeorchestra](http://www.myspace.com/matineeorchestra)

# 12

PEG AND AWL  
BY THE CAROLINA TAR HEELS, 1929  
REMIX: FLORA WHITELEY, PEG AND  
AWL, 2007

This song relates the tragic impact of modern industrialisation upon traditional American shoe makers. The peg and awl are cobblers' tools, that are thrown away, as workers are supplanted and livelihoods threatened. Whiteley's drawing is of a female chorus line, with their shoes discarded side by side. Chorus girls can be seen to represent showy glamour but in this image, in their plain outfits and bare feet, the women are reminiscent of the Soviet dance films of the Modernist era.

Flora Whiteley lives and works in Newcastle upon Tyne, working alone and in collaboration; drawing, painting and performing. Recent shows include VANE, At elier Contrepoint and Market Gallery. [www.vane.org.uk](http://www.vane.org.uk)

# 13

OMMIE WISE  
BY G.B.GRAYSON, 1927  
REMIX: ARRINGTON DI DIONYSO,  
OMMIE WISE, 2007

Harry Smith, summarised 'Ommie Wise' with this headline: "Greedy girl goes to Adams Spring with liar; lives just long enough to regret it." This ballad is based on the real life drowning of the pregnant Naomi Wise in North Carolina in 1808, who was murdered by her sweetheart John Lewis. Arrington di Dionyso's work shows the winged spirit of Ommie Wise rising from the water that drowned her. Both his visual art and music deal with the same themes of spirit, sensation and improvisation.

Arrington di Dionyso is a visual artist and musician on K records. Recent exhibitions have been held in Los Angeles, New York City, Vancouver BC, Paris, Bologna and Beijing. [www.krecs.com/oldtimerelijun](http://www.krecs.com/oldtimerelijun)

# 14

MY NAME IS JOHN JOHANNA  
BY KELLY HARRELL, 1927  
REMIX: JOHN OLSON, MY NAME IS JOHN  
JOHANNA, 2007

This song is better known as 'The State of Arkansas' and dates back to the minstrel show era. The song is a ballad about John Johanna a man from Buffalo who has spent 9 long years travelling around the world, but never knew misery until he arrived in Arkansas. He works several jobs, stays in a hotel run by a man with "rat tails" and "got so thin on sassafras tea I could hide behind a straw". In John Olson's collage he represents the chaos of John Johanna's travels around the world, by showing the US map cut up. John Johanna features in the work at the top of the world looking down through his telescope at Arkansas echoing the last line of the song, "If you ever see my face again I'll hand you down my paw."

John Olson is an artist and member of noise band Wolf Eyes from Ann Arbor, Michigan, USA. He also runs the American Tapes label of limited and often hand made self-releases. [www.geocities.com/american tapes](http://www.geocities.com/american tapes)

# 15

BANDIT COLE YOUNGER  
BY EDWARD L.CRAIN, 1930  
REMIX: CHRIS GRAHAM, BANDIT COLE  
YOUNGER, 2007

Edward Crain was known as The Texas Cowboy and spent time on ranches and cattle drives. Coleman Younger was in an outlaw gang along with his brothers and the James Boys, spending his final days in a Wild West Show. The song voices his regret for his life and, as Smith writes, "association with the James boys in a Northfield fiasco." Graham's image references some of the historical, social and environmental factors that may have influenced his actions: slavery, the American Civil War, the death of his father, anti-slavery states, the progress of the railroads through the territories, gambling, the law and rough justice.

Chris Graham was raised in a Derbyshire coal mine town, on a traditional working class diet of chips, coal and baked beans. He continues to produce drawings from the area left behind when the mining industry collapsed. [www.cgraham.net](http://www.cgraham.net)

# 16

CHARLES GITEAU  
BY KELLY HARRELL, 1927  
REMIX: MICHAEL WILSON, CHARLES  
GITEAU, 2007

The Garfield assassination inspired a number of ballads. These broadside ballads and others like them were based on recent events and sold on printed sheets. Garfield was shot on 2nd July 1881 in a Washington railway station by "a disappointed officer seeker" Charles Giteau. Wilson has created a text-based work in black glitter using Harry Smith's liner notes description for this song, "Assassin of President Garfield recalls exploit in scaffold peroration."

Michael Wilson is an editor, writer, and artist from London, presently based in New York. He maintains the weblog Arizona Paint Job.

# 17

JOHN HARDY WAS A DESPERATE LITTLE  
MAN BY THE CARTER FAMILY, 1930  
REMIX: CHRIS ROLLEN, SWEET  
BYE 'N' BY, 2007

In this ballad, John Hardy dies at the scaffold for murdering a man after he loses money gambling. In the drawing, several motifs in the song are visually represented. The playing card and quarter refer to the story of his crime, shooting a man down during a game of poker after a discrepancy over 25 cents. The two girls are ambiguously referenced in the song, are they Hardy's daughters or his mistresses? The artist sees significance in the colour of their dresses to their character traits – blue for good and salvation and red for sin and retribution. This reflects a possible split in John Hardy's psyche – perhaps the cause of his 'desperate' demeanour.

Chris Rollen is based in Newcastle upon Tyne. He has recently presented work at Arnolfini, Bristol and National Review of Live Art, Glasgow. He is also a musician and member of the band Les Cox (Sportifs).

# 18

GONNA DIE WITH A HAMMER IN MY HAND  
BY THE WILLIAMSON BROTHERS  
AND CURRY, 1927  
REMIX: DAN HOWARD-BIRT, BALLAD  
OF JOHN HENRY (GONNA DIE WITH MY  
HAMMER IN MY HAND), 2007

The artist describes his response to the John Henry myth as follows: "The tale of John Henry's valiant battle against the machine is one of such fame that it almost felt too big to get involved with. But coming across more and more versions of this tale, with different names, emphasis and even outcomes for the doomed protagonist, I felt easier about adding a tiny mote to this mountain. Henry's call to his Captain "Man Ain't Nothing But A Man", both noble and humble, suggested itself as an ample epitaph, both for the man John Henry and for his tale as it evolves through it's own re-telling."

Dan Howard-Birt currently works in Dundee. He has recently exhibited at D.U.M.B.O. Arts Centre, New York, Pump House Gallery, London and NGCA, Sunderland.

# 19

STACKALEE  
BY FRANK HUTCHISON, 1927  
REMIX: DEARRAINDROP,  
STACKALEE, 2007

Stackalee is based on an actual murder in St. Louis in 1895, as Harry Smith describes in the liner notes "theft of stetson hat causes deadly dispute." According to some sources Stack Lee was a person named Lee Sheldon who shot a man after his hat was snatched, he was arrested and sent to prison.

Dearraindrop is a US-based art collective. A wide range of media are often included in their work, including animation, painting, drawing, collage, fabric, sculpture, interactive work, and music. Dearraindrop has had a number of gallery shows in New York City, as well as shows in Tokyo, Oslo, Padova, Chicago, and Miami. In 2005, the collective published a book of their work, entitled, 'OFF/ON.' [www.dearraindrop.org](http://www.dearraindrop.org)

# 20

WHITE HOUSE BLUES  
BY CHARLIE POOLE AND THE NORTH  
CAROLINA RAMBLERS, 1926  
REMIX: ANDREW JEFFREY WRIGHT,  
WHITE HOUSE BLUES, 2007

Charlie Poole and the North Carolina Ramblers were one of the most popular string bands of the 1920s. This is one of several president assassination ballads, about William McKinley who was shot at close range by a young anarchist Leon Czolgosz. Andrew Jeffrey Wright has made a humorous drawing of a larger than life Charlie Poole figure (as musical note) safeguarding the White House with a key and his banjo.

Andrew Jeffrey Wright is a founding member of Space1026, a creative arts community and gallery in Philadelphia. His many collaborations and publications include works for Outerspace Hillbilly, Morning Wood, Kramer's Ergot 6 and Toy Machine Skateboards.

# 21

FRANKIE  
BY MISSISSIPPI JOHN HURT, 1928  
REMIX: ALEC FINLAY,  
FRANKIE AND JOHNNIE, 2007

This song tells the tale of a woman Frankie, who discovers her man Johnnie is being unfaithful to her and shoots him dead. Frankie is then arrested. This photograph depicts an anonymous man and a woman in plain underwear, with paired woven name labels referring to the doomed lovers of the title track. Seeing these figures, vulnerable in their undressed state, reminds us of Johnnie's infidelity and may refer to the fact that in some versions of the song Frankie conceals her gun in her knickers – confusing gender identities in much the same way as the names themselves do. The song's refrain says, "This story has no moral, this story has no end, this story only goes to show, that there ain't no good in men"; here though 'crest' and 'cleft' seem to find some form of equality, despite their obvious differences.

Alec Finlay is an artist, poet and publisher based in Newcastle upon Tyne, who has recently exhibited at Milton Keynes Gallery, The Sainsbury Centre and Yorkshire Sculpture Park. His work explores the different ways that we read in contemporary culture. [www.alecfinlay.com](http://www.alecfinlay.com)

# 22

WHEN THAT GREAT SHIP WENT DOWN  
BY WILLIAM AND VERSEY SMITH, 1927  
REMIX: DOUG HARVEY, RUPTURED  
RATIONALISTS HUBRIS SPEWS  
GLOSSOLALIA PULME, 2007

The Titanic disaster inspired a number of ballads and was particularly popular with African-American musicians, who were aware of the irony that Jim Crow Laws, that enforced segregation, had forbidden African-American passage on the ship. Perhaps they felt that the ship's owners received divine retribution. The utterly alien quality of the Smith's sound conjured an image of the Titanic as a modern Tower of Babel, hemorrhaging garbled technical symbols across the 20th century - in spite of the cult that insists it is still afloat. Harry Smith was one of the central voices in opposition to this delusional trance state.

Doug Harvey is an artist, writer, experimental musician and art critic for the LA Weekly. His co-curatorial retrospective of psychedelic poster artist Rick Griffin opens at the Laguna Art Museum in June 2007. <http://dougharvey.blogspot.com>

# 23

ENGINE ONE-FORTY-THREE  
BY THE CARTER FAMILY 1927  
REMIX: DEREK LODGE, ENGINE  
INTERCITY 125, 2007

Lodge responded to the steam engine in the track and considered his own experience of UK railways, "which has been decidedly less romantic than that of our pioneering American cousins. I couldn't imagine writing a song about a train that didn't somehow suggest the experience was rubbish... Hopefully in my lifespan I'll be able to make a piece of work that celebrates the great British rail system."

Born in Glasgow, Derek Lodge works as an artist, filmmaker and musician in Dundee. He has exhibited in a number of group shows in Scotland and the UK most notably as part of Gang Hut a project devised by Kevin Reid for Spike Island, Bristol and as part of Art Cup a project initiated by Roderick Buchanan

# 24

KASSIE JONES  
BY FURRY LEWIS, 1928  
REMIX: ADAM PUTNAM, MIRROR PLACE  
(FOR KASSIE JONES), 2007

Casey Jones was killed in 1900 in a train crash. According to his widow, Casey established a trademark for himself by his inimitable method of blowing the whistle in a kind of long drawn out note, beginning softly, then rising, then dying away almost to a whisper. Putnam has responded to the ballad by creating a print from a photogram made in his studio using a homemade projection device that he calls a 'magic lantern'. This haunting process of projection and translation could be seen to mirror the many stages of memory we experience once a person dies. This work references both Casey Jones' death and the vision or premonition his wife had on the night of his death.

Adam Putnam creates work around our experience of architecture exploring ways in which interiors can contain a paranormal presence. He lives and works in Brooklyn, New York and has had solo exhibitions at Artists Space and Sandroni Rey, New York. [www.sevenseven.com/putnam/](http://www.sevenseven.com/putnam/)

# 25

DOWN ON PENNY'S FARM  
BY THE BENTLY BOYS, 1929  
REMIX: THE REBEL, DOWN ON  
PENNY'S FARM, 2007

Although The Bently Boys are largely unknown this song was important in the folk revival and was adapted by Bob Dylan as 'Maggie's Farm.' In the song George Penny is caught by poverty, owes money to everyone and is going to get put "on the chain gang." The Rebel conveys the "hard times" experienced in the country in a playful almost cinematic process of speeded-up doodling. The drawing references American history and folk music revivalism, both in its text and use of colour (red, white, blue and black).

The Rebel is a band that started in earnest in 1998. They have toured internationally and have recorded over 27 studio albums of covers and original songs. [www.therebel.co.uk](http://www.therebel.co.uk)

# 26

MISSISSIPPI BOWEAVIL BLUES  
BY THE MASKED MARVEL, 1929  
REMIX: BROOKE SIETINSONS,  
MISSISSIPPI BOWEAVIL BLUES, 2007

'The Masked Marvel' was a pseudonym for Charley Patton, considered one of the most important Delta blues musicians. 'Boweavil Blues' is a song about the Boll Weevil, a beetle that feeds on cotton buds and flowers. It infested all US cotton-growing areas by the 1920s, devastating the industry. It is both a humorous and disturbing song, written as a conversation between the farmer and the beetle, describing the 'Bo weevils' journey without its "ticket fare" travelling across Texas, Louisiana, Arkansas and Mississippi with its family. Sietinson's work shows Mississippi as the focus from which a mandala of 'Bo Weevils' spread their destruction eating up cotton flowers across the Southern states.

Brooke Sietinsons is a musician and graphic designer living in Philadelphia. She plays guitar in the psych folk band Espers, they have released three albums: 'Espers', 'The Weed Tree' and 'Il' on Drag City Records. [www.espers.org](http://www.espers.org)

# 27

GOT THE FARM LAND BLUES  
BY THE CAROLINA TAR HEELS, 1932  
REMIX: BILL DRUMMOND,  
POSTER 149, 2007

Tracing through a personal history of the Scottish folk music of his childhood, ("other than hymns sung in church, it was the only sort of music..."), learning to play blues guitar and discovering Bob Dylan, Fairport Convention, Leadbelly and Johnny Cash, Drummond's lifelong relationship with folk music weaves together its many strands. This poster reflects his feeling of fakeness and voyeurism about a genre that was not written or performed for him or documented his experiences of life. "I get my kicks from these songs vicariously. There is something fundamentally very fake about me liking this music. It says something about me that I don't like."

Scottish artist Bill Drummond has used various media in his practice including actions, music and words. His works are too numerous to list, some more infamous than others; his music from the multi-million selling KLF to the choral music of The17; the words have accumulated into numerous books. [www.penkiln-burn.com](http://www.penkiln-burn.com)

# 28

SAIL AWAY LADY  
BY UNCLE BUNT STEPHENS, 1926  
REMIX: MIKE PARÉ, SAIL AWAY LADY, 2007

This song was played by Stephens when he won one of Henry Ford's fiddle contests, which were part of his celebration of what he considered to be the "good old music". Paré describes his approach "This work speaks to Smith's love of pattern, and his amazing ability to relate things as diverse as old timey 78's and easter eggs. Sail Away Lady is a folk song that was a dance hit in it's own time, and it's fast, repetitive pattern is tripped out." His work explores youth culture, particularly of the 1960s and with his drawings of the Black Light Folk Festival, exploring rebellion, idealism and brotherhood.

Paré's work has recently been seen in solo exhibitions at White Columns and ATM Gallery in New York. His drawings have appeared in Vilma Gold Gallery in London; Mama Showroom in Rotterdam; D'Amelio Terras Gallery in New York and Marres Gallery, Maastricht. [www.mikepare.com](http://www.mikepare.com)

# 29

THE WILD WAGONER  
BY JILSON SETTERS, 1928  
REMIX: YOKOLAND, THE WILD  
WAGONER, 2007

This instrumental track is described by Smith as a 'frolic tune', part of a standard volume of American country dance tunes. This playfulness is evident in Yokoland's picture, with cut-out details, human figures grasping each other and galloping horses. The central figure appears to be an English gentleman on a cobbled courtyard, a reference perhaps to Jilson Setters' trip to England to perform for George V.

Based in Oslo, Yokoland is a graphic design and illustration studio. Yokoland work across various media, focusing on print based projects, and also founded the independent music label Metronomicon Audio. [www.yokoland.com](http://www.yokoland.com)

# 30

WAKE UP JACOB  
BY PRINCE ALBERT HUNT'S  
TEXAS RAMBLERS, 1929  
REMIX: GEAN MORENO,  
WAKE UP JACOB, 2007

Moreno describes his vividly colourful work as "heterotopic landscapes where different, signs, systems and informational lines collide." Disparate information comes together to form a new whole, mirroring the many heritages and cultures which contributed to the development of this form of music. Moreno clashes the "psychedelic-folksy-quasi-mystical" form that is often associated with Harry Smith with a stark image of the social conditions that surrounded much of the music that was collected in the Anthology. The photograph at the centre of the work is of the Dust Bowl, the catastrophic storms that hit the South West of America in the 1930s. Along with the Depression, the resulting desolate landscapes and unworkable land caused mass migration, epidemics of illness and famine.

Gean Moreno is an artist and writer based in Miami, whose visually intricate work includes mixed-media drawings, collages and sculpture. Recent solo shows have included Frederic Snitzer Gallery in Miami, Derek Eller Gallery in New York and Curato Nivel Art Contemporaneo in Bogota. [www.sevenseven.com/moreno](http://www.sevenseven.com/moreno)

# 31

LA DANSEUSE – FOX TROT  
BY DELMA LACHNEY AND  
BLIND UNCLE GASPARD, 1929  
REMIX: LINDER, ORANGE SILK, 2006

Linder's photomontage is part of a new series of works returning to the medium that she began to work with 30 years ago. As she explains "In selecting images from the ballet annuals and rose catalogues of the 1950s and early 1960s, I also re-encounter my younger self. I see her as a young girl in Liverpool, entranced by beatnik women with black-lined eyes and pale pink lips." The photomontage uses the cigarette burn 'blind' eye technique that she first used in the 1970s, at that time she replaced the burnt eyes with other people's eyes, thirty years later the rose seemed more appropriate.

Since the second half of the 1970s, Linder has been exploring the capacity of collage across a wide range of media, including performance, photography, print, photomontage and costume. Her work has been exhibited at Cleveland Gallery in London, Cornerhouse in Manchester and in 2006 she was part of the Tate Triennial. A monograph of her work to date entitled 'Linder Works 1976-2006' was published by jrp/ringier in 2006. Courtesy Stuart Shave/Modern Art [www.stuartshavemodernart.com](http://www.stuartshavemodernart.com)

# 32

GEORGIAN STOMP  
BY ANDREW AND JIM BAXTER, 1929  
REMIX: PETER J EVANS,  
GEORGIAN STOMP, 2007

Evans' response has taken the core element of the song, its wave form, and created a new abstract landscape using the colours of the three elements of the Anthology: air, fire and water. These elements represent Harry Smith's own unusual cosmology, each colour represents the same wave form, this repetition and merging of forms alludes to an alchemical process. The number three also relates to the number of voices singing this stomp.

Peter J Evans is fascinated by systems and patterns and his work explores how such structures can be found even in supposed chaos. He has exhibited his work internationally and his first solo exhibition opens at Spacex Gallery, Exeter in May 2007. [www.seventeengallery.com](http://www.seventeengallery.com) / [www.workplacegallery.co.uk](http://www.workplacegallery.co.uk)

# 33

BRILLIANCY MEDLEY  
BY ECK ROBERTSON, 1930  
REMIX: SUSIE GREEN,  
BRILLIANCY MEDLEY, 2007

Smith notes that "Eck' Robertson was one of the pioneering rural recording artists.... His playing is quite archaic in its studied and exalted formality, but the medley of traditional tunes is more suited to the popular dance steps of the 1920s than for the square dance." Green responds directly to the concept of brilliance, "A medley of brilliance could be like heaven. Or it could be violently overwhelming. The solitary eye in the centre of the image is surrounded by oozing brilliance. It seems to float in it like a lost creature from the sea." The repeated textures and swirls alongside the organic forms and geometric shapes are reminiscent of a dance watched from above, with a solitary character at the centre.

Susie Green works in various media including film, photography, performance and collage. She is currently based in Newcastle upon Tyne, most recently choreographing a showcase of her work at the Star and Shadow Cinema.

# 34

INDIAN WAR WHOOP  
BY HOYT MING & HIS PEP-STEPPERS, 1928  
REMIX: MARCUS COATES,  
INDIAN WAR WHOOP, 2007

This song is the most famous recording of Hoyt Ming and his Pep-Steppers, combining wild fiddling with energetic foot stomping and vocal whoops. Coates' photograph shows him and his father in a pastiche of the traditional photographic portraits of Native American Indians. Instead of the Wild West they pose in the Malvern Hills, their symbolic headdresses replaced by toyshop replicas. He describes the work, "Mr Coates and his youngest son on their territory in the West Midlands. As my father whoops I am reminded that as his youngest son, living on his land, I am expected to contribute to his council tax, TV license and perform a fortnightly shop at Waitrose."

Marcus Coates crosses the boundaries between shamanic ritual, live performance and film making. Recent exhibitions have included British Art Show 6, Liverpool Biennial and a solo show at BALTIC, Gateshead.

# 35

OLD COUNTRY STOMP  
BY HENRY THOMAS, 1928  
REMIX: ROBERT AA LOWE,  
THESE QUILLS, 2007

Blues singer Henry Thomas was in his fifties when he recorded for Vocation Records between 1927 and 1929. Because of his age, his recordings are one of the few examples of archaic 19th-century African-American music to be preserved. His unique musical style continues to intrigue, especially his use of the quills, a form of pan-pipe made from cane. Lowe's work is a delicate line drawing of Thomas' quills with natural elements emanating from them in a flow that reflects Harry Smith's colour cosmology for the four elements of air, fire, water and earth.

Robert AA Lowe plays bass and sings in 90 Day Men. Lichens is his personal recording and performance project, his second album 'Omns' is released in May 2007 on Kranky. [www.kranky.net](http://www.kranky.net)

# 36

OLD DOG BLUE  
BY JIM JACKSON, 1926  
REMIX: VASHTI BUNYAN,  
OLD DOG BLUE, 2007

The song tells the story of a loyal and true dog called Blue, who dies and is buried. His owner digs the grave "with a silver spade" and "laid him down with a golden chain" and "with every link I called his name." On selecting this track Bunyan has referenced her own personal history "I had a dog, his name was Blue too." The drawing shows the key motifs from the song; the silver spade, the burial scene and Blue chasing a possum. The heaven scene reunites all these elements; a celestial winged Blue, possum and a guitar.

Vashti Bunyan is an influential English singer-songwriter. Her 1970 debut album, 'Just Another Diamond Day', is considered an important album in the psych folk genre. Interest in her music was reignited with the psych folk revival of the early 2000s, and she appeared on releases by Piano Magic, Animal Collective and Devendra Banhart. In 2005 she recorded and released her second album, 'Lookaftering'. [www.forthstreet.demon.co.uk](http://www.forthstreet.demon.co.uk)

# 37

SAUT CRAPPAUD  
BY COLUMBUS FRUGE, 1929  
REMIX: YAMANTAKA EYE,  
BIRD WATCH, 2007

This new work by Japanese contemporary artist and seminal musician Yamantaka Eye was generated spontaneously from ideas about Harry Smith.

Yamantaka Eye has exhibited his visual artwork at PS1, New York; GATAX, Tokyo; magical ARTROOM, Tokyo and Transplant Gallery, New York. Known primarily as the vocalist of the Boredoms, he has worked with artists such as Nam June Paik and John Zorn, and has recently started performing solo as DJ Pika Pika Pika. In 1996, a full colour collection of his artwork, entitled 'Nanoo', was published. Eye's artwork has adorned a number of records, including most albums by the Boredoms and Beck's 'Midnite Vultures'. Courtesy of magical ARTROOM, Tokyo. [www.magical-artroom.com](http://www.magical-artroom.com)

# 38

ARCADIAN ONE-STEP  
BY JOSEPH FALCON, 1929  
REMIX: :ZOVIE\*FRANCE:,  
ACCORDING TO JOE, 2007

Joe Falcon was a popular entertainer who played accordion for dances and Cajun parties in Louisiana. As Harry Smith points out in the liner notes "the accordion, one of the most basic arcadian instruments, is seldom heard in the states north of Louisiana." For :zoviet\*france: "It's the accordion. Big chunks of sound created by the simple delicacy of vibrating thin strips of metal by moving air across them."

:zoviet\*france: is a music group based in North East England.

# 39

HOME SWEET HOME  
BY THE BREAUX FRERES, 1933  
REMIX: RAMA HOFFPAUIR,  
HOME SWEET HOME, 2007

Hoffpaur explains her approach: "I grew up in South Louisiana about 20 miles up river from New Orleans. After Katrina many people wondered why anyone would want to live in a place so vulnerable and if the city should even be rebuilt. Many people in New Orleans long before the storm, had bumper stickers on their cars saying 'New Orleans Proud To Call It Home'. South Louisiana is a place that anyone who ever leaves will likely forever consider home. Breaux Freres' version of this song pretty well sums it up in a nostalgic Cajun whiney voice that makes me so homesick for a washed away place. Now I live near the beginning of the Mississippi River, instead of the end."

Rama Hoffpaur's work has been exhibited at Longwood Arts Project, New York; Ooga Booga, Los Angeles; New Langton Arts, San Francisco; Soap Factory, Minneapolis; Here Art Gallery, New York. She recently designed and decorated The International Flipbook Festival, an exhibition presenting over one hundred flipbooks made by contemporary artists.

# 40

NEWPORT BLUES  
BY THE CINCINNATI JUG BAND, 1929  
REMIX: DEVIN FLYNN,  
KEEP RUNNIN' MISSISSIPPI, 2007

Newport Blues was recorded in 1929 in Cincinnati, Ohio. Flynn explains his approach: "Seeing as how Cincinnati is still tipping the scales in racial tension, I can only imagine the ignorance citizens were up against at that point in time. My intent is not to highlight the negative, but to celebrate the undeterred spirit of those willing to express themselves under such conditions. All hatred stems from fear, and I bet the sounds of a jug band at night secretly terrified those card carrying Christian White Knights. The shadow hoods are a reference to the 23rd psalm, particularly the line "Yea though I walk through the valley of the shadow of death, I will fear no evil". The work is called 'Keep Runnin' Mississippi' a reflexive metaphor for chasing racism away with truth."

Devin Flynn is an artist and musician based in Brooklyn, New York. He is a member of the band Pixeltan, and most recently has been collaborating on music with Gary Panter. His visual art has been exhibited in group exhibitions including Music Video Art at Art Basel Miami Beach, 2006 he also curated and exhibited in Tedious Limbs Exhibit at Anthology Film Archives, and Deitch Projects in 2005.

# 41

MOONSHINER'S DANCE  
BY FRANK CLOUTIER AND THE  
VICTORIA CAFÉ ORCHESTRA, 1927  
REMIX: ANT MACARI,  
MOONSHINER'S DANCE, 2007

Macari was interested in the diverse influences of this record, the enigma surrounding its production, the lack of information on Cloutier and his orchestra, and how unimportant this seems to be given that this is a record made about homemade alcohol during Prohibition.

Ant Macari lives and works in Newcastle upon Tyne and specialises in site-responsive drawing and installation. Recent shows include DC Dusseldorf, Workplace in Gateshead, The Embassy Gallery in Edinburgh and NGCA in Sunderland. [www.workplacegallery.co.uk](http://www.workplacegallery.co.uk)

# 42

MUST BE BORN AGAIN  
BY REV. J.M.GATES, 1927  
REMIX: LONE TWIN, PHOTOGRAM FOR  
MUST BE BORN AGAIN, 2007

# 43

OH DEATH WHERE IS THY STING  
BY REV. J.M.GATES, 1927  
REMIX: LONE TWIN, PHOTOGRAM FOR  
OH DEATH WHERE IS THY STING, 2007

The recorded sermons of Rev. J. M Gates were bestsellers in African-American communities in the early part of the 20th century. Lone Twin reflect the directness and rawness of the preacher's voice and the clear message of the sermon in their choice of a monochrome image. Transcribing directly from a scratchy record, they describe the work as "incorporating phrases that catch

the light alongside others that are barely there and lost." The boldness of the design is reminiscent of posters or banners used outside churches to draw attention to ideas of faith, birth and death, lightness and darkness, growth and dust. Lone Twin were also influenced by the approach and layout of the liner notes of the Anthology.

Gregg Whelan and Gary Winters are Lone Twin, who have created an internationally celebrated body of work, with regular showings of entertaining and hopeful performances across Europe, North America and Australia, ranging from context-specific works lasting many days to gallery, studio and stage performances. [www.lonetwin.com](http://www.lonetwin.com)

# 44

**ROCKY ROAD**  
BY ALABAMA SACRED HARP SINGERS, 1928  
REMIX: DAVE PORTNER,  
SING AT THE HOLLOW, 2007

Alabama has been a stronghold for sacred harp singing since the late 19th century. Sacred harp is part of the larger tradition of shape note music, where the notes are printed in special shapes that help the reader fluently identify them on the musical scale. Portner's work incorporates these shapes, showing the shape for 'fa' as a triangle, 'sol' an oval, 'la' a rectangle, and 'mi' a diamond. The title of the work 'Sing at the Hollow' relates to arrangement of the singers in a 'hollow square', with each side of the square assigned to each of the four parts: treble, alto, tenor and bass. Portner extends this concept of the hollow by presenting the singers in an arcadian setting uniting the music with natural and heavenly beauty.

Dave Portner is Avey Tare a founding member of Animal Collective a New York City-based group of experimental musicians. In 2005 they released their critically acclaimed seventh album 'Feels'. The group also runs the record label Paw Tracks. [www.paw-tracks.com](http://www.paw-tracks.com)

# 45

**PRESENT JOYS**  
BY ALABAMA SACRED HARP SINGERS, 1928  
REMIX: JOHN ORTH,  
PRESENT JOYS, 2007

Orth describes his response: "When I was a kid I would drive to the downtown branch of the library to thumb through the endless cache of records they had in the basement. On one of these excursions, I came home with a Folkways recording that included the song 'Present Joys'. I recorded it on cassette and listened to it on headphones that night before bed. The song was both thrilling and frightening to me. It did not square with my staid, Presbyterian understanding of religious expression in which hymns were to be droned and didactic. I did not recognize the unfettered outpouring of emotion that was expressed by the Alabama Sacred Harp Singers. I imagined their shrill, unhinged exuberance being fodder for, or borne of, otherworldly visions and stark conversions. My drawing tries to imagine one such vision. The windows of a church in Alabama vibrate with the unbridled joy of the music within. Just beyond the glass, tendrils of Spanish moss hang heavy in the trees. Suddenly, a tangle of moss blooms an impossible cache of crystals and gems, a fantastic combination of worldly wonders. It is an offering to the congregation and a tribute to this song."

John Orth is an artist and musician who lives and works in Gainesville, Florida, USA. He works in close association with Cinders Gallery in New York and sings for his band Holopaw on Sub Pop records. [www.johnorthisthehobbyist.com](http://www.johnorthisthehobbyist.com)

# 46

**THIS SONG OF LOVE**  
BY THE MIDDLE GEORGIA SINGING  
CONVENTION NO.1, 1932  
REMIX: PAPER RAD, THIS SONG  
OF LOVE, 2007

This African-American church group, presumably from Georgia, recorded six songs in Atlanta in 1930. Other than that, not much is known about them. In his liner notes Harry Smith paraphrases the lyrics as "Home to Heaven. Land where no night. Sins forgiven. Walking on higher way. Light of heaven surrounds. Song of Love in heart." Paper Rad have communicated this joy in their new collaborative collage which includes cartoon characters, smiley hearts and popular culture icons such as E.T. Paper Rad will often recycle or appropriate obscure pieces of culture, those that have been lost in the folds of time.

Paper Rad is US-based art collective that makes comics, video, net art, MIDI files and installations, and are in a variety of music bands. They are represented by Foxy Production Gallery in New York and have shown at several major galleries including Pace Wilderstein, The New Museum of Contemporary Art and Deitch Projects in New York. [www.paperrad.org](http://www.paperrad.org)

# 47

**JUDGEMENT**  
BY SISTER MARY NELSON, 1927  
REMIX: IAIN FORSYTH AND  
JANE POLLARD, JUDGEMENT  
(YOU BETTER GET READY), 2007

The artists explain their approach: "Judgement is a haunting track that seems to truly embody the spirit of the Anthology. We wanted to step inside it, to understand it, and to echo its conspiratorial sense of endeavour and purpose. It's unquestionably a call to action - so we took to the streets, to Trafalgar Square, and set about spreading the word of the song. This is our cover version."

Iain Forsyth and Jane Pollard met and began working collaboratively in 1993. An interdisciplinary approach to art, music, mediation and 'liveness' has led to their continued engagement with the soundtrack underpinning contemporary life. In 2006 they presented their most ambitious project to date, 'Silent Sound', featuring an original score by Jason Pierce from the band Spiritualized, for the Liverpool Biennial. [www.iainandjane.com](http://www.iainandjane.com)

# 48

**HE GOT BETTER THINGS FOR YOU**  
BY MEMPHIS SANCTIFIED SINGERS, 1929  
REMIX: C. SPENCER YEH,  
HE GOT BETTER THINGS FOR YOU, 2007

C.Spencer Yeh selected one of his personal favourites from the Anthology: "The very first image I had in my head when invited to do this project was that of an iconic Jesus-image in the darkness, cropped and cloaked in a mysterious manner, bringing something out of his eyes a sinister air. I'm often concerned with either stripping away or concealing elements in my work, so that minimal aspects can resonate in a maximum manner. Also included with the work is a prayer card I had purchased from a local Christian bookstore, originally with the intent of incorporating it into a collage. I included this card along with the piece, as I have no more use for it, and is better off travelling with the work."

Cincinatti based musician C.Spencer Yeh also performs as Burning Star Core, creating epic adventurous sounds using voice, violin and electronics. He has recently performed at Frieze Music in 2006 and is part of the Free Noise tour produced by No-Fi in 2007. [www.dronedisco.com/bxc](http://www.dronedisco.com/bxc)

# 49

SINCE I LAID MY BURDEN DOWN  
BY THE ELDER MCINTORSH AND  
EDWARDS' SANCTIFIED SINGERS, 1929  
REMIX: ERIC BELTZ, SINCE I LAID  
MY BURDEN DOWN, 2007

This drawing refers to the so called 'negro hymnals', such as this song, which have been described as attempts to escape the harsh realities of the onerous life of an individual who, by their race, is destined to suffer. Raised by his grandparents, both of whom were farmers and grew up in the Depression, the figure in Beltz's drawing is based upon his own grandfather. The subject is, however, darker skinned with a skull replacing the head, allowing for a broader interpretation of his race and identity. Death in this drawing represents personal empowerment, sacrifice (as the chicken and the figure meet the same fate), epiphany, cycles of abuse and desperate sadness.

Eric Beltz is a California based artist and has previously exhibited in Junc Gallery and Acuna-Hansen Gallery in Los Angeles, Domestic Setting in Santa Monica and Grand Central Art Center in Santa Ana. [www.ericbeltz.com](http://www.ericbeltz.com)

# 50

JOHN THE BAPTIST  
BY REV. MOSES MASON, 1928  
REMIX: PHILIP TAAFFE,  
JOHN THE BAPTIST, 2007

The head in this image is Coptic, from the Coptic Orthodox Church of Alexandria, which has a worldwide presence, primarily in Egypt and East, Central and South Africa. The work refers to the African roots of the Anthology and how a people's collective memory persists in cultural lineage and its resulting expressions. The wavy lines, in addition to symbolizing water, can also be seen as sound waves, even as the lines of the record that this song was originally etched on. They also indicate a kind of trance that music induces.

New York-based Taaffe has exhibited his drawings and paintings in numerous exhibitions, including the Carnegie International, two Sydney Biennials and three Whitney Biennials. His work is in numerous public collections, including the Museum of Modern Art, New York, the Philadelphia Museum of Art, The Whitney Museum of American Art and the Reina Sofia, Madrid. [www.philiptaaffe.info](http://www.philiptaaffe.info)

# 51

DRY BONES  
BY BASCOM LAMAR LUNSFORD, 1929  
REMIX: HEATHER LEIGH MURRAY, DRY  
BONES, 2007

Lunsford, 'The Minstrel of the Appalachians', was a banjo player, fiddler, country lawyer, and an avid collector of Appalachian folk songs. In 1928 he founded the Mountain Dance and Folk Song Festival in Asheville - an event he was to be involved with for the rest of his life. Heather Leigh's detailed drawing layers abstract shapes, building up lines of pattern. A figure appears to rise out of the compacted organic shapes, reaching up towards a flaming figure, perhaps a bird or a sun.

Heather Leigh was born in West Virginia and raised in Houston, Texas. She is based in Glasgow, where she runs the Volcanic Tongue record shop and mailorder with David Keenan. She plays solo music and in the trio Taurpis Tula. [www.wishimage.com](http://www.wishimage.com)

# 52

JOHN THE REVELATOR  
BY BLIND WILLIE JOHNSON, 1930  
REMIX: JESSE BRANSFORD, THE SEVEN  
SEALS (JOHN THE REVELATOR), 2007

Bransford explains his approach: "Taking cues from representations of the Book of The Revelation of St. John The Divine I chose two images common in these visualizations, the seven stars representing the revelation of the seven seals/agents of the apocalypse and the sword, representing the Word of God made manifest. Arraying the stars in a geometric pattern, a new relation between them can be felt, a relation I sought to highlight by placing seals of the seven planetary forces from the occult tradition over the geometric pattern derived. This new relation for me brings some of the ideas of interest to Smith and his contemporaries in 'folk music' to light."

Jesse Bransford is a New York based artist. He lives in Brooklyn and works in Queens. [www.sevenseven.com/bransford](http://www.sevenseven.com/bransford)

# 53

LITTLE MOSES  
BY THE CARTER FAMILY, 1932  
REMIX: KAREN CONSTANCE,  
LITTLE MOSES, 2007

Little Moses was first recorded in 1929 by the first generation of The Carter Family, featuring A.P., Maybelle and Sara Carter on vocals, autoharp and guitar. By the end of 1930 they had sold over 300,000 records in the US. In this song the story of Moses is told, from his discovery by "the waters so blue" to the departing of his spirit for heaven. In her work Constance has re-appropriated an image of The Carter Family with lyrics from the song. The use of red within the work emanating from The Carter Family portrait echoes the parting of the Red Sea by Moses as 'the servant of God'.

Karen Constance is a Brighton based self-taught artist. She also plays as part of the Polly Shang Kuan band and as part of Blood Stereo and Ceylon Mange.

# 54

SHINE ON ME  
BY ERNEST PHIPPS AND HIS  
HOLINESS SINGERS, 1930  
REMIX: ANDRE STITT, SHINE ON ME, 2007

Ernest Phipps and his congregation were from an African-American church in Kentucky but little is known of their denomination. Their song is a simple hymn that asks for forgiveness and redemption in the form of God's love, often referred to in Christian religious music as a light or lighthouse. Stitt's work shows two figures, perhaps reflections of a single man, struggling to free himself. Stitt describes "Travelling through time along sound waves..." and the image relates to the endeavour of the singers to be released and forgiven, drawing on Stitt's ongoing explorations of alienation, conflict, oppression and the resulting journey towards ambition. The text reads "How could I have been forgiven for skin stretched over ambition?", suggesting the futility of the subject's spiritual and physical conflict.

Stitt is one of Europe's foremost performance and interdisciplinary artists, creating hundreds of unique performances, installations, paintings, drawings, sound work and video pieces at galleries, festivals and site-specific venues across the world. Recent shows include BALTIC in Gateshead, Venice Biennale and the Drawing Centre in New York. [www.andrestitt.com](http://www.andrestitt.com) / [www.tracegallery.org](http://www.tracegallery.org)

# 55

FIFTY MILES OF ELBOW ROOM  
BY REV. F.W. MCGEE, 1931  
REMIX: DEVIN POWERS, FIFTY MILES  
OF ELBOW ROOM, 2007

Upon first listening this song seems incredibly joyful, with high voices, rhythmic clapping and expansive lyrics. However, on closer listening it is revealed they sing of a utopia that is free and plentiful with room for everyone, but which only exists as a hopeful dream. As Powers notes, "Fifty Miles of Elbow Room' is no doubt a song for the oppressed, it places hopes for the fulfillment of dreams in heaven." Powers believes the physical world is all there is. In his view, 'Fifty Miles of Elbow Room' is a tragic song but it also contains the human trait that animates our will to keep living against the many adversities of life – hope. In his illustration, he has drawn out the songs' vision and balanced it with his own feelings of sadness that the song had to exist at all.

Devin lives and works in Brooklyn, New York, his complex geometric works and hypercubes, attempt to visualise a world outside of our grasp, beneath our perceptions of reality. His work can be seen at the Pierogi 2000 Galleries' Flat Files in Williamsburg as well as at the 2007 Smack Mellon Emerging Artists Exhibition.

# 56

I'M IN THE BATTLEFIELD FOR MY LORD  
BY REV. D.C. RICE AND HIS  
SANCTIFIED CONGREGATION, 1929  
REMIX: JONATHAN ALLEN,  
TOMMY ANGEL #X1C, 2007

In 1910, Pennsylvanian pastor and amateur conjuror Rev. Charles H Woolston published the first book of 'gospel magic' tricks, or what Woolston termed 'object lessons', visual illustrations of biblical themes that appealed to the 'eye door' in the process of trying to reach the heart. A parodic inheritor of Woolston's tradition in an era of political misdirection and global fundamentalist conflict, is seen here as a cryo-violent matinee-crooner intent on saving souls. 'Tommy Angel' is the performance alter-ego of London-based visual artist Jonathan Allen.

Jonathan Allen's work has been widely exhibited and performed at venues including Tate Britain, the De La Warr Pavilion, David Risley Gallery London, and most recently for the first Singapore Biennale in 2006. [www.tommyangel.net](http://www.tommyangel.net)

# 57

THE COO COO BIRD  
BY CLARENCE ASHLEY, 1929  
REMIX: DIANE BARCELOWSKY,  
THE COO COO BIRD, 2007

'The Coo-Coo Bird' is Clarence Ashley's most popular song. The song is a traditional non-narrative Appalachian lyric, made up of verbal fragments that had no direct or logical relationship to each other. It could be said to celebrate the cuckoo – the classical symbol of fickleness, false love and infidelity. Barcelowsky's work includes all the key elements of the song and the non-linear composition reflects its lack of narrative. The 'jack-a-diamonds' is the central motif in the work, and the crab is the astrological sign for the 4th of July. The log cabin is represented within an Arcadian landscape with the larger than life cuckoo bird watching on and heralding the warmth and promise of spring.

Diane Barcelowsky is based in New York and is represented by Cinders Gallery. Her childlike drawings are new-folk influenced, often depicting situations that reveal an uncertain truth and vulnerability. She has also produced record cover art for the band The Double. [www.thediane.com](http://www.thediane.com)

# 58

EAST VIRGINIA  
BY BUELL KAZEE, 1929  
REMIX: MARCIA BASSETT,  
EAST VIRGINIA, 2007

This song tells the tale of sorrow, love lost and love never realised. Death is a theme throughout, with references to killing, coffins and graves. The odd sounding modal harmonics are reflected in Bassett's work which juxtaposes American Dogwood, Red Cardinal and a skull with geometric shapes, stars and bolts of lightening, all linked together by abstract angled lines. By pairing these familiar, yet symbolic, images together, Bassett creates tension, hinting at hidden mystic belief system, a connection between the human and the cosmic.

Marcia Bassett is an artist and musician, she is in a variety of noise bands including: Double Leopards, Hototogisu and Spectre Zaimph.

# 59

MINGLEWOOD BLUES  
BY CANNON'S JUG STOMPERS, 1928  
REMIX: JARON CHILDS,  
MINGLEWOOD BLUES, 2007

Minglewood lumber camp in Tennessee was a popular place for musicians to find work. Cannon's Jug Stompers were one of the great jug bands of the twenties. Childs played 'Minglewood Blues' many times over as he looked through his collection of over a thousand photographs that he has found on the street over the last twelve or thirteen years. As he listened to the song, he sorted through the images, discarding those he did not feel were right with the music. All of the few photos that remained appeared to involve some sort of comedy or mischief. Finally he chose one to work from – "This is the image that I felt the happiest looking at while listening to this song."

The subject matter in Jaron Childs' paintings derive from his extensive collection of found photographs and his work often treats emotionally intense subject matter with photorealistic precision. He has recently exhibited at SOO Visual Arts Center, Minneapolis, work with the experimental performance collective Brown Rainbow and plays cello with the band Low. [www.jaronchilds.com](http://www.jaronchilds.com)

# 60

I WOKE UP ONE MORNING IN MAY  
BY DIDIER HEBERT, 1929  
REMIX: CHRISTIAN CUMMINGS,  
I DON'T REMEMBER, 2007

A letter from the artist describes the work: "This drawing was made during the night of April 15th-16th 2007. It was produced by a device that measures skin resistance and translates it into a drawing. Using motion sensitive goggles, the apparatus is switched on when it detects Rapid Eye Movements (R.E.M) and in turn produces a real time record of dream events detected in the form of a drawing. On this particular evening I was lulled to sleep by Didier Hébert's unusual song 'I Woke Up One Morning in May'. In keeping with the description of the dream, the title of this work is 'I Don't Remember'. Upon waking, one morning in April, I found the completed drawing in the form you see it in now and I thought to myself 'this drawing looks like a song.'"

Christian Cummings lives and works in Los Angeles, his work often involves the channelling of spirits through drawing, performance and supernatural processes. He has recently presented his work in exhibitions at the Museum of Jurassic Technology in Culver City, CA; the Hammer Museum, Los Angeles and the Santa Monica Museum of Art.

# 61

JAMES ALLEY BLUES  
BY RICHARD (RABBIT) BROWN, 1927  
REMIX: ROSS SINCLAIR,  
JAMES ALLEY BLUES, 2007

Songster Richard 'Rabbit' Brown was from one of the most exciting and roughest parts of New Orleans, known as the "Battlefield, a neighbourhood so tough the police would not enter". Sinclair's image signifies his connection and affiliation with the songs of the archive and the singers. It symbolises the demented desire to make art out of the melancholic and tragic splendour of living. He says "It positions my own unquenchable thirst to create while all around is collapsing in flames...."

Born in Glasgow, Sinclair has received several major awards including the Basel Art Fair and The Paul Hamlyn Award. Solo shows include Galerie KnapperBaumgarten in Stockholm, South London Gallery, CCA in Glasgow and Badischer Kunstverein, Karlsruhe. [www.rosssinclair.co.uk](http://www.rosssinclair.co.uk)

# 62

SUGAR BABY  
BY DOCK BOGGS, 1928  
REMIX: RICH JACOBS,  
SUGAR BABY, 2007

Influenced by African-American music in this part of Virginia, 'Dock' Boggs's banjo playing has a blues feel to it. Despite his hope that a music career might help him avoid a life as a miner, he worked in the mines most of his life. He was rediscovered by the folk revival in the 1960s and played various folk festivals. This combination of new and old worlds, of personal heritage and cultural revival is evident in Jacobs' work. The new pencil drawing is on a yellowing blank page from an old book, with a simple message taken from the song. The man and his woman are in the plant-like pattern, suggesting a period when people were more in tune with the earth, plants and nature. The man appears older, whereas the woman looks brave and fearless, both having experienced a hard life.

Based in San Francisco, Jacobs has exhibited widely across America, Europe, Australia and Japan. Inspired by graffiti, psychedelic and folk art, his raw, colourful work frequently appears across many forms, including magazines, books, record covers, clothing, skateboards and buildings.

# 63

I WISH I WAS A MOLE IN THE GROUND  
BY BASCOM LAMAR LUNSFORD, 1928  
REMIX: THE ROYAL ART LODGE, I WISH  
I WAS A MOLE IN THE GROUND, 2007

This simple, child-like image by The Royal Art Lodge, shows a mole's head buried in the ground up to its neck, pink nose pointing down. The human body to which the mole is attached, is upright against the bright yellow background, arm outstretched, exposed to the world. Even with the image inverted, the head and the body are symbolically split, emphasizing the solitude of the figure. Many of The Royal Art Lodge's words are stamped as a finishing touch, acting as a record of time.

The Royal Art Lodge is an art collective from Winnipeg, Canada, formed in 1996. The current members are Michael Dumontier, Marcel Dzama, and Neil Farber. [www.mts.net/~mondmann](http://www.mts.net/~mondmann)

# 64

THE MOUNTAINEER'S COURTSHIP  
BY MR AND MRS ERNEST V.  
STONEMAN, 1926  
REMIX: ZOË IRVINE, MOUNTAINEER'S  
COURTSHIP, 2007

Stoneman said, "Any song with a story will go to the people's hearts because they love stories. They love stories of tragedy, a wreck or something." Irvine's work takes the form of two gramophone record labels, bearing photographic imagery. They are a re-interpretation of the conversation that takes place in 'The Mountaineers Courtship'. In this version the courtship is between neighbours, one a collector of gramophone records and the other a mountain biker. The viewer sees the budding romance through the door spy-holes looking across the close. The work was made with the help of Robert Young.

Zoë Irvine is an artist based in Scotland who works primarily with sound. Recent ongoing projects include DIAL-A-DIVA [www.dialadiva.net](http://www.dialadiva.net) and Magnetic Migration Music [www.magneticmigration.net](http://www.magneticmigration.net)

# 65

THE SPANISH MERCHANT'S DAUGHTER  
BY THE STONEMAN FAMILY, 1930  
REMIX: JAMES JOHNSON-PERKINS  
AND MATTHEW COWAN, NO SIR, 2007

This song was recorded by one of the largest families in folk history, with each of the thirteen children playing an instrument to back up Ernest 'Pop' Stoneman and his wife Hattie. Johnson-Perkins and Cowan have photographed themselves as the maiden daughter of the Spanish Merchant and her suitor. The bouquet, top hat and carnation suggest that she has gone against her father's wishes and accepted his marriage proposal. Cowan's blackened face and Johnson-Perkins' crude female dress is also influenced by the tradition of English Morris dance.

Johnson-Perkins' artwork uses humour, visual puns and everyday objects. Recent exhibitions include 'After Urban - Videoart & Architecture' in Philadelphia and Trampoline in Berlin. Cowan's practice is situated in the realm of traditional British customs and culture.

# 66

BOB LEE JUNIOR BLUES AND THE  
MEMPHIS JUG BAND, 1927  
REMIX: LUKE FOWLER, BOB LEE  
JUNIOR BLUES, 2007

The Memphis Jug Band was the earliest jug band in Memphis. The only part of Tennessee excepted by the 1909 ban on alcohol sales, musicians gravitated towards the city and number of jug bands entertained at all-night parties. Fowler was directly inspired by the idea of the appropriation of the jug for musical purposes. He looked for similar musical vessels in nature and amongst found objects, and photographed himself playing these vessels by blowing across their openings. His image also features the lines "Can't sleep dreaming, can't wake crying" from the song itself.

Glasgow based Luke Fowler works with films, sound and photography, which deals with a deconstruction of traditional documentary forms in many mediums. He runs the record label Shadazz and plays in the bands Lied Music and Rude Pravo. [www.themoderninstitute.com](http://www.themoderninstitute.com)

# 67

SINGLE GIRL, MARRIED GIRL  
BY THE CARTER FAMILY, 1927  
REMIX: CLARE E ROJAS, SINGLE GIRL,  
MARRIED GIRL, 2007

'Single Girl, Married Girl' was recorded during The Carter Family's first recording session by Maybelle, A.P. and Sara Carter and released in 1928. The song harshly compares the freedom of the single girl "she's gone anywhere she please" with the married girl who "rocks the cradle and cries." Rojas' work presents these two girls; the single girl is celebratory and the married girl has the baby on her knees. The work offers a new narrative to the story, by introducing a bird to symbolise the single girl's freedom and the married girl has an additional man on her knees to rock. Rojas' work often depicts women as the protector of a natural world that has been exploited and undermined, and echoes the formal qualities of American folk art.

San Francisco based artist Clare E. Rojas has recently had several solo exhibitions including The Museum of Contemporary Art, Chicago; Deitch Projects, New York and Modern Art, London. Under the name of Peggy Honeywell, Rojas is an established recording artist and has released five albums. [www.stuartshavemodernart.com](http://www.stuartshavemodernart.com)

# 68

LE VIEUX SOULARD ET SA FEMME  
BY CLEMO BREAUX AND  
JOSEPH FALCON, 1928  
REMIX: HISHAM BHAROOCHA, LE VIEUX  
SOULARD ET SA FEMME, 2007

This song by popular Cajun musical couple Breaux and Falcon can be translated as 'The Old Drunkard and His Wife'. Bharoocha's visual work is constructed in a similar way to his music, it is pattern based with psychedelic influences. This collage includes elements from the natural world with a female portrait communicating a strong sense of joy and beauty. His work often recycles images from magazine and books, showing how the daily information we absorb is transformed in our subconscious.

Hisham Bharoocha is an artist and musician based in Brooklyn, New York. He was a member of both Lightning Bolt and Black Dice and now plays solo under the name Soft Circle and with his band Pixeltan. He has been included in shows at Deitch Projects and John Connelly Presents in New York and has just had a solo exhibition at De Vleeshal, Middelburg, the Netherlands.

# 69

RABBIT FOOT BLUES  
BY BLIND LEMON JEFFERSON, 1927  
REMIX: ARIK ROPER,  
RABBIT FOOT BLUES, 2007

Blind Lemon Jefferson was one of the most important blues musicians of the 1920s. After moving to Chicago, he became destitute and was found frozen to death with guitar in 1929. Roper's work alludes not only to the harsh tragic life lead by Jefferson but also to the lyrics of the song, which refer hungrily to "meatless, wheatless days" and "cried for flour, meat gone." A rabbit foot is traditionally carried for good luck but, as is clear from this picture, it comes at the cost of a slaughtered animal. The bottle could have contained the 'half pint gin' in the lyrics. It now sits empty in the rabbit's blood.

Arik Roper is an illustrator from New York city, who specializes in creating fantastic and surreal images for a variety of clients including Arthur Magazine, Strange Attractor Journal and numerous bands. [www.arikroper.com](http://www.arikroper.com)

# 70

EXPRESSMAN BLUES  
BY JOHN ESTES, 1930  
REMIX: MICHAEL NYMAN,  
EXPRESSMAN BLUES, 2007

This song is one of only five tracks in the Anthology featuring a piano, so it is particularly appropriate that Nyman, one of the most famous contemporary pianists, has created a work in response. The track features a heavily rhythmic piano score, reminiscent of the repeated baroque chords in Nyman's own work. Nyman's image, a still from his film of a Tunisian train, shows a series of archaic carriages coupled together, shunting against each other as they move along the tracks.

Michael Nyman is one of the world's foremost composers and performers, best known for his collaborations with directors Peter Greenway and Michael Winterbottom, as well as his soundtrack to Jane Campion's *The Piano*. He documents his international travel through film and photography, which have accompanied his live performances. [www.michaelnyman.com](http://www.michaelnyman.com)

# 71

POOR BOY BLUES  
BY RAMBLIN' THOMAS, 1929  
REMIX: GILES ROUND,  
POOR BOY BLUES, 2007

'Poor Boy Blues' is one of over 800 songs dealing with prison. It deals with the prisoners displacement, lack of home and identity between Louisiana and Texas, as Harry Smith paraphrases in his liner notes: "If boat don't land, stay on water long as any man. Boat came a rocking like drunken man: home is on water, don't like land." In Giles Round work geometric shapes, minimal structures and monochrome planes are combined with objects such as plants, lights or three-dimensional texts.

Based in London Giles Round has had recent exhibitions in London, New York and Istanbul.

# 72

FEATHER BED  
BY CANNON'S JUG STOMPERS, 1923  
REMIX: SETH KELLY,  
FEATHER BED, 2007

Kelly was drawn to the Cannon Jug Stompers' song partly because they are from his home town of Memphis but also because he finds the song, which alludes to sublime rest, persecution and incarceration, almost indecipherable and nonsensical. His image depicts the mummy of Pharaoh Ramses II, the builder of ancient Memphis on the Nile and believed to have been the ruler of Egypt during the Exodus. "South black culture mixes these metaphors in very slippery ways: Africana pride in the great civilization of Egypt and identification with the Biblical story of the Jews' bondage and the promise of Zion." Floating above Ramses is an asteroid belt and walking on his shoulder is an image of Gustave Flaubert, dressed as a Bedouin.

Based in New York, Kelly's paintings, drawings, collages and sculptures have been exhibited across the world. Recent exhibitions include P.S.1. and Derek Eller Gallery in New York, Expodium in the Netherlands and Kunstwerke in Berlin. [www.derekeller.com](http://www.derekeller.com)

# 73

COUNTRY BLUES  
BY DOCK BOGGS, 1928  
REMIX: PLASTIC CRIMEWAVE,  
COUNTRY BLUES, 2007

'Country Blues' tells the story of a man plagued by drink and gambling who has lost his money, friends and his woman. The song ends with him digging a hole in a meadow in which to rest so people can come and mourn him. Plastic Crimewave has responded to the rich colour of Boggs sound and his ongoing influence by incorporating actual images of Boggs with facsimiles of his old record labels, period landscape and machines. The work includes the key imagery in the song lyrics – bars, guns and women – in a ghostly fashion.

Plastic Crimewave (aka Steven H Krakow) is a Chicago based artist, writer and musician. He is the brainchild of the Galactic Zoo Dossier, a hand-drawn psychedelic culture magazine, published by Drag City. He has created numerous album covers and posters for Josephine Foster, Incredible String Band, Drag City and Earworm. Plastic Crimewave Sound is a spaced-out acid punk ensemble.

# 74

99 YEAR BLUES  
BY JULIUS DANIELS, 1927  
REMIX: GRAHAM DOLPHIN, 99 X NINETY  
NINE YEAR BLUES (JULIUS DANIELS), 2007

This desperately bleak song is a classic blues track, charting a crime, trial and subsequent long imprisonment. Lines are often repeated and words frequently rhymed to emphasise the seemingly unending nature of his sentence. Dolphin's work focuses on the repetition and painstaking labour, meticulously handwriting the lyrics in small lettering, ninety nine times across a single sheet of paper. Each complete set of lyrics is separated by a line space to create an irregular pattern that sprawls down the page.

Based in Newcastle, Dolphin works with film, drawings and collages, re-appropriating and manipulating objects, icons and words from the music and fashion worlds with immaculate and meticulous detail. Recent solo shows include BALTIC in Gateshead, mima in Middlesbrough, Seventeen in London, and Stellan Holm in New York. [www.grahamdolphin.co.uk](http://www.grahamdolphin.co.uk)

# 75

PRISON CELL BLUES  
BY BLIND LEMON JEFFERSON, 1928  
REMIX: PAUL D. MILLER AKA DJ SPOOKY,  
PRISON CELL BLUES, 2007

This song is typical of Texas and Louisiana vocal style. It tells the story of a prisoner who is "tired of sleeping in lonesome cell" and can't sleep or eat.

DJ Spooky is a Washington DC-born electronic and experimental hip hop musician, he is also a turntablist, producer and artist. His work will be presented at the 2007 Venice Biennale. [www.djspooky.com](http://www.djspooky.com)

# 76

SEE THAT MY GRAVE IS KEPT CLEAN  
BY BLIND LEMON JEFFERSON, 1928  
REMIX: MAYA MILLER, SEE THAT  
MY GRAVE IS KEPT CLEAN, 2007

This is one of Blind Lemon Jefferson's most popular songs and was covered by Bob Dylan on his debut album. The song echoes the confusing circumstances of Blind Lemon Jefferson's own eventual death as rumours spread that he froze to death after being disoriented during a snowstorm. Miller's line drawing style captures the haunting ghost-like quality of the song and its relationship to Jefferson's own death. In a grave-yard scene a tormented human head is merged with a white horse, as the lyrics describe "I got two white horses following me. Waiting on my burying ground." The drawing gives us the sense that we can hear the "coffin sound" and the "church bells tone".

Maya Miller is a Brooklyn, New York-based artist and musician. She is a member of noise bands The Double Leopards and Religious Knives and runs the Heavy Tapes imprint which released her publication 'Notebooks' a collection of 113 drawings.

# 77

C'EST SI TRISTE SANS LUI  
BY CLEMO BREAU, 1929  
REMIX: ROB CHURM, IT IS SO  
BLUE WITHOUT HIM, 2007

The artist describes this work as depicting "a ring of Archons. They are juggling with Qualia at the base of 'The Fire whose Ashes are Cold.'" This work is a reflection on Harry Smith's study of belief systems and mysticism. Some Gnostics taught that the world is ruled by evil archons, among them the deity of the Old Testament, who hold captive the spirit of humanity. The archons are the Gnostic controllers of the seven spheres. Churm's work often depicts surreal and mystical scenes, merging expressionistic forms with abstract graphics.

Rob Churm lives and works in Glasgow. Recent exhibitions include 'Not these tones' at Glasgow Project Rooms in 2005 and a group show with Seripop at Whitechapel Project Space in January 2007. He also in the band Park Attack who have released two albums 'Half Past Human', and 'Last Drop at Hideout', [www.sorchadallas.com](http://www.sorchadallas.com)

# 78

WAY DOWN THE OLD PLANK ROAD  
BY UNCLE DAVE MACON, 1926  
REMIX: DYLAN NYOUKIS, WAY DOWN  
THE OLD PLANK ROAD, 2007

Uncle Dave Macon (aka The Dixie Dewdrop) was proprietor of the Midway Mule and Wagon Transportation Company and hauled materials from town to town, entertaining passers-by as he worked. This song is about working on a Georgian chain gang. Dyoukis describes his response as "no mystery, nothing learned or lettered. I just listened to the words sang by The Dixie Dewdrop. Those are some strong words." The work includes all the main narrative symbols in the song: the prisoner is shown with his ball and chain, his wife who "died on Friday" is shown buried. Despite his wife's death the man continues to look for pretty girls, sell whiskey and builds a mountain high scaffold so he can see the girls ride by.

Dylan Nyoukis is a Brighton-based musician and artist. He runs the experimental music label Chocolate Monk and performs in Blood Stereo and Ceylon Mange.

# 79

**BUDDY WON'T YOU ROLL DOWN THE LINE**  
BY UNCLE DAVE MACON, 1930  
REMIX: SHAYNA KIPPING (FEATHERS),  
BUDDY WON'T YOU ROLL DOWN  
THE LINE, 2007

Macon's songs often deal with Southern history. This one is about the Coal Creek Rebellion, which took place in East Tennessee in the 1890s. Mining companies hired convict labourers to try to break the miners' union. In an armed rebellion, the miners freed the convicts, but the leaders of the rebellion were sent to prison. Kipping's work presents us with a photograph of a model miner framed within a dark background with only a distressed canary for company, warning of impending disorder.

Shayna Kipping is a member of the US band Feathers. Feathers are an eight-piece musical ensemble, considered as important members of the new psychedelic folk movement. Their self-titled debut album was released in 2006 on the Gnomosong record label.

# 80

**SPIKE DRIVER BLUES**  
BY MISSISSIPPI JOHN HURT, 1928  
REMIX: KYLE TOMZO (FEATHERS),  
SPIKE DRIVER BLUES, 2007

This song is one of many based around the folk hero John Henry. He became a mythical representation of the 19th century working class man, in his mission to halt the advance of the railroad companies buying a steam-powered hammer to do the work of the mostly black driving crew. John Henry wins his challenge but in the process dies, he is mostly represented as hammering down rail spikes. Tomzo's intricate drawing shows a train running vertically up the page with an eye ball as a symbol of Henry's death. The train tracks are a recurring motif in the work crossing the page and in the background a graveyard looms.

Kyle Tomzo is a member of the US band Feathers. See selection 79.

# 81

**K.C. MOAN**  
BY THE MEMPHIS JUG BAND, 1929  
REMIX: MEARA O'REILLY (FEATHERS),  
K.C. MOAN, 2007

The Memphis Jug Band is one of the most historically important jug bands. They were the main performers of the extremely popular Memphis style of the 1920s. This may have been a railroad work song and is about the pace and movement of a train, which sounds like "she got a heavy load". O'Reilly's intricate drawing of fluid lines appear to make the form of a mountain with a dense railroad tunnel. The movement of smoke from the train reflects the rhythm of the song, persistence of the railroad journey and moaning of the train.

Meara O'Reilly is a member of the US band Feathers. See selection 79.

# 82

**TRAIN ON THE ISLAND**  
BY J.P. NESTOR, 1928  
REMIX: GINNY REED,  
TRAIN ON THE ISLAND, 2007

Reed was mesmerised by the title of the song even before she heard it as it invoked an image of a deserted island with a steam engine moving perpetually in circles, like a toy train set and decided she would accompany the song with a repetitive performative action involving drawing. On hearing the song she was struck by its quick pace and that, with J. P. Nestor on banjo and Norman Edmonds on fiddle, there was no actual drum beat. The sound of her rhythmic markings are like that of a tapping foot and the completed drawing a visual echo of her movements.

Newcastle-based Reed's exquisite drawings, films and performances have been widely exhibited across the UK and recent shows include Glasgow International and the National Review of Live Art. [www.workplacegallery.co.uk](http://www.workplacegallery.co.uk)

# 83

**THE LONE STAR TRAIL**  
BY KEN MAYNARD, 1930  
REMIX: DAVID SHERRY, THE LONE  
STAR TRAIL, 2007

Known as "America's Favorite Cowboy", Ken Maynard was the first movie singing cowboy—starring in over 300 films. With experience as a cowboy, rodeo, circus performer and stuntman, he specialised in rope tricks and trick riding. 'Lone Star Trail' was the most popular of all his recorded songs and came from the 1929 film 'The Wagon Master'. Sherry recreates an image of the Texan whose wild cowboy life is described in the song as all lasso, prairie and stampede. Sherry's figure is a study of underplay, deadpan as he trots awkwardly on a pony through a rural scene. Instead of a modern day recreation of the lone ranger, our new hero wears a t-shirt, jeans and trainers, eyes firmly fixed ahead. Sherry specifically travelled to Ireland to take the photograph "and found this man called Iain Sherry who wasn't against me using his horse called 'Wild Teddy'."

Based in Glasgow, Sherry's drawings, performances and films have been exhibited across Europe and America, most recently at Catalyst Arts in Belfast, Villa Concordia in Germany and Jack Hanley in San Francisco. In 2003, he represented Scotland at the Venice Biennale and was shortlisted for Beck's Futures. [www.dave-sherry.com](http://www.dave-sherry.com)

# 84

**FISHING BLUES**  
BY HENRY THOMAS, 1929  
REMIX: KYLE FIELD, FJORD  
CAPTAIN, 2007

This fun tune was popularized during the late 20th century by performers Taj Mahal and the Lovin' Spoonful. Field's work is based on fish, their bodies and the rings of water surrounding their bubbles, with the watercolour forms resembling surf and waves.

Now based in New York, Field grew up in California drawing, swimming and coming up with new disguises, as well as making small ramps, finding ditches and reading books by Mark Twain. He makes music as Little Wings on K Records and his ink and watercolour images are ethereal journeys in the secret history of our subconscious. His work has been shown at Cinders Gallery in New York, Junc Gallery in LA and Atelier Gallery in Paris. [www.kyledraws.com](http://www.kyledraws.com)

**This booklet accompanies the exhibition:**

**Harry Smith  
Anthology Remixed**

Harry Smith Anthology Remixed brings together the work of 84 artists and musicians, who have been invited to make a visual artwork in response to 1 track each from the Anthology of American Folk Music. The Anthology was edited by artist, musicologist and experimental filmmaker Harry Smith, and first published by Folkways in 1952. The exhibition creates a new visual collection of the Anthology, as seen through the eyes of contemporary visual artists and musicians.

**9 May – 30 June 2007**

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Exhibition curated by Rebecca Shatwell

Text written by Beth Rowson and Rebecca Shatwell

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