

Nicolas Africano

Born
1948 Kankakee, Illinois

...it is simple in the sense that there is nothing subtle about the key, the tonic note. You know what it is. It's right there. But it's like the music can't get to that note in the way it wants, in order to show how the note says everything that needs to be said, so instead the music lites on the note, but then takes off again. Then back to dancing and circling. It's like when Rilke writes...**Don't you hear my voice**

surging forth with all my earthly feelings?

They yearn so high that they have sprouted wings

And whitely fly in circles around your face.

I think you've always been impatient with the need to "circle" the thing you want to see. All of those dancing notes. That's why you like Part so much. He dares intimacy with the note, the precious thing, and he's so indifferent to failing. I also think this is what you've always meant by "sincerity." It's a very important thing that art alone can do. It's about revealing the soul, *proving* it. It's as if your work says, "Can't you see it" It's right *here!* This gesture!" Actually, both the dancing and the intimacy have virtues. I have always liked the dancing, but more and more I'm like you: I just want to sit in God's lap for a minute.

Curtis White
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