

## Excerpts by Don Cherry:

We started out as Movement Incorporated. This is the period of my life when I decided I didn't want to play nightclubs, [I'd] rather play under the environment which I felt was in tune with the type of music I was connected with. It started in Stockholm. And this artist-designer, who is the same person—Moki—that made the poster, which you can see around the campus here and also in Norwich at the Dan and Whit's store. At that period, the first concert, which was in Stockholm, she would make a black-and-white poster, and then she would also sew a poster. And the first concert is where I had been there and used most of the musicians, which hadn't been exposed, some of the best musicians of the local scene there. And the concert was successful because we used certain techniques, we used slides on this particular occasion—and all this is a part of the program as a form in the program. Whether we use slides, or sometimes films—this is all going while the music does and it evolves into a suite—suite, not s-w-e-e-t—which we constantly use. What do we call that first one now? “Welcome,” it was called. And so I played the “Brotherhood Suite.” These things were all a part of what happened within it.

That first particular concert was made up, mostly, of a musical ensemble. The room was made with decor which Moki had made, and we used carpets with it. People would not be sitting in chairs. It happened in this room, which was very large, in Stockholm, with carpets. So we learned from that one and traveled on to Denmark.

The second concert was at the Art Institute there. Kunsthal Charlottenborg is the name of it, it's right on Nyhavn in the middle of Copenhagen, Denmark. I had been in Copenhagen and lived there on different occasions. Within this concert, we had some of the best musicians in some of the pop groups I had known about, such as Burnin' Red Ivanhoe and then John Tchicai, who is black, African/Danish parents, who lives there, and he has a group. We incorporated his group with some of the pop groups, and we had some film directors there that showed part of an experimental film, which we incorporated into the piece. This Charlottenborg, it's an old type, European Gothic, and it has a castle with a courtyard in it. And it's this friend of mine that makes fireworks, he's been doing this for years, he does it as a hobby but he's very good. He made a special fireworks exhibit, which we had at intermission. At that concert we advertised for everyone to bring their own carpet. And it was a wonderful feeling because it was a very large room with marble and pillars and all these people in groups, each had a carpet with friends, like a room. So it's this large room of little rooms with no walls. It was a successful concert.

In Paris, we gave our third concert. We did a color television show, more or less. We went there for a concert and we couldn't find a place and didn't have time to stay in Paris long enough to do that, but we did a color television show under the title of Movement. The decor was all done by Moki and I used a trio at that time. The guitar player, Pedro Urbina, a classical guitar player who improvises, also. And the drummer, who is also in electronic music, Jacques Thollot. And then, let me see now. Movement, for certain reasons, didn't work again until we began again. And this time we started in Stockholm and Copenhagen again. This time we went all the way down to Turkey, giving concerts along the way.

[...]

I could use the words mixed media, but we're trying to mix and incorporate all these things and bring the exposure, in different forms of music, such as some of the folk songs, which I've been studying. You know, I've studied music from Turkey, and I've learned many songs from the Black Sea and songs from India, and also some of the very recent contemporary pieces written by Ornette Coleman. And we should play a John Coltrane piece and some surprises, some Brazilian songs.

*Excerpts from "An Interview With Don Cherry" by Christopher R. Brewster, published in Organic Music Societies, edited by Lawrence Kumpf, Naima Karlsson, and Magnus Nygren (New York: Blank Forms Editions, 2021)*

### Excerpts by Moki Cherry:

The stage is home and home is a stage. I think it was in the atmosphere at the time to bring the music out of the jazz club setting—to combine it with other art forms. So started our collaboration.

[...]

For traveling, fabric was a great, practical solution. Roll it up, put it in a couple of duffel bags. Go on tour with the family and musicians in a minivan. Improvising on stage and in living. So I started making big tapestries for the stage and to transform space. The visual work consisted of images for the imagination, but also for music—scales, songs, rhythms—for people's participation in concerts and workshops. I always brought the sewing machine. Since tables couldn't be carried around, I laid everything out on the floor or the ground. I also made all the clothes for the family and knitted sweaters, etc.

[...]

We listened to music from all over the world and studied other cultures' philosophies and ways of thought, including Buddhist studies with Tibetan lama Kalu Rinpoche between 1972 and 1977. Our interest in Buddhist philosophy led me to make the thangka of Chenrezig (in Tibetan), or Avalokiteshvara (in Sanskrit). The Buddha of compassion being the most popular image in Buddhist iconography, I liked the idea of making an image that thousands of other artists had made before and will continue to create. It is based on strict geometry with the image adorning it. I made it in a two-and-a-half-by-two-and-a-half-square-meter guard's office in Paris and had no idea how it was going to work out until the day I could take it out of there.

To experience Love — To give Love — To receive Love —  
To share Love  
In Life — To make it Work through Work  
To search for a Way to see if Life and Living in itself is  
Art by being a Creative process

Don and Moki — we had that opportunity  
We were each other's Muses  
I loved his music and playing  
He inspired me to express myself visually and Don loved  
my work.

We toured Europe, the U.S., Japan, and Mexico. Don was a magic person for whom no doors were closed. We met the greatest people everywhere, learned so much, and had such wonderful experiences to thrive on for a lifetime.

As an adult I have allowed  
myself to experience the ugly  
and the beautiful of life.

I was a human being until I entered my teens. Then, I was transformed into a female. I have now entered back into the status of a human being. In the meantime, I experienced motherhood. I was my husband's muse, companion, and collaborator. At the same time, I did all of the practical maintenance. I was never trained to be a female, so I survived by taking a creative attitude to daily life and chores. As a child, I totally lacked self-defense, so as an adult I came to have the experience of the ultimate beauty humans can offer each other, as well as the ugly and evil we can do to one another and ourselves. Thus getting the insight that heaven and hell are right here and now and no other place.

*Excerpts from "Life Writings, Diaries, And Drawings" by Moki Cherry, published in Organic Music Societies, edited by Lawrence Kumpf, Naima Karlsson, and Magnus Nygren (New York: Blank Forms Editions, 2021)*