

# PETER MILTON



## Notes on: *Points of Departure IV: Pavane*

*Pavane* is the fourth and final image in the *Points of Departure* series. It is the same 18" x 28" size as the first image, *Mary's Turn*. As such, this latest print not only completes the series but serves as an element to frame it.

*Pavane* is a pastoral park scene. It is meant as a quiet and elegiac coda to the tumult and large spaces of the preceding *Twentieth Century Limited* and *Nijinsky Variations*. The piece was suggested by a photograph of the Tuileries Gardens in Paris taken by the Hungarian photographer, Andre Kertesz in the 1950's. The cellist in the foreground was suggested by a much earlier Kertesz image of a cello-playing Hungarian soldier in the First World War. That photograph brought to mind recent news footage of the lone cellist shown playing in an empty street, offering solace among the ruins of Sarajevo.

The "pavane" of the print's title is a slow, stately dance which originated in 16<sup>th</sup>

century Padua, and is a reference to Maurice Ravel's *Pavane pour une infante défunte* ("Pavane for a Departed Princess.") The image's motifs of autumn and blowing leaves seem at least as appropriate to the passing of a millennium as the disaster and ambiguous rescue (or repudiation) which were the subject of the preceding print *Twentieth Century Limited*.

*Pavane* completes the themes of the *Departures* series. The edition size is 175 and is printed on the German paper *Hahnemuhle*.