

PETER WALDOR'S NEW RELEASE – GATE POSTS WITH NO GATE

by Holly Dunn

Peter Waldor explores a variety of subjects in his previous publications *A Door to a Noisy Room*, *Who Touches Everything*, *The Wilderness Poetry of Wu Xing*, and *The Unattended Harp*. Finding his love of writing at age 12, he confesses, "Where ever my muse leads me, that's where I go."

Peter Waldor's new release, *Gate Posts with No Gate*, hones in on the intricate details found in nature through poetry and painting. The stanzas recite instructions for painters to follow, such as, various brush strokes, breathing methods and canvases. This marriage between artists, the poet and the painters, creates a unique yet wholesome union. Fifteen painters accepted the challenge to illustrate the 52 poems published. He encourages the painters to embark on a journey with the belief that "poems should be just a springboard."

Although he gives precise directions, such as, folding paper and time spent painting, he

ultimately leaves the image open ended. It's the first of his books to be a collaboration between his writings and other artists' interpretation expressed through visual art. His lyrical structure is distilled down to the essence giving freedom to the imagination without anything extraneous to cloud it.

The entries accentuate and glorify a petite, yet sophisticated part of an insect, a millipede's legs. When asked about a millipede being the focal point, he spoke about a millipede being "one of the most amazingly complex and beautiful creations in the natural world." Waldor's poems mirror a millipede in a way that they are small in size, yet have an intricate structure.

Often not exceeding more than a few inches, his words crawl across the page in a fluid motion. His wording paints a picture of nature, art and solitude. His praise to the millipede creates peace and wisdom in the simplicities of life that are often overlooked. In a hand full of entries, he instructs the painter to explore a quiet landscape and discover purity in the wild.

"Fold the paper into a square and place it in your pocket/ Walk to a solitary flat space/ unfold the paper/ weight the corners and wait two days/ no matter the weather/Then in ink/ the legs as tall grass bent by wind/Let it stay two more days/ no matter the weather/refold/same pocket/Walk home"

With abrupt authority, Waldor advises the artist to weight a blank paper and spend two days in meditation with the natural world to later return with new understandings covering the once blank canvas in the same pocket. However, he doesn't tell the artist to weight the newly covered canvas. Instead, the artist will



Breakdown by Rae Broyles
have gained a new awareness and truth in nature of things that cannot be measured.

By referencing Li Bo and William Blake, Waldor pays tribute to his foundation and appreciation of Romanticism. One poem recites, "A millipede in Li Bo's hand/ The legs grip the ridges of his finger print." It's as if Waldor identifies and respects the depth of nature and solitude often reflected in Bo's



What Can a Footprint Be? by Nan Ring



Leg Paint Project 33 by Ellen Kalin

work. He also opens the book with a snippet from Blake's *Door to Perception*. Waldor encourages the readers to shed all expectations at the first page and enter with a cleansed mind. *Gate Posts with No Gate* seeks to break boundaries by asking the reader to decide where one's perception stands once they've arrived.

"Front View/ Gate Posts with no gate/You decide whether they have been there a long time or just pounded into the earth like fresh

totems of a new religion"

Waldor recites familiar memories of familial love, religion, and morality from past works. He invites you to share intimate moments rooted in his being. His stanzas grow into proverbs that teach readers to open their minds to the beauty of our world. His hymns sing of religious tales of harmony "a millipede at rest with the wolf and the lamb." His work often refers to his Jewish religion which offers a silent prayer of serenity between nature, his



Footprints of a Millipede by Curtis Frederick

thoughts and the reader's interpretation.

His strength lies in his ability to draw invisible lines between his current state and his past. The ties are reinforced by the distance between the images making readers seek out the journey that hides between the lines. This agile style gives that human touch as it bounces between perceptions, memories and discovery. ♦



Yellow Field White Fence by Gail Higginbotham



Pier Posts by Rae Broyles