

The Last Vispo Anthology: Visual poetry 1998-2008 / notes for Rain Taxi review

11/2012

before the book begins  
"images are not of equal resolution because of changes in composing technology during the years 1998-2008, the decade from which the following poems were chosen"

- 1/ Intro essays | 2/ LETTERING (w/essays) | 3/ OBJECT (w/essays) | 4/ HANDWRITTEN (w/essays) | 5/ TYPOGRAPHY (w/essays) | 6/ Collage (w/essays) [5 sections, plus introductions]

14. Nico Vassilakis - "operating instructions"  
 - "After language goes awry you are left w/ alphabet as the only scaffold."  
 "letters... perform mutated experiments on each other + themselves"  
 letters "form new molecular space" "you are looking at alphabet after it's exploded + word/letter cohesion is broken" "reimagining the alphabet at play"  
 w/out question "vispo is a viable poetic form" "how language affects us visually"  
 "we scribe anew" - even w/ the history of vispo that has preceded it, thus is true - why - technological access + performativity: "vispo is all eyes, is the delirium of alphabet shift" "seeing language into itself".  
 "the keyboard is a house of letters" "words make a prison for letters"  
 "vispo distinguishes the tree from the forest" "we are immersed in the schizophrenia of art creation" \* potemic vs. "billboards + advertising that have warped + desensitized us"

15. Craig Hill - "Why write visual poetry when so few readers read it?" - STATE L motif  
 "the poems register on the retina". Calls Williams author. "technique w/out tectonics" "we hope TLVA will lead leaders, new + experienced, to visual poetry past, present + future, + inspire new practitioners - etc" "of poetry liberated from the hegemony of denotation + connotation."

- Useful "steps" 1/ read entire space/page at once 2/ read parts of the whole + consider positions + relationships to other parts 3/ full poem again, reading elements as they combine + recombine

2. 1st poem - Jesse Regus - Parasitical \*!!! artistically decorative but not in any cleanliness. Distortion + ambiguity, ~~something~~ domesticated, commercially enticing mode. What the machine of process delivers/gives. "Spacing" - not smooth, expected, or without internal contrast. combinations of computers, scanners, handwriting, + hand embellished distortion + ambiguity in the mind-hand presentation - a form through which there may be multiple possibilities in the marks - multi-interpretive  
 I don't know why 2 different T's sandwich a figure's arm, whose hand pulls its hair in The Lions' "tasha hair" - + are those bodies or feet beneath it?  
 (a book about the alphabet, + its countless #s/forms of adaptability)



- Miguel Jimenez, "presences sc" a run on sentence w/ out spaces between words & punctuation that take shape as a body - juxtaposed w/ - (watercolor)
- Carlos M Lyiz, "MA(1)za tassel letters" - abstraction in shapes + legibility - vorschau & companion -

- Anatol Knotek "Zickzack" vowel artwork transposed to digital space - btw charcoal smudge/scratch connections + blockades between words - left w/ the visuals + words to contend with
- Marco Giovenale's "osos" is similar - written words/lines layered + unclear at best difficult to decipher - but also featuring play (& possibly lettering) with light as well.

- Petra Beckonja screening/layers w/ a printed page, giving texture + contour  
 "Gialin Pink 999999" + 2 distiguering text.

- Jim Andrews, from Nio - so much like a painting it's difficult to ~~ascertain~~ <sup>ascertain</sup> the letters. The letters are brushstrokes that accumulate into a larger figure.

- David Exar's "the message" is perfectly titled in that it <sup>distilled</sup> offers a telling representation of what these letter artists widely do: distort a singular or dubious/bleat message in these verb - visual rendering, I can't even begin to say what they could be about, except for the fact that letters - words are clearly 3D objects that can be reshaped to represent something other than <sup>status quo</sup>.

- Russ Priddle <sup>appears to take a piece of a letter, a digital typeface, and ~~distort~~ <sup>magnify</sup></sup> it. <sup>it could be a solid or a pixelated fragment of anything.</sup> Gives us the hard edge of the frame as well as the breakdown of surface + edge. Stay dots breaking away from the core.

- Scott Helmes - collages painted lines + type cut from magazines; print + hand, note electronic, front + visual rhythm, perhaps an overall <sup>shape</sup> - hard to tell.

- Bill DiMichele - lines/fragments, <sup>as separate</sup> on 3x3 grid - again - like something graphically well-designed, rhythm + flow - connection in disjunction, slightly off keeps it from being ordinary -

- Daniel F. Bradley - <sup>"white witch 10"</sup> shows how poems begin - to <sup>combine position +</sup> negative space - looks great even though <sup>shape + sense are vague. Does it matter if we understand fully, or just get it? I don't think so -</sup>

- Troy Lloyd - non-alphabetic! 3D - braille or an invented (contoured language - w/ light + shadow - a language to touch (is this a photo of something that exists?))

- Priddle (II) - word forms apparent, <sup>some faded, layered, + though not entirely unreadable</sup> difficulty in reception.

- Miko Cannon! "e'river" twisted letters/words appear to say something, but impossible to clearly define what - <sup>in its visual context</sup> he <sup>no doubt</sup> does what it says. the "e'river", whatever it may be, twists + hard to read clearly.

- Satu Laikkonen "paper flowers" vivid (photographic) cut-up, shaping of text - pages of book - but not really readable

- Fernando Aquilar "Calligraphy" <sup>photo</sup> ~~picture~~ hands w/ strip of clear tape w/ letters on it



- Damian Lopes "Closed caption" nonverbal, but takes for - as text + thought bubbles  
references art history - through them its message arises.  
Doesn't need words! Thought provoking

- Sheran Harris - 3D letters + marks in color - montage - taking the time to decipher brings the possibility of letters but nothing directly emerges. These may not even be "real" letters - it's hard to tell

- Jukka-Pekka Kerminen - collage of textured, colorful, letters. pretty, varied. complex palletes

- Paul Wood - collage / path in present gives us a lot to look at + dissect - certainly an effort to do so. Some seems to be in code + reversal of text impairs ease of reading in multiple ways (interference)  
"Babel-On"

- Lead Atoms: "Assemic Detail" layers, distortions. The circuitry of letters, not the surface  
- tiny size marks on a surface suggest a fallen tower, built w/ written (scrambled) marks - more imagistic, nothing literal emerges as text

Suzan Sari - graphical construction combining letters, shapes, symbols - like a machine of parts, all treated/crafted (carefully)  
"As bad as making someone give up a decided suicide", "The Sun of Somewhere" - same premise, different outcome

- James Yeary - symbols + letterforms combined [graphical display of invention (s) of one's own]  
"Two Poems" King + Mop Map - "Graves for Joyce" - somewhat bearded y's + jagged contours "Wi"s combine

- Derek Beaulieu - <sup>Btw</sup> sculptural renderings of clusters of bold letters, ~~crafted~~ known + unknown intermingling, in motion, not fully forming - letters as interstices  
"Negative thoughts"

- W. Mark Sutherland - letters form from the morass - evolution of lump to letter, from muddy to clarity - like so many things a process

- Gareth Jenkins "colon0" stitches letters, becomes graphical pattern through varied overlap formatting - a flag of sorts - for a new, form polyglot onward detached from explicit identification

- Derya Vural work on photoshop collage / painting - referring to painting + poetry + covering text with image (reverse ekphrasis)

- Jenny Sam Piali "Burdak" microscopic image (organic) w/ letters embedded, (minimal, indirect, perfect - we don't know exactly what's going on - make presumptions

- Marko Memi - 'from det justa' - pieces of letters - letterforms disassembled, patterned, colored, elegant + (perhaps from the hite?)



"blackletter" green  
- Tim Wallette - dots on black - in them we look for patterns, or letterforms, which must be there but do not appear. static? lights of a city from above? mysterious - the verbal becomes the visual + erases itself

- ekzrepta painterly, very textual; letters in themselves become secondary, "tr-ellsh" become the visual + not linguistic force - liberally

- Stensen Selby "jaktard-3" Photoshop collage, many layers including some textual; we may pick out fragments in its weave.

- ceel torcha "Fusion Series" cut-up, (re) assemblage, collage of text on squares + rectangles - bold, fragmented

- Jim Leftwich: frame cut into sections - partial letterforms in one, scratchings "Composition" in another - nice combination, showing different ways letters/words/people/concepts can be divided + possibly returned both calligraphic, in different ways - done by hand quality.

+ essays at end of section clarify polemical positions: 'social critique'.

+ translation of music, contemporary art, social critique'

"incomprehensibility ≠ abundance anti-Capitalism  
ambiguity ≠ lack of commitment

the essays provide <sup>many different plausible</sup> contexts - helpful perhaps, but mainly suggest possibilities <sup>backed: "multiple entryways" (from D+G)</sup>

DB: "Syntax + grammar both reinforce the master narrative" (75)

OBJECT

- Ingrid Weiss "Tune #9 Babel" 3D sculpture of writing on its surface - multiple languages - made from a cardboard box

- Helen White "Hobby" - photo poem, where hand is photoshopped in to make it appear as though <sup>finger</sup> ~~hand~~ is holding it. Image + text + object fused with -

- Peter Backonja "There's a Breakeage, My Love" - artwork-textured - text so small you need a magnifying glass to read - obviously that's not the point - that which is layered on top of language dominates - if the source text is pertinent, it is made hard to access in all, a beautiful image

- Jo Cook "templates + text" - text + colored shapes arranged on lined (non-uniform) paper, sometimes <sup>shades</sup> covering text. "Psi Dedum": "a way of organizing" - "constellation" method of arrangement + projection. the effect is that it slows down consumption, giving readers many paths along which to linger. also begin to look for meta-images, graphically speaking - poetic score

- Rea Nikonov: another type of score (using another's) poem as text + adding diagrammatic perspective - "architectural treatment" - quite elegant <sup>interactive</sup>

- L.P. Györi - "Homage à E.A. Nizō" - screenshots of his 3D work. very nice, of course, to see texts are equations, + architecture to navigate through



- get with "0;id of Q". is where the libidinal mentioned in essays first becomes evident - completely foregrounded - layered w/ additional text, beyond title, in rendering: "it" (word play w/ id)

- Michael and normal, distressed!  
Stamatatos: faded/bleached newspaper w/ bits in frame - you can say something of setting + this does so  
"cross-hatched"

#2 "papyrus graffiti" - "screams" multiple layers of text w/in magisitic frame w/ot; handwriting, graffiti shape - another piece where text is too small to read.

- Brian Detmer: 3D Book cut-out/cut up  
"Fate far fast fall Final" a dictionary - focusing object, concept + material achievement  
"wound" takes on a texture - a clock? - uses book's images as shaping/visual focus w/ text around it, makes a type of cut-up prose poem. interesting!

- Michael V. Smith "From Body of text" Body into <sup>new</sup> graphemes - pseudobletters made w/ David Ellingsen silhouettes of human form

- Holly Crawford "See Spot Run" - reconfigures ("Greenberg's Aunt Gade + Kitch" - easure, w/ reformatting some aspect of the original - a series of horizontal lines various sizes center of "Disrupt what words" - sim. as a base but w/ dots + some punctuation instead of lines. also given instructions on how to read!)

- endwar "fund concrete pen for Bern Butler" - photographs + cinder block that happens to = kanji for "eye", 2nd image turns sideways I = kanji - word + visual play.

- Milton Koppang - "ellipsis No. 8" inverted metronome/clock/pendulum object w/ "I mean" swinging (slow looks like a face)

- Chris Joseph "Aure" photoshopped - handwritten text <sup>in layer</sup> a top (+ in color/image) of face, beneath LAYER

- Basinski - collage w/ written + found text + colorful ornate images; also a bar code.  
"Zar Zorl"

- F. Aguir - photo of landscape w/ name <sup>not dark</sup>

- M. Calleja "Felipe Baso Isha" collage word w/ crumpled up newsprint, becomes the "sk" on the page

- METAL - "Escorial Flower Dance" - completely graphical - like a new graphical (eg egyptian) language tells a story. Backdrop looks to be window blinds!

- Deryk Vural "Adeq, l... " mixed media. picture of <sup>small</sup> assemblage on a wall - w/ desk-like graffiti, letters (A's) written on A. this letter is the focus/subject - on all levels.

- Joop Blank "L'Abia" - diagrammatic w/ art words. equations w/ single letters + arrows - sense of nothing explicit, but <sup>the paths, flows</sup> are suggested

- Gretchen Jenkins - ~~diagrammatic~~ montage w/ text on filmic surface - one text is reversed (partial) but readable w/ effort

- G.S. Ernst: "Violent" + "3D LETTER OBJECTS" w/ shadow in visual play. "N" juts out (in red) perpendicular to wall  
"How to Hear Yema". shadows again - multi parts, so words beyond top title (which are featured in the sculpture) may appear (eg. "Hew"); again certain letters jut out perpendicular to (or tilted from) the wall.



- Andrew Topel. "textsculpture 3" somewhat self explanatory 3D in a flat page, cut-ups blurry to the point of unreadability; shape made of words
- Gustave Morin: "Langues + Solution" 2 Black fields, each one of title words; Blacked out pictures of text-fields? There's a credit (whose name is not the actual's) ends up having an overall (2x block) shape as well.
- Bruce Andrews + Rick Lawtree (from Prehap); 2 like dyptychs btw text on red field above graphically smashed (atomized) version of the text (photoshopped)
- Dirk Kreeker "typewriter Drawings" / "drawing" - These are pattern poems - blocks of color field - very interesting application of horiz. lines (gradations) on page <sup>unannounced</sup> <sub>unannounced</sub>
- \* "How did he do it?" <sup>parody of</sup>
- Andreas Kahre: "Self-nomination form" (1-3) official immigration document / of the times <sup>overtly political</sup> opportunity to confess or report terrorism - raises questions, sometimes through humor
- Joseph Keppel - "Greys" <sup>grayscale</sup> color fields - checkerboard implies pixilation; nothing else (shapes) emerge in patterns -
- "1000 common surnames in text" - names all piled up on top of each other - graphical/textural
- " + x " - pattern poem of + and x (alternating, checkerboard)
- M. Makrutskiy "Speechless" on musical notation paper black letters, blots, strings (non ≡ lines) a visual "sound" drops in + says its last.
- Gyor Gy Kostritski "Sketchbook" <sup>appears to be</sup> 2 photos of journal, w/drawn lines in black/red charcoal - <sup>stains</sup> (with shading that doesn't quite match up)
- MARK OWEN "cup o' pem fur R. Duncan" another poem w/directions - DADAist - cut words up + put - glass of water / stir
- Mara Damon "open up + bleed: fur James Osterberg" letters stitched - <sup>ornate - title in border/frame</sup> needle + thread left in at center - so, more than letters (which aren't ordered, seemingly)
- Ted Wernell "CAAPCIACSHPT" - visual patterns possibly based on one shape, montage of shapes, small red dots, gentle palette.
- Bob Gurnman - <sup>examples of his poems - collages with</sup> symbols <sup>understandable / poetic poems + commentary</sup>
- "Frame 1" of the long Division of Poetry / The Echo of Metaphor (but again: small!)
- Mike Connell "Relationships" photo of beef w/ words atop meat/meat/metre
- Fran O'Hara "mat-dots" (bad needs?) silhouette of body juxt. atop words (French)
- Satu Kaikkonen "The Needle" either mixed media or digital collage - text with feather + meaning to object, presumably needle; partial stanzas -
- Peter Ciccarriello "unknown poem v 2007" scenarios of letters (rustic) + listed objects - ORNATE + decayed - could be a polemic regard. of what language/ letters have become - field vivid - realistic in a graphic way -
- Gary Barwin "Ode" - single letter (O) on top of forest photo. O circles the one square form in the photo
- " " "Magritte forest" again uses (a different) forest photo - hills, letters behind trees. colorful, mysterious, dis-complete



- Julien Blaine "Fable" illustration w/ text, symbol, + visual field (split square, part blank)
  - greek + French. indicates instruction, but what (avg.) person can negotiate?
  - done in - type of code
- John Byrne "Any Phenomenon" just text! (a statement), but makes us aware that letters + punctuation are visual objects too - jarring in its simplicity (reminds)
- Fabio Pignatelli - graphical (colorful) chart poem - with some political overtones, + multiple directions implied. nose "CRAC"
- "Poesia w/ contextual poem Afirmar lo Realizar, v. 11"
- Fabio D. "Cuando el alma es noticia (when the soul is the news)" - struggle + challenge - appears to be a scan of newsprint (w/ hand lines), blurred: only clear text is that which he adds w/ political + personal (spiritual) content.
- Karl Kerpman - "Luna 17: Sund on one hand, Jade Cliff Carpet" - could be carpet design, or poster. much like a mysterious, graphical poster, brightly colored - Chinese + sign/language - ~ (ASL, yoni @ @ + + get the sense it has subliminal/textual messages to decipher)
  - 'Luna 17: turquoise Sky Carpet: repetitive punctuation ??? to graphical effect; some identical iconography w/ above - yoni in Palm, ASL now \* shaped + c.

- Kaz Maslanka "American Mathematics" - NASCAR door # + 8-ball =
  - equations that work and represent  $s + s = 16$  billion table all on green
  - $sxs = 64$  Rocket back of
- Marilyn R. Rosenberg "Package" (book collage - sounds (tick tick) reminders of the gears of life)
- Douglas Spangle "alph" lecture over text, reversed text; artistic quality framed/gallery type work
  - image + text + geometries X at center
  - even greater weight - sunset of 3D code on a surface (code almost organized/multi layered)
  - kind of an etching / carving out of black patterns, not descript
- Essays: P. Frank - writing is graphic; breakdown of genre - INTERMEDIA - veritable? nets-fiction
- Bill Marsh: works are 'visual education' - looking for veta - commenting & value; sequential
- Charles Alexander - defining in the interrogative negative all things (or many) a person can do
- Jim Lettich - explanation of veta; not textual Semiotics, veta expands + object? meaning - a series of opportunities for collb. construct of meaning

HANDWRITTEN

- Daniele Mancini - "nealHEP's toilet sign" + "Blind of a concrete foot" uses hands, fingers, fists to create an overall nondescript image (cluster) - could be sign language in II but certainly no message only gesture.
- Steven Vasant: "Dahken Rodney Dahken" + "Fanny Home Geese Oppen lecture": "haptic" drawings - black ink lines, dots, scratches - each representing what? shapes, forms, no verbal info; lines provide from center (1) or corner (2) poem looks different than lecture
- Pauline Eudemir "I crumple mind" Semiel + type written letters w/ symbols: hand, head/brain, + plug red, white + black
  - in Russian (Cyrillic - decipherable?); "Velo Love" similar attributes but different appearance - slicker, smoother
  - more digital on surface - physical form (exercise, bike (velo)) like gymnastics
  - love of body, movement in static representation
- David Baptiste Christ: 2 from "Feral Windows" + "Petrin from This Window" decayed, seemingly lithographic works combining distressed text with color forms + images of graffiti found amongst rubble. anti-war; "Death..." is strictly, magistic - like a tracing of something, something worth - visual (minimal) artwork
- C. Melvill Barnett: "Under Attack" "under" is primary verbal component - the rest is obliterated by black lines + scratches, some gnawing - mostly black. "attack" lies sideways at bottom, obscured
- Harriet Andryczuk: "I am correspondence w/ Hartmut Goetsch" Black + red letters + drawings atop forms; tells + shows?
- "Sawyer a collb. w/ Offred Zielke" Base art-esque combo of words + drawings (gun, body, skull) anti-terror



- more Bel + Jason McLean: "Stackwell Dur is Stepping into the Ring (S115)" Drawn in greys w/ snippets of text - multi-colored - again Basquiat, but w/ different style - seems somewhat like exquisite corpse - calligraphic, collage w/ art w/ v/c
- Shayne Elman: "Diamond Bullet Shatters Abstract Contract" Hand/scrawled (readable) passage of text + images: baseball, eyeball, some figure ground - calligraphic (in English, illustrated). visual renders + ramble
- Greg Evason "The Blind Case" on musical notation paper new types of notations, lines, squiggles, a few words - mostly drawings - (suppose it could be interpreted / played -
- Jo Cook "Celestogram" - graph paper blocks filled in w/ color, lines, typewritten figures (w/ <sup>unreadable</sup> same) plenty of patterning; nothing literal... almost like doodling
- David Ostrem "See" painting-like; features depictions of comic books, magazines; very colorful - "glance" - same as above, but mainly featuring closed books (one open + portable radio)
- Tim Gaze 2x "Untitled" 'indistinct calligraphy - a blot, when - & + are equal' - negative space is important  
'sharp calligraphy - made w/ art "real" letters - red, black, w/ important
- Robert Grenier: "After/Noon's w/ Stone" } scrawls words in red, green, blue - giving the letters new textures, making them not words but shapes/forms  
"Red w/ Red/Woods" theoretically, many things emerge in this mess -
- Dan M. Bennett "Fortune" + "Tic" used letters (black) written, accentuates w/ drawn lines + dots - visual artworks w/ letters + words, simple + complex
- Inuyuris rewrites (in non-lettish script) words w/ worth + Hopkins
- Richard Kostelanetz "From East Village" clearly written descriptive words about place juxtaposed atop a photo (same photo 2x w/ diff. orientations). observations + the observer revealed. "Busy" street boundaries - things seen / heard etc. on a block -
- Jesse Glass 'Shout, speak, whisper' writes poems + sounds w/ along lines grounded in 3 axes noted by title - like vines - lots of words along lines, kind of compulsive - "chords" areas noted - so score?
- Jany Blank 'Just a thought' - (like an equation, trails of (mathematical) symbols across page) simple, elegant, unknown (unknowable)
- Marco Grovenale - summer photo-leaf work(?); greyscale - lights + darks + mid s - scrawling "RV" a top, obscuring source texts - saying nothing directly - kind of messy (asemic syllable series)
- Michael Peters "noth raising" (from last Bin) - written + illustrated - combined - so far most B/G team! narrative.
- Geoff Hutch - glyph - "suspension with..." looks to be letters, or type of writing, combined marks make suspended w/ in reading + in form symbols, which are colored, united, usually treated (stained) - expressive architecture -
- Shannon Horns "your ass lightly kicked" - montage of it's with drawing, looks like campfire or some such - saying a lot w/ title; titles point a direction -
- Serkan Isin "daha korkutici phetot" - appears to take an etching (image/imprint) + copy + smudge it blurred expressions = image reflected - Art
- Michael Hedden from "Action Figures" - ala Harry - lines of types of bodies interacting / engaged intimately communication - vague narrative, make it up yourself.
- Christophe Olsen "Here Comes Male America" + "Nowarden hedrank" (isolating + redrawing newspaper headlines - ala Zeller - emphasis, isolation of commentary (text + image)).
- Sheila Murphy "Attentionallic" playful, multikeyed letterforms, geometric fragments arcs, lanes, mergings, shading see-saw!



- G. O. G. "Waterford" contrasts - lines of writing following them in parallel - words become river-like; also lines exist atop + amidst w/ at the bottom of hills - fantasy/description it would reveal something.
- Sue ta Litack "pppp, dolls, etc, black" - quad-type - 4 different types of <sup>vi</sup> narrative progressions implied, depicts things advancing
- R. Saunders "1/6/66" lines + curves - imaginably abstract letterforms - colorful bright - expressive but not directly verbal <sup>textured paper</sup>
- John Vere "(S)H" - letters mixed with sketches of bodies - tension/faction/conflict emerges within the depiction - very grounded - clear but w/ variant approaches
- Alberto Vitecchio "e o" - artwork w/ cursive text - a prayer? - applied in <sup>two</sup> of its divided by written-line sections - at center + face w/ mask behind bars. jagged + rough - menacing in effect
- Fall Home "w8 tinsfork flowers" ~~as logos~~ + distorted words - partial words - boldly drawn atop a map - not completely - using 8 (8th) to complete them wonder of connection to the encoded - map - significant?
- Helen White "Invisible" - <sup>of word</sup> repetitive verse? lines formatted, bent, curved atop each other - at its thickest point an image of head - torso is superimposed - ghostly, <sup>text</sup> some has seem personal, others are formal
- +++ essays C. Mehrke Bennett <sup>new ways of reading + thinking; "decolonization of variation"</sup>

Ed Young

Leah Kington TYPOGRAPHY

- Daniel F. Bradley - letters as <sup>invented</sup> shape + sculptural - no literal meaning; interesting as visual objects for us to + 3 - space, but meaningful??
- Usha Spathi "factual architectures NO 15 - vas friends" - shapes + tents + numbers - interesting collage post 9/11 <sup>Ref. Obama's inauguration</sup> words obscured, non-uniformly placed
- "w24 - a farmland" - Ref. Obama's inauguration <sup>meaning indirect</sup>
- Danilo Mancini "Jazzercise Dena of Hope" letters (blue) blended together, become calligraphic <sup>have movement</sup>
- K.S. Brants "Drop Caps" painting + objects(?) over printed text. very ambiguous - service unclear what's the utility factor? <sup>had to understand significance of shape</sup>
- Ragnar: "Hh" v. different than the photo works above - text + color fields on top of battle - in type different types of writing/text in one composition
- Martin Koppány: <sup>"fascist" and</sup> combined photo, punctuation, + color field - bold - movement + function (rain) of color, + perhaps the earth + skies (day/night)
- Troy Hoyt: "Bratz" are they is or! is? <sup>inches</sup> + (cross) in phrasenese (w/ how?); nipples? <sup>part of</sup>
- Gary Burwin: "Punctuation fun. eol. Questionable shadows" making punctuation a presence (comic book panels) combining + cutting off marks, making narrative w/ them. Can possibly <sup>read narrative here</sup>
- MTKALAND: <sup>from Mikko's book of the dead</sup> invented graphical languages (w/ key to show they have meaning) "words" are legible, but not meant - if you had font/key chart you could read - <sup>telling stories that can't be deciphered - no key here</sup>
- J. Andrews - more from NO - similar to globe but w/ color
- Fred Adams: "growl" words much closer than above, though still a noisy image - a few words to be clearly read, then much interference w/ layers of words/shaped lines
- Derek Beasly: <sup>United Kingdom</sup> 100s of letterforms, all Brw, combined to make vague shape > kinetic static works, movement in stillness
- Christian Böck: makes/distorts words/letters into images (parts of letters) two of these are clearly bodies - w/ breasts - <sup>are not as clear</sup>



- M. Peters: "Caesarian" - collage. F opens guts, outcome letters, piled on ground; added computer commands - add's dimension (error, etc.) - narrative; mostly text <sup>except</sup> internal organs
- J.M. Calleja "Dizziness" - silhouette balances precariously on capital U; B+W
- Jodi in copithrone: "No letter 0" as like cells - or raindrops - falling? some correct - looks nice. light. movement.
- Johann Driber: "untitled" Blocky Pose w/ graphical (Thread) adornment + formatting - <sup>easy to</sup> read, but reading the image at center (not thread!) brings uncertainty
- Amanda Egan "Man" indirect concrete w/ textured paper, background - "man" not as literal as 's-in'"  
"Sun" - make <sup>helmet</sup> diagrammatic (an actual sun + shadow made w/ letters)
- Anatol Knotek "Bild 26" repetitive letter forms w/ lines - rays created w/ letter + line
- Andreas "Open year I" I split in two II - graphical exercise
- Cris Josph "Rally Athens, Ascension" multi type construction w/ a planner, fonts (random) + image juxtaposed in denser area (face (figure w/ tongue); in the density, there's more (behind the scene))
- Serge Segay "from comma - on" uses commas, dashes, dots in visual construction by hand - ink print comma at fore - break points -
- Cesar Figueiredo "Untitled (fluxu)" - triptych (small) 3D (text) writing/words, circles (in square) totally unreadable - just the idea is present -
- Serben Isin "hare letter" - use of range block in letters mainly, w/ comma + <sup>line</sup> for <sup>spaces</sup>, to create an active, grounded diagram that looks like something moving - repetition of blocks in different sizes, different sizes - effective rhythm + movement
- Karl Jurgens "Healthis" French - streaks of lines + letters back at center column w/ <sup>bridge</sup> between the 2, making a H
- "for bp" uses typewriter b + p in layers, leaving a capital H in negative space (note: holt's new home...)  
Says letters to make a letter
- Paspina Kannaourou "fonta ip system" graphics how speech works? uses forms/cards to chart something  
"Mipping speech" looks to be using scientific systems to analyze speech / interpret how Scottish + Welsh accents work - whether or not this is real, who knows - science or appropriation?
- W. Mark Sitnick "Syntax" uses map (terrain) w/ distressed letters, marks, lines on top nothing legible besides the names of streets -
- Karl Kempton: "Barrio answers before Hakuin Asked" <sup>line 171</sup> graphical narrative <sup>Barrio</sup> interpretation + maybe Hakuin too (don't know the reference)
- Robet Koppler "Meno Major" Signage (int'l no sign) with (S) L's? (almost 'nazi, but not)
- Paul Lambert "Cartoon 0002" letters (drawn) above words + word fragments (break down from noise to nonsense?)
- Angela Genuse - "untitled" Montage w/ dots, o's, punctuation, screens - image (?) beneath - a lot of detail is lost
- ek krepta "siluren" compilation of X's (bold) becomes some kind of fortress
- Jed Lipman - "Ee" - "Ehype" singular black letter (textured), mixed w/ type identified; engraving
- Dan in Lopez "The Gutenberg" <sup>as trace</sup> photo film frame (safety film), signifying a change in reading literacy, etc. - new transition of culture occurs w/ tech is introduced
- Keiichi Nakamura "Harad yar heart" w/ (grey) B+W grey kanji, fashions (repeated) w/ English "601" at center, w/ broken up kanji, (w/ pieces that need reconstruction) - pleasant, pretty, calm. begs for more inter pretation
- Lamertchadi "Nahat 1" shows original glyphs (or seemingly so - looks maybe) "Nahat 2" (2005) replaces them w/ corporate logos (doctored... Pepsi symbol w/ USAF, BMW + CIA punk art, politically oriented - humorous - there to be done
- Peter Spence "untitled" Letterist - B+W - made w/ type letters + symbols. letter collages recognizable narrations do not arise but it doesn't matter. letter as visual substance. old school
- Asogul Tazean "gnaek/stizant zasyon..." figures (3) made w/ letters letters support objects; letters w/ power one looks like see saw; magnetic anemometer, inkblot
- Jed Warnell "Flassex A" - coded info. on its sleeve - horizontal (card) (randomized characters) devolves (envelopes?) into dots which make larger circles (white, negative space) - lines, graphed



- cornelius vreeskens "scientified" letters + fragments embedded into shape (capball, egg, lunar?)  
(+ some symbols - train)  
nothing concrete emerges

BW 2 appears as geometric cut-out (perhaps) the backside of which contains letters - could be words/phrases, partial, fragmented  
fragment from data stream if nothing else  
letters, greek, PS

Mark Yarry "defiant lethargy" checkerboard (red/black) eschewance w/ text as symbol - disconnected yet also  
"Polonit Chyus" connected - different ways of fragmentary reading - Imagistic assemblage w/ words  
also checkerboard (BW), similar to above, smaller. only symbol is photo of green  
apple - wonder how words were chosen/placed.

++ essays Martin Koppány commentary on his history & works? dialogical even if one author's  
Peta Beckman "The image has no need of Scholarship" Mount Carnibal!! w/ "The visit of one thing upon another"  
Credited

Marcia Bann - useful explanation of her work - meaning - very helpful! .. lines - lines  
anything can happen in this space  
Green Bason - idea that a prophet is what there are about that works are metaphorical  
++ Marilyn Roseberg "I want to do everything" self-humour, w/ material form of language  
"isotographic collage" "material form of language" "material form of language" "material form of language"

COLLAGE

- Scott Helmos "Itaiky" torn fragments + multi-interconnections; everything's connected - somehow  
- Sego Segay "fisherman's hooks fortyeyes" - Lures (photo/scan) on sheet w/ blacked out lines + dots over  
pages of a book - (covering poetry?); pretty ambiguity

- Peta Beckman "Forest Language" - shapes/grids/plans atop printed language (German?) - no doubt  
symbolism to selections, but to the uninformed the image speaks too  
- Gustave Morin "Blind Buildings" all grey, to far blot + 2 "samples atop grid (paper) - commentary  
on homogeneous, boring architecture? "Blind Buildings" "Chora of colors"

- Miro Jib Todorovic "Hands which wrote the cantos" Paradise + eye, Joyce more complex than this  
"yet both think about Sigurd" Joyce pic. Both examples feature text sliced in '2 (horiz) so as to be unreadable  
"MAKE IT UNREADABLE" literally!

- Nancy Burr "Unhited" red to typewriter, but, but what the key produces on page differs from what appears, different  
kinds of marks in 1. where the hand remains impolite in / above the lines (as refs. / from in)  
"unhited" 2 sections - top is "hand scratched (scanned), as part above, bottom typewriter hand written story -  
particularly cordoba ("once of a time...") w/ effort - broken up into 3 segments, incomplete - Bold, HAND.  
Pl. m. expression - one might say unrefined but also completely powerful -

- Andrew Abbott "Fluorescent Hunting Gunner" - painting, tinted paper, cut-out text. humus; "wel come / assorted fluorescent"  
- Shantavitacchis "E y" colorful fields - w/ strips labeling at center fields - soup, not armate  
a landscape of sorts, with connections made on the ground" but bookended by tinted letters

- Sujia Ahles "meqrethe bochi" - with hand-drawn atop beambox annotated instructions, type + hand: clear  
"Electric" - complaint about fluorescent lights - w/ direct exhortation. even if, w/ plus of animal regime on the  
- Martin Koppány photo text collage - word letters ("sail") as part (Bansai No. 3) set in faded purple background  
- Marilyn Roseberg "mix the T" very patiently - magnified icons, shapes, hand rendered, fragments of Beatles songs + texture

- Marcia Anrieta Philosophical Discourse: photo collage skeleton - eye -  
one passage of text at center - path part works into conversation genre med meta  
- Andrew Tofel "From Ink" photo collage w/ text. from ink bottle an aggressive tissue (dancer) and writing words, in  
straight comp. about + doctored notions, which have yet to form

- Klaus Peter Decker "A" + "B1" "A" & theory of visual poetry? kabalkh. - lots of text + cut-out imagery arranged -  
impossible to follow details because of size. narrative + visualization of connections / parameters  
making it beautiful + mystical "B1" fewer objects - central form - cut-out + mostly printed  
text - d. of grammar of language w/ movement, some concretism - a clear creative message to sent

- Phany Bolenko "The Surf" + "page from a secret prison" mystic panel, directly formatted, almost  
murky representations of mass + bits of text. clustered bulletin board effect

the objects of and content



- 12
- Cary Bertold "Pain up" - N shape cutouts w/ partial text + textured not-extended up  
bright green dotted field. inside any letter is what?
  - "is in s" same approach to making near letter ("A") + words of title atop background of gibberish word forms  
words as sands as informed inside  
"u v r c k e v k e" etc
  - Keiichi Nakamura "O or" 3 main forms - K & torso kneels on blocked binary code supported by twisted  
elephant's trunk - sandy textured background - very direct design - physics  
of a block in display (imagined)
  - Tegan O. O'Brien "from Postcard-corrective (sua. 177)" ornately cut up + arranged blocks of B+W photo +  
B+W + R text. Within the frame of a window. Bold, cratted, though art + calculated  
artistic + indirect. purposeful rearrangement  
arrangement design to create
  - Karl Yung ze "from 100 sentences, four sunset sit" journal written from digital camera nets  
These combine pictures + text - presumably the poet - great idea. thoughts + fragments from a life arrange  
→ someone treated/disrupted; "moon plates" (Thematic) impossible to read mostly +
  - Peter to Keyppen "haballo con linguagens" graphic of pencil (with mistakes) on it on red field, labelled. (Illustration  
of a) <sup>positive</sup> idea. comments added
  - Kaz Maslanka "Byrness Mid" zen into equation - calligraphic brush atop characters sealed with an  
equation - old + new mix → time for new equations
  - Alexander Bryson "Marketing Mythologies" Near. Passion. direct comparison on dense we see in reality. Monography  
"Xico Mi Pas (little Pas)" guitar approach, seemingly not as political. Pathway, image + shape - playful even  
curves + bones cells - wang-wang (?)
  - Carol Steben "From My Mind" image + icons atop text. B+W, old school collage - forceful - inclusive - thematic  
"From Anatomy" → a larger dimensions - interconnections - revealed. multi expressive  
→ skies + cells
  - Beninski again in bright, bold - some w/ some psychedelic assemblages "FOLK DJ" + "FOLK DJ" at times  
readable but formatting (hard) also presents neolistic bits + pieces (of life) - ornate observations -  
shaped
  - Hugo Santos "Nel Marco Del Cam" thing - like a la Max Ernst 100 headers - baptismal waters = letters we  
no words, but in combinations of letters  
"Vã Filozofia" 3 q/c heads w/ flowing pairs of letters between them. cut off. flow (of sands?)  
how we communicate in simplified diagram
  - Guy R. Bernip "interchangeable parts more" both pieces are multiphasic + compartmentalized - combining  
"freeing brevues" pictorial (photo) w/ text + paint → liquid B+W, possibly human figures - eros  
a complex complex - food for thought + conceivably poignant
  - Stephen Nelson "walk the" graphical corridor + the hallway, a total passage between walls, broken  
up narrative - can read for mastery. what we walk on
  - Lyman "Mathematik to Palmer" more equation poetry - painterly - fragments + indirect  
of location - more abstract than in other examples. great palette -  
nothing divided?
  - Thomas Lome Taylor "Untitled" multilayered montage - image atop image atop text atop text +  
words (singling) → basis building up to lines, publication(?) to what makes them  
→ run into each other (hybridizing) at times - read lines/words as per not always  
interference
  - e.g. v. r. j. "super happy fun" small graphic - kids bear (drum top bars + bar codes behind play  
same lang. (japanese) - not necessarily important. (April sales)
  - J. m. calveja "found/named objects (burn + match sticks) w/ letters that spell WEEK - 7 w/nt  
"week" matches - week spent - cleanliness + coherence - complete illustration + captions
  - Ficus Stangulensis "terres" it is like a geometric pattern flow - almost prismatic - bleed  
or completion of words individual. person. necessary. @ convenience; words falling apart
  - Steven Selby - "employed" - montage - layered marked pen w/ image + color. very readable  
poem + military catic image juxtaposed - illustrated/illuminated poem
  - Nick Plombino "from freefall" picture of shards (stacks of paper (posters) assembled in a  
notebook mostly vertical arrangement, shut the piece for text in, lots of  
visual texture - color, a few letters evident but that's not the point -



- deal w/ title. why the LAST VISPO - as if there can be no more/no more to be done? that seems premature - let's wait + see.
- doesn't seem to have the same type of rigid structures placed upon it as did the concrete precursors
- book is meant for those who are already in the know abt. Vispo + also ~~to those who know nothing...~~

- multiple languages (+ alphabets) - admirable

- due to my own interests in understanding the influence of visual poetry on the development of digital poetry (a chapter of my study PDP: AOP is devoted to "visual + poetic Digital Poems"), I closely studied two groundbreaking concrete poetry anthologies edited by Williams + Waldman, <sup>67</sup> books that fundamentally establish the historical parameters of visual poetry. <sup>Setting aside</sup> the benefits of contemporary <sup>range</sup> of visual experiences that <sup>enabled</sup> once <sup>tight</sup> structures, such as those outlined by H. de Camps, are set aside, + the individual inclinations dictate the poetic structure.

INDIVIDUALITY - one gets the sense <sup>information captured</sup> (from the essays) that while multiple micro-communities have become networked, there is no singular aesthetic the artists involved are conforming to; the modes of <sup>reference</sup> is multiple.

- works as signatures - + its possible for artists to make their imprint in many ways.
- some more prominent than others
- the hiding, the obscuring, <sup>adding challenge</sup> ~~the~~ making difficulty to reading
- poems you can't read normally, are required to consider on multiple levels
- ~~practically~~ practically every page something new + extraordinary color production (obviously)
- Asemic slant -
- live by; 69: spectrum of the current state of the art "50 years after concrete" <sup>see Bill March 146</sup>
- obstruction slows down consumption, requires readers to consider numerous paths
- in recent years - the digital era - best examples of visual poetry in print have appeared in exhibition catalogs. NO longer the case! This book, gloriously produced, is one for the ages!
- poetry of elegance + distress - dis-completion, in a state of being dis-complete but finished
- words have ~~started~~ <sup>struggled</sup> to loose their hold + that is made completely clear here
- never step into the same visual poem twice. indeed there are numerous college-style works with images layered with text, but ~~due to the~~ <sup>only real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with <sup>artist</sup> ~~with <sup>present</sup> ~~with <sup>multiple</sup> ~~with <sup>layered</sup> ~~with <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ 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~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ 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<sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> 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<sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup> ~~with~~ <sup>artist</sup> ~~with~~ <sup>present</sup> ~~with~~ <sup>multiple</sup> ~~with~~ <sup>layered</sup> ~~with~~ <sup>text</sup> ~~with~~ <sup>but</sup> ~~with~~ <sup>due</sup> ~~with~~ <sup>to</sup> ~~with~~ <sup>the</sup> ~~with~~ <sup>only</sup> ~~with~~ <sup>real</sup> ~~with~~ <sup>similarity</sup> ~~with~~ <sup>are</sup> ~~with~~ <sup>in</sup>~~~~~~~~~~



- energetic!
- as the post progresses - more diversity - & diverse works by individuals on display
- heavy post + see for LINE.
- a big scale form (several examples) suffer from being too small / confined to size of book
- compelling <sup>(even)</sup> in B+W
- letter → visual substance (as anyone who spends time choosing a font knows)
- old school / new school
  - sometimes only fragments from data stream
  - rarely exhausting to read, in a good way
  - range of font choices - alphabet - as - style + metaphor
  - books divided into sections but there's a lot of crossover
  - writing as gesture, as exploration on visual image only - undistorted
  - foreign languages, meanings of which is not completely important but perhaps adds - justification? (accomplish) what's meant is usually seen, not told.
  - anthologies of the 90s give little compared to this!!

Partners and Camille Wittie - Peter Backus  
 NBS 'poem' - CH - liberated from denotation + connotation + offers useful steps

disturbance, ambiguity - self-reflex + politic + art in remaking  
 difficulty in reception

Andreas Kahre (immersion / don't) (Fitzo D), Rudin, Alexander Jurgensen  
 largely limits at political - (cultural literary) self-reflex perhaps movement, but far from  
 propaganda in any way

4	15-61	46
19	80-141	61
11	152-197	45
15	212-265	53
11	276-323	47
5		
65		252

700-950



Technical notes

artists w/more than 1 figure: Jesse Ferguson (similar); Scott Helmes (sim.);  
 (2 is "similar") Ross Pridde (non-sim); Jukka-Pekka Kervinen (sim.); Reid Wood (sim.);  
 Susan Suri (sim.); James Yearley (sim.); Derek Beauvoir (sim.); Cecil Turchon (sim.); Jim  
 Leftwich (sim./d.H.); Lea Nikonova (sim.); Matina Stamatidis (d.f.); Brantlettner (sim.); Smyth +  
 Olingren (sim.); F Aguiar (sim.); Wye Kural (d.f.); KERNST (sim.); Andrews + Kamtee (sim.);  
 Andreasthore (sim.); Josep Toppet (d.f.); W. Mark Suteland (d.f.); Saku Kattane (d.f.); Gary Barron (d.f.);  
 Fabio Datarovich (d.f.); Karl Kempton (sim.); Renato Mancini (sim.); Steve Urenti (sim.); Ahmad Kuterin (d.f.);  
 David Baptiste Christ (sim./d.f.); Armut Andryczuk (sim./d.f.); David Ockam (sim.); Tim Gee (sim./d.f.);  
 Rost-greiner (sim.); John M. Bennett (sim.); Ingrid Weiss (d.f.); Jay Blank (sim.); Marco Graenke (sim.);  
 Jo Cook (d.f.); ~~Prof. Smith~~ (d.f.); Michael Jacobsen (sim.); Christopher Olsen (sim.); Eva Othel (d.f.);  
 Daniel F. Bradley (sim.); Liza Satri (sim.); Markantypny (d.f.); M. K. K. (sim.); Jim Andrews (sim.); Reid  
 Alenius (d.H.); C. Bök (d.H.); Michael Peters (d.f.); J. M. Calvez (d.f.); J. M. Calvez (sim.); Anatol Knotek (sim.);  
 endner (d.f.); Chris Fuchs (sim.); Eric Rapp (d.f.); Jean-Luc (d.f.); Th. Wernell (d.f.); Serge Sogay (d.f.);  
 Miro/Jo Dobrovic (sim.); Alberto Utrachio (sim.); Sergio Ahlers (sim.); ~~Mathias R. Rosenthal~~ (d.f.); David King (sim.);  
 Alexandre Jorgensen (d.f.); Hsiao Bonta (sim.); Gerd Baumig (sim.); Bodo Gorman (sim.); Ficus Stappulense (sim./d.f.);  
 J. Callejn (sim.); Spencer Selby (sim.);

	2 Jap
67 us	2 Arg
2 port	1 Israel
29 Canada	2 Bol
2 fr	5 Austr
6 Ger	4 Turkey
3 us	1 China
3 It	2 Spain
1 Holl	3 Fin
3 UK	1 Aust
1 Uruguay	1 Iran
	2 Braz

Why no option? cobbing? David Daniels, Nam Walter, Bar/Sonstein;  
 66 fragments of works collaged in blocks on cover -