

the communities that patronize the library. At the same time, it empowers each individual reader, enabling them to determine the mobility of every book.

ARTEAM thus sought to apply the non-linear algorithmic logic of digital technologies to the physical holdings of the library, transforming the book collection itself into a database that is habitually restructured on the basis of user input. The cross-disciplinary, cross-modal, application of the algorithmic procedure to the library's physical collection creates an interpretive space that directs attention to the structure of the cataloguing system.



*Fruits of Labor* (2012-13).  
Heaven Lake and Baekdu Mountain).  
Rice husk and rice husk ash.

The system transforms the library into a small, parallel world in which the books wander between the shelves as their readers wander the world, carrying with them their emotional history. Thus, *The Garden Library's* cataloguing system offers a dynamic, interactive structure that mirrors the transience and mobility of its users, while at the same time affording these otherwise disenfranchised individuals agency over the system itself (Achituv 2011).

The systemic, algorithmic manipulation of space in the *Fruits of Labor project* (2012-13) consolidates many of the ideas discussed thus far, implementing them on a larger public stage. The notions of constricted mobility and transience, as well as the structural confines of the computer matrix and automated computer processes, all come together to construct a complex metaphorical system that alludes to the oppressive and isolationist practices of North Korea and the dire hunger they have begotten.

*Fruits of Labor* is a large-scale participatory performance planned for production in South Korea over the course of the coming year. It is semantically structured around the metaphorical meaning of rice husk, or chaff, a by-product of grain processing. The word is used in this metaphorical sense, for example,

in the common expression 'to separate the wheat from the chaff' (taken from Matthew 3), and in Psalm 1:4, 'Not so the wicked. They are like chaff which the wind blows away.'

The event will involve between two and three hundred 'farmers' – a broad range of volunteers, including a core group of North Korean expats. Each participant will carry a distribution device containing pouches filled with rice husk of various shades, produced from a mixture of rice husk and rice husk ash. A series of grids will be projected sequentially on the ground. Each cell (or 'pixel'), approximately 1.5cm square in size, will display the index number of its required monochromatic shade. The participants will 'sow by numbers,' line by line, moving in parallel rows across the grids and from one grid to the next, gradually creating a 'print' of Heaven Lake and Baekdu Mountain, the national symbol of North Korea.

The scale of the project requires a systematic approach to producing the image that involves strictly regulating and choreographing motion through constricted space. The large number of participants will be directed to move in unison, simulating a series of out-sized printer heads or agricultural machines.

While the image emerges through methodical step-by-step accretions of motion, the individuals within the system are deprived of agency, their mobility wholly dominated by the orchestrated movement, the algorithm directing the process of production. They sow the field blindly, matching numbers to hues of infertile seeds, with limited perspective of the whole as it slowly comes into being.

As spectators of their own actions, however, they move along the axis of translation, from number to hue, from projection to feather-light husk, possibly recognizing in the course of the repetitive, reiterative, task a narrative suggested by their actions. We may hope, with Gadamer, that from this movement between languages, new thoughts and meanings may arise.

Notes

1. This article builds on ideas first presented by the author in *Locality in the Age of Virtual Transcendence*, a curatorial essay for *Between Man and Place*, an exhibition of contemporary art from Korea and Israel, Ssamzie Space, Seoul, S. Korea (December 2005), and in the article 'Algorithms as Structural Metaphors: Reflections on the Digital-Cultural Feedback Loop', slated for publication in *Leonardo: Journal of Arts, Sciences, and Technology* in 2013. An excerpt from the article was published in the ISEA2011 conference proceedings.
2. The German *spiel* and the Hebrew equivalent *mishak* mean both 'play' and 'free-play.' In Hebrew the word *mishak* is derived from the root *sa-hak*, meaning laughter. Indeed, play, laughter, and freedom seem not only to be inseparable concepts, but to define the very parameters of human creativity.
3. <http://www.gavaligai.com/main/sub/sculpture/MUSE/MUSE.html>
4. <http://www.gavaligai.com/main/sub/sculpture/MUTE/MUTE.html>
5. <http://www.gavaligai.com/main/sub/photography/Home/Home.html>
6. <http://www.gavaligai.com/main/sub/interactive/BNHI/BNHI.html>  
credits: C programming consultant: Matt Antone; Footage: Michael Naimark and Interval Research Corp.)
7. <http://www.thegardenlibrary.org>
8. ARTEAM founding members are Romy Achituv, Marit Benisrael, Yoav Meiri, Hadas Ophrat, Nimrod Ram and Tali Tamir.

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STRINGING DISTURBANCES IN POETIC ARRAY SPACES: READING BY CLOSE READING

Loss Pequeño Glazier

**La Degramaticalidad Increíble – A Statement**

I begin from the position that the range of practices, beyond grammar, extending from language as material – whether visual, aural, written, performance, or digital – is an open field. That is, I affirm the belief that there is room for all artists, for all experiments; that the field is closed to no one.

Starting from such a position, an ample vista is imagined. This can be seen in the permission granted by William Blake, Emily Dickinson, Walt Whitman, Federico García Lorca, Jorge Luis Borges, William Carlos Williams, Hilda Doolittle, Charles Olson, Robert Duncan, Robert Creeley, some of the Language Poets and a small number of literarily aware New Media writers.

The field is vast and, given lessons learned from relativity theory, quantum physics, DNA sequencing, the Dalai Lama, from the provisional time-continuums of cinema, from the 'Swerve-of-fate Gothic arch [that] becomes Cerro-de-la-Silla' (Glazier 2012) its looming silhouette penetrating into the unfathomable chthonic realms of ageless impressions<sup>1</sup>, from the spaces between words and tonalities of images in poems, from colors and images modulating before one's very eyes on the computer screen, and the vast distances reduced to nanoseconds by communications media, we have only begun to think of the possibilities. So there is no reason that any practice might be excluded.

At the same time, the time available to us as humans is not unlimited. Thus, one must make specific choices. That is why one always respects one's family responsibilities, one's own art practice, one's unwavering commitment to those they teach, and one's never-ending effort towards a greater understanding of the always-permeable richness of cultural configurations.

As regards the choices of time and art, I can only speak for myself. Trained as a painter and as a bibliographer, I like colors, I like words. There is some liberation in the text, whether printed, algorithm-generated, visual, sound-based or location specific, that speaks to my particular place in this Global Positioning System that identifies me as in the here and now. Of specific interest to me are several often-conflicting issues: how we create across languages, how language, like a star viewed from the earth's surface, is endlessly changeable yet somehow fixed, how everything we are is constituted by parts of other things – genetic, social, psychological, and cultural – and how we exist in relation to our own notion of time. There is space. There is matter. There is language as image and there is image as language. But to focus on specifics, let's look at this in a literal manner.

**Reading Implicit Strings**

On a more granular level, writing shifts. For example, look at author manuscripts. One can see that over the course of time, the features of the manuscript modulate: one word is crossed out, another is substituted; sometimes the original word is later reinstated where it was previously expunged. The conceptualization here is not to look at this as a palimpsest, where traces of previous versions show through subsequent layers, rather; the mechanism is *digital* in nature – one that allows both versions to be read at the same time and with equal clarity, but with no material bleed.

One of the clearest examples is in the defining American poem of 1950's, Allen Ginsberg's *Howl*. This is a poem so specific and so historic that it seems to have been engraved in stone from the start, like the monolith in Kubrick's film, *2001* (or, more so, the undetonated bomb in the orphanage courtyard in Guillermo del Toro's, *El Espinazo del Diablo*), that seems decisive. However, looking at the manuscript one reads that even on the first incantatory line of this poem, the author was of two minds. In the famous City Lights Books printing of the text, it appears:

I saw the best minds of my generation destroyed by  
madness, starving hysterical naked (Ginsberg 1956).

However, looking at the manuscript version, Ginsberg begins with a slightly different formulation:

I saw the best minds of my generation  
generation destroyed by madness  
starving, hysterical naked .. (Ginsberg 1986).

One notes, of course, the repetition of the word 'generation'. This is perhaps an oversight in typing. But it is one that alters the rhythm of the poem markedly. Examining the manuscript further, one sees that Ginsberg originally wrote: 'starving mystical naked'. In the manuscript, 'mystical' is crossed out and replaced by 'hysterical'. In other words, the poem might have been:

I saw the best minds of my generation destroyed by  
madness, starving mystical naked.

One could discuss at length the implications of both of these versions. However, for the moment, let's leave it by saying that both of them are informative. Each version offers illumination, each leads down different corridors of tonality. Yet, they both stick.

Let's also keep in mind some of the better known examples of authors 'rewriting' texts. There is Marianne Moore's famous example of *Poetry*, where nearly all of *Poetry* is erased as a revision to the original text (Moore 1981: 3, 266-267).<sup>2</sup> There are the works of Jack Spicer, written in parallel streams, at the top and bottom of each page. There are the visions of Shakespeare, great works of literature each version of which is but the variant of a text with no fixable chain of authorities. There are the canonical double narratives in the Old Testament (e.g. the three wife-sister narratives in Genesis), the phishing trick of homoglyph attacks (deviations consisting of the use of confusing 'look-a-like' URLs, e.g., 'paypa1.com' with an anticipated 'real' destination), and other related deceptions. There is the blank poem, *The Poem that has Never Been Read*, presented by Andrew Dorkin at the E- Poetry 2012 Digital Poetry Intensive at Buffalo (Dorkin 2012), where the poem simply appeared as a blank Word document and the audience had to suggest various strategies to 'de-code' and, in the process, degrade its integrity as a poem through 'reading' it. There are also, of course, numerous examples in cinema and its foundational self-misrepresentation as one continuously changing image.

### Variant Protocols

Simply put, as Jack Lynch describes them, variants are differences between copies of a text. In his entry for 'Variant', he notes:

Variants are differences between two copies of a text. They're most visible in manuscripts, where no two copies are quite the same, whether through accident or intention: a scribe may misread the copy from which he works, or try to make sense of a passage by altering it. But although the

number of variants is sharply reduced by printing, they're still plentiful (Lynch).

Such 'fixing', minimised by printing, is actually exploded by the speed and mutability of digital media, far exceeding the variants resulting from manuscript production processes. Lynch continues:

Twentieth-century textual critics distinguish two broad classes of variants, substantive and accidental. Substantive variants are those that change the sense of the text: the substitution of one word for another, for instance. Accidental variants are those that don't affect the meaning: the use of uppercase or lowercase letters, for instance; changes from British to American spelling; or differences in line-end hyphenation. Of course, determining whether any particular variant is substantive or accidental is often a judgment call (Lynch).

Such definitions of 'substantive' and 'accidental' raise crucial issues in digital texts. For the context of this discussion, suffice it to say that these two terms are problematic at best and exist on a continuum – across a dividing line with many shades of grey – rather than as distinct opposites. At this point in this investigation, one cannot overlook the concept of narrative.

Looking to cinema, one can find examples of how meaning might be made from interpreting variants. Of course, in this case, the word 'narrative' is used. This is a word that cannot be objected to but a sense of 'meaning' may also be kept in mind here. In other words, it's not so much about story (a narrative with bounded ends) that counts, but about what meaning-making trails might be explored in such a path through a given multi-car pile up of rear-ended signifiers.

In order to try to decode such processes David Bordwell, in his canonical *Narration in the Fiction Film*, examines narration as consisting of three systems: fabula, syuzhet, and style. Calvin Ashmore interprets these thusly: 'The fabula is the story. In film, the fabula is not given to the audience, it is constructed based on what they see. The syuzhet is the plot, how the narrative events are depicted and arranged. What Bordwell calls syuzhet is similar to what Seymour Chatman calls discourse. The style is the use of cinematic techniques and devices in order to affect the discourse' (Ashmore 2009a; see Ashmore 2009b for more details on Chatman).

Bordwell gives a very useful definition for narrative in film: 'In the fiction film, narration is *the process whereby the film's syuzhet and style interact in the course of cueing and channeling the spectator's construction of the fabula.*' (Bordwell 1985: 53, emphasis by Bordwell). Ashmore notes, 'It is important to note that the connotation of the narrative is not actually part of the narrative itself in this definition.' (Ashmore 2009a).

Of this presentation, Daniel Alfred Hassler-Forest notes that:

In the case of multiple narrative structures, the question is automatically raised whether a multiple narrative picture viewer constructs multiple fabulas, or a single fabula that encompasses several strands of storytelling

and that

The above distinction cannot be applied off-hand, for the issues it raises are more complex than first impressions might suggest. For when one starts to examine cases more closely, it becomes apparent that the precise borders between varieties can be difficult to define.' (Hassler-Forest 2000).

Most importantly, in this context, one might note Bordwell's use of the concept of multiple schemata, one of 'Film as a Phenomenal Process' (Bordwell 1985: 50) in decoding such means, a method much, as Ashmore notes, can be seen as related to the algorithm (Ashmore 2009a).

### Reading Coded Strings

The 'Howl' revisions mentioned above provide a textual example that two strings can be different and yet somehow the same; that is, that letting go of a definitive, authoritative concept can open worlds that are much more nuanced and expressive.

Author manuscripts present only one location for observing the variable nature of texts. Such textual multiplicity extends to considerations of variant editions of printed works, of small press publications, of online versions of works, of ink for ink's sake, of permutational and deterministic texts, language experiments, materiality *a la* Jackson Pollack, of three-dimensional virtual reality books, and the Book of Sand theorised by Borges decades ago.

So I say, why not have your cake and eat it too? Or why not provide a possible answer to Hamlet's dilemma, as Stephen Greenblatt has commented, on what a complex act it is to know who you are (Greenblatt 2011). I would argue that such a comment suggests that the door out of the purgatory of multiple states of being lies in the acceptance of being somewhere – not somewhere that is fixed; not somewhere random: but somewhere located. In this context, 'located' suggests variable but *located* within some fixed relation of such parts of being.

I could say of the work discussed here, as in my own work, that the *mix* is of issue. My poems mix languages. I love languages like I love paints. Who will deny they can say more by mixing a can of alizarin crimson with a can of yellow ochre? Who does not delight in the swirl of the paints, one color riding on top of another, as they meld their way into something that is neither a color on its own nor a fait accompli? Thus, many of my works include English, Spanish, French, Italian, Nahuatl, Cubanisms, Tibetan, slang, curses, squeals of glee, porcine wails, saxophone riffs, beats; they use argots, derivatives, neologisms, onomatopoeia, sibilants, fricatives, etymons, archaisms, etymologies; these are Neolithic cave fragments in the roof of the mouth, coating the palette like silk, words than exist, certain as whispers in a delusion of a previous life of language long past but still vibrating at the level of our cells. Who would not paint with the full palette of resources from within – but also spread across cultures and languages of all varieties?

As a case in point, a work like *White Faced Bromeliads on 20 Hectares* attempts to address the issue of variant textuality. In this JavaScript poem, each line has two possible variants. These variants are shuffled every ten seconds. This means that an 8 line poem has 256 versions. This allows the poet to be of a mixed mind and for the text to be infused with nearly endless subtle variability.

Let's consider three examples of paired strings – code extracts from 'Bromeliads'.

'Bromeliads' code, example 1:

```
a9 = new makeArray(2);
a9[0] = 'bathe in the river heated by the lava's light. Pura vida, compita.'
a9[1] = 'bathe in the river heated by the lava's flow. Pura vida, compita.'
```

This example provides one distinct change in two nearly identical lines (repetition). Note that the variants proposed in these two lines are distinct from a single line that might include both ideas, for example, 'bathe in the river heated by the lava's flow of light' or 'bathe in the river heated by the lava's flow and light', etc. The variants proposed in this pairing are distinctly in opposition to such a conjoined description. They are precise in rhythm. They both insist on a specific clarity and cleanliness of expression. They are related but they are separate.

Again, they should not be thought of as having a relationship that would be like a palimpsest. Each time each string is either physically present or physically absent. The trace of the variant is not physical; it is phenomenal. Thus, these variants should be thought of more like film than like parchment. In film, the image seems to be moving not because the physical eye sees one layer superimposed on the other but because the mind's eye interprets subtle changes between distinct images to infer the perception of movement. There is a profound resonance to invoking such a functioning of the mind's eye as it communicates to the brain, distinct from physical perception.

The preceding example presents only one of a variety of possible variant plays; this is obviously a very simple form of variation. The many forms of variation should be seen not so much as different forms but as *degrees* of variation. Given the limitations of space here, it is impossible to go into a wide number of these degrees of variation. However, one or two of these will suffice to give a sense of the greater possibilities and potentials of stringed disturbances.

'Bromeliads' code, example 2:

```
a1 = new makeArray(2);
a1[0] = 'Nicoya. Nica. Tica. Medellin. How to transfer the lines so line'
a1[1] = 'endings grab a break. Las Tica calles, three chapulines roving to attack'
```

This second example of variant text shows continuity within breakage (enjambment). That is, though the two lines read with continuity in the code (an added interest for those who read code), only one of the parts of the utterance is displayed at a time. This engages the reader's ability to 'fill in the blanks'. The idea is, whether or not the variant text is displayed, the reader has some sense of what is being said, even through the incomplete expression. Note also that, though the lines contain different text, each is marked by a dominant triple beat and by similar alliterative resonances.

'Bromeliads' code, example 3:

```
a4 = new makeArray(2);
a4[0] = 'Tico Fruit Finca Cinco. Banana plantations. Despacio. 52 Cabo '
a4[1] = 'Blanco. Those are paper trees. They are working on banana paper'
```

This pair privileges painterly qualities of sound image-scapes over sequential narration (e.g. poetic sensibility over semantic content).

One notes the presence of beats and the use of syllabic repetition. The difference is, of course, that even on its own, each line makes little demonstrable sense. However, one does observe that the play between 'banana plantations' and 'paper trees' marks a uniformity of topic. 'Finca Cinco' and 'working on banana paper' keep consistent a sense of farm production. 'Banana' appears in each line, a fact that is most noticeable

when one watches the line changing as the text is reloaded. Most importantly, the similar setting for each line provides consistency where narrative meaning does not.

### Complex Possibilities

As can be seen, each small change introduces increasing levels of complexity. As degrees of variation, such variants can be understood. However, when one puts into play numerous changing lines, even mathematically alone, the complexity of exponential numbers of variants cannot be truly grasped. As Rosencrantz notes to Hamlet:

'Tis too narrow for your mind.

And Hamlet replies:

O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams (Shakespeare 1914).

With digital technology, we can see the pattern that animates the possibilities, the 'to be or not to be' form parallel lines in simple JavaScript arrays. With an elementary algorithm, we can begin to embody (and I mean 'em-body') multiple textual states with deliberate writing practices embedded in (and emboldened by) code. As for the bad dreams – JavaScript cannot be blamed for that!

One cautionary consideration is that I address here only the literary qualities of digital texts. That is, my emphasis is on the literary dynamics of writing (e.g. utterance and ideas as expressed by alphabetic or letter-based language expression). It is an exploration of the dynamics, through computer processes, of meaning as expressed through variability. Such emphasis is put forward in acknowledgement of the richness of variant processes in related and coterminous fields of artistic practice. Considerations of multiplicity, simultaneity, temporality, transmission, and computer generation exist in many different practices – visual, sound, time-based video and the computer generated. Are all recognised as sites of poiesis.

For me, forms of digital literary practice break grammar, spew it across the screen, and reassemble it. At first it makes no logical sense. Then, not making sense seems to make more sense than making sense. What counts is not one version or the other but how we navigate from one construction to another. How everything we are both is - and is not - what words we ultimately choose.

So much is already happening and yet we haven't even begun to glimpse the possibilities. As Vilém Flusser notes, in *Does Writing Have a Future?*, given the field of physics today, two major changes occur with the digital. First, that 'space, once seen as absolute, and time, once seen as clearly elapsing, are nothing more than relationships between observers' and second, that 'the world, once seen as solid, is no more than a swarm of tiny particles whirling about at random' (Flusser 141). To me, this suggests that we have not even scratched the surface of digital technology.

I note that Flusser was a man who wrote his texts in different languages, translating himself over and over again, moving from English, to Portuguese, German, French and back again. A tremendously interesting philosopher, I can't help but think.

that Flusser's thought was at least in part informed by mutations across language, similar to those addressed here.

Thus, clearly, there can be no single path through digital media. I emphasise that the field is wide and rich with ample opportunities for all. I do think it makes sense to clarify – to make new ways of thinking known – and to move forward within such ranges of possibilities.

### Stringing Disturbances

Upon consideration of the above analysis of the text, a preliminary typology of variants can be extrapolated, inventing standard and improvised categories of operation: semantic, phonetic, hypotactic, poetic tropes and coded permutations – all of which inhabit the concentric universes of language-play, literary structure, representation, and coded housings. Such typological categories are characterised by degrees of variation in a range of values, be they severe, moderate or subtle. Importantly, attentive consideration must be given to the spatial characteristics of such arrays and the degree to which space itself is a concrete component of the textual space of code works. Such subtle degrees of language making are extracted, layer by layer, through the aid of vocabularies, interpretative strategies, and analysis through the site-specific activity of digital close reading practices.

What is at stake here is an understanding of how all expression falls under the aegis of variation. Variation cannot be controlled. In any discourse system, variation is both boon and buffoonery: a survival skill and a stumbling block to ever being able to say what you mean. Thus, such variants may be seen as 'disturbances' since – to be blunt – the futility of more than a mere minimum of 'authorial' control is quite disturbing. Further, these are called stringed 'disturbances' as a way of noting their relationship to established literary traditions, their parallels with innovative poetry practices, wider cultural traditions, alternative textual genres and Modernist literary figures whose techniques, though substantially non-digital, may establish models of linguistic variation relevant to poetic string practice.

Further, they are 'disturbing' because the text itself is disturbed. It doesn't sit still. It never gives you a final version. It is always changing its mind. Its mind is variable without cessation. This can produce enchantment, annoyance, interest, indifference, but it doesn't matter: within a fixed number of seconds to follow, it will change again.

In closing I will never forget my father's sternest admonition, one that nearly derailed my life. One time, when I was an adolescent, during an argument about whether I could be a poet and still support any future family, he berated me for being a 'dreamer'. He told me I could never 'have my cake and eat it too'. Being immensely fond of cake, I found this quite distressing. Of course, I respect the memory of my father. And, considering he took a copy of my book with him to the hospital when he became gravely ill, I think he in the end respected me.

But I do thank computer processes for the here and now. Thus, addressing you as a literal descendent of the Cerro de la Silla, mythic mountains of self-encounter, speaking across generations, genetics, and idioms, observe that in one small way – en un pequeño modo – I am at last beginning to know what it means to succeed at having one's cake and eating it too. It certainly appears now that there is plenty of cake for all.

### What Dragonfly Doesn't Savoir Faire

Lo que la luciérnaga no savoir faire

Un pequeño gorrión .. temblando ahí C'est que in citrus dream : Oranges, Arles et Nîmes, eh Tunisian swoon - citric Titeres de Cachiporra sticker ghost on loon panels ... regiomontano 'glaziers, painters & other handy-crafts men' the moon air lune soon ou Clignancourt eau d' Place des Vosges - Parque Ecológico-Chipinque maison de Victor Hugo -- Bosques de San Angel Sector Palmillas, Vézelay in Burgundy seafoam turquoise Centzontle-norteño swoon cinq c'est écalant danse pine and teak forest ^ Là-bas é lyric labas swishing cê-tween trees sabe kobe Butterflies are presciently poetic ici - with 174-species Phospho-Bosporus sabe rebatar bom Flux or lulls sifr Swerve-of-fate Gothic arch becomes Cerro-de-la-Silla .. nian basket arch Archères .. Saint-Hyacinthe ... the Roman eros rends rose Rhône River, into Languedoc -- atl c'est-la encounter the next Moyen Ages - Xime When the basilica was first built, bê, soleil Two tiny stains to striation ... hint of bump to one corner, cê ce-ci because of its beauty Odalisque, Olinalá, onda mystic of Loss Poets viz: If you move your right hand one key left 'loss' becomes 'kiss'. Etymon upon sand dunes It depends on La-Sultana-del-Norte Izmir iris Isis is inside Iztac Inset since islet instep White whale bones oohin o the Skeleton Coast Maraschino metztl cerise honey miel rooftops

Footnotes:

1. The Cerro de la Silla is a particularly distinctive, two-peaked mountain dominating Monterrey near the northern border of Mexico. Monterrey, along with San Antonio (now in Texas), served as one locus of a shifting twin capital of the historical borderlands frontier between Mexico and the Texas territory. The poem that concludes the essay is a crafted 'snapshot' of a work on the theme of Monterrey that uses variant arrangements of text 'floating' in an iPad window (based on the *P.o.E.M.M.* project by Jason Edward Lewis. <http://www.poemm.net> [Accessed, 02 July 2012].
2. Of 'Poetry', Jeffrey D. Peterson, tracing erasure and variants as a project of poetic meaning, proposes a reading based on one that builds from Hugh Kenner. Kenner's observation was that the last version of the poem is 'a footnote to an excerpt from itself'. (Kenner 1967: 1432-33). Peterson argues that, 'In its final form 'Poetry' asks us not only to trace its textual variants, but to account for the transmutation of the famous 'place for the genuine' entailed in the poem's presence in its own 'appendix' as well' (Peterson 1990).

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