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Cover ART:

Kero

Kero’s innovative approach to music, graphic design, and video production feeds on the detritus of popular electronic culture, creating a montage of fleeting musical and visual experiences that are paradoxically critical and enamored with contemporary culture. The cover to this issue of *Rampike* features Kero’s hybrid aesthetics featuring digitalized visual elements collaged to generate a graphic that evokes our theme of “Visual Poetics”.

With over 20 releases on some of electronic music’s most celebrated and innovative labels such as Bpitch, Ghostly International and Shitkatapult and most recently Touchin’ Bass as well as his own critically acclaimed Detroit Underground Records, Kero (nee Sohail Azad) has established a reputation for his unrepentantly brash, yet cultivated compositions and unforgettable live performances featuring projected digital graphics, most recently, alongside notables such as Speedy J, Ken Ishii and Funkstorung. Furthermore, he has established himself as a leader within the growing pack of electronic music producers successfully participating in contemporary art circles world-wide.

Drawing on his experiences as a dual citizen of Canada and the United States, Kero conducts visual and aural investigations that are concerned with ideas of the diametric and intermediary. Subsequently, the ephemeral nature of electronic culture, the “rave” experience and aesthetic offer a microcosm to explore similar elements in popular culture. The result is music and graphic art that blur genres from hip-hop to the most rarified of techno experiments, including graphics and digital images which stir recollections of print and televised media using a design language that has ingrained itself in the electro-cultural world.
erein, we provide a non-representational survey of Visual Poetics. *Rampike* has a lengthy history of including visual poetry, and this issue celebrates the Heraclitian flux between imagery and typography. Literary expression extends beyond conventional borders to include auditory and visual realms. Sound-poetry overlaps with music, while visual, concrete, and shaped poetics overlap with visual art and sculpture. Early graphemes include hieroglyphs, petroglyphs, shaped poetry of the Bucolic Greeks (Theocritus) and the Roman author, Optatian Porphyry, as well as Medieval illuminated manuscripts, the Renaissance poetry of George Herbert, and the Calligrammes of Apollinaire. Not only writers but artists including the Futurists, Dadaists, Surrealists, Constructivists, Fluxists, Oulipists, and Conceptualists, all deal with typography and textuality as an art form unto itself. One can consider Advertising, Asemic Writing, Graphic Novels, Haptic Poetry, Lettrism, or Micrography. The artists and writers in this issue combine text with drawing, rubber-stamp, collage, postcard, photography, digital technology, and other elements in ways that ask us to reconsider the possibilities of language as a medium for expression. We include a range of specialists of the form here, but there are so many others. In the Twentieth Century, Canadian artists and writers such as Joyce Wieland, Greg Curnoe, Earle Birney and others explored innovative applications of typography, while internationally, artists including Tristan Tzara, Isadore Isou, Bob Cobbing, Dick Higgins and Guillermo Deisler, among so many others, generated important contributions to the form. In this issue of *Rampike*, we feature visual poetics that investigate typography in combination with other visual elements as they explore a “spectrum” of black and white possibilities. For those new to this form of expression, this issue serves as an introduction, and for the savants, this provides a partial historical record. Karl Jirgens (Editor)
“Poetry of Zebras”
Some thoughts on the earliest visual poetry:
adapted from *Likeness & Language* 
by Michael Winkler

If we think of the different identities of a set of 26 letter-beads as being represented by differences in color, the relational sequencing behind the orthography of language is revealed as a sequence of colors. This approach to visually transforming language allows it to be recast in modalities of expression which have historically emerged within the earliest manifestations of the symbolic mind. Language is not normally examined in relation to the archeological artifacts which provide the evidence for its emergence; so although the use of adornments such as shell beads and pendants is cited as evidence of the early existence of the capacity for language, language is not investigated in relation to those artifacts – despite the fact that they exhibit a form of patterning similar to the patterning which underlies the linguistic code.
Language is much older than previously thought. A discovery of perforated shells used for beads made headlines in 2006 because they were worn as adornments over 100,000 years ago. But some archeologists, such as Robert Bednarik, have examined beads which they believe are much older (1). A bead is not only a significant historical indicator of the presence of language by virtue of its cultural implications, it also relates to the conceptual foundation of language because it is concerned with a fundamental aspect of concept-mediated expression, identity. The wearer of a bead must have a concept of identity which includes an awareness of how this concept relates to themselves and all the things around them--or there would be no interest in collecting beads and using them as adornments. Awareness that identity exists as a feature of one's self and the things outside one's self is the basic criteria for language. The first step in naming something is being cognitively aware that there is something significant to name. To adorn ourselves with beads, is akin to naming ourselves with beads. The same can be said for color, the wearing of a pigment causes the name or identity of the color to be a means of identifying the wearer (she is the woman in red). However, the naming capacity within language is not based on a one-to-one association. A name in language most often refers to an entire class of sensory projections.

The objects identified by the word bead can be made of bone or wood, mineral or stone, glass or plastic; they can be colored or clear, round or faceted or even irregular; and a found seashell can also be a bead. All of these different objects can be identified as beads. Research has been conducted concerning naming behavior but this research does not tell us how we are actually able to formulate the class of a named identity and distinguish the members of that class from other sensory projections connected to other classes of named identities. Stevan Harnad deals with this topic in Experimental Analysis of Naming Behavior Cannot Explain Naming Capacity:

"..., if you have learned, by honest toil, to call horses 'horses' when you see them, reliably distinguishing them from members of other categories with which they might be confused, and you have learned likewise by honest toil, to call stripes 'stripes,' then, even though you have never encountered one, you are in a position to correctly name your first zebra upon merely being told that a 'zebra' is a 'horse' with 'stripes.' That's (symbolic/propositional) theft; it can spare you an awful lot of honest toil; and it is the true power of language. Nor is it explained by (or equivalent to) associative equivalence. It will be explained by a successful explanation of what internal structures and processes give us the capacity to learn to categorize and name classes of inputs by detecting the invariance in their sensory projections, and then how strings of names in the form of propositions about category membership can give us the capacity to name new members of categories we have not encountered before.

An explanation like this is impossible from just the experimental analysis of behavior: one must also hypothesize and then analyze the internal structures and processes that generate the capacity to exhibit the behavior" (2).
Sensory projection of an object plays an important role in the determination as to whether or not the object might be characterized as a bead. For example, a piece of paper lying flat on a table would never be confused with a bead, but a wadded piece of paper might be a paper bead. The form of an object and its other visual characteristics are important factors in determining if it falls into the class of the generalized identity indicated by a name. But there are a host of references to other forms which are also called into play. We would not normally describe a wad of paper as being a paper bead unless someone was wearing a necklace consisting of small wads of paper. In fact, the visual form of a necklace, which is a referent for identifying an object as a bead, is actually more important than the form of the bead itself. If someone walks into a room wearing a string of tiny zebras around their neck, it's quite likely that someone will describe the adornment as a "zebra bead necklace". But the form of a necklace need not be present to play a role in the identification. If we see a pile of tiny ceramic zebras on a table and they all have a hole through them suitable for a string to pass through, we will know they're beads because the hole in the object references the form of a necklace. The referenced form determines the name/class-identity of the object but the referenced form exists within the mind as a relational manifestation of a concept which is never evoked in the form of imagery (unless we consciously decide to try and visualize what the pile of zebra beads might look like as a necklace). The physical form of a necklace has been reduced to an abstract concept which is referenced through a codified transformation of its relational content – the referenced form of the necklace is recalled from the level where constructions of language are stored. The holes through the ceramic zebras are the visual signs of a natural language which references the formal concept of a necklace stored within our memory.

In our minds, the configurative patterning of a necklace has become a sequence of neurological codes which, like the genetic code, could be described using a sequence of letters. It could also be described using a sequence of colors resembling the same string of colored beads we used to describe the sequencing of the orthography of language. Some abstract concepts are not directly derived from sensory-based phenomena but their codified neurological sequences would also have to conform to the same criteria as sensory-derived concepts. Most likely this feature of our neurological system was originally designed to store and access only those codifications of sensory-based phenomena necessary for survival. But somehow it evolved into a mechanism which is also capable of codifying, storing, and accessing abstract concepts – this capacity for abstract association is being mislabeled as an instinct specific to linguistic phenomena (language instinct), but as demonstrated by the zebra necklace, no purely linguistic references are required for the abstract associations to occur. Our perception of the holes in the tiny ceramic zebras recalls the concept of a necklace as effectively as reading the word, necklace. Yet, the holes bored through the zebra beads are signs which reflect the ancient origins of the symbolic mind—they mirror the earliest markings ever found, cupules (dot-like holes pounded into stones).
Notes:
Miguel Jimenez [Zenon] (Spain)
PO & LI
(Po & Li in reverse order of “OuLiPo”. Ou to follow.)
by tENTATIVELY a cONVENIENCE (USA)

PO


Translation:
At sunset, according to the whole operational program, a small thing, yes, son, to gush in belly, to gush in arse. After strip, in the wake of skin, at a time when night, not translatable indicator of respect, agentive particle, in exchange for pole by mouth, to flutter close hand all along sir or madam.

po = "at” in Esperanto
po = "sunset" in Marquesan
po = "according to" in Serbian (Latin Script)
p = "the whole" in Tocharian (Transliterated)
po = "operational program" in Portuguese & Spanish
po = "a small thing" in Ainu
po = "son" in Ainu
po = "to gush" in Chewa
po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)
p = "belly" in CalĀ³
po = "to gush" in Chewa
po = "in" in Croatian, French, Lithuanian, & Serbian (Latin Script)
p = "arse" in German
po = "after" in Croatian, Czech, Lithuanian, Polish, Slovak, & Slovak old
po = "strip" in Indonesian
po = "in the wake of" in Lithuanian
po = "skin" in Creole & Haitian Creole
po = "at a time" in Slovio
po = "when" in Swahili
po = "night" in Samoan
po = "not translatable" in Tagalog
po = "indicator of respect" in Pampangan & Tagalog
po = "agentive particle" in Tibetan (Transliterated)
p = "in exchange for" in Ido
po = "pole" in Valencian
po = the abbreviation for "per os"(Latin) = "by mouth"(medical terminology)
p = "to flutter" in Denya
po = "close" in Gilbertese
po = "hand" in Guarani (Transliterated)
p = "all along" in Czech
po = "sir or madam" in Pampangan & Tagalog

MANY THANKS TO:
The Webber’s Online Dictionary with Multilingual Thesaurus Translation.
a small thing, son;
yes;
hoof, nail, toad;
**belly**;
as;
**to gush**, as water poured out of a bucket, or from a spout;
whether;
pot, rind, skin;
of, after, in;
**after**, upon, past, along, over, per, about, against, **all along**, by, for, on;
on;
**to flutter**;
chamber pot, pot;
opposite;
by, at, at the rate of;
as;
in;
botty, **arse**;
**close**;
hand;
jump;
pot, hide, skin, rind;
yes;
as;
for, **in exchange for**, at the price of, per;
**strip**;
Po;
cool, cure, heal;
on;
backside, behind, bottom;
in, about, after, under, around, **at**, beneath, by, come, **in the wake of**, on, over, past,
through, round, beyond;
as;
**sunset**;
pot;
all;
a **indicator of respect**, **sir or madam**;
as;
after, at, over, on;
Po, **operational program**;
**night**;
for;
on, per, **according to**, in, by;
down, over, after;
after, down, over;
on;
**at a time**, per;
operational programme;
**when**, where;
as;
**not translatable**, **a indicator of respect**, sir or madam;
chew;
adjecival particle, masculine particle, **agentive particle**, collective particle with numbers;
A **particle**, in grammar, is a function word that is not assignable to any of the traditional grammatical
word classes (such as pronouns, articles or conjunctions). The term is a catch-all term for a
heterogeneous set of elements and lacks a precise universal definition. It is mostly used for words
that help to encode grammatical categories (such as negation, mood or case) and are
uninflected.[1] In English, the infinitive marker to and the negator not are examples of words that
are usually regarded as particles.
all, **the whole**;
on, over;
**pole**.
Li, English, a language game invented by tENTATIVELY, a cONVENIENCE (the 2nd greatest undiscovered OuLiPoian writer) on Wednesday, December 9, 2009EV, in wch 2 words' having many meanings in many different languages is exploited in order to construct texts using ONLY these 2 words - the meaning being derived by then translating those words' multiple meanings.

In the case of Li, the only 2 words to be used are Li & Po. All texts shd originate w/ a text of the T’ang Dynasty Chinese poet Li Po (699-762). In other words, a poem by Li Po (either in the original language or in translation) is converted as closely as possible to its original meaning only using the words Li & Po.

Variations on the game are Po & Ou - which are explained elsewhere.

THEREFORE, starting w/ a Li Po poem as translated into English by C. H. Kwock & Vincent McHugh in Anthology of Chinese Literature from early times to the fourteenth century:

On the Mountain Question and Answer
You ask me:
    Why do I live
on this green mountain?
     I smile
      No answer
         My heart serene
On flowing water
        peachblow
          quietly going
            far away
      another earth
This is
    another sky
No likeness
  to that human world below

This then becomes:

"Po po Li Li-Po? po Po"

Li li-po? li
 po li po li?
 Po po li li?
 Pi po po li
 Po po Po
 Pi po po
 Li po
 Po po po
 Li po po po
 Po po po po
 Li li po po po
 Po po po po po
 Po po po po po po
 Li li po
 Po po po po po po po po po po po po po
 12
Translation:

"On the whole Hillside What-For? in exchange for Opposite"

You what-for? him
     what-for? him to flutter
on that cool hillside?
     Him cure
     Opposite yes what
     Him belly chew
On as water flowing out of a bucket
     a plum
     a small thing all along
     past beyond
     in the wake of where
That as
     in the wake of yonder
Opposite yes in exchange for
     to you that them at that place beneath

po = "on" in Czech, Danish (Transliterated), Kwanyama, Lithuanian, Polish, Serbian (Latin Script), Slovenian, & Ukranian (Latin Script)
po= "the whole" in Tocharian (Transliterated)
i = "hillside" in Norwegian
li = "what" in Wolof
po = "for" in Czech, Ido, Sardinian (Campidanese)
po = "in exchange for" in Ido
po = "opposite" in Earth Minimal

li = "you" in Catalan
li = "what" in Wolof
po = "for" in Czech, Ido, Sardinian (Campidanese)
li = "him" in Esperanto

li = "what" in Wolof
po = "for" in Czech, Ido, Sardinian (Campidanese)
li = "him" in Esperanto
po = "to flutter" in Denya

po = "on" in Czech, Danish (Transliterated), Kwanyama, Lithuanian, Polish, Serbian (Latin Script), Slovenian, & Ukranian (Latin Script)
i = "that" in Haitian Creole
po = "cool" in Kimbu
li = "hillside" in Norwegian

li = "him" in Esperanto
po = "cure" in Kimbu
po = "opposite" in Earth Minimal
po = "yes" in Albanian & Hawaiian
li = "what" in Wolof

li = "him" in Esperanto
po = "belly" in Caló
po = "chew" in Taiwanese (Transliterated)

po = "on" in Czech, Danish (Transliterated), Kwanyama, Lithuanian, Polish, Serbian (Latin Script), Slovenian, & Ukranian (Latin Script)
po = "as water flowing out of a bucket" in Chewa

Li = a Chinese name that signifies or is derived from: "a plum"

po = "a small thing" in Ainu
po = "all along" in Czech

po = "past" in Lithuanian
po = "beyond" in Lithuanian

po = "in the wake of " in Lithuanian
po = "where" in Swahili

li = "that" in Haitian Creole
po = "as" in Catalan, Faroese, Icelandic, Malay, Papiamentu, & Tagalong

po = "in the wake of " in Lithuanian
li = "yonder" in Italian

po = "opposite" in Earth Minimal
po = "yes" in Albanian & Hawaiian
po = "in exchange for" in Ido

li = "to you" in Catalan
li = "that" in Haitian Creole
li = "them" in Romanian
li = "at that place" In Italian
po = "beneath" in Lithuanian

MANY THANKS TO:
The Webster's Online Dictionary with Multilingual Thesaurus Translation.
REED ALTEMUS (USA):

or music/muster/mutter/utter

[Diagram of abstract text art]

75/100
Nico Vassilakis (USA)
Most northern BC cowboys are from native communities. Prospectors love their amazing boots but dream anyway of open pits, smelters, tailing ponds, muttering gravel trucks. Our sparkling blue lakes invite everyone for outdoor adventure. Horses, even Quaggas, dream of surviving the day. There’s a long long trail. Mosquitos can be repelled with high collars and pipe smoke.

The smoke drifts toward the ozone layer. See, the emperor does have clothes. Vikings too, and vandals. War, she said, is an atomic initiative by other means. For all, our navies melt into the invisible business of redistributing clout. Of course, the sea is calm tonight.

Postcard from: How We Won the War in Iraq by Frank Davey (ISSN: 978-0-9813548-1-1)
Maps are one of the oldest forms of human communication even preceding written language. Maps and words define the world we live in and both represent the accumulated thought and labor of the past. In The Power of Maps Denis Wood described a map as “a compilation of what others have seen or found out or discovered... the things they learned piled up in layer on top of layer so that to study even the simplest-looking image is to peer back through ages of cultural acquisition”. The same can be said of written language.

Mappamundi is a Latin term that came to be used generically to mean any map of the world. In the medieval period these maps interpreted the world from a Christian viewpoint rather than a geographical one. Maps became religious icons depicting the world based on spiritual history and theology. The Australian Aborigines also create symbolic maps of the Dreamtime depicting with dotted circles and lines the trails of their totemic ancestors who sang their world into existence.

Both formats and philosophies have influenced these prints which make a visual poetic representation of the word/world. These maps examine the layers of the past inherent in our language today – this language that shapes the way we see our world.
Clemente Padin (Uruguay)
Poema final del Seminario impartido por Clemente Padín en el CGAC de Santiago, Galicia, España, 2009
W. Mark Sutherland (Canada)

Re-Siting “Form Is Language”
By John Cage

graphi       s
musica       l
wh           e
o            n
spa          e
v            e
represents   o
denominat   r

m
n
notation

ter space

e
rtically

“Self Portrait”
Onomatologos

linearhizomepicenteradiatingterminalignu
autonomicryptogramythicizedubitationu
minouszygiesynopsizingalimatiasublimi
nalabializationnominalismetathesizingyro
magneticyclothymiauscultateddisinterestr
opalabynthempalimpsestetanicaesurav
uncularubricianebulousememeudemonic
unctationaiadclarantautomorphichram
palinodeidgeticaitifflawedissolutionamingl
ossologicalixiviumaliciousyntaxenophob
escuagenjambmentabestomatauspicatin
gerundialinguisticcompositoresinousubito
oxidessentialurencliticicatrizedemoniststo
rporrepetitivenesssuperficialimrickerflabe
llumonodicunctatoratiocinatingerminanta
ntiviestutteriffezygosisanguinaryodelami
nadieumbrageouslynergismarchionessac
charoidecrescendorganananamnesisaltato
rialunettesurientannenbaumacaronicact
usolatiallophonenuineditarchipelagobst
ruentealexicographerrhematiceatabolisme
smerizinglyphsuspendedesinence
Derek Beaulieu (Canada)
John Bennett (USA)
“Peace XOX” No. 1 & 2 by Ed Niedzielski (Canada)
Contact studio for full-colour versions: peacexox@gmail.com
Helen Lovekin (Canada)
“Narcissus A, 11” by Paul Dutton
“Narcissus A, 8” by Paul Dutton
Elke Grundmann (Germany)
Gerry Shikatani (Canada)

(Translation) “graphic: TREE SEED from forest research report”
Strabismus by James Gray (USA)

Strabismus (our version)

Part of any original attraction may have been the relatively meager technological arsenal of its engineers.

Echo came from 60self & ..............

In this body, in this position what remains invisible (is) unit y w

in 1967 As with most innovations in mind

is placed for ever, what is it that makes the beach, the river, the ocean, these days? For lost love syllablely driven scents and other visual undiscernables, rumors who controls the river tides - this too has its core ways.

Don't you mean exist?
now many hard surfaces supplant the behaviour which leads to
discovery, but bounces to it ... slouch into it.

There is nothing left to explain and description are tales: so many words

fail

Flashing

Echosis left to listen but Here

Beyond division in visible

... construction ... custom ... ... ...

Complicity with this cohort

(The first {re} mixes began to appear in Jamaica

\{ 

Skies reproduce our eyes on this surface of \{(re)F_ACtion}\}

Tzuang Dao Lee Chen Ning Yang \( \rightarrow \) Spiral ed world

out of empty phases camouflaged reflex of

The sounds of stars
Martin Gubbins (Chile)
GHOSTS (EXCERPT) Richard Kostelanetz (USA)

LADY  MOOT  PIMPLES
LAMENT  MORAL  PISS
LARGE  MOROSE  PITCH
LASS  MURDERED  PITILESS
LAST  MUSCLE  PLACE
LAUGHING  MUSLIM  PLEASE
LAWYERS  NAME  PLEASURE
LEAST  NARROW  PLUMP
LESBIAN  NEAT  POPULAR
LIGAMENT  NEUROTIC  POCKET
LIKE  NEVER  POLICE
LIKEN  NUCLEAR  POLICY
LITERARY  OBLIVIOUS  POSTCARDS
LITERATI  OCTAVE  POUCH
LIVELY  OINK  POUND
LIVESTOCK  OMEN  POULTRY
LOOK  OPERA  POVER
LOOPS  OPERATION  POVERTY
LOVER  OPINIONS  PRESENT
MADE  OSTRICH  PRAYER
MAGAZINE  OTHER  PREACH
MAJESTY  PACKAGE  PREDISPOSITION
MANDATE  PALE  PREFACE
MASCULINE  PANDEMOMIUM  PREPARED
MARKS  PARADOX  PRESIDENT
MASSES  PARENTS  PRESTAGE
MATED  PATRIARCH  PRIMEVAL
MAXIM  PECULIAR  PRIVATE
MEADOW  PEER  PRIORITY
MEANT  PENIS  PROCEDURE
MESSIAH  PEOPLE  PRODUCER
MEMENTO  PERHAPS  PROSE
MINISTRY  PERVERSIONS  PROMPT
MIRRORED  PEST  PROVERBS
MISDOINGS  PETAL  PRUNES
MOLASSES  PETROCHEMICAL  PSYCHIATRY
MODERN  PHOTOS  PSYCHOPATH
MOMENT  PIECE  PUBLISH
MONUMENT  PIECE  PIERCE
Often I hear voices inside my head.

Vittore Baroni
Via Battisti, 339
55049 Viareggio

Vittori Baroni (Italy)
Donato Mancini (Canada)

Value Contrast

Units of Poetic Composition
Not Obviously Versus
"Vaca" (Cow) Sérgio Monteiro de Almeida (Brazil)
“Chaos” Ruggero Maggi (Italy)
Jürgen Olbrich (Germany)
THE HIVE-DRESS (LA ROBE-RUCHE) by HÉLOISE AUDY & JULIE FAUBERT (Montreal) at ARTCITE Gallery Windsor, Canada

For close to a year, Audy and Faubert collected over 1000 'thoughts' from seamstresses in Montréal's garment district. Inscribed onto thin strips of paper (by the seamstresses themselves), these thoughts were then sewn onto an "infinite red ribbon" made from cut, dyed and ironed scraps of fabric collected in those same factories. In the gallery space, this ribbon is woven into a large, "walk-in" sculpture that is suspended from the ceiling. The resulting conic structure of "Hive-Dress" suggests both a uniquely penetrable bee-hive (with its clear reference to the exclusively female work force of the bee colony) and the "quietness and security that one would feel under a gigantic mother's skirt." The 1000 intimate reflections of the seamstresses ("Il fait chaud!", "Today my independes day of Pakistan", "io penso a mia mama e mio papa", "Morin i mojk puno pozdrava od mana", "Je mangez du poulé", "I have to learn to make a bow" and "God help me, god help me, god help...") are a complex mixture of the poetic and quotidian: at once heartfelt, commonplace and disturbing, the product of a culturally and historically diverse community of labourers that can be "nurturing and supportive as well as hierarchical and exclusionary".

In addition to their painstaking collection of the 1000 written texts, the artists also interviewed some of the women on a more personal level, asking them to speak, in their own languages, about their work and the different thoughts that run through their minds while their body is physically constrained, for hours, in the performance of thousands of repetitive gestures. The recorded interviews are incorporated into the installation as hushed, multilingual voices whispering from tiny holes in the gallery walls. In "The Hive-Dress (La Robe-ruche)", Audy and Faubert present an elegant, complex and multi-layered expression that bears poetic witness to the day-to-day reality of the diverse community of immigrant workers. A reality which is, for the most part, invisible to the "rest of us". "The Hive-Dress (La Robe-ruche)" by Heloise Audy and Julie Faubert was organized by Artcite Inc. and presented in cooperation with the 2009 Windsor Labour Arts Festival (sponsored by the Labour Studies Program of the University of Windsor and endorsed by the Windsor & District Labour Council), the Windsor Workers' Action Centre and International Women's Day (celebrated annually on March 8).
Fernando Aguiar (Portugal)

“Photo Poem”
“Calligraphy” Series:
Marcello Diotallevi (Italy)
Christian Burgaud (France)
Karl E. Jirgens (Canada)
Carla Bertola (Italy)

“Composition C: No. 1”
“Composition A: No. 6”
“cul de sac at the edge of finity”
“robot task”
**Aubrey Reeves: DAGBOOK PROJECT**

**Artist Statement:** *Dagbok*, video installation: 7:00 min.  
*Dagbok (The Diary)* was inspired by (and based on) the real-life experiences of Petter Moen, a Norwegian newspaper journalist and patriot who recorded a diary of his experiences during eight months of captivity in a Nazi prison (four months of which he spent in solitary confinement). Without access to pen or paper, Moen painstakingly recorded his observations on life, war, love and his troubled faith by pricking pinhole letters onto coarse lavatory paper (Moen only had use of a single tack removed from the black-out curtain over his cell window).

To interpret and convey Moen's painful story, Reeves recreates the prisoner's meticulous texts (excerpted from his diary, as translated into English) with pin-hole text onto translucent paper screens, which, when lit with Reeve's projected video imagery (alluding to both Moen's solitary confinement and his internal struggles) makes visible Moen's poignant, secret diary. For more information about Reeves' *Dagbok* project, link to: [http://www.aubreyreeves.com/projectsdagbok.html](http://www.aubreyreeves.com/projectsdagbok.html)

Created with an Ontario Arts Council Grant to “Emerging Artists: Film and Video”, *Dagbok* premiered at the *Kassel Documentary Film and Video Festival* in Kassel, Germany, in 2006.

Photo images courtesy of: Aubrey Reeves
Presented at: ARTCITE Gallery, 109 University Avenue West, Windsor, Ontario, Canada N9A 5P4 PH / FX: +01.519.977.6564

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Judith Copithorne (Canada)

“Fleur”

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“Qwerty”
“Unpress” by Judith Copithorne

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The View From Here

Kim Goldberg

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Kim Goldberg (Canada)
Jean-Claude Gagnon (Québec)
HISTORICAL DOCUMENT: 1997-98
JULIEN BLAINE (France)
Text/Performance

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ELLE

Julien Blaine (nov. 1997)
Henning Mittendorf: “Unus Mundus” (Germany)
Dane AW Swan (Canada)

coda

“Fugue”
Susana Reisman: On the Scale of History

Artist Statement: For this exhibition, I chose to work with the idea of “history,” and more specifically, histories of photography through four canonical texts*. Here, it is the books themselves, the vessels and their content that are used as the principal component and material to generate an image of history.

In the sculpture entitled Art History of Photography, viewers encounter a constructed landscape made from an accumulation of three-dimensional cone-like forms. Each page from Volker Kahmen’s book on photography has been cut and coiled in order to reveal or conceal fragments from this history. It is through these details of text and imagery that we get a glimpse of the past it seeks to describe.

Camera Lucida (Panels 1, 3 & 4) is similarly a constructed image yet in this case, I presents a time-line of sorts, one that traces my visceral response to Barthes’ dialogue with the photographic medium. Visualizing his text in this way, the scale, rhythm of events, and emptiness (the gaps) become prominent—aspects that all speak to the recording and capturing of history.
Chapters/Captions allows for an 'objective' cross-referencing of these books organizational structures; furthermore, it helps foreground the authors' (and editors') use and/or reliance of text and imagery in the making of these histories.
From the series Chapters/Captions: Newhall's *History of Photography*

*References:*

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For more information about "On the scale of History" check:
www.susanareisman.com
Giovanni StraDA DA Ravenna (Italy)
Invention relates to toy building blocks. The subject invention relates to building blocks which are free standing. The subject invention is intended to be a toy. The subject invention is arranged in such a manner that it can be used as a building block. The building block is free standing and can be used to construct various structures.

"Blocks 2"
**Code X by W. Mark Sutherland**

Code X transforms your computer into a sound poetry organ, whether you like it or not. If you're willing to have your computer transformed, check out the new online edition at: chbooks.com

**Code X Operational Instructions:** Code X is an interactive exploration of text, image and sound. Interaction as directed from an exploration of the letters on the keyboard, the mouse, and the space bar. Press any letter on the keyboard to activate your performance. Press the space bar to erase the screen (page) and begin your performance again (on a new page). If the keyboard is left untouched for 30 seconds Code X will enter a random automated-mode. Moving the mouse up or down the screen in random automated-mode will change the audio pitch. While in random automated-mode pressing any letter on the keyboard will re-engage the interactive programming-mode.

**Code X History:** Code X was conceptualized in 1999 during a residency at the Visual Studies Workshop in Rochester, New York. A Code X prototype was created by Len Senater upon my return to Toronto, Canada. The project was copy-written at that time, and Coach House Books agreed to the future publication of Code X as a CD Rom. Programming tweaks and platform adjustments in the Director file occurred throughout 2000 and 2001. The first public installation and performance of Code X was in the summer of 2002 as part of my Scratch exhibition at the Koffler Gallery in Toronto, Canada. Coach House Books published Code X (ISBN 1-55245-075-9) as a CD Rom in December 2002 — their very first stand-alone new media project. Code X was re-programmed as a Flash web site in 2009 by Jesse Brouse of Interaccess Electronic Media Arts Centre, Toronto, Canada.

**Code X Concept:** Code X is a collision of text and voice generating circuits and networks of possible meanings. It is a language game that probes the binary conflict between literature and orality using the computer keyboard, mouse, and the formal characteristics of computer technology: sound, moving image, and interactivity. Structurally, Code X is based on a dichotomy of containment (interactive computer program) and indeterminacy (automated computer program). The title Code X is an obvious pun on the word "codex" which means an ancient manuscript, the title also, refers to the myriad of cultural codes that permeate our lives: linguistic codes, visual codes, computer programming codes, etc. Please note that the text for Code X is composed in "courier": courier was the coded default font for all computers in 1999. Code X, likewise, refers to orality/aurality, the paragraph "ode" found within the word "code". An ode is a lyric poem marked by exaltation of feeling. In keeping with the intermedial integrity of my creative practice, Code X is a sound poem, a visual poem, a bookwork, a gallery installation piece, and a public or private performance vehicle.

**Code X Interactivity:** Code X is housed within a self-referential paragraph containing every letter of the alphabet. A 10 second phonetic improvisation is recorded on a loop for each letter of the alphabet. By typing words or selecting letters on the computer keyboard the performer can create visual poems and sound poems coding, decoding, mashing and jamming the Code X's paragraph.

**Code X Automated Mode:** If the computer keyboard is untouched for 30 seconds Code X will begin to operate in random automated-mode. Code X will replicate interactivity producing sound and visual poems until the keyboard is touched and the interactive program is re-engaged.