

WEGWAY

Nº 8

Spring 2005

Display until September 15th 2005



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Argentina 30ARS
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Brasil 30BRL
Canada \$10
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China 85CNY
Chile 6.500CLP
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United Kingdom £6
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Contributors

Aaron Straup Cope, André Questcequecest, Bob Gulley, Craig Leonard, Flint Gennari, Heather Champ, Jerilea Zempel, John Grande, John Scott, Jukka-Pekka Kervinen, Lindy Roy, Ron Martin, R. Prost, Sherwin Tjia, Tim Sullivan, Todd Macfie, Wayne Bertola, Wm. F. Krendall.

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* The exhibition takes place in Toronto, Canada - the \$500.00 First Prize is in Canadian funds.

Todd Macfie

The pleasure of text

Todd Macfie lives in Vancouver.



WEGWAY

Nº8

Spring 2005

Front and Back Covers

Flint Gennari

Camera Shy, chromogenic print, 20" x 24", 2002

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Errata: none that we are aware of.

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Images are not flowers to be chosen and picked with parsimony, as Voltaire said. They are the very lifeblood of poetry. Poetry should be an uninterrupted sequence of new images. Filippo Tommaso Marinetti, "Technical Manifesto of Futurist Literature" (May 11, 1912) in *Marinetti Selected Writings*, R. W. Flint ed., R. W. Flint and A. A. Coppotelli trans., New York: Farrar, Straus and Giroux, 1972, p. 85.

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Letters

I sincerely hope that Wegway gives artists a little inspiration, and I hope in some small way, it helps artist feel included in an international community of their peers. I know it does these things for me.

This editorial is a call for contributors. I would like to see two new things in Wegway: First, bogus, make-believe advertisements that are perhaps funny; and second, artists' statements/manifestoes that are perhaps bogus. For advertising inspiration, please see John Scott and Wm. F. Krendall in this issue. But for the ultimate in inspiration, I am now turning this editorial over to André Questcequecest.

Steve Armstrong

Concerning Statements of Intent

Hippon of Samos said, “Nothing is more empty than much learning,”¹ and Franz Kline said, “You paint the way you have to in order to give, that’s life itself, and someone will look and say it is the product of knowing, but it has nothing to do with knowing, it has to do with giving. The question about knowing will naturally be wrong. When you have finished giving, the look surprises you as well as anyone else.”² Besides that, Carl Jung said, “When you come to think about it, nothing has any meaning, for when there was nobody to think, there was nobody to interpret what happened. Interpretations are only for those who don’t understand; it is only the things we don’t understand that have any meaning. Man woke up in a world he did not understand, and that is why he tries to interpret it.”³

Roy Lichtenstein said, “Philosophers rarely, if ever, create art and artists’ philosophy is equally moronic. What artists think they are doing and how they are later seen is always in contradiction; witness the writings of the Futurists, Purists, and even Mondrian.”⁴

Moreover, Metrodorus of Chios said, “None of us knows anything, not even whether we know or do not know, nor do we know whether not knowing and knowing exist, nor in general whether there is anything or not”⁵ But Arthur Schopenhauer said, “If all of us weren’t exaggeratedly interested in ourselves, life would be so uninteresting that no one could endure it.”⁶

A.Q.

¹ Hippon of Samos, *Ancilla to the Pre-Socratic Philosophers: A complete translation of the fragments in Diels, Fragmente der Vorsokratiker*, Kathleen Freeman trans., Oxford: Basil Blackwell, 1948, fragment 3, p. 72.

² Franz Kline, an interview in Frank O'Hara, *Art Chronicles 1954 – 1966*, New York: George Braziller, 1975, p. 52.

³ C. G. Jung, *Collected Works Vol. 9, Part 1, "Archetypes of the Collective Unconscious"*, New York: Bollingen Foundation, Pantheon Books, 1959, p. 31.

⁴ Roy Lichtenstein, interview with Philip Smith, *Arts Magazine*, November 1977, p. 26.

⁵ Metrodorus of Chios, *Ancilla to the Pre-Socratic Philosophers: A complete translation of the fragments in Diels, Fragmente der Vorsokratiker*, *ibid*, fragment 1, p. 120.

⁶ Arthur Schopenhauer, "On the Wisdom of Life: Aphorisms" in *The Pessimist's Handbook, A Collection of Popular Essays*, T. Bailey Saunders (trans.), Hazel E. Barnes (ed.), Lincoln: University of Nebraska Press, 1964, p. 631.

RE. WEGWAY / CONTACT PHOTOGRAPHY SHOW

Hi Steve. I have 2000 photographs of Neon2000s. I bet that will win. Love, Milo
Sugar Estate Art Salon

ACADEMIC LIBERATION PARTY

www.academic-liberation-party.com

4 members

12 series

7,200 works

We are members of the International Belles Lettres Federation and are affiliated with the Worldwide Literati Mobilization Network and the Superheroes of Humanities. Our literary work is presented by Culture Animal, the brainchild of August Highland. The literary genre we produce is called “Mediated Narrative Repatterning”. We are influenced by the work of Teddy Warburg, Paul Whitney and by the work of Digital E.Motions and Go Ego Go.

The union of manware and software is achieved in our work in a way no other software-assisted literature has been before. We have harnessed the communication resource of computer programming and directed it with absolute precision to produce literary work in which all chance and randomization, all alleatory and improvized elements have been removed. What we have done is re-created the art of storytelling in verse form, applying techniques and tools that have not been available in any other period in history. Mediated Narrative Repatterning has re-introduced storytelling and free verse into a medium (software-assisted literature) that has up to now produced only failed results in this area. By mediating (manware) with binary programming (software) using our new techniques, we repattern the narrative stream to provide storytelling content to the reader, who is able to enjoy the content in the form of verse, which is the form all traditional cultures before and after Homer have always told the stories of their times.

The Academic Liberation Party is telling the story of OUR time, a time of volatile relationships between man and his fellow man and between man and his natural environment; a time of accelerated transition, in communications, human relocation, technological innovation, scientific discovery, and most importantly, the redefining of identity, which is critically changing the nature of human experience.

Will, Henry, Claire and I have written 7,200 unique stories in the free verse style of traditional cultures, stories that tell what it means to live in a world in which everything is

shifting at tremendous speed that is nearly as blinding as a sandstorm in the Iraqi desert when winds blot out the sky and all the colors in the world turn to white, and the only map left for the individual is compassed by systole and diastole and the moist breath circling through his nostrils.

Thank you – Maria-Rosa Paolini

FROM: CYRIL DUNEAU

TO: CYBERMIND@LISTSERV.AOL.COM

SUBJECT: NO REMORSE

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ALLEN BUKOFF TO FLUXLIST@SCRIBBLE.COM

Stairway to heaven sung backwards, then played forward, see a 30 second clip at <http://www.jeroenofferman.com/stairway/index.html> (it just makes you want to see the whole thing!)

The artist behind “The Stairway at St. Paul’s” movie that I recently posted about contacted me and has filled in some more information about this movie. Cool. His website also says he had to practice singing the song backwards for 3 months before being able to make his film.

Allen

SUBJECT: FLUXLIST: "THE STAIRWAY AT ST. PAUL'S"

FROM: <CONTACT@JEROENOFFERMAN.COM>

TO: ALLEN@FLUXUS.ORG

Dear Allen, greetings from the guy from Holland. I found your message on the web after Google-ing. The St.Paul's Cathedral we talk about in my video is in London, UK. And yes, I agree with you that the video is funny but actually is more than just that. It did indeed all start with the idea of subliminal, backmasked messages in rock-and-roll recordings. It was quite a serious and crazy project, which meant I needed to approach it with humour in order to make it watchable for people. I am still very proud of the project.

Check my website if you are interested: www.jeroenofferman.com ps. i am not too technical and unfortunately the site still doesn't show up when people type my name in google. If you know how to change this and how to be of help, please do so. Also, if you would like to make a link to your Fluxus-website, do so.

Jeroen Offerman

FROM: STEVE ARMSTRONG AT S.ARMSTRONG@WEGWAY.COM

Hello there Brett Van Emst, Thank you very much for the glowing review of Wegway Primary Culture Magazine in Midnight Mind No. 5. The review by KW (Karen Weiss?) made my day. If we published reviews, I'd return the favour (the Canadian spelling of favor). You've got a good thing going with Midnight Mind – don't succumb to life's pressures and keep publishing. I'm sure we both know that small magazines aren't much of a living, but they're a great life. The review said Wegway looks like McSweeney's. I don't really see that, but I'll take it as a compliment because McSweeney's is an example of superb design. I will confess though that when I first got together with Paul Hogarth, my Art Director, I showed him McSweeney's and said I'd like this kind of dignified, early twentieth century look but I don't want to copy them. I think with a magazine, your look is your voice – I'm trying to find my own. The struggle continues. Thanks again.

Steve

Steve,

Great to hear from you. I think you guys at Wegway are doing great work (I loved seeing what became of that cover I saw, I believe in the next issue?) – keep it up. I am beating my head against the wall here – just took out an ad on Craigslist.org for cultural writing and was swamped.

If you ever want to do an event here in Chicago (or in NYC), let me know. We could team up and bring a number of the independent supporters out and show them what we are doing, who we are doing it with.

Be good.

Brett

ps – Frank told me you signed up for a subscription. Do you want to swap a subscription? I'll add you to the list. Disregard any letter you got from us asking for payment – I'll just put you down for one.

FROM: "BEN SKINNER"

SUBJECT: WHO'S WHO IN YODELING. THIS SHOULD CLEAR SOME THINGS UP.

Here's a list from a book I'm reading called "Yodel-Ay-Ee-Oooo: The Secret History Of Yodeling Around The World" By Bart Plantenga.

I thought it was great. Best part of the book so far.

The Who's Who Of Yodelers

The Queen Of Yodeling is Mary Schneider

The Yodeling Queen is Janet McBride

The Yodeler King is Franzl Lang

The Jodlerkonig is Peter Hinnen

The King of the Yodelers is Kenny Roberts

Hawaii's Falsetto King is George Kainapau

Queen of The Yodelers is Rosalie Allen

The Epiglottis Goddess is Terri Taylor

The King of the Cowboys is Roy Rogers

The King Of Country Music is Roy Acuff

The Price of the Yodelers is Ward L. Burton

The Father of Bluegrass is Bill Monroe

America's Blue Yodeler is Jimmie Rodgers

The Yodeling Ranger is also Jimmie Rodgers

The Singing Messenger Boy is Bill Bruner

The Ramblin' Yodeler is Bill Haley

The Yodeling Jackeroo is Buddy Williams
 The Famous Yodeling Blues Singer is Emmett Miller
 The Caruso of the Mountains is Riley Puckett
 The Caruso of the Mountains is also Sepp Viellechner
 The Pavarotti of the Plains is Don Walser
 Yodeling Slim Dallas is Dallas "Nevada Slim" Turner
 The Original Texas Ranger is Tex Owens
 The Oklahoma Yodeling Cowboy is Gene Autry
 The Original Singin' Cowboy is Jules Verne Allen
 The Cowboy Yodeler is Wylie Gustafson
 The Singing Ranger is Hank Snow
 The Alabama Yodeler is Monroe Tabor
 The Tennessee Plowboy is Eddy Arnold
 The Texas Troubadour is Ernest Tubb
 The Yodeling Minstrel is Al Tint
 The World Champion Yodeler is Kenny Roberts
 The World's Champion Yodeler is Yodelin' Slim Clark
 The Yodel Champion is Paul Gerber
 The National Champion Girl Yodeler is May Miccolis
 Iowa's Yodeling Cowboy is Jerry Smith
 The Texas Drifter is Goebel Reeves
 The Yodeling Wrangler is also Goebel Reeves
 The Official Cowboy Band For Texas is The Spirit of Texas
 Canada's Champion Female Yodeler is Shirley Field
 The Gospel Yodeler is Buzz Goertzen
 The World Class Yodeler is Margo Smith
 The Yodeling Ranger is Donn Reynolds
 The Canadian Yodeling Cowboy is also Donn Reynolds
 The Golden-Throated Cowboy is Eddie Dean
 The Orange Yodeler is Michael Dautry
 The Cowboy From Vienna Werner Zotter
 The Neanderthal Yodeler is Michael Welch
 The Highest Yodeler in the World is Elton Britt
 The Yodeling Cowboy is also Elton Britt

The Swiss Cowboy is Kerry Christensen
 The Victor Borge of Yodeling is also Kerry Christensen
 The Yodeling Cowboy is Sourdough Slim
 The Conquering Lion is Thomas Mapfumo
 Hawaii's Songbird is Lena Machado
 The Swiss Miss Yodeler is Ethel Delaney
 The Perma quid Cowboy is Rusty Rogers
 The Original Singing Cowboy is Carl T. Sprague
 The Yodeling Cowboy From Chesterfield is Harry Torrani
 The Lonesome Cowboy is John I. White
 Montana's Yodeling Cowgirl is Patsy Montana
 The Yodeling Cowgirl is Lee Jones
 The Yodeling Bushman is Gordon Parsons
 America's Only Colored lady Yodeler is Beulah Henderson
 The Well-Known Yodeler of the Police Petrol Company is Eddie Giguere
 The Fastest Yodeler in Western Music is Curly West
 The Tennessee Yodeler is Margo Smith
 The Dixie Yodeler is Zeke Clements
 The Canadian Sweethearts are Lucille Star and Bob Reagan
 The Yodeling Cowboy is Yodeling Alberta Slim
 The Wandering Cowboy is Buddy Bishop
 Australia's Yodeling Sweetheart is Shirley Thoms
 The Disney Land Yodeler is Fred Burri
 The Voice of Variety is Ron Ronalde
 The Yodeling Cowgirl is June Holm
 The Yodeling Boundary Rider is Tex Morton
 The Cowboy Troubadour is Tim McNamara
 The International Champion Swiss Yodeler is Robbie Schneider
 The Singing Puzzle is Harry Torrani
 The Yodeler with the Velvet Voice is Alfons Zitz
 The Kansas City Butter-Ball is Lottie Kimbrough
 The Jimmy Rodgers of Sierra Leone is S.E. Rogie
 And last but not least:
 The Yodeling Wood Carver is Adi

FROM: CONTACT: MAILTO:MEDIA@CAEDEFENSEFUND.ORG

FBI HARRASSMENT OF ARTIST AND SCIENTIST CONTINUES

Kurtz and Ferrell face 20-year charges of mail and wire fraud in federal court arraignment. Dr. Steven Kurtz, Associate Professor of Art at the University of Buffalo, was arraigned and charged in Federal District Court in Buffalo today on four counts of mail and wire fraud (United States Criminal Code, Title 18, United States Code, Sections 1341 and 1343), which each carry a maximum sentence of 20 years in prison.

The arraignment of Dr. Robert Ferrell, Professor of Genetics at the University of Pittsburgh, who was indicted along with Kurtz, has been postponed for a week for health reasons.

The defendants were charged not with bioterrorism, as listed on the Joint Terrorism Task Force's original search warrant and subpoenas, but with a glorified version of "petty larceny," in the words of Kurtz attorney Paul Cambria. The laws under which the indictments were obtained are normally used against those defrauding others of money or property, as in telemarketing schemes. Historically, these laws have been used when the government could not prove other criminal charges. (See <http://www.caedefensefund.org/> for background and full text of indictment.

Under the arraignment conditions, Kurtz is subject to travel restrictions, random and scheduled visits from a probation officer, and periodic drug tests.

EMINENT SCIENTISTS CONFUSED AND ALARMED

A great number of people are wondering why this seemingly absurd case is still being pursued.

"I am absolutely astonished," said Donald A. Henderson, Dean Emeritus of the Johns Hopkins University School of Hygiene and Public Health and resident scholar at the Center for Biosecurity of the University of Pittsburgh Medical Center. Henderson was awarded the Presidential Medal of Freedom by President Bush for his work in heading up the World Health Organization smallpox eradication program and was appointed by the Bush administration to chair the National Advisory Council on Public Preparedness.

"Based on what I have read and understand, Professor Kurtz has been working with totally innocuous organisms... to discuss something of the risks and threats of biological weapons--more power to him, as those of us in this field are likewise concerned about their potential use and the threat of bio-terrorism." Henderson noted that the organisms involved in this case--*Serratia marcescens* and *Bacillus atrophaeus* – do not appear on lists of substances that could be used in biological terrorism

(http://newstandardnews.net/content/?action=show_item&itemid=646).

University of California at San Diego Professor of Design Engineering Natalie Jeremijenko noted that scientists ship materials to each other all the time. "I do it, my lab students do it. It's a basis of academic collaboration.... They're going to have to indict the entire scientific community."

Perhaps with such an outcome in mind, preeminent science magazine Nature has called on scientists to support Kurtz. "As with the prosecution of some scientists in recent years, it seems that government lawyers are singling Kurtz out as a warning to the broader artistic community.... Art and science are forms of human enquiry that can be illuminating and controversial, and the freedom of both must be preserved as part of a healthy democracy – as must a sense of proportion" (<http://www.caedefensefund.org/press/CAEed.pdf>).

FACE-SAVING MEASURE OR WARNING TO ARTISTS?

Some believe that the entire case is merely a face-saving tactic by the FBI: "Recently, federal agents arrested University at Buffalo art professor Steven Kurtz, implying he was a bioterrorist. Now, officials have downgraded that to a mail fraud charge.... The FBI always gets its man, even if it has to change its charge. Jaywalkers, beware" (<http://www.buffalonews.com/editorial/20040707/3028537.asp>).

Others, like the editors of Nature quoted above, see the intent as much more insidious. "It's really going to have a chilling impact on the type of work people are going to do in this arena, and other arenas as well," noted Stephen Halpern, a SUNY Buffalo law professor who specializes in Constitutional law (http://newstandardnews.net/content/?action=show_item&itemid=646).

Professors and staff from the University of California system express similar fears. "We are both extremely concerned and disturbed that the prosecution of the CAE members and research colleagues is continuing.... We see here a pattern of behaviour that leads to the curtailing of academic freedom, freedom of artistic expression, freedom of interdisciplinary investigation, freedom of information exchange, freedom of knowledge accumulation and reflection, and freedom of bona fide and peaceful research. All of which are fundamental rights and cornerstones of a modern academic environment."

"Kurtz's materials are politically, not physically, dangerous," said Mary-Claire King, the University of Washington geneticist who first proved the existence of a gene for hereditary breast cancer. "They [Steve Kurtz and the Critical Art Ensemble] re-create [scientific] ideas using their own way of imaging, and then say, 'Maybe you'd like to look at it this way.' To me, that's teaching. It does not seem to me to threaten homeland security. In fact, I would be

threatened to live in a homeland in which that was perceived to be a threat” (<http://www.tribnet.com/entertainment/story/5238040p-5173016c.html>).

CAE had intended to use the bacteria concerned in a project critiquing the history of US involvement in germ warfare experiments, including the Bush administration’s earmarking of hundreds of millions of dollars to erect high-security laboratories around the country. Many eminent scientists likewise view these plans as a recipe for catastrophe. “I’m concerned about them from the standpoint of science, safety, security, public health and economics,” writes Dr. Richard Ebright, lab director at Rutgers University’s Waksman Institute of Microbiology and a Howard Hughes Medical Institute investigator. “They lose on all counts” (<http://www.nytimes.com/2004/06/29/science/29cont.html>).

In a letter to the FBI, the PEN American Freedom to Write committee writes that “PEN supports strong, targeted laws to apprehend terrorists and those who would carry out terrorist attacks. In seeking to meet the terrorist threat, however, we must not give in to the impulse to censor or ban whole bodies of basic knowledge. The tools of terrorists are the tools of modern life, and many of these tools, including biotechnology, have wide-ranging, non-criminal applications. They also pose challenging ethical and policy questions, which it is both the right and responsibility of a free society to consider. Arts such as literature and performance are indispensable tools that often serve to stimulate and advance public awareness and understanding of otherwise arcane bodies of knowledge.... Actions [of the FBI and the Joint Terrorism Task Force] could exert a chilling effect on kinds of speech that clearly enjoy full First Amendment protection. You have pledged to carry out antiterrorism efforts without compromising civil liberties and constitutional protections.”

Innumerable other scientists, artists, institutions, and others have written letters of support for Kurtz and Ferrell. A number of these can be viewed at <http://www.caedefensefund.org/letters.html>.

INVESTIGATION CONTINUES

Even after today’s arraignment, the FBI’s investigation of Kurtz and Ferrell is not over. The grand jury is still hearing testimony of subpoenaed witnesses including Autonomedia, an independent publisher who has published five CAE books (<http://www.autonomedia.org/>). Autonomedia, summoned to appear in court on July 13 and to submit all records and editorial correspondence pertaining to their dealings with CAE, is represented by the New York Civil Liberties Union with an amicus curiae brief from the American Booksellers Committee for Free Expression.

Organizers and supporters of the defence committee have pledged to continue their information, education, and protest activities. Several campuses have already organized teach-ins on the case in the fall, and fund-raisers and speak-outs are scheduled in Chicago, London, New York, and other cities throughout July and August.

To donate to the defence fund, please visit <http://caedefensefund.org/donate.html>. Updates on the case will be posted at <http://www.caedefensefund.org/>. To receive more frequent updates by email, please join http://groups.yahoo.com/group/CAE_Defense/.

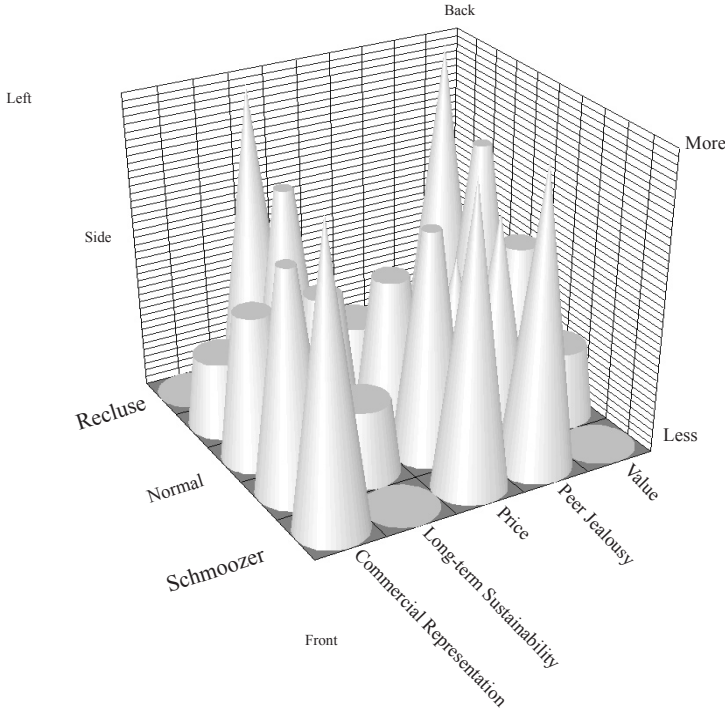
SWISS LOTTO AGENCY,ZURICH, SWITZERLAND.
FROM: THE DESK OF THE PROMOTIONS MANAGER,
INTERNATIONAL PROMOTIONS/PRIZE AWARD DEPARTMENT,
REF NUMBER: KPB774521DK
BATCH: 34/00319/CSA1598
WINNING NOTIFICATION .

We are pleased to inform you that you are among the winner of the SWISS LOTTO INTERNATIONAL PROMOTION held on the 12th day of June, 2004. You are attached to ticket number 056-01768-790-459, with serial number 5043-14 drew the lucky numbers 43-11-44- 87-10-43, which is among winners in the second category. You have therefore been approved for a lump sum payment of US\$500,000.00 [Five Hundred Thousand United State Dollars] credited to file REFERENCE NUMBER: KPB774521DK. This is from total prize money of US\$20Million which is among the international winners in this category. All participants were selected through a computer ballot system drawn from 15,000 names from Australia, New Zealand, America, Europe, North America and Asia as part of International Promotions Program, which is conducted annually. CONGRATULATIONS!!! Your winning is now deposited with a bank ready for immediate remittance into your nominated bank account and also insured in your reference number/ticket and batch number. Due to the mix-up of some reference numbers and ticket numbers, we ask that you keep this award strictly confidential from public notice until your claim have [sic] been processed – [sic] and your money transfer to your nominated bank account. This is part of our security protocol to avoid double claiming or unscrupulous acts by participants of this program. We hope with a part of your prize, you will participate in our end of year high stakes US\$1.2 billion International Lottery. To begin your claim, please contact your claim agent; Mary katz FOREIGN SERVICE MANAGER, Email marykatz2000@netscape.net

for due processing and the remittance of your prize money to your nominated bank account. NOTE: In order to avoid unnecessary delays and complications, please remember to quote your reference and batch numbers in any of your correspondences with us. Furthermore, should there be any change of your address, do inform your claims agent as soon as possible. Any breach confidentiality on the part of any winners will result to instant disqualification Congratulations again from all our staffs and thanks for being part of our promotions program. Be informed also that the deadline for all claims to be collected is the 20th day of June 2004.

Sincerely,
Mr. Andrew Peters
Lottery Cordinator [sic]

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Crumbs are also bread and other lost texts

Craig Leonard recently published a collection of works by Odette Vioget and a dictionary of Obsolete Concepts.

This is a list of the excavated texts from a project initiated at Queen's University, Kingston, Ontario. The project, entitled "crumbs are also bread and other lost texts," located Canadian literary texts – fiction, poetry, drama – that had not been discharged from the library for 50 to 100 years. The process entailed manually checking the discharge card in the back of each book, a process which took two months of daily routine. The rediscovered texts were later displayed in the library's atrium as an installation that encouraged library-goers to engage with the texts.



Fiction

Abbot, Johnston. La roux (1924). The Seigneurs of La Saulage (1928)

Allen, Sol. Toronto Doctor (1949)

Alloway, Mary Wilson. Crossed Swords (1912)

Baker, Ray Palmer. Croynan Hall (1908)

Ball, A. H. Rovers of the Valley (1928)

Barrington, E. The Duel of the Queens (1930). The Chaste Diana (1925). The Divine Lady (1924)

Beck, Lily Adams. Dreams and Delights (1926). The Empress of the Hearts (1928). The House of Fulfilment (1927). The Ladies! (1922)

[NB: Beck = Barrington = Louis Moresby]

Barry, Lilly E. F. In the Paths of Peace (1901)

Browne, Margaret. Heaven Knows (1938)

Burnham, Hampden. Jack Ralston (1903)

Burrell, Martin. Crumbs Are Also Bread (1934).

Buschlen, J.P. A Canadian Bank Clerk (1913).

Calamo, C. Pugnose (19--)

Cullum, Ridgewell. The Twins of Suffering Creek (1912)

Cunningham, L.A. The King's Fool (1931). Yvon Tremblay (1927)

De la Roche, Mazo. Growth of a Man (1938)

Duncan, Norman. Harbour Tales Down North (1918). Measure of Man (1911)

Dunham, B. Mabel. The Trail of the King's Men (1931)

Durkin, Douglas. The Heart of Cherry Mcbain (1919). The Losbstick Trail (1921). Mr. Gumble Sits Up (1930)

Evans, Allen Roy. All In A Twilight (1944)

Fontaine, Robert. The Happy Time (1945)

Fraser, Annie Ermatinger. The Drum of Lanoraye (192-)

Garrioch, Rev. A. C. A Hatchet Mark in Duplicate (1929)

Garvin, Mrs. J. L. Corn In Egypt (1926)

Gibbon, John Murray. Hearts and Faces (1916)

Gomery, Percy. Curve: Go Slow (1927)

Gould, Mona. Tasting The Earth (1943)

Graser, W. A. Caste (1922). The Lone Furrow (1907)

Grahame, Gordon Hill. The Bond Triumphint (1923)

Gray, John Morgan. The One-Eyed Trapper (1942)

Grew, David. The Wild Dog of Edmonton (1946)

Guiton, Helen. A Country Lover (1948)

Haig-Brown, Roderick L. Saltwater Summer (1948)

Hambleton, Jack. Abitibi Adventure (1950). Cub Reporter (1951)

Hango, Angeline. Truthfully Yours (1948)

Hardy, W. G. Father Abraham (1935). The Unfulfilled (1951)

Harvey, Will. Ballads of the West (1920)

Hayes, John F. Buckskin Colonist (--). A Land Divided (1951)

Heeney, Bertal. Pickanock (1912)

Hodgins, Norris. The Parsleys and the Sage (1952)

Hughes, James L. God Made Them Good (1922)

Hutchison, Bruce. The Hollow Men (1944)

Keith, Marian. As a Watered Garden (1946). The Bells of St. Stephen's (1927). Boy of Nazareth (1950). Little Miss Melody (1921). Yonder Shining Light (1948)

Kerr, Illingworth H. Gay Dogs and Dark Horses (1946)

Kilpatrick, Dorothy Hamilton. The Romance of Prince Rama (1926)

King, Violet. Better Harvest (1945)

Kilpatrick, Dorothy Hamilton. The Romance of Prince Rama (1926)

Know, Gilbert. The Kinder Bees (1935)

Laut, Agnes C. The Freebooters of Wilderness (1910)

McIlraith, J.N. Kinsmen At War (1927)

MacInnes, Tom. Chinook Days (1926). The Amber Lands (1910). Rhymes of a Rouser (1913). A Romance of the Lost (1908)

MacKenzie, George Allan. In That New World Which Is The Old (--)

MacTavish, Newton. Thrown In (1923)

Margeson, Mabel jones. A Tale of Old India (1925)

McDonell, John. Spanish John (1931)

McPhedran, Marie. Goden North (1948)

Morgan-Powell, S. Down The Year (1938)

Munro, Kathryn. Whiskers in Lilactown (1934)

Nablo, James Benson. The Long November (1946)

Neil, Stephen. All the King's Men (1934)

North, Anison. The Forging of the Pikes (1920)

Packard, Frank L. The Big Shot (1929). Broken Waters (1925). Pawned (1921). Tiger Claws (1928). The Stolen Idols (1927)

Pearson, J.J. Arazenos (1916)

Preston, Jack. Finding His Balance (1915)

Ray, George R. Kasba (1915).

Redpath, Beatrice. White Lilac (1922)

Reeve, Ted. 25 Columns 25 (19--)

Reville, F. Douglas. A Rebellion (1912)

Roberts, Leslie. Feathers in the Bed (--)

Robins, John D. Cottage Cheese (1951)

Slater, Patrick. The Water-Drinker (1937)

Tate, Dorothy Dean. The Story of Yuku (1910).

Whitehouse, Francis Cecil. Plain Folks (1926)

Poetry and Drama

Amoss, Harry. Prayer of the Good Trouper and Other Poems (1933). Sunday-Monday (1947).

Benson, Mary Josephine. My Pocket Beryl (1921). Dollar (1933)

Benson, Nathaniel. The Glowing Years (1937)

Boulton, H.C. The Oxford Lists (1931)

Bourinot, Arthur S. LaSalle (1937). Lyrics from the Hills (1923). Rhymes of the French Regime (1947).

Brown, Audrey Alexandra. A Dryad in Nanaimo (1934). Challenge to Time and Death (1943)

Buckley, Joan. Green Flame (1946)

Bullen, John R. White Fire (1927)

Butcheart, Reuben. The Lyric Flute and Other Poems (1928)

Card, Raymond. General Wolfe: A One Act Play (1931)

Coates, Carol. Invitation to Mood (1949)

Coleman, Helena. Songs and Sonnets (1906)

Corsley, Sara E. Alchemy and Other Poems (1935)

Cox, Leo. North Star (1941)

Crichton, John. Flower and Flame (1924). Pillar of Smoke (1925)

Dalton, Annie Charlotte. The Neighing North (1931)

Deacon, William Arthur. Peter McArthur (1923)

Dewar, Walter. The Lone Shieling (1931)

Eaton, Arthur Wentworth. Poems of the Christian Year (1905). The Lotus of the Nile (1907)

Foran, J.K. A Garland (1931). Blossoms of the Past (1934)

Gillis, James D. The Great Election (--)

Gleave, T. B. Vistas Grave and Gay (1944)

Gordon, Alfred. Poems (1915)

Grayson, Ethel Kirk. Beggar's Velvet (1948)

Guthrie, Norman Gregor. Flake and Petal (1928)

Hale, Katherine. Morning in the West (1923)

Harper. J.M. Champlain (1908)

Haverson, James. Sour Sonnets of a Sorehead (1908)

Haynes, Laura Nixon. Coming My Way? (1948)

Hazlemere, Robert. Starry Earth (1929)

Henderson, Christine L. Ship's Wake and Road's Lure (1937)

Herriman, Dorothy Choate. Mater Silva (1929)

Holland, Norah M. When Half Gods Go (1924)

Hudson, Dunbar Hibbard. Songs of a Cheerful Wayfarer (1926)

Hudson, Reba. Brief for Beauty (1946)

Hughes, James L. Rainbows on Warclouds (1919)

Jacob, Fred. One Third of a Bill (1925)

Johnson, A. E. The Crown and the Laurel (1953)

Judge, May P. Kindredship and Other Poems (194-)

Kernighan, R.K. The Khan's Book of Verse (1925).

Kilpatrick, Dorothy Hamilton. The Romance of Prince Rama (1926)

Lane, Wilmot B. Quinte. Songs and Sonnets (1925) .

Laurence, Elsie Fry. The Band Plays a March and Other Poems (1936)

Lighthall, W. D. Old Measure: Collected Verse (1922)

Linnell, John. Youth and Other Poems (1929)

Litster, Thomas Harkness. Songs in Your Heart and Mine (1917)

Lloyd, Cecil Francis. Landfall (1935). Malvern Essays (1930). Rosemary and Rue (1929)

Logan, J.D. Preludes (1906)

McEvoy, Bernard. Verses for My Friends (1923)

MacKeracher, W. M. Canada. My Land (1908)

Marshall, William E. Brookfield (1919)

MacBride, Morrison Mann. Selected Poems from the Pen (1938)

McCully, Laura E. Mary Magdalene and Other Poems (1914)

MacDonald, Lt.-Cdr. John. Darkly the River Flows (1945)

Mackay, L.A. The Ill-Tempered Lover and Other Poems (1948)

Manning, James Harold. Courcellette and Other Poems (1925)

Marquis, T.G. The Cathedral (1936)

Millner, George F. The Sergeant of Port Toronto (1914)

Morse, Wm. Inglis. Acadian Lays (1908). The Lady Latour (1920). The Narrowing Path (1933)

Moyle, Charles E. The Lure of the Earth and Other Poems (1911)

Munro, Kathryn. New Moon (1938)

Norwood, Robert. Issa (1931). The Man of Kerroth (1919). The Modernists (1918)

Osborne, Marian. Poems (1914). The Son of Isreal (1923)

Pearson, J.J. Poems (1913)

Phillips-Wolley, Clive. Songs of an English Esau (1902).

Ralph, Nathan. Coffee and Bitters (1947)

[= Goldberg, N.R.]

Roddick, Amy Redpath. The Birth of Montreal and Other Poems (1921)

St. Claire, Yvonne. The Scented Garden (--). The Ocean's Oratorio (--). Songs of a Young Country (--)

Whitehouse, Francis Cecil. Canadian and Other Poems (1934)

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Jerilea Zempel: Permeable Public Art

John Grande is a writer and art critic published in *Artforum*, *Vice Versa*, *Sculpture*, *Art Papers*, *British Journal of Photography*, *Espace*, *Public Art Review*, *Vie des Arts*, *Art on Paper*, *The Globe and Mail*, *Circa* and *Canadian Forum*. His most recent book is *Art Nature Dialogues*.

Renowned for her public art installations and “mock monuments” that appropriate urban and natural detritus, “transforming them into strange shadows of their former identities,” New York-based Jerilea Zempel brings together feminist and ecological concerns with a wry sense of humour. Among her best known works are *Excess Volatility* created at Battery Park in New York in 1989, *Peace Dividend* which involved “redefining” the look and purpose of a field artillery gun in Canterbury, England and *Guns and Rosettes* (1995-98), a project that involved “redecorating” a Soviet tank at the military museum in the Citadella at Posnan, Poland. More recently, Zempel has been referred to as the Queen of Manure for the ephemeral works she creates out of cow and horse dung. These tongue-in-cheek take offs on formalist art history also have a serious side. They cause us to reflect on the very permanence and historicity that traditional monumental sculpture assumes. As a result, the inherent dilemmas of official public sculpture are highlighted and a sense of immediacy, relevance, and social satire become part of Zempel’s public art vernacular. Instead of using traditional materials such as bronze, steel, and concrete, Zempel appropriates the detritus of militarism, or alternatively works with biodegradable manure. Her work has attracted a dedicated following of like-minded artists and in the public, who are often invited to participate in the making of these works. In so doing Jerilea Zempel is helping to broaden social and public discourse on the nature and role of public art.



JG: Your public works have consistently built continuity between the process of art-making and the site. In your choice of site, the social environment likewise looms large. I was wondering when you began to orient your art this way? What were your first public artworks?

JZ: I started doing outdoor work as soon as I was out of school. I was more interested in formal issues then, and to site a formal piece out of doors is a challenge. I was always interested in how something looked outside, how the background was a field. It was like a painting issue, a concern with the object field relationship. Then I started to think about external issues, not what a piece looked like but why I was doing it. A couple of years ago I was invited to do something at Art/Omi in Hudson, New York in a huge open field. There were at least 10 artists and myself and we all had to do something in the field. We were like animals in a farm. We had to co-exist in this pasture. And most of us felt compelled to do it because we wanted a showing opportunity. We needed the field but did the field need us? I decided I wanted to give something back to the nature that had to endure what a bunch of sculptors were about to do to it. I wanted to do something with the field that didn’t change it in any way. Most of the other artists clawed up the field, put in concrete footings, leaving their mark on the field in some way. I wanted to do something silently and my friend Naj Wikoff, encouraged me to do something with the field that wouldn’t change it in any way. Should I

do something out of ice? How could I make an object that would just disappear? Then I came up with the idea that this field could use some fertilizer. Why not make a sculpture out of horse manure and let it dissolve? Then the issue became what form did the material deserve?

JG: Was this work *The Lady Vanishes*?

JZ: No. It was a very small show and I didn't have my shit technology together. Manure was just an organic material I wanted to work with and I didn't know how to build with it. Since I had been educated to revere the modern masters of sculpture I thought, "Well, Maybe I could redo some masterpiece of modern art in manure". I went back through the orthodoxy I was taught: Rodin, Brancusi, Henry Moore and Matisse. I started to look through some of their works to see which one was best suited to be executed in horse manure and given back to the earth. Most of what I found were naked bodies, female bodies and sexual



Jerilea Zempel. *The Lady Vanishes*, 2002. Dried horse manure. St. Catharines, Ontario. Courtesy of the artist.

imagery. So here came the feminist side to it, "How could I pay them back for the endless stream of naked girls?" And I realized I would have to carve it. Technically, I was constrained because I couldn't do anything really complicated in terms of modelling. I found Brancusi's *Kiss* and it was blocky and very simple to do. I made it the size of the original, which is very small, and I planted a little garden around it. It was very, very quiet while many of the other artists were struggling to make the biggest loudest possible pieces.

JG: We have so many permanent works, literally an overpopulation of permanent materials and objects in our parks, governmental and corporate headquarters all over the world. They begin to look like baubles or decorative designer mementos rather than art.

JZ: Yeah! I did this tiny little thing and situated it under a tree, planting flowers around it. It wasn't easy to find! Ironically, my first 'dung work' didn't dissolve very quickly and lasted longer than many of the other pieces that were vulnerable to wind and rain. My *Kiss* actually had to be broken apart several seasons after the show. Dung is a big building material in the developing world where it is hot and dry, but there are also sod and mud houses in our climate.

JG: Yes, In Canada we have 19th century sod houses made in the Victorian style in southwest Ontario with the gabling and so on. The actual brickwork is sod. And in China some homes made of earth and dung are actually hundreds of years old. And in the southwest United States there is the whole contemporary adobe house-building phenomenon.

JZ: After creating this initial piece I thought I could work my way through the modern masters. I was invited to the art park in Casenovia, New York and had the opportunity to make a bigger piece. I decided that Henry Moore deserved some attention because he did so many naked women. I thought it was time to make a reclining female nude out of horse manure.

JG: I feel there is quite a bit of humour in your work. And I think the humour comes from a post-Historical look at the macho nature of the 20th century's art history and movements. For me, your work causes both reflection and jubilation because live culture is so firmly a part of your works and people can identify with it. I think this is where your work plays an effective role in breaking the boundaries of contemporary art and leaving the discourse open. Can you tell me something more about your notion of mock monuments?

JZ: Along with all this formal orthodoxy that was fed to me at school, came the idea that there was High Art, as distinct from popular culture – everything else around us in life. It took me a long time to unlearn the hierarchy. I think a lot of what I do now is about mocking this distinction. Monuments are a class of sculpture that publicly commemorate important events or grand persons, usually war or military heroes. They represent some shared values of a culture. Today, it's hard to know what we share, so the question of a monument is a tough one. That's where I got the idea of a 'mock monument'.

JG: When I think about the work of contemporary artists like Ashley Bickerton, I feel that all the cleverness they are involved in is an internal aesthetic quarrel about the niceties and history of modernism and postModernism. Do artworks like these really have an enduring message or are they just fashion?

JZ: Any artist who, like Bickerton, participates in the art market is, in a sense, constrained by the High Art distinction because if the market didn't have that distinction how could it build a value to keep it going? My work has almost no value because the minute it is realized it starts to disappear...

JG: There is also a wildness co-efficient in your particular brand of public art. *Excess Volatility* (1989), one of the works you call a mock monument, actually looks like a bizarre animal that has forayed into New York City. The design and haphazard conjunction of materials – an old VW, tree clippings – encourages further reflection on so-called 'official' monuments and their supposed permanence and immortality. Recycling an abandoned burnt out Volkswagen beetle, bringing it into Battery Park, clothing it in tree clippings and branches donated by the New York City park management, and coating it with pine needles, you created a work that comments on the speed of modern life. The message is ever more pertinent. There is always this permacultural aspect of life we seem to miss in contemporary society due to our visual and social conditioning. I found *Excess Volatility* particularly exciting because it is in a fairly ordinary standard-usage public park.

JZ: I thought for a long time about that piece. Basically I took two forms of garbage, and I wanted to see if I could do some magical thing with them by putting them together to give them a new value as art. A lot of people think that art is made of precious material but the 20th century told us that it is not. I wanted to put art made of garbage in a place where



Jerilea Zempel. *Excess Volatility*, 1989. Abandoned Volkswagen, tree branches. Battery Park, New York. Courtesy of the artist.

garbage is not a day-to-day issue. I would never have done that on the Lower East Side or uptown in Harlem. I did it two blocks from Wall Street!

JG: In a way this is Naum Gabo in reverse. Modernists were always looking for the latest material, like plastic, to bring a sense of their vision of historical progress. They had so much faith in progress. The segregation of humanity from nature was implicit in their specialized vision of art-making. Now we seem to be working in reverse, trying to find forms of art that are like biomimicry, or emulate nature's design. The integration of ecology into ecology, not only in the art field, but in all fields, has become a hot topic. Your work builds a kind of social repartee into it, and a discourse develops between the people who live around the places you work. With *Guns and Rosettes* (1995-98), for instance, done in the Citadella of Posnan, an industrial town in Poland where military battles took place in the past, you organized a volunteer team of architecture and textile students and locals to crochet a tea cosy for a Russian Tank using fishnet and rosettes. Emblazoning feminine motifs onto macho war implements was a way to bring the whole post-Soviet experience in Poland into artistic focus.

JZ: *Guns and Rosettes* was really specific to the history of its site. The Poles were just feeling their freedom from Soviet influence. There was not an army to be offended. Everyone was amused that this American would come and poke fun at Poland's former oppressors. I'm not sure I could do that work now because the social, cultural and economic atmosphere there has changed. I think if I went back and asked for permission to do it I might not get it. It was serendipitous. I was just lucky to be at the right place at the right time. I went into the project with a lot of naive enthusiasm and the help of a wonderful Polish sculptor Joanna Przybyla who understood the situation better than I did, and helped me figure it all out.

JG: Didn't the citizens of Poznan flock in droves to the military museum to see the work? It became a kind of beautiful ghost of Soviet militarism. Children offered flowers and asked for autographs, and grannies inspected the knitting and pronounced it "fantastic", while men, of course, discussed the relative merits of the actual tank model. The event itself is as fascinating as the finished work.

JZ: Yes. Polish TV was there almost every day. I thought maybe it would attract attention in Germany but it didn't. It was a real Polish phenomenon. A lot of New York artists thought I was wasting my time because they consider New York the only forum for art.

JG: As things become increasingly regionalized and the world is linking beyond borders, I think that our perception of the role of art is changing too, just as the art market is. I feel that the devaluation of the art-making process by the art market is a dilemma that many young artists can't quite figure out. Your art projects show how art-making can be fun, as well as a social and educational activity that involves the public. This idea of ephemeral public art that you build into your new works is catching on. Even the Poznan tank piece is a rather ephemeral work – like clothing. Taking this war implement, this dinosaur of militaristic nationalism, and clothing it in pink, highlights the ridiculous nature of war. War is one of the greatest polluters and money wasters.

JZ: When the Soviet Union collapsed in 1989-90 and there appeared to be no military superpower except the United States, the American government announced that we wouldn't have to spend so much on our army, that there would be a peace dividend. So I started to think it would be great to use all that leftover military stuff as art material. Landscapes all over the world are littered with trashed tanks and wrecked planes.

JG: You came up with *Peace Dividend* in Canterbury, England didn't you? The timing of the work again was excellent. What was the reaction of the officials to this piece?

JZ: A lot of my projects with military materials were done in other countries. The U.S. Army is a lot more protective of its image and its used military hardware. I once got permission to recycle materials from a base in Pennsylvania, but when I started selecting things from the scrap pile like exploded shrapnel from munitions tests, I was told I couldn't have them because they could be analyzed for military secrets. On the other hand, in Canterbury, the Head of the Garrison lent me a field cannon to thatch and then came to the opening launch for *Peace Dividend*. He was somewhat surprised to see what I had done. I explained to him that I had made it with a pair of scissors and some string and boxes of pine needles and that I had Maggie Thatcher in mind when I made the work because she obviously came from a family of thatchers. She was then Prime Minister and her government was having



Jerilea Zempel. *Peace Dividend*, 1990. Army cannon, pine needles. Canterbury, England. Courtesy of the artist.

lots of crises at the time. In typical British fashion he was very polite but I could tell he was disapproving. But he didn't try to stop me or censor me in any way. Nor did he speak out against the project.

JG: I was wondering about what projects you have in mind for the future? You mentioned you hope to work on a piece in the United States that involves a disused warplane in upstate New York at Plattsburgh.

JZ: In Plattsburgh, NY there is an abandoned SAC (Strategic Air Command) Base. They used to have bombers scrambling in the air all the time, fighting off the threat of a nuclear launch against the U.S. Some years ago it was closed down, the missile silos covered over. It looks like a deserted suburban ghost town. The grass is cut, the bushes are clipped, the windows are clean, the signs for the base stores and theatres are freshly painted, but there are no people, as though everyone left a few minutes ago. It is eerie, like an empty stage set. There's a very sleek bomber sitting on a pedestal at the entrance. It has no scale at all and looks like a toy, a model. I would like to work with a team of north country fibre artists because they are not given enough attention and they're usually women. (It would be an estrogen alliance.) Together we would make a cover for the bomber and it could become a tourist attraction.

JG: A neat idea. What sort of material would you use for the cover?

JZ: We would have to use acrylic because it doesn't sag and maintains its colour. It also won't rot. It will basically be a big sweater, a huge sweater, and probably coloured pink. I am sure that the estrogen alliance will support us! Maybe Hillary Clinton will help out. It would be really fun to make a public call and invite everyone who is willing and knows how to crochet to do a flower for it.

JG: It seems that even now many contemporary female artists do not get enough airplay in the art world. And one of the problems I find is that those who do get airplay tend to have an agenda, and fail to broaden the issues. When the statement or commitment is more universal, as was the case for Ana Mendieta, the art seems to draw a larger and less academic audience from the start. I feel it unfortunate that agenda-driven art is given more attention than the incredible range of work being done by women now.

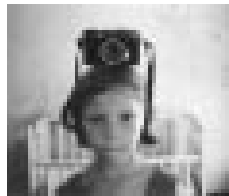
JZ: I think there is a way to think about the differences between male and female artists. Men do get a greater economic share of the art world for sure, but on the other hand they have more expectations of conventional success to live up to. I feel there is a greater freedom in being a female artist. I don't have to worry about my work reselling at auction because it will never get there! I am not trying to be a Pollyanna about that, but there are some advantages to being a woman artist.

JG: Well there is another irony that I saw in *The Lady Vanishes*, your full-scale replica of Henry Moore's reclining woman, made out of manure: Henry Moore appropriated this Pre-Columbian piece to integrate a spiritual quality in his work. The colonial cultures that produced artists like Henry Moore are precisely the cultures that wiped out so-called 'primitive' cultures. And then these 'modernist' artists came along a century or two later wanting to re-appropriate the spiritualism from the cultures that had been wiped out. It is like a double whammy!

JZ: I did a copy of Henry Moore who cribbed the Mayans. It was great. When I discovered where he got the image, from a Mayan temple sculpture, it seemed a perfect choice. Last summer I was asked to do a manure sculpture for the 25th anniversary of Sculpture Space in Utica, New York. I looked for an iconic female image from western art and I settled on the caryatid, those mythological women holding up temples on their heads. It just so happened that that area of the Mohawk Valley is filled with Greek revival architecture from the early 19th century. So it fit perfectly and gave everyone a basis for discussing the project. There were lots of gardeners around so the idea of making something out of manure was completely natural to them. Some even admired the quality of my art material! Masons working on a bypass nearby came by to see how I was building the figure out of mud bricks held together with mud mortar, a process similar to building a brick wall. One even confessed to me that his daughter was an artist and how he worries about her life. Working in public can be a sociological event.

Selections from the Mirror Project

Heather Champ and Aaron Straup Cope <http://mirrorproject.com>



Kim Moser
Long Island, NY

I'm 9 years old in this photo. My father had recently given me a GAF camera that I carried everywhere, taking pictures of whatever caught my eye. Here, in a nearly empty room, I passed by a dresser with a large mirror and was inspired to balance the camera on my head and take my photo. The crib in the background was purely unintentional.
1974



Lalo B
Vinaròs, Spain
Kitchen Reflection 1

We are in the kitchen, having a look at the new fryer, that we just bought. We see that it's a good reflection surface and take a picture of ourselves.
08 2002



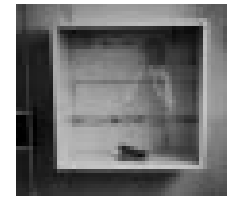
Lunargirl
Ångelholm, Sweden

Testing my dad's new digicam (Fuji MX 4600) in my parents bathroom in their new apartment. I had pink hair. Go figure.
01 2001



M. Turner
St. Petersburg, Florida
Office Infinity

The woman's room in a corporate office building. I liked the mirrors so much I specifically brought my camera in the follow up day I was there to ensure I got a shot.
09 2002.



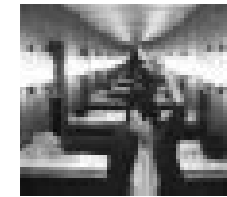
Anthea
Robben Island, South Africa
Cell and Stapler

Robben Island, which lies 7 kilometres off Cape Town, was Nelson Mandela's "home" – and "home" to the majority of the ANC leadership – for the best part of a generation. The prison, now a museum, was for blacks only – both political prisoners and criminals. The ex-prisoners donated single objects to be displayed in their former cells. The man who gave the stapler was forbidden to use ordinary, everyday objects, like a stapler.
08 2000



April Joy
Double the vanity.

In the empty parking lot of a Chevy's restaurant. I was driving around waiting for McD's to open and got bored. I used my Pencam to take this photo. I was wired and very hungry for a breakfast sandwich.



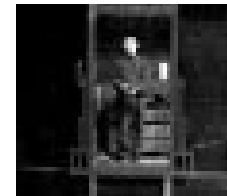
David Stambler
Chateau Whistler Bathroom
Whistler, British Columbia, Canada.

I was recently working at a conference at the luxurious Chateau Whistler in British Columbia – I didn't get to ski but I did use this bathroom a lot. I was amazed at how many people came in and out and never really paused to marvel at the cascading images of themselves leading off into infinity, or at least wherever the light dies. Where is that place, anyway?
04 2002



Derek M. Powazek
Austin, Texas
The Bathroom at the Bitter End.

Lance, Jeffrey, Shauna, Heather, Joshua, Miss M, Halcyon, and Derek. Without a party at Bruce Sterling's house, the bathroom at the Bitter End would have to do.
03 2001



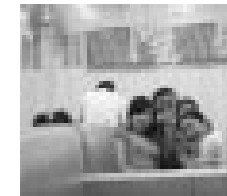
Mark Howells
Swiss Farmhouse

Mirror self portrait in the "hands-on" house at the Ballenberg living museum near Brienz in Switzerland. This oriental-style mirror was somewhat incongruous, placed in the dressing room of a three hundred year old farmhouse.



Mikko J. Kalavainen
Haukivaara, Ilomantsi, Finland
Me with the Leica

Strangely warm summerday. Quick snap on my way out to have a cigarette. Lovely camera, that one. Sadly, not mine.
07 2001



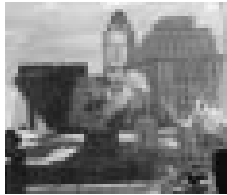
Nic ruffy
Mongkok, Hong Kong
Missing Chinese Food

Taken at a run of the mill Chinese restaurant with some local friends. it was my last dinner before I left for the US for a 3 month move, and I'm missing my hk food, big time.
10 2002



Ricardo Gonzo
Moscow
My room in Moscow

This was my room in Moscow during the push! I
09 1993



Ed Hawco(blorc)

Montreal, Quebec, Canada
Me and My View

I have this fabulous view from my office that I photographed over the course of a month to capture it in various lighting conditions. One day, the light was such that it was shining right in on me and caused this reflection as I sat at my desk.



Elenko Elenkov

Sofia, Bulgaria
Social Attic

Photo taken in an attic full of old furniture left from the socialist regime.
08 2002



Flora

My kitchen, Auckland, NZ
Soup Pot

With winter coming, it was time to do a soothing batch of chicken soup.
05 2002



Karl

Valbonne, France
Head in my hand

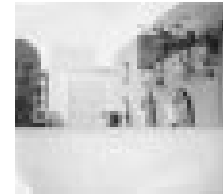
I've caught myself in my hand... strange to see you in your own hand.
07 2001



Stef Noble

Saratoga Springs, NY
Skidmore Comedy Potty

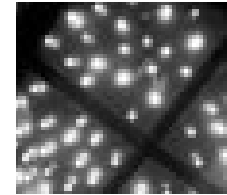
My improv troupe was at the National College Comedy Festival at Skidmore and the second day was a day of workshops. We were killing time before the workshop being taught by Kevin McDonald (of Kids in the Hall fame, of course). I visited the bathroom beforehand and my jovial mood was ruined by the appearance of a poorly lettered sign on the door. Sweet apostrophe, where art thou? (The workshop was great though!)
02 2001



Frank Werner

Albuquerque, NM

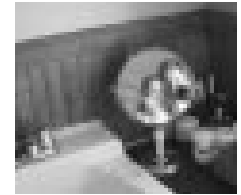
This is my grandfather. The photo was taken in Albuquerque, in november of 1966. My father commented: "See, grandpa was just like you, taking pictures of himself in the mirror." I was happy to find the photo, and it made me feel a connection to my grandfather, but it also made me sad that I know so little about him. He died when I was about nine. I didn't even know that he liked to take photographs.



Aaron Weiss

Vegas

You can't tell but that's right across the street from the first casino (golden gate or something...) in Vegas.
08 2004



Astrid Almkhlaafy

Powder Room
Girltime

She and I have had three months together. Three months of undivided attention. September is here. Grad school. The final thesis push. Are we crazy? Risd needs more of us – juggling creative families.
08 2004



Cate Trotter

Shop entrance, Covent Garden, London
Waiting for Andrea O

08 2004



Chris

Brooklyn, NY, USA
Six new spoons

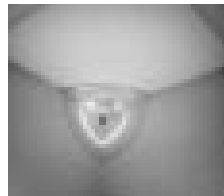
09 2004



Meruan Bonilla

Manhattan, New York
Mirror and Illusion

At the National Museum of Natural History of New York they dedicated an entire exhibit to mirrors. It made my day.
07 2004



Nguyen Nguyen

National Library of Medicine, Bethesda, MD
Watch the Corner

They have these almost everywhere in the National Library of Medicine, where I work. Of course, they're not very useful since everyone seems to misunderstand their purpose. Case in point: they're for watching the corners so you don't bump into someone, not for taking pictures for the Mirror Projectæ or are they?

06 2004



Marie

Bellagio Hotel, Las Vegas
Hermes 2004

Here's another photo at the Via Bellagio. That's me in the far right with a stroller.
04 2004



Heather Lambert

Andy Warhol Museum, Pittsburgh PA
Silver Clouds

08 2004



Steven Downs

Chicago
Ben & Jerry & me

Hungry for some ice cream, found myself at jewel.
08 2004



Sibylle

My office cube, San Francisco, CA
Reminder

Taking mirror pictures with my phonecam out of boredom on a slow day at work. (Re-)reading the inscription at the back of the iPod made it all better fast.
01 2004

Report 6 from the serialized novel, *The Report*

The Pea Rebellion

Ron Martin is a visual artist and writer who lives and works in Toronto.

Through this report I entrust to my readers: I was shocked to discover that Marker and Point had been the authors of an internal conspiracy that resulted in the Pea Rebellion of 4091. Their plan was, in part, directed at exploiting Jennifer Proof for the purpose of rousing the population to Civil War. Equally appalling, Marker and Point's aim was to overthrow the two Warring parties for the purpose of returning to the cultural values of our ancestors of two thousand years ago. Therefore, Jennifer Proof, being naïve and vulnerable, was susceptible to be shaped as a means to move the population to civil revolt. In particular, Point persuaded Proof to act through an inverted outgrowth of the terms of reference he had set down for her as an artist, in secret. Having done that, Marker and Point waited in silence for Proof to act out like an intuitive feeling artist.

Marker and Point had greater expectations for Proof than was initially perceived – they wanted to redeem themselves by having Jennifer Proof, the people's chosen leader of the Pea Rebellion, assume the head of a new government. They hoped this would, in some small way, justify their actions. Or, at least, that they would be remembered by the new order as having contributed to a new way of life. In Order to accomplish such a formidable task, Marker and Point had to be vigilant in their efforts to protect Proof. They used their considerable influence to surround Proof with bribed bodyguards. Proof was entreated to withdraw into the deepest caverns of the earth until the Civil War was over. There, she was able to contemplate the collective

contents of a vision of the future – a future wherein words would have the power to move individuals to act in concert with one another. A future wherein government would not inhibit, but rather do everything in its power, to actively encourage the development of a distinctive and diverse culture recognized the world over. Wherein the taxation system would be imaginatively exploited to strengthen the position of creative and non-creative individuals alike.

Yet, the world as we had known it, was ravaged by the destructive forces unleashed by Marker and Point. In secret, they had built up a considerable, varied arsenal of weapons. Those two demons supplied the organized rebels with Twentieth-Century weapons and the expertise to crush the two Warring parties. The major pea producing districts of the country were bombed into oblivion to demonstrate their military superiority. Moreover, with the exception of a few pea skirmishes, the rebellion was over in a month's time. Peas are no match to bombs and bullets. Thousands were killed in the bombings and skirmishes. Shortly thereafter, Duke Castle was designated as the seat of the new government and it seemed that Marker and Point had achieved their desired end.

The new government, headed by Jennifer Proof, authorized a Revisionist Constitution to educate and prepare the population regarding the restoration of Twentieth-Century cultural practice. Such an ideal end was held to be the answer the public had been waiting for. Unfortunately, as with most ideals, there is a gap between the goal and the ability to realize it. An idea of knowledge must be supported by a society that actively engages itself in the pursuit of knowledge. Such an aim cannot be achieved through indifference based on mutual exploitation. It is mutual respect that confirms the authentic choices that can be made through a cultural process in relation to the apt marketing of creditable information.

It remains to be seen whether or not a return to the practice of Twentieth-Century culture will succeed. Jennifer Proof has recommended, with the approval of parliament, that a memorial be placed at the entrance of the Parliament Building, formerly called the Duke Castle Facility to commemorate the lives lost in the Pea Rebellion. No mention was made about memorials for Christopher Marker and Pub Point. Anonymous members of the Warring parties seeking revenge assassinated Marker and Point. It is surmised that one of the principle assassins was Pierre Thërpea, previously the Director of the Depository of Records formerly affiliated with the now defunct administration of the Duke Castle Facility. Mr. Thërpea has escaped custody and is being sought by the authorities. He has the support of a foreign dictatorship under the control of Martial Ayatollah. The chances of Thërpea being extradited are slim and being a bachelor, he has no family to be concerned about.

Sofia Smith © August 18 to 29, 4081. 853 Words. The Report. Report Six.

Experimental Science

Wayne Bertola lives in Chicago.



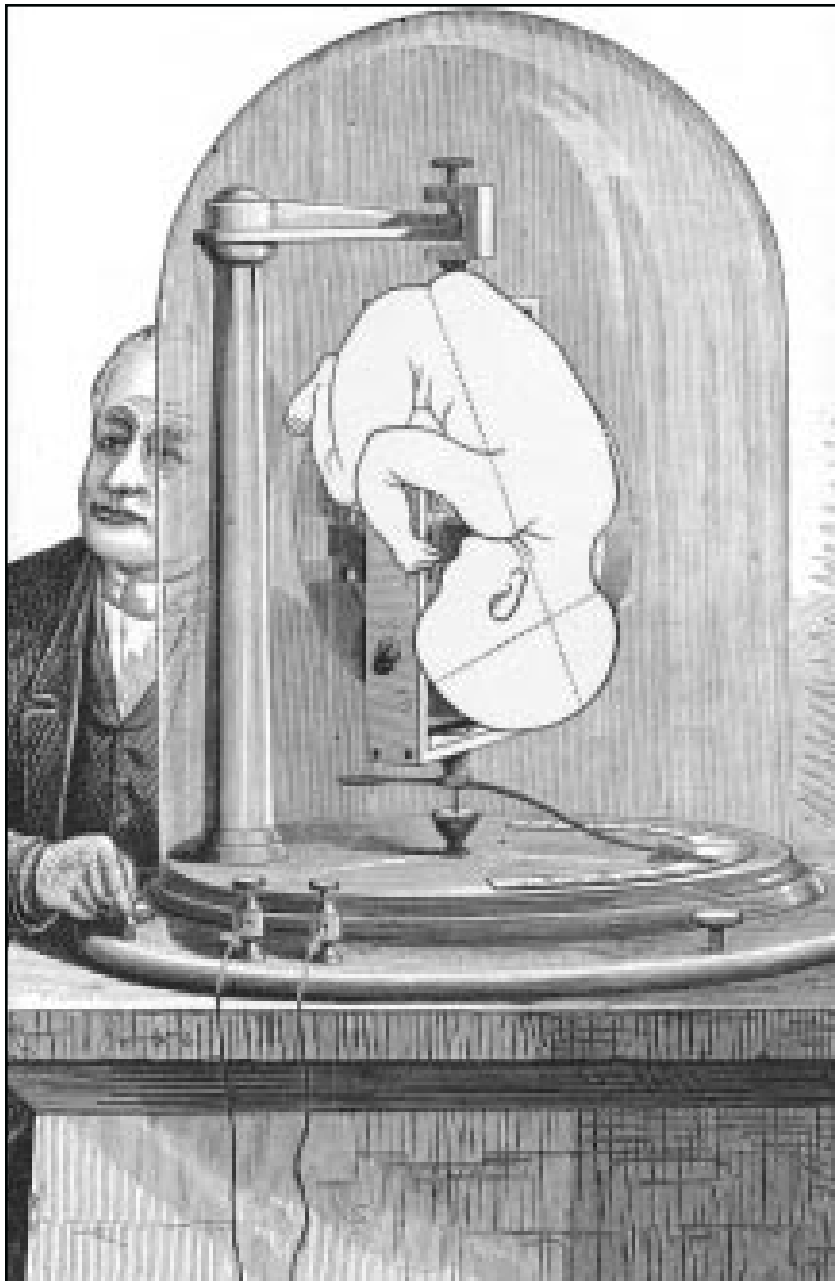
For that
Mercurius
is all metals,
male and
female, and
an hermaphro-
ditic monster
even in the
marriage of
soul and body.

Artis Auriferae



The sciences
have two ends
which meet.
The first is
the ignorance
in which man
finds himself
at birth.
The second is
that attained
by great minds.
They have
been through
everything
men may
know, find
they know all,
and meet
in that same
ignorance
whence they
departed.
It is a learned
ignorance,
which knows
itself.

Lautréamont



The
Hermaphrodite,
like a dead
man, lying in
darkness, has
need of fire.

Michael Maier

Scrutinium
Chymicum

André Questcequecest

The Science Wars – Lest We Forget

With an introduction by Steve Armstrong

André Questcequecest is the Quotes Editor for Wegway.

Alan Sokal, a Professor of Physics at New York University published an essay called, “Transgressing the Boundaries: Toward a Transformative Hermeneutics of Quantum Gravity” in the Spring/Summer 1996 “Science Wars” issue of *Social Text*, a leading North American journal of Culture Studies. The editorial board of this journal includes respected thinkers such as Fredric Jameson and Andrew Ross.

Sokal’s verbose, metaphor-driven essay was a parody and, when word of this got out, it generated a lot of controversy. In 1998, Sokal, along with Jean Bricmont published *Intellectual Impostures*, a book dealing with some of the issues raised by the affair. If the publication of “Transgressing the Boundaries” were to be considered a work of art, then I believe art should consider itself flattered.

André Questcequecest is thrilled by all of this. He told me once that his distinctive writing style, of never saying anything and only quoting what others have said, was inspired, in part, by his reading of Frederic Jameson and Jacques Derrida. In 1995, Questcequecest published “A Dialogue between the Pleonasmus Brothers, Obfuscus and Pomposius, concerning Approximately Art” in Wegway’s inaugural issue. It consisted of two lengthy quotes, one from Derrida’s *The Truth in Painting*, and the other from Hegel’s *Phenomenology of Spirit*. The two quotes interrupted each other at appropriate intervals to produce a strange dialogue.

In spite of the fact that it is very difficult to determine the relation between ideas, and the words that refer to those ideas, or whether in fact there even are ideas that are separate in any functional way from their words, I see Questcequecest's work as a poetry of ideas generated by the process of choosing other peoples' words. It has touches of Duchamp, Schwitters and Ezra Pound's "Imagism" in it; and it acknowledges the complexity of form versus content. I think it also points to the ambivalent feelings many artists have about copyright, intellectual property, commercial value and one's sense of community within a tradition.

As Questcequecest's First Law of Texts states, "There is an inverse relation between an author's sense of responsibility for what a text might say and the number of references that text contains." And as Nietzsche said somewhere, philosophical writings mostly reveal the character of their authors and perhaps not much else.

The Science Wars – Lest We Forget

To begin, Alan Sokal said, "Thus, general relativity forces upon us radically new and counter-intuitive notions of space, time and causality; so it is not surprising that it has had a profound impact not only on the natural sciences but also on philosophy, literary criticism, and the human sciences. For example, in a celebrated symposium three decades ago on *Les Langues Critiques et les Sciences de l'Homme*, Jean Hyppolite raised an incisive question about Jacques Derrida's theory of structure and sign in scientific discourse... Derrida's perceptive reply went to the heart of classical general relativity: The Einsteinian constant is not a constant, is not a center. It is the very concept of variability – it is, finally, the concept of the game. In other words, it is not the concept of something – of a center starting from which an observer could master the field – but the very concept of the game ... In mathematical terms, Derrida's observation relates to the invariance of the Einstein field equation $G_{\mu\nu} = 8\pi G T_{\mu\nu}$; under nonlinear space-time diffeomorphisms (self-mappings of the space-time manifold which are infinitely differentiable but not necessarily analytic). The key point is that this invariance group "acts transitively": this means that any space-time point, if it exists at all, can be transformed into any other. In this way the infinite-dimensional invariance group erodes the distinction between observer and observed; the π of Euclid and the G of Newton, formerly thought to be constant and universal, are now perceived in their ineluctable historicity; and the putative observer becomes fatally de-centered, disconnected from any epistemic link to a space-time point that can no longer be defined by geometry alone."¹



Sokal also said, “*Social Text*’s acceptance of my article exemplifies the intellectual arrogance of Theory – meaning postmodernist literary theory – carried to its logical extreme. No wonder they didn’t bother to consult a physicist. If all is discourse and “text,” then knowledge of the real world is superfluous; even physics becomes just another branch of Cultural Studies.

If, moreover, all is rhetoric and “language games,” then internal logical consistency is superfluous too: a patina of theoretical sophistication serves equally well. Incomprehensibility becomes a virtue; allusions, metaphors and puns substitute for evidence and logic. My own article is, if anything, an extremely modest example of this well-established genre.”²

Stanley Aronowitz stated, “Explaining his now famous parody in *Social Text*’s “Science Wars” issue, Alan Sokal writes in *Dissent* (“Afterword”, Fall 1996): But why did I do it? I confess that I’m an unabashed Old Leftist who never quite understood how deconstruction was supposed to help the working class. And I’m a stodgy old scientist who believes, naively, that there exists an external world, that there exist objective truths about that world, and that my job is to discover some of them.” There is much to note in this “confession.” Why choose a hoax on *Social Text* to make these points? Did Sokal believe its editors were unabashed deconstructionists who doubted the existence of an external world or that they were anti-science? If so, he has either misread the burden of its seventeen-year history or was capricious in his choice. If not, then he has perpetuated the saddest hoax of all: on himself. For the fact is that *Social Text*, of which I am a founder and in whose editorial collective I served until this year, has never been in the deconstructionist camp; nor do its editors or the preponderance of its contributors doubt the existence of a material world. What is at issue is whether our knowledge of it can possibly be free of social and cultural presuppositions. *Social Text* was founded, and remains within, the Marxist project – which, as everyone knows, is profoundly materialist. When Fredric Jameson, John Brenkman, and I started the journal we gave it the subtitle “Theory, Culture, Ideology.” Our objective was to interrogate Marxists’ habitual separation of political economy and culture and to make a contribution to their articulation, even reunification. We were appalled by the orthodox Marxist claim that culture had nothing to do with burning issues of economic justice and were equally opposed to a “culturalist” deconstruction of reality in which all that mattered was language. The use of the term “ideology” in our subtitle revealed our critical intent. For us ideology was not “false consciousness” but a form of “lived experience.” This marked us decidedly as not “old leftist” because we questioned the naive old materialism that holds that knowledge simply reflects reality. We followed the contemporary Marxist view that all

processes of knowledge, including science, are mediated by their practices; for us “practice” was not a mental, but a material category.”³

Then Alan Sokal responded, “According to Aronowitz, I think that knowledge of reality is “transparent” and I “never interrogate the nature of evidence or facts.” On what basis does he make such claims? And if I were such a simpleton, why would I have explicitly raised epistemological questions in my “Afterword”? But the trouble isn’t just that Aronowitz distorts my own positions; it is that much of his essay is based on setting up and demolishing straw opponents. Who nowadays claims that culture has nothing to do with economic injustice, or that funding sources have no effect on scientific work? Who denies the value of sociological and political study of science and technology, or of the philosophical analysis of epistemological problems? My point is a modest one: that such investigations need to be conducted with due intellectual rigor. The works cited in my parody article provide a plethora of examples of how not to proceed. And so, unfortunately, does Aronowitz’s essay”⁴

Bruce Robbins said, “As far more people than have ever read the journal now know, Alan Sokal’s essay in the Spring/Summer 1996 “Science Wars” issue of *Social Text* was a hoax. The journal’s editors thought the manuscript argued that quantum physics, properly understood, dovetails with postmodern philosophy. In fact, Sokal booby-trapped the piece with deliberate mistakes, as he later revealed; he sought to publish it to expose the various intellectual and political weaknesses in *Social Text* and those it represents. But which weaknesses? Even people who followed the story with some interest and amusement may still be wondering what, exactly, the hoax proved. As one of the editors of *Social Text*, I freely confess what I think it proved about us: that some scientific ignorance and some absent-mindedness could combine with much enthusiasm for a supposed political ally to produce a case of temporary blindness. It remains to be seen, however, whether our editorial failure is really symptomatic of a larger failure in the beliefs we hold or the movements from which we come, and if so, what it might be symptomatic of. One conclusion not to draw is that if non-scientists like us are incompetent to judge what scientists do, then only scientists can be allowed to judge it. Whatever our own failings, science should not be protected from public accountability. We cannot leave it accountable only to those funders (increasingly, private corporations) who pay the piper. Pretending that criticisms of science are invalidated by the critic’s postmodernism or poststructuralism is a convenient way for Sokal and his backers to pretend they are not defending their own exclusive rights to their turf – a turf that the public has good reason to monitor as closely as possible.”⁵

Jean Bricmont and Alan Sokal said, “Julia Kristeva, writing in *Le Nouvel Observateur*, accuses us of spreading “disinformation” as part of an anti-French politico-economic campaign; she was even quoted (we hope misquoted) by the Italian daily *Corriere della Sera* as saying that we should undergo psychiatric treatment. Vincent Fleury and Yun Sun Limet, in *Libération*, accuse us of seeking to divert research funds from the social to the natural sciences. These defences are curious: for even if our motivations were indeed as ascribed (and they most certainly aren’t), how would that affect the validity or invalidity of our arguments? We have the modest hope that calmer heads will soon prevail among both our supporters and our critics, so that the debate can focus on the substantive content of our book. Which is what? The book grew out of the now-famous hoax in which one of us published, in the American cultural-studies journal *Social Text*, a parody article chock-full of nonsensical, but unfortunately authentic, quotes about physics and mathematics by prominent French and American intellectuals. However, only a small fraction of the “dossier” discovered during Sokal’s library research could be included in the parody. After showing this larger dossier to scientist and non-scientist friends, we became (slowly) convinced that it might be worth making it available to a wider audience. We wanted to explain, in non-technical terms, why the quotes are absurd or, in many cases, simply meaningless; and we wanted also to discuss the cultural circumstances that enabled these discourses to achieve such prominence and to remain, thus far, unexposed. Hence our book, the noise and the furore. But what exactly do we claim in our book? Neither too much nor too little. We show that famous intellectuals such as Jacques Lacan, Julia Kristeva, Luce Irigaray, Jean Baudrillard and Gilles Deleuze have repeatedly abused scientific concepts and terminology: either using scientific ideas totally out of context, without giving the slightest empirical or conceptual justification – note that we are not against extrapolating concepts from one field to another, but only against extrapolations made without argument – or throwing around scientific jargon to their non-scientist readers without any regard for its relevance or even its meaning. We make no claim that this invalidates the rest of their work, on which we are explicitly agnostic.”⁶

Bruce Robbins and Andrew Ross said, “Why does science matter so much to us? Because its power, as a civil religion, as a social and political authority, affects our daily lives and the parlous condition of the natural world more than does any other domain of knowledge. Does it follow that non-scientists should have some say in the decision-making processes that define and shape the work of the professional scientific community? Some scientists (including Sokal presumably) would say yes, and in some countries, non-expert citizens do indeed participate in these processes. All hell breaks loose, however, when the

following question is asked. Should non-experts have anything to say about scientific methodology and epistemology? After centuries of scientific racism, scientific sexism, and scientific domination of nature one might have thought this was a pertinent question to ask.”⁷

John Krige said, “Does Sokal care that his spontaneous response to those “relativists” who are puzzled about the epistemic status of a world that is always mediated by our unreliable senses, our context-laden language and our scientific instruments (he invites anyone who isn’t sure that the world exists to step out of the window of his high-rise apartment) is nothing more than a 1990s uptown New York version of an age-old common-sense reaction to a deep philosophical problem? Have Sokal and Bricmont followed the carefully crafted and empirically enriched studies of scientific practice by sociologists and historians of science over the last two decades (see *Physics World*, April 1998, pp. 19-20) – work that has breathed a new vitality into these fields? ... The editors of the journal *Social Text*, in which Sokal’s spoof article was originally published, have also been overwhelmed by the authority of these fields. Indeed, it is just for this reason that they accepted Sokal’s article as a sincere attempt by an academic author to apply concepts from physics, which they did not understand, to cultural studies. They trusted him, all the more so since he was a physicist at a prestigious institution. But he deliberately betrayed that trust by producing what he knew to be drivel with a view to exposing and humiliating them. The lesson is obvious. Those of us working in the humanities and social sciences – as well as our students and the public at large – should not be so quick to trust people in the “hard” sciences, notably physicists. We should not take them uncritically at their word. Which is, of course, just what researchers in the history and social studies of science have been insisting on for the last two decades.”⁸

Jay Rosen said, “Although it would have been agonizingly difficult (pride is involved), I very much wish the editors had reacted differently. Had they said, “We goofed” right away, and then examined – penetratingly and in public – everything that led them to accept the Sokal article, they might have demonstrated to literate America that what the academic Left thinks about itself is actually true: it has no peer when it comes to being critical of institutions. *Social Text* is an institution of the academic Left. It should have taken itself apart and put itself back together again after the Sokal debacle. It would have been fascinating and inspiring to watch. Working backwards from the hoax, like safety experts going over a crash site, they could have illuminated every standard they diluted in order to accept the article, and then asked themselves: Well, what are our standards? Consider what the editors have already admitted:

1. They did not understand the ideas they were publishing. (“Scientific ignorance,” Bruce Robbins calls it, acknowledging that the physics on display was Greek to them, as it would have been to anyone since much of it was gibberish or deliberate clowning by Sokal.)

2. They didn’t respect what they were publishing. (“From the first, we considered Sokal’s unsolicited article to be a little hokey ... His adventures in PostmodernLand were not really our cup of tea,” Robbins and co-editor Andrew Ross wrote in a statement explaining their decision.)

3. But they published it anyway for political reasons. (“Enthusiasm for a supposed political ally,” Robbins says, explaining why they went for the essay. “We thought it argued that quantum physics, properly understood, dovetails with postmodern philosophy.” Note: what “dovetails” with the editors’ perspective is good because it dovetails. Can Sokal’s point be made any plainer?)

4. They were condescending to the author and his “hokey” ideas. (Robbins and Ross again: “It is not every day we receive a dense philosophical tract from a professional physicist. Not knowing the author or his work, we engaged in some speculation about his intentions, and concluded that this article was the earnest attempt of a professional scientist to seek some kind of affirmation from postmodern philosophy for developments in his field.” Earnest is what counted; intelligent – and intelligible – did not.)

5. They abandoned their attempts to improve what they were publishing when the author they condescended to resisted, thus doubling the condescension. (Robbins and Ross write: “Having established an interest in Sokal’s article, we did ask him informally to revise the piece. We requested him a) to excise a good deal of the philosophical speculation and b) to excise most of his footnotes. Sokal seemed resistant to any revisions ...” So they went ahead anyway.)”⁹

¹ Alan Sokal, “A Physicist Experiments With Cultural Studies” at www.physics.nyu.edu/faculty/sokal/

² Ibid.

³ Stanley Aronowitz, “Alan Sokal’s “Transgression”” Published in *Dissent*, Winter 1997, pp. 107-110, at *ibid*.

⁴ Alan Sokal, “Alan Sokal Replies [to Stanley Aronowitz]” Published in *Dissent*, Winter 1997, pp. 110-111, at *ibid*.

⁵ Bruce Robbins, “Anatomy of a Hoax” Published in *Tikkun*, September/October 1996, pp. 58-59, at *ibid*.

⁶ Jean Bricmont and Alan Sokal “The Furor over Impostures Intellectuelles – What is the fuss all about?” [Published, under the title “What is all the fuss about?” in the *Times Literary Supplement* (London), 17 October 1997, p. 17. at *ibid*.

⁷ Bruce Robbins and Andrew Ross, Co-Editors, for *Social Text* at *ibid*.

⁸ John Krige, “Cannon-fodder for the Science Wars” in *Physics World*, December 1998, pp. 49-50 at *ibid*.

⁹ Jay Rosen, “Swallow Hard: What Social Text Should Have Done” in *Tikkun*, September/October 1996, pp. 59-61 at *ibid*.

Camera Shy

Flint Gennari is a photographer based in Staten Island, New York. He participated in the Wegway Juried Photography Exhibition in May, 2004.

chromogenic print, 20" x 24", 2002



Series

Jukka-Pekka Kervinen is a composer/poet who works in Espoo Finland. Current compositions are conventional scores for small ensembles and solo instruments as well graphical scores and prose notated pieces. He is mainly interested of quiet, small, mostly static structures, and notation systems. Many works use different compositional systems, from total organization to aleatoric processes and controlled improvisation. New compositions are automatically generated using computer programs written by the composer. Website: <http://xpressed.sdf-eu.org/kervinen/>

From: MWP
Reply-To: "WRYTING-L : Writing and Theory across Disciplines"
"mailto:WRYTING-L@listserv.utoronto.ca"
Subject: Re: #4

These are interesting works, J-P K. I am also beginning to study a few of your algorithmic musical scores as well, which I discovered just this week. Do you mind saying if there is any connection between the two media for you, and what that might be?

For instance, I am reading, perhaps mistakenly, the blank space between each of the textual segments here as being somewhat analogous to the delineation of meter in your music, even if your musical meters are not strictly regular the way they are in your text work. The characters then would correspond to sounded values, perhaps, with the a-z/i chars representing 0-25 different melodic pitches, and the various non-A-Z chars representing different noises or silence. At least that's one possible reading, as I see it.

I'll say more, if anybody wishes to make this a dialog. If not, I will continue to ponder matters amongst me, myself and I. . .

mwp

From: J-P K
Subject: Re: #4

Thanks MWP. These pieces are small experiments based on information theory; noisy channels (loss of information, channel coding (linear block coding) etc. But you're absolutely right that those two media are connected as I use same algorithms (partially exactly same programs) in both of them. These pieces are made using two small LUA-scripts I have programmed (or three if source is script program instead of grep/sort...). Also I am studying notation which could be used in both media (textual/musical score) and these are part of that 'project'. Most of my music really is 'ametric', here I have interpreted spaces as tacets for a group of events ie. They are both silence and moments of inactivity used with fermatas of variable durations. But this is only my interpretation, these are not yet ready musical scores, I think your reading is valid as well.

Jukka

From: MWP
Subject: Re: #4

With regard to info theory and music (and text), are you familiar with James Tenney's book Meta + Hodos? Here's a review from Frog Peak Music, it's publisher:

* James Tenney, "Meta + Hodos and META Meta + Hodos."

Tenney's major work from 1961, Meta + Hodos has been recognized as one of the most important and influential theoretical treatises of the past thirty years. It is an early attempt to redefine the language of musical form in light of the experimentation of composers like Varèse, Webern, and Cage.

META Meta + Hodos, written in 1975, is an extremely concise restatement of the ideas of the previous work, incorporating new ideas from information theory, perception and cognition research, as well as Tenney's own work in musical form. Both classic works are presented together in one special edition. This new second edition includes many corrections and emendations by the author.

m

From: J-P K
Subject: Re: #4

Yes, I know James Tenney, have even some his scores from 'Postal Pieces', but here in Finland, no records or books. I have tried to order some but haven't even got any answer from publisher (I don't mean Frog Peak, I'm sure I can get 'Meta + Hodos' from there). Anyway thanks, I was aware of the book but not its content.

Jukka

From: Palafox Saragossa Subject: Re: #4
To: "mailto:WRYTING-L@listserv.utoronto.ca"

I always thought Marvin Minsky was pretty interesting. He certainly ranges across these fields: HYPERLINK "http://web.media.mit.edu/~minsky/" http://web.media.mit.edu/~minsky/

From: J-P K
Subject: Re: #4

I will check these, I am sure that Minsky has some articles which really ranges these. I think many composers (Hiller, Xenakis, Tenney, Brun, Koenig etc.) were interested in information theory in late 1950s, but really don't have much material here, few articles, some scores and of course Internet (heard Tenney first time from Net, I think it was otherminds.org, interesting site, they have whole compositions there). I recently 'wrote' my first piece in CSound ('partial harmonies', you MAY find some resemblances with some J-C Risset stuff...). MP3 is on my site (xpressed.sdf-eu.org/kervinen).

Thanks.

Jukka

From: MWP
Subject: Re: #4

You certainly should know the 1960s book *Info Theory & Esthetic Perception* by A Moles, which I guess is the inspiration for many. Any other sources of interest in this regard?

So what's the state of Info Theory nowadays? Surely there must be some big innovations in the field since the 50s. I know it had some interesting applications in relation to fractals and such...

m

From: J-P K
Subject: Re: #4

Yes, I know Moles, and have seen works from Shannon (in Finnish !) and Pierce (and some Finnish studies of same subject). I am more interested of Cybernetics (as defined by W. Ross Ashby), more specifically of systems with feedback and self-organizing behaviour. I don't know what is the state of info theory nowadays, all I know it has been used in telecommunications and hard drive optimization and of course in music (I forgot to mention Laurie Spiegel and her works in 1970s. I have seen some article by her somewhere on the web).

Do you know Tom Johnson's music, especially his 'math' pieces (not Four-Note Opera) and String Quartet (number X ?), which is based on finite state automata ?

Jukka

From: Steve Armstrong
Subject: Re: #4

I find J-PK's work very interesting and also MWP's dialogue suggestion. These are the kinds of things Wegway publishes. I know some visual arts types that might also want to participate. Regardless of how that turns out, I would still like to publish a piece by J-PK in a future issue.

Please have a look at the Wegway site www.wegway.com. If you're interested, I can mail actual copies of the magazine.

Thanks.

Steve Armstrong

From: J-P K
Subject: Re: #4

Dear Steve,

Thanks, I am really interested. I checked 'Wegway' and it looks great (anyway if editor writes something like "We like strange things. Please send them right away." I am ready to submit anything...). Do you want to use some of those I sent to list or do I submit new one(s)? Please let me know, both are OK with me. Here is my address if you want to mail some copies of magazine

Jukka-Pekka Kervinen

From: MWP
Subject: Re: #42

J-P, question please.

Do the non-alphabetical symbols (+, #, [etc.) function entirely as “noise,” or do they have semiotic significance as well? I am thinking particularly of “?”, “:”, “(, “)”, etc. which have a definite meaning within a conventional reading context.

m

From: J-P K
Subject: Re: #42

Hi Mark,

They do both, but (usually) not in same piece. These works are based on the first five words I have written every day, so I just manipulate one string by Markov chain-based program where probability for forward motion is much higher than backward and also boundary ‘problem’ is solved differently in every piece. In this work I have just ‘extended’ the five words with those non-alphabetical symbols also by ‘splitting’ some new words out of the string. In other pieces I usually translate letters from alphabet to non-alphabetical symbols, but always differently, from program to program and also from piece to piece made by same program (I never use same program twice without making major modifications to it).

Best,

Jukka

#4

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#26

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#42

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Shirley, Marathon

Bob Gulley is a photographer based in Houston, Texas. He is currently working on a project within the Harris County Jail, and Women Surviving Alone, Power Fighting Adversity. He participated in the Wegway Juried Photography Exhibition in May, 2004.

B&W selenium toned, 10" x 10", 2003



Self Portrait

Tim Sullivan is a visual artist working in San Francisco. He participated in the Wegway Juried Photography Exhibition in May, 2004.

C-Print, 29" x 29", 2003 (self-portrait)



‘Beharrungstendenz’ and ‘Magnetefekt’

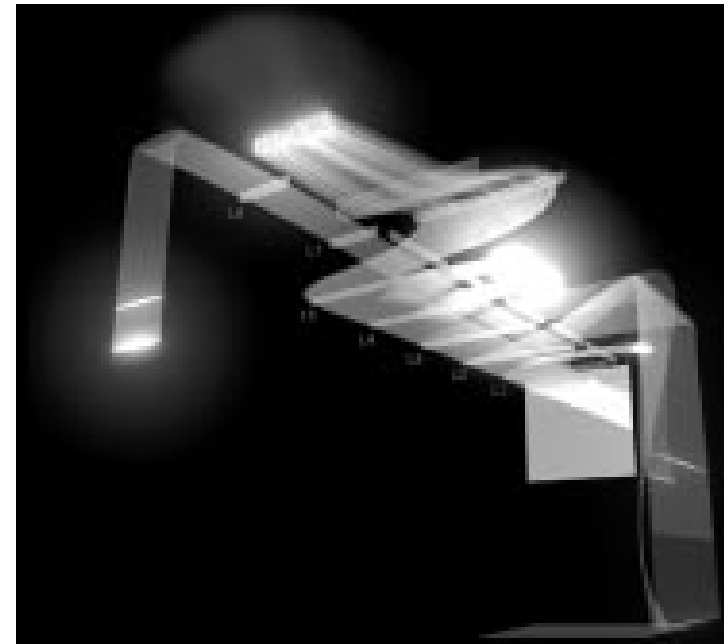
*Lindy Roy
ROY
833 Washington Street suite 4
New York NY 10014*

*t 212 627 4816
f 212 627 5570*

South Africa-born Lindy Roy established ROY in New York City in 2000. The design studio is presently engaged in resort projects in Africa and Central America, a showroom for Vitra in New York City, a summer house in Sagaponac NY, a bar in New York City, an Extreme Ski hotel in Valdez, Alaska and an affordable housing project in Houston, Texas. ROY, working in collaboration with Bruce Mau Design, recently developed a brand environment for rapid roll-out in the UK and Europe.

Roy is the winner of MOMA/P.S.1 Young Architects Competition for 2001 and is also currently collaborating with photographer Richard Misrach on a project for Cancer Alley, Louisiana. She was a finalist in the ‘Times Capsule’ competition for The New York Times, and winner of ‘16 Houses’ competition.

Von Uexküll’s Tonustal remains a conductive model. Though able to explain, if vaguely, why a single stimulus can result in a range of response forms, it fails to address those strangely spontaneous, rhythmic activities that unfailingly suggest generative processes at play. In the 1930s, after an extensive comparative study of animal locomotion producing two miles of tracings, the systems physiologist Erich von Holst identified a neural oscillator and defined it as a system effecting periodic behavior. Von Holst may be said to have done for the neural oscillator what Sherrington did for the reflex. Examining the multiple ways in which Labus, a fish distinguished by the fact that it swims using rhythmic fin motions while keeping its body immobile, synchronized its fin movements, he arrived at two basic principles that characterize the coordinative properties of oscillators: the Baharrungstendenz and the Magnetefekt. Beharrungstendenz or the tendency of an oscillator to maintain its rhythm, leads to totally synchronized movements like chewing, breathing, and running, which von Holst referred to as states of absolute coordination. These steady, rhythmic oscillations work in clear contrast to the Magnetefekt, which is the effect one oscillator exercises over another



of different frequency so that it seems magnetically to draw and couple it to its own frequency. Phase slippages and temporal drifts, the outcome of a latent and perpetual struggle between Beharrungstendenz and Mageneteffect render infinitely variable couplings, easily forming larger compositions with smoothly altering tempos. Accelerated and decelerated running are states of relative coordination. Plastic forms such as dance are also manifestations of this phenomenon where oscillatory motions combine, forming molar ensembles moving fluidly from one mode to another. Sherrington’s reflex arc intervenes here as an adaptive agent in these fields of oscillators. By introducing information from the outside into this highly tuned but otherwise hermetic ensemble, the reflex arc sensitizes ensuing activities to changing conditions in the environment.

Here coordination is clearly plastic, variable, and adaptive, a versatile tiling of many scales of activity in space and time. Neural oscillators are an elementary unit of a nervous system. Coupled oscillators are prototypes of a time-dependent nervous geometry.

The Enchiridions

R. Prost melds words with graphic elements to construct visual poems. He has participated in a number of exhibitions of visual literature and book works around the world.
Website: www.RProst.com.

‘Enchiridions’ comes from a book by Epictetus (a mentor of Marcus Aurelius), a guide to living a moral life. The Enchiridions have been generated by randomly selecting a random number of single-sentence instructions gathered from various sources – from toothpaste boxes to fire extinguishers.

Enchiridion No. 1

- 1) Avoid unintentional starting.
- 2) Carefully re-do steps A and B.
- 3) Rinse the lens thoroughly.
- 4) Note position of old blade.
- 5) Position hook #5 over handle.
- 6) Follow directions for greasing and flouring.

Enchiridion No. 3

- 1) Remove nuts from roller bracket.
- 2) Remove catcher hooks from catcher.
- 3) Clarify your picture.

Enchiridion No. 28

- 1) Have number handy.
- 2) Keep your face and body to one side.
- 3) Don't work while thunderstorms are in the area.
- 4) Keep your shoes clean.
- 5) Keep good footing and balance.
- 6) Avoid throwbacks.

Enchiridion No. 33

- 1) Stand with one foot on the toilet.
- 2) Give artificial respiration.
- 3) Close arm tightly.
- 4) Slip cap onto the bottom.
- 5) Apply a thin coat of graphite paste to the surface of the nipples.

Enchiridion No. 37

- 1) Push the head all the way down.
- 2) Follow instructions for lubricating.
- 3) Replace screw cap over pilot.
- 4) Insert all cables.
- 5) Pull out horizontal rod.
- 6) Fold small flap back.
- 7) Complete the name and address sections.
- 8) Use as often as needed.
- 9) Apply a 4 foot piece of pipe insulation to each post.
- 10) Shim where necessary.

Enchiridion No. 45

- 1) Wash by hand in warm sudsy water.
- 2) Never carry tool by head handle.
- 3) Avoid side-to-side movement.

Enchiridion No. 71

Do not operate in gaseous or explosive atmospheres.

Enchiridion No. 72

- 1) Fill in the date the dependent is to be dropped.
- 2) Keep frozen until ready for use.
- 3) Press fist into abdomen with a quick upwards thrust 6 to 10 times.
- 4) Come back later.

Enchiridion No. 223

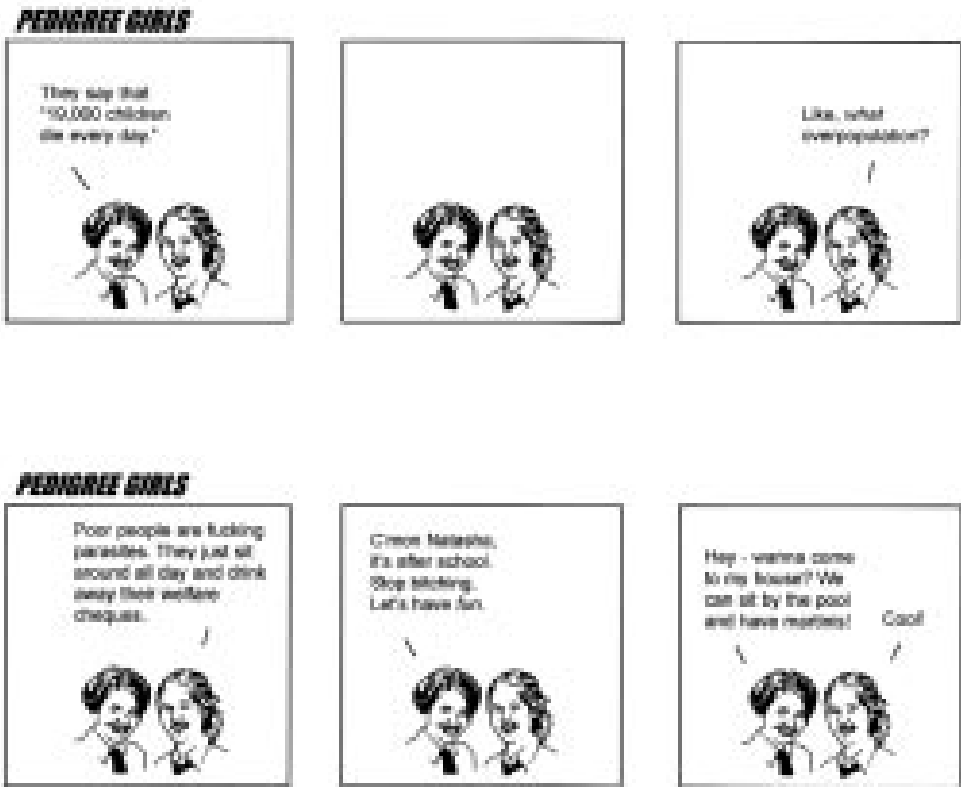
- 1) Place your mouth over the patient's mouth and nose.
- 2) Use gentle in-and-out motion.
- 3) Check pulse at side of neck.
- 4) Tap and shout “are you okay?”.
- 5) Check for animal nest or spider webs.
- 6) Raise bleeding part higher than the rest of the body.
- 7) Place victim in a comfortable position.
- 8) Cover with a thick dressing.

Enchiridion No. 564

- 1) Carefully insert plastic anchors into holes.
- 2) Insert thumb at bottom and pull away.
- 3) Pump brush to activate.
- 4) Fully insert plugs.
- 5) When you feel the urge to move your bowels don't put it off.
- 6) Mail today.

Pedigree Girls

Sherwin Tjia is a Montréal-based painter, poet and comics artist.



She Wolf

John Scott is a writer and visual artist based in Toronto.



