

COLLAB FEST NOTES 1 - 60

The first Collab Fest took place on July 31, 2008 at the unfinished Dialog gallery space at 6th and Marshall in Roanoke, VA, USA. Brian Counihan was renting a studio there and made the space available for our activities. The rest, except where noted, have taken place at [The Water Heater](#), an alternative arts space owned and operated by [Beth Deel](#) and Mark Kary and located in Roanoke at 813 5th St S.W.. Ralph Eaton originally traded work at Water Heater music events in exchange for Collab Fest use of the space.

all notes by jim leftwich except where otherwise indicated.

[collab fest 1 - 07.31.08](#)

cell phone poems by the [post-neo absurdist anti-collective](#) and [john m. bennett](#) (i called olchar lindsann in new jersey and he and his roommates, warren fry, tomlav butkovic and evan damerow read/performed poems while the phone was passed around among the folks here - then i did the same with john in ohio), collaborative collage (i taped blank sheets of newsprint to the movable walls and made a few marks on them - a circle drawn with a crumpled sheet of paper dipped in black tempura, a black handprint - and between conversations the folks in attendance added their own marks with spray-paint, stamps, found objects, markers, etc), an acoustic set by members of the magic twig community, an exhibit of posters, paintings, drawings, texts, assemblages and other artworks by members of the magic twig community, soft sculptures by [ralph eaton](#), books and notebooks of [mail art](#) and [visual poetry](#), and a numerological [fluxus](#) poem for bill o'reilly (i wrote the alphabet on a large sheet of paper, circled the letters F, O and X, F being the 6th letter, O the 15th, and X the 24th, then did the math at the bottom "proving" i trust - at least for bill o'reilly - that FOX equals 666)

[collab fest 2 - 08.27.08](#)

collaborative [collage](#), notebooks and books of [mail art](#) (TLPs, add and pass sheets, sound art, mail art history and theory, leftist politics, intersections of the eternal network / temporary autonomous zones / utopian communities, event and exhibit documentations - both paper and electronic - radicalized spiritualities and experimental poetics) and visual poetry, a stencil painting by geoff conley, cell phone poems by the post-neo absurdist anti-collective and john m. bennett

mail art and visual poetry by david-baptiste chirot, carlos luis, john m. bennett, ralph eaton, john crouse and jim leftwich, bern porter, josh macphee, luc fierens and many others

[The Eternal Network, by Chuck Welch](#)

[Writing To Be Seen, edited by Bob Grumman and Crag Hill](#)

[A Dictionary of The Avant Gardes, edited by Richard Kostelanetz](#)

photographs by sue leftwich, aaron bensen, [suzun hughes](#), jim leftwich and ralph eaton

in 2006 i filled approximately 100 black binders with mail art and visual poetry. each notebook holds 100 sheets, plus whatever will fit into the pockets at the front and back. here are the contents of one randomly selected notebook:

front pocket:

open world magazine 48, from dobricia and rora kamperelic in belgrade, serbia
documentation of the fira magica mail art exhibit in spain
countersyncopationyeah chapbook by mark sonnenfeld
bird book, by jessica smith

sheets:

two collages by sandragons
a visual poem by jim leftwich
a longhand poem by ross priddle
a visual poem by tom taylor and john m. bennett
5 reasons not to do mail art collage (add and pass)
numb art instruction sheet by haddock
a poem by blaster al ackerman and darlene altschul
two poems by "swarthy" turk sellers
two "hacks" of john m. bennett poems by al ackerman
two collages and a text by jim hayes
two pages by john m. bennett for an homage to philippe bille
mail art cartoon/collage by blaster, musicmaster, bennett and haddock
a john bennett / scott helms visual poem
a john bennett / scott helms / jukka-pekka kervinen visual poem
a visual poem by john and cathy bennett
a john m. bennett / scott helms / jukka-pekka kervinen visual poem
a john m. bennett / baron / jukka-pekka kervinen visual poem
day de dada news sheet
marcel duchamp curates dada article
dada week nyc letter from the sticker dude
dada at moma event invitation
3 solamito luigino and john m. bennett visual poems
a john m. bennett / c. mehrl bennett / jukka-pekka kervinen visual poem
4 a john m. bennett / jukka-pekka kervinen visual poems

a ficus strangulensis / john m. bennett visual poem
2 collages by ed giecek
an article about mark sonnenfeld by eric greinke
a few thoughts on a few notes essay by jim leftwich
9 pages of texts and collages by scott macleod
peace - no more war mail art call documentation from pati bristow
4 haute couture death text sheets by jim leftwich
4 collages by jim leftwich and jessy kendall
a visual poem by jessy kendall and john m. bennett
objective poem by keiichi nakamura
2 poems by paul brandt
11 haute couture death text sheets by jim leftwich
16 anti-war collages by jim leftwich
3 poems by scott macleod

back pocket:

boomerang tlp by joao alberto lupin
death text and graffiti collage by jim leftwich
muscle you of harps series, booklet by scott macleod
richard kostelanetz, review of la M al, by john m. bennett

[collab fest 3 - 09.15.08](#)

a tribute to ralph eaton's friend and collaborator, [pete haskell](#)

two performances by [id m theft able](#) (one using a pile of branches found on the sidewalk in front of the water heater as props for audience participation, and the other including readings of pages from an old journal, the whole experience ranging from performance art to noise to sound poetry, all perhaps related in style and spirit to the fluxus attitude, and ending with an energetic and noisy version of Louie Louie), bike love by [loyd padgett](#) (in which loyd performed an extended noise improvisation on an upturned bicycle - the one he used as transportation to and from the show), a collaborative video by witcyst and id m theft able ("tilda", mang disc #44) (which reminded me of data-bent images so much that i asked skot if it was a data-bent video, to which he replied no, it was made by feeding two video streams into one channel, a process which i cannot claim to fully understand), cell phone poems by the post-neo absurdist anti-collective, collaborative collage, stencils mostly of leftist political analysis and commentary on recently current events by geoff conley, assemblages made of broken glass, the "guts" of tvs and computers, wire and other scavenged materials by lee melozzi, soft sculptures by ralph eaton, notebooks of mail art and visual poetry

a review of [Alice The Camel](#)

[collab fest 4 - 09.24.08](#)

vinyl laceration by loyd padgett (using a razor to play old 45s by artists like the carpenters and don mclean to create beautifully abrasive layerings and collisions of song and noise), [videos by matt ames](#), a slide show by geoff conley, post-neo absurdist cell phone poetry, collaborative collage, and an exhibit of yard sale signs i collected over a period of years (2001 - 2005) while delivering food in charlottesville (yard sale signs are visual writing, handwriting, writing to be seen, and thus have some intriguing similarities to some forms of visual poetry, can in fact be seen as a kind of unintentional visual poetry, or from another perspective, as a form of found poetry)

[collab fest 5 - 10.08.08](#)

situationist films provided by matt ames, noise by loyd padgett, collaborative add and pass mail art, text/image slide show by ralph eaton, assemblage by geoff conley, post-neo absurdist cell phone poems, books and notebooks of mail art and visual poetry, carved erasers (carved as associational approximations of shapes and patterns found in the book the blackwell encyclopedia of [writing systems](#), by florian coulmas, intended for use as a kind of fragmentary [asemia](#) and distributed in the mail art network, and found objects modified to be used either as rubber stamps or in the [frottage](#) process

books of visual poetry by sheila murphy and k. s. ernst, john m. bennett and scott helmes the [loose watch anthology](#) of works published in [lost and found times](#), issues 1 - 39, edited by john m. bennett
mail art from [the post-neo absurdist solidarity show](#), featuring olchar lindsann, bela grimm, warren fry, tomlav butkovic, evan damerow and many others

[on the passage of a few people through a rather brief moment in time: the situationist international 1956 - 1972](#), 1989
[guy debord, the society of the spectacle](#), 1973
[isidore isou, venom and eternity](#), 1951

[collab fest 6 - 10.22.08](#)

an immersive multimedia environment as a pre-halloween celebration, music by [the situationist](#) and [nancy and 2 meteors](#), films provided by matt ames, paintings and assemblages by geoff conley, lee melozzi, and dj dickie, collaborative collage, gestural photography, painted hands, currency from the bank of assholes written on toilet paper, situationist graffiti from paris, may 1968, courtesy of the [bureau of public secrets](#), notebooks and books of mail art and visual

poetry, bible babble display by ralph eaton, costumed performances by everybody

[Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris](#)

Catalog of the exhibition by Leah Dickerman, with essays by Brigid Doherty, Dorothea Dietrich, Sabine T. Kriebel, Michael R. Taylor, Janine Mileaf, and Matthew S. Witkovsky
National Gallery of Art/DAP, 519 pp., \$65.00; \$40.00 (paper)

[The Eternal Network](#), by Chuck Welch

Mail Art 2003, Hommage aux fondateurs, by Julien Blaine

[collab fest 7 11.05.08](#)

doug shelor and paul thompson, percussion

loyd padgett, vinyl laceration

collaborative sheets provided by [jeff crouch](#)

anti-war text/image notebooks by ralph eaton

collab fest flyers, posters and postcards by geof conley and loyd padgett

Bank of Assholes / Your Money Is Shit banners written on toilet paper

booklets, TLPs, and broadsides of visual poetry and mail art by john m. bennett, serge segay,

rea nikonova, s. gustav hagglund, jose roberto sechi (think here mail art zine), josh macphee

(street stencil compilation booklets), bern porter, john martone, jim leftwich, ralph eaton, malok,

andrew topel, steve dalachinsky, baby nous, ficus strangulensis and others



collab fest poster by geof conley



collab fest postcard by loyd padgett

[collab fest in elmwood park - 11.08.08](#)

collab fest at [the magic twig community](#)'s superfriends festival in elmwood park as part of the festivities celebrating the opening of the taubman museum. we made a visual poetry suit for me to wear at the Unknown event later in the day. lots of children joined in and helped us make spray-painted stencil collages. they also seemed to enjoy spray-painting the autumn leaves.

bands:

the young sinclairs

the sad cobras

sunking

sound houses

hot lava

reading rainbow

mommies

turbo P

the bastards of fate

root stone

[the unknown](#), organized by suzun hughes and john wilson. john built fire sculptures in the alley beside the house/gallery/studio he and suzun have on campbell ave. various artists and musicians performed and exhibited in three rooms inside the building. in the front room, ralph

eaton installed some of his soft sculptures and dressed in a suit which made him look like one of the sculptures. then he spent a couple of hours interacting with the pieces. the result was an eerie, unsettling and comical mixture of performance and installation. i called the new jersey post-neo absurdists and passed the phone around in the alley while olchar lindsann, warren fry, tomislav butkovic, evan damerow and john bennett (who was visiting new jersey post-neo headquarters) performed cell phone poems.

photos by sue leftwich and ralph eaton.

[collab fest 8 - 11.19.08](#)

[le dolphin fantastique by the roanoke film collective](#), surrealist films from matt ames, guitar/synthesizer improvisations by david frost, cell phone poems by the post-neo absurdist anti-collective, an exhibit of earlier collab fest pieces, text/image and collage works, the live matter tonerworks series from [reed altemus](#), notebooks of mail art and visual poetry, ephemeral underwear balloon sculptures by ralph eaton

[Live Matter](#) Is a series of twelve artists' portfolios, a project which was started in 2005. The editor is Reed Altemus working under the aegis of his press Tonerworks. Each portfolio contains a series of six to ten works by one artist as signed and numbered 8.5 x 11" prints in editions of 100 on 100% cotton acid free archival quality paper. Each portfolio also contains information about the conception of the project and contact information. The complete series is as follows:

Andrew Topel "Spheres"

Reid Wood "Bab(b)el-On"

Jim Leftwich "Haute Couture Death Texts"

Carol Stetser "Mappaemundi"

Carla Bertola "Inter-positions"

Luc Fierens "The World"

Daniel F. Bradley "Maybe Could You Please Return My City Now"

Zsuzsa Dardai "Wave-Land"

Steve Random "The Inverse Order of Alienation"

Brandstifter "Mantis Meets Fleischlego"

Vittore Baroni "Nagging Questions and Aphoristic Remarks"

Gustave Morin "Nein Typos"

The series has been collected by The Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, The Archivio Conz (Verona Italy), The Ohio State University Avant Poetry Collection, and the Poetry Collection State University of New York, Buffalo. The portfolios are \$12US postpaid each available from:

TONERWORKS

REED ALTEMUS

P.O.BOX 52

PORTLAND,ME

04112 USA

[collab fest 9 - 12.03.08](#)

an exhibit of cured teddy bears by ralph eaton - and the costume of teddy bears he's making for the cabinet of curiosities show, ambient sounds by jesse beaman ([my empty phantom](#)), collaborative collage, guitar/synthesizer improvisations by [david frost](#), notebooks of mail art and visual poetry, cell phone poems by the post-neo absurdist anti-collective, long conversations about fluxus, world-class art museums, dysfunctional arts councils, the my empty phantom mini-tour from texas to the east coast and back, the 2009 marginal arts festival, and a multitude of related tangents the nature of which i would happily divulge if my memory would cooperate...

mail art and visual poetry by john m. bennett, ralph eaton and jim leftwich, al ackerman, ed giecek, john tostado and many others

photographs by david frost, jim leftwich, and ralph eaton

[collab fest 10 - 12.17.08](#)

guitar feedback and improvised drones by matt ames and steve sellers of the helicon family, ralph eaton's shelves of altered teddy bears, doodles, lyrics, and other items from the magic twig community, notebooks of mail art and visual poetry, collaborative collage (ab)using a box of found junk and a bag of plastic army men

mail art and visual poetry by ralph eaton, reed altemus, john crouse and jim leftwich, steve dalachinsky, john m. bennett and others

photographs by ralph eaton and jim leftwich

drone music : from an interview with [marcia bassett](#):

17. Where is the line drawn between noise and drone?

I don't draw those kind of lines. It is not important to me to make those distinctions. I think that my recordings are evidence of that philosophy.

1. What attracts you to noise?

Which wave of noise are we on now? I feel bored by that term—or maybe I'm just bored in general. "Noise music" gets lost in its own 21st century feedback loop. I'm into creating sounds that enable me to go some place. It is like entering into a tunnel that suddenly branches off into multiple passageways. When I was young there was an abandoned concrete fort that was a relic

leftover from WWII that I used to climb around in. The fort itself sat halfway on the beach and halfway over the water. It seemed labyrinthine at the time; exploring the interior with the waves crashing below. The place was really black—pitch black until the eyes adjusted. That caused all sorts of visual hallucinations and heightened awareness. It was like the best haunted house ever. Distortion of the senses can be reached in all sorts of ways; I try to get there through sound—it allows me go “into” something else—somewhere unknown.

la monte young: my work with continuous frequency environments led to my concept of the drone-state-of-mind. These frequency environments set up a drone state of periodic composite waveforms in the nervous system, establishing periodic patterns. These patterns are the internal representations of the external air molecule patterns, which vibrate the eardrums and send pulses throughout the nervous system. Once this so-called drone-state-of-mind is established, the mind should be able to embark on very special explorations and in new directions, because it will always have a fixed point of reference to come back to, to relate to; it could perhaps go further into more complex types of refined relationships than it can in the ordinary state.

collab fest 11 - 12.31.08

music by nancy and 2 meteors and the situationist, collaborative collage, pith geist video by [crank sturgeon](#), [alphaville](#) courtesy of matt ames, [bernstein's experiments](#), a list of situationist graffiti in paris, 1968, from the [bureau of public secrets](#), an exhibit of pure art coffins, a [fluxus](#) box, gestural photography, sculptures of modified stuffed animals by ralph eaton, two quart-bag assemblages and one gallon-bag sculpture, notebooks of mail art and visual poetry, and an exhibit of works made during the first 10 collab fests

photos by sue leftwich, jim leftwich, and ralph eaton

contents of a randomly selected notebook:

front pocket:

poem bones artists book by rita mcnamara

2 visual cards by peter ganick

starr ing chapbook by mark sonnenfeld and jessy kendall

2 visual poems by christian burgaud

a history of mishaps. For the superstitious booklet by scott macleod

sheets:

9 collaborative visual poems by scott helmes and john m. bennett

3 collages for xtant 3 by tom taylor

antboo broadside #5 by jim leftwich

2 collaborative collages by jim leftwich and john m. bennett over a declassified text concerning the gulf of tonkin incident
2 visual poems by andrew topel and john m. bennett
van #111, edited by ross priddle
2 collages by john crouse and jim leftwich
2 bonanza helper sheets by musicmaster
antboo broadside #3, with comments on the cut-up technique by tim gaze
antboo broadside #4, with writing's analogy to the wave-particle duality by tim gaze
letter and notes on xtant 5 from michael peters
a poem by miroljub todorovic
a visual poem by jesse freeman
alien scum rejuvenator collage by tom taylor
om / terra first artistamp sheet by marilyn dammann
collage and text by malok
collage by haddock
peace - no more war mail art call documentation from pati bristow
fluxus bucks participants sheets from ex post facto
nobel peace project no. 18 documentation from susan gold
mail art collage by ed giecek and jim leftwich
hack of a john bennett poem by al ackerman
4 visual poems by jim leftwich and jukka-pekka kervinen
2 visual poems by carlos luis
2 visual poems by david-baptiste chirot
2 post-neo absurdist collages
2 visual poems by solamito luigino and jim leftwich
2 sheets of collages by jim leftwich and steve dalachinsky
concrete poem by reed altemus
add and pass sheet from reed altemus
2 collaborative visual poems by jim leftwich and spencer selby
visual poem by john m. bennett and serge segay
visual poem by john m. bennett and rea nikonova
add and pass sheet from mete sarabi
collage by bela grimm and olchar lindsann
2 poems by nico vassilakis
2 add and pass sheets from jessy kendall

back pocket:

cards and stickers from the sticker dude
holiday broadside with d. a. levy painting from mike basinski at suny-buffalo
the language of paint by carol stetser
pense aqui, revista de arte postal, no. 250, from jose roberto sechi in brazil
peace / transplant essay on rea nikonova by jim leftwich
cut-up letteral collage series by scott macleod

[collab fest 12 - 01.14.09](#)

collaborative collage, notebooks and booklets and ttps (tacky little pamphlets) of mail art and visual poetry, whirling dervish stuffed animal backpack dance by beth deel, collaborative scroll from the 2008 marginal arts festival, modified stuffed animal sculptures by ralph eaton, post-marxist physics and magic realism in the temporary autonomous zone (a sidewalk symposium), add-and-pass quart bag collages, and an anti-homage to the decider

mail art and visual poetry by:

reed altemus

john m. bennett

andrew topel

bern porter

jim leftwich

kairan 12, edited by giovanni simone (japan)

nico vassilakis

ralph eaton

unarmed 56

think here 106, edited by jose roberto sechi (brazil)

energy for you and me, mail art catalogue 4, editions janus, by eberhard janke (germany)

josh mcphée, street stencils

spencer selby

photographs by ralph eaton and jim leftwich

[collab fest 12.5 - 01.17.09](#)

a celebration of [art's birthday](#) (an annual event first proposed in 1963 by french artist robert filliou. he suggested that 1,000,000 years ago, there was no art. but one day, on the 17th of january to be precise, art was born. according to filliou, it happened when someone dropped a dry sponge into a bucket of water.), collaborative found junk assemblage and quart bag collage, collaborative booklets, pamphlets, broadsides and ttps, a collaborative splat poem, stuffed animal backpack performances by ralph eaton and [tj anderson](#), sound poetry performances by [olchar lindsann](#), [evan damerow](#), [tomislav butkovic](#), [warren fry](#) and [bradley chriss](#) of the post-neo absurdist anti-collective (with a guest appearance by alicia lerner), appearances by the post-neo familiars, rubber chickens, circuit bent toys and other noisy instruments, with chili over rice

robert filliou

<http://www.ubu.com/historical/filliou/index.html>

http://www.ubu.com/sound/fluxus_box.html

<http://www.youtube.com/watch?v=CxckexTBEPk>

photographs by ralph eaton, sue leftwich, and jim leftwich

[collab fest 13 - 01.28.09](#)

[anarchist subjectivity](#), collaborative quart bag collages, cut-up protest poems, gestural photography, plans for the marginal arts festival ([ubu enchained](#) by the post-neo absurdist anti-collective, a day of sound and visual poetry, green candles hatchets and ribbons...), lee melozzi's proposal for art recycling bins, the art of shit, preparations for the nothing is real / the real is the impossible / impossible is nothing anti-spectacle (eta / tba), an homage [to yves klein](#) (for his exhibition at the iris clert gallery in april 1958, klein chose to show nothing whatsoever, called la spécialisation de la sensibilité à l'état matière première en sensibilité picturale stabilisée, le vide ((the specialization of sensibility in the raw material state into stabilized pictorial sensibility, the void)) (fyi || diy), tables floors ceilings lamps walls fans doors corners heaters cords ladders mirrors and chairs

[collab fest 14 - 02.11.09](#)

the fuzzy suit, modified stuffed animal backpack dances by ralph eaton and beth deel, gestural photography, blasphemy against the lesser gods, hope and change for the greater good, fear and loathing for the hell of it, plans for parades and dinners, poems and pictures, objects and actions, effigies and soliloquies and soapboxes in the center of the city

photos by lee melozzi and jim leftwich

ralph eaton made arrangements with beth deel to dedicate a set of shelves at the water heater to a semi-permanent display of some of his modified stuffed animals. room was left on two of the shelves for 30 of my notebooks of mail art and visual poetry. here is a list of the contents of one of those notebooks:

front pocket:

recycling art project documentation #27 from lancillotto bellini (italy)

unit of measure - one shoe box postcard from vittore baroni (italy)

postcard from mike basinski

postcard from jim hayes

celebrities toilet roll issue poetry zine from PEFProductions (London)

3 visual poems by baron

when you find this give it to someone else, state of being / haven't-garde art postcard from reid wood

circulaire 132 No 2 mail art assembling zine from rj cote (quebec)

sheets:

two collages from bumcamps trolls by john crouse and jim leftwich, with modifications by tom taylor

antboo broadside #1, fall 2005, jim leftwich

antboo broadside #2, 01.01.06, jim leftwich

two pages of asemic calligraphy by tim gaze (australia)

war - sever this train of thought collage by cathy bennett

the envelope gallery, by clemente padin (envelope decorated with stamps and stickers sent by clemente padin in uruguay to tom taylor and then by tom to me)

today only vispo sheet by john m. bennett and jim leftwich

visual poem by scott macleod, john m. bennett and tom taylor

visual poem by jessy kendall, john m. bennett and tom taylor

two visual poems by john m. bennett and tom taylor

6 visual poems by john m. bennett and steve dalachinsky

a visual poem by john m. bennett , jesse freeman and steve dalachinsky

3 visual poems by john m. bennett and jesse freeman

visual poem by john m. bennett and ficus strangulensis

"Plunge", a poem by john m. bennett

"Misty", reed altemus after john m. bennett's "plunge"

"Plunge Misty for Me", k. s. ernst after "Misty" by reed altemus after john m. bennett's "plunge"

"Pun gist or Me", reed altemus after k. s. ernst after "Misty" by reed altemus after john m. bennett's "plunge"

"mob nod", jim leftwich and john m. bennett

filth kite, reed altemus

two texts by reed altemus

reed altemus, "the vanity of something", collage of tom taylor's "the vanity of objects"

visual poem by reed altemus

letter from reed altemus

visual poem by jim leftwich, john m. bennett and baron

visual poem by john bennett, baron and jukka-pekka kervinen

3 visual poems by gyorgy kostritsky and john m. bennett

2 sheets from mark sonnenfeld

email from scott macleod re the 2004 presidential elections (and related matters)

another 100% recycled mail art content stampsheet by reed altemus

collage by reed altemus

concrete poem by reed altemus

2 collages by jim leftwich and marc de hay

“the war penis”, by jim leftwich and steve dalachinsky
“are you our daddy?” by al ackerman (5 pages of hacks of bennett / leftwich poems)
anarchist voter sheet by jim leftwich
alphabet-stamp poem by jim leftwich
5 visual poems by scott helmes
collage by scott helmes and steve dalachinsky
visual poem by john m. bennett and scott helmes
visual poem by scott helmes
visual poem by scott helmes and jesse freeman
2 visual poems (haiku) by john m. bennett and scott helmes
visual poem by scott helmes
3 collages by john m. bennett, jim leftwich and solamito luigino
2 add and pass sheets from jessy kendall
4 pages of handwritten “Acts” by john crouse
2 collages by john crouse
2 pages of “des signes” by abdourahamane diarra from Mali
the lexicon cloak, visual poem by michael peters
visual poem by scott helmes
2 sheets of visual poems by peter ganick
7 visual poems by john m. bennett
6 visual poems by john m. bennett and jim leftwich

back pocket:

postcard from reid wood
postcard from christine tarantino
postcard from sheila murphy
visual poem by sheila murphy
copy left stampsheet by reed altemus
2 found poems by reed altemus
pagina 8 from an issue of the journal da cidade, with 3 typollage poems by reed altemus
envelope containing open world 58 and other items from rorica and dobrica kamperelic in belgrade
postfluxpostbooklet nr. 73 by anna boschi and luc fierens
neoist implosions: radical recyclings of neoist texts by monty cantsin (portland, me)

[collab fest 15 - 03.11.09](#)

proposed activities for collab fest 15:

performance:

doing simple things for simple reasons
doing simple things for complex reasons
doing complex things for simple reasons
doing complex things for complex reasons

write a hierarchical version on a sheet on the wall
write a spectral version on a scroll on the floor

destroy the hierarchical version

hang the spectral version across the door
re-hang for each statement

|||||

readings:

(over a cell phone to the post-neos in new jersey):
the shredded law: poems from the street
multiple readers reading simultaneously from a bag of shredded texts taken from the sidewalk in front of lawyers' offices on kirk ave

outside by the arts district wall:
poems on fire (protest poems set on fire and read while burning)
burning mantra (Om Mani Padme Hum)

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collaborative activities:
altered books
quart bag collages

|||||

sounds:
john m. bennett and jim leftwich – banging the stone
john m. bennett and martin gubbins – 30 dialogos sonores

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video by matt ames and ralph eaton

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exhibit:

joseph beuys - postkarten (from reed altemus)

some of this stuff happened
some didn't
some other things happened
ralph eaton took the photos

[collab fest 16 - 03.25.09](#)

tonight we will take the old collab fest pieces to the water heater and do something with them. first, we will offer to give them away to anyone who shows up. then we will cut them up and make little booklets out of them (and maybe make some little sculptural objects out of some of them). at the end of the night we will take the ones that are left and distribute them around town. that will be the end of stage one of the collab fests.

(we did the first part of this.)

i may try another short and fairly simple performance piece tonight. i want to do an exhibit of three empty chairs on pedestals. after a while i'll place a dictionary, open to the page with 'chair' on it, on one of the chairs, a can of campbell's soup on another one, and the decorated '17' sign from the studio annex on the third one. a little while later i'll try to get two people to join me either standing, squatting or kneeling on the chairs, one holding the dictionary as if reading it, the other balancing the soup can on their head, while i 'hold' the '17' sign in my mouth. i'll use the black 'pedestals' that are already at the water heater and place them in front of the mirror. the photographs should look pretty good, and a number of imbricate and/or colliding interpretations would seem inevitable. it also could be fun, if folks will join in.

(we did the first two parts of this.)

we watched a short video called Dad's Pantry Drawer by Ralph Eaton and Matt Ames. we talked about [edward tufte](#), [scratch acid](#) and [paul flaherty](#). most of the time we tried not to walk on the paintings exhibited on the floor. lisa from las vegas dropped in to see what collab fest was about and stayed for 3 hours. just before she left she said "this is way outside of my comfort zone. there aren't any boundaries here".

[collab fest 17 - 04.08.09](#)

collab fest 17 was a public viewing of an episode of Art 21. the quotes are from interviews posted at the Art 21 site. the single photograph is of the television we used to view the episode.

[ART 21: Season 4: romance & contemporary art](#)

Laurie Simmons: "I think that artists are always doing research on their own behalf and for their work. For some artists it's reading. For some it's shopping. For some it's traveling. And I think that there's always this kind of seeking quality that artists have where they're looking for things that will jog them and move them in one direction or another. For me, movies and books have always been research. Finding objects will always stimulate a series or get my mind going in another direction. I might be wandering around and see a figure or a piece of furniture or a picture that just starts me thinking about a whole other direction that I can move in. And of course that has to intersect with what I'm thinking about, my state of mind, my feeling about current politics or some psychological issue that's pressing. I see that all as research, just having all the threads of your life come together to tell you where you should go with your work."

Lari Pittman: "I'm thrilled that the work is not confined to one demographic. That it is actually astoundingly mobile in that sense. I think that's a political resonance of the work. It just doesn't occupy the confines of a type of writing that might occur in "Artforum" or in "October." And I think it has to do with the visual generosity of it. A lot of work can only occupy very specific linguistic territories or very specific critical territories. But I think that my work has the capacity to navigate between the very distant poles of populist and elitist."

Judy Pfaff: "I've been very involved in not having a signature material. I think there is a signature style. It's like handwriting. And I have a feeling that anybody who's seen much of my work would probably recognize it as mine. But I don't use the same materials. I like having different kinds of input coming in."

Pierre Huyghe: "What I am interested in is setting up a reality, building a situation, constructing a world, and documenting it."

photo by matt ames

[collab fest 18 - 04.22.09](#)

[video by matt ames](#)

- solar-powered noise by loyd padgett on the sidewalk in front of the studio annex on kirk ave.

- we dressed ralph in a suit of art. layers and wraps of old collab fest sheets. hugo ball. transformers. a temporary autonomous zone sandwich board. a maneuvering board as a mask. the number 7 for a nose.

- we walked down kirk to jefferson to campbell, to the boarded-up old woolworths building. matt ames, [brian counihan](#) and beth deel made videos.

- tuesday night email from ralph: The plan will be to meet at the Water Heater at the usual time, 7pm, and then go to to Brian's studio, aka the studio annex, at 16 Kirk Ave. At the studio, I'll cover myself with the collaborative images that we've made so far, like a suit. Then we will go out, and walk around the block, to the Campbell Mart store front (see attached photo). At that location, Jim and anyone else will begin removing/tearing off pieces of the "suit of CF images" and staple them to the plywood storefront. I think that we should arrange them to read T A Z ... temporary autonomous zone. Once we're done, we walk away, & return to the studio annex, then the Water Heater. That's the basic plan.

In case anyone is unfamiliar with what T A Z means, check out this link ...

en.wikipedia.org/wiki/Temporary_Autonomous_Zone

I think that this public action is a manifestation of creating a temporary autonomous zone, and leaving the message T A Z behind as a self-referential sign of the action, points to an idea that is fundamental to collab fest's ideology. This ideology links to the other flash mob public events that some of us have participated in recently ... the pillow fight and the big wheel race.

- back to the studio annex, then to the water heater. ralph handed out a stack of "[tales from the zone](#)" pamphlets made by the los angeles chapter of the cacophony society in the early 90s. (laundromat poetry readings and other anarchic public interventions...) i handed out cards with this event score printed on them:

[LaMonte Young - Composition #3 1960](#)

Announce to the audience when the piece will begin and end if there is a limit on duration.

It may be of any duration.

Then announce that everyone may do whatever he wishes for the duration of the composition.

beth deel performed this twice.

one response: sit quietly. watch and listen. be respectful, responsive and responsible.

- beth took a bunch of the cards, along with some add-and-pass collab fest fake dollar bills, to distribute around town.

- improvised guitar and synth noise by loyd padgett and david frost.

photos by aaron bensen, ralph eaton and sue leftwich.

email exchange between olchar lindsann and jim leftwich
from 04.25.09 to 05.03.09

you would have liked this latest collab fest. there's a bit of text describing it [at the flickr site](#). here's something i wrote to macleod in reply to his response to the photos:

i think this kind of thing is a necessary part of constructing a context for local events, so the local events don't only exist locally and ephemerally, but have a place in the larger global and historical contexts. it's also a way of providing opportunities for folks to take themselves seriously, while recognizing the fact that no matter what we do it will only be one drop in the great big ocean.

talk to you soon.

jim

The last collab fest looks like a lot of fun, a very simple and strange and beautiful gesture.

The flickr sites and the communication that they provide the basis for position photography very differently

than the photos of classic fluxus, happening, or actionist events.

In the former's sheer quantity alone, which renders each photograph not so much an invested *monument* as a *moment* of a span of time,

it bares its status as a relic, affirms its inadequacy to encapsulate or essentialise *what happened*,

and paradoxically thus underscores the reality of that distant event.

The photographer/s in a community become a kind of medium communicating with the abstract international community.

The accompanying texts for the photo sets have been reminding me, in a more

comprehensible fashion,
of the reports on several Cabaret Voltaire evenings,
which were published in the *Dada Almanac* along with one in a similar vein from
Berlin--
these texts play a similar double-game,
recording what happened while making those of us who were not there wonder all the
more ardently what the flesh of this event was like.

Olchar

yes! thanks for this.

each set is a discontinuous narrative, beginning *in medias res* and taking multiple routes towards an explicitly unfinished anti-ending. if a set had only, say, five photos, there would be a tendency to 'read' it as the photographic essence of the event, the distilled gist and pith of the participating artists' vision. that 'reading' would of course be almost all interpretation, though a consensus would be easily attainable by resorting to the predictable and hackneyed tropes and memes of acceptable interpretive engagement. the excessive documentation leaves much less room for standard exercises in the production of hermeneutic comfort zones because it provides the 'reader' with too much information, too many entrances and routes. the open, fluid, improvisational qualities of the events are best conveyed by an excess of documentation. any attentive 'reading' of the photo sets will necessarily reproduce these qualities. so, what anyone gets out of one of these photo sets will always be unfinished, will always be only another set of starting-points.

the texts are intended to convey these same qualities, and to add to the generative multiplicity of the events. some of the texts describe anti-events, unperformed performances, truncated, aborted, unfinished events, and ideas to be realized (if realized at all) by the readers (like the parodic/comic suggestion for a new version of klein's 'the void').

you may be the only person anywhere who is seriously attending to

these events as they exist in their documentation. i appreciate it very much. if one person 'gets it' in more or less the same way i 'get it' then i know it's working as it's intended to work. that's good enough for now. i have in my mind an idea of doing 200 of these events and exhibits. i don't know if that's possible, but it gives me a very useful frame in which to consider what's going on now. we've done 20 - 25 collab fests and similar or related events/exhibits. we're just getting started.

i miss the cell phone poems. we'll get back to them, i'm sure of that, but it may take a little while.

jim

[collab fest 19 - 05.06.09](#)

collab fest 19 was a public viewing of an episode of Art 21. the quotes are from interviews posted at the Art 21 site.

hula-hoop decoration and aerial silk ballet by beth deel and friends.

ralph and i spent a while talking about aphorisms, epigrams, proverbs and truisms. the statement. declarative sentences. destabilizing language. letteral poetry, a writing in which the letter is the primary unit of composition. writing against itself. i printed out holzer's truisms, blake's proverbs of hell, nietzsche's epigrams from beyond good and evil, and a selection of statements by artuad. i thought i might use these texts to initiate a group conversation after we watched the segments on spero and holzer, but that didn't happen. i posted the texts to [textimagepoem](#), along with the photographs for the event.

photographs by ralph eaton.

Nancy Spero: Maybe the strongest work I've done is because it was done with indignation. Considering myself as a feminist, I don't want my work to be a reaction to what male art might be or what art with a capital A would be. I just want it to be art. In a convoluted way, I am protesting—protesting the usual way art is looked at, being shoved into a period or category. But I don't want to tell anyone they have to do this or that. I do what I do, and I'm not standing up for women's art. I just do what I do, and if people want to take something from it I'm thrilled because in a way that gets my message to the world.

An-My Lê: The kind of work that I make is not the standard political work. It's not agitprop. You would think, because I've seen so much devastation and lived through a war, that I should make something that's outwardly antiwar. But I am not categorically against war. I was more interested in drawing people into my work to think about the issues that envelop war—representations of war, landscape and terrain in war.

Alfredo Jaar: People describe me sometimes as a conceptual artist, as a political artist, with work of a strong political connotation or social content. I always reject those labels. I'm an artist, and believe it or not I'm interested in beauty and I'm not afraid of it. It is an essential tool to attract my audience, and sometimes I use it to introduce horror because the audience has to be seduced. If we learned anything from the activist art of the 1960s it is that when you make that kind of work people don't even get close to you. They don't want to see another drop of blood on the floor. So beauty becomes a tool to bring the audience in.

Jenny Holzer: It has always been hard for me to write, as I think it is for anyone who wants to write well. I was pleased to leave it, and I have no idea whether I'll write again. One reason why I stopped was because I tend to write about ghastly subjects. So it's not just the difficulty of having something turn out right, but it's also the difficulty of staying with the material long enough to complete it. It's necessary to be emotionally engaged when writing about these topics. It's exhausting.

I know that my researchers and I have had to stop various times reading the material for these redacted paintings. Sometimes it's a relief to come to the pages that are wholly blacked out because then for at least a page or so you don't have to read what was there.

Collab Fest 19 - 05.06.09

Jenny Holzer

TRUISMS (1979-1983)

POSTED BY JIM LEFTWICH AT 5:33 AM

Collab Fest 19 - 05.06.09

William Blake (1757-1827):

Proverbs of Hell

POSTED BY JIM LEFTWICH AT 5:32 AM

Collab Fest 19 - 05.06.09

Friedrich Nietzsche

from Beyond Good and Evil

Part 4: Epigrams and Interludes

POSTED BY JIM LEFTWICH AT 5:31 AM

Collab Fest 19 - 05.06.09

Antonin Artaud

POSTED BY JIM LEFTWICH AT 5:30 AM

[collab fest 20 - 05.20.09](#)

experimental noise band from Orlando, FL, [Imagine Your Wife In This.](#)

electronic improvisations by Future Snakes.

vinyl lacerations by [loyd padgett](#). video by matt ames.

free improv noise jam with Imagine Your Wife In This, Future Snakes, loyd padgett, and matt ames.

caution tape sculptures made on mangled tomato cages.

collaborative painting.

notebooks of mail art and visual poetry.

dancing. talking. peaceable assembling.

[collab fest 21 - 06.03.09](#)

music on vinyl provided by ralph eaton and loyd padgett ([flipper](#), fear, [captain beefheart](#), big black, the butthole surfers, [the clash](#), rat music for rat people, the haters, the date fark seeps the river volume 2...)

a selection of cds from loyd's noise collection (richard ramiriz, kenji siratori, sailor winters, sirens, golden wire / dithroned agony, rei rea...)

books and magazines: asema, punk, visual poetry, mail art, collaboration, writing against itself ([tim gaze](#), [luc fierens](#), [marton koppany](#), [john buckner](#), [john m. bennett](#), [serge segay](#), [rea nikonova](#), [jim leftwich](#), [scott helmes](#), [marco giovenale](#), [bela grimm](#), [olchar lindsann](#), radio riot, new york nights, gestalten, bananafish, entropy...)

matt ames' collection of khmer comics and a deck of cards from the 80s featuring america's

favorite dictators

entropic books

2. A measure of the disorder or randomness in a closed system.
3. A measure of the loss of information in a transmitted message.
5. Inevitable and steady deterioration of a system or society.

an exhibit of quart bag assemblages made at various collab fests and during the 2009 marginal arts festival.

photos by ralph eaton and jim leftwich

collab fest 22 - 06.17.09

there are no photographs of this event.

a collab fest is a work-in-progress, a process, the gaps are palpable, it exists primarily as potential and the potential is always the same, step-by-step, sometimes as if along railroad tracks, at other times as if in sand, mostly a matter of desire, or that as much as anything else, with documented discontinuities, a processual arrhythmia, the heart is persistent but it is not patient, the mind is incessant, multiple, a fluid ecology teeming with its selves, therefore it is capable of learning patience, but the discontinuities of the heart, william faulkner did not say, the eternal discontinuities of the human heart, therefore gaps and behavioral disjunction, an awkward flow as much collision as segue, and not because it stops but because it does not stop, it is punctuated inadequately, inappropriately, perhaps even intentionally, irrationally, by the absence of the period, the photograph, and forced into a stylistic, or structural, fiction, a metanarrative about inadequacy as necessity, trading one constructed recontextualization of ourselves for another, to combat the fiction of time stopped: this failure having been chosen provisionally as preferable to that

[Stewart Home, The Assault On Culture](#)

From a materialist perspective mail art is not art, despite the insistence of many of its practitioners. The democratic nature of the mail art network clearly situates it in opposition to the elitism of art (if art is defined as the culture of the ruling class).

The sheer numbers of people involved in mail art preclude the movement from being 'officially' recognised as a manifestation of high culture for at least as long as it continues to be practiced on such a wide scale. Most art movements (Pre- Raphaelites, Impressionists, Cubists &c.) would seem to number between five and fifty members; mail art by comparison numbers thousands. For a formal and organised art movement to number even a hundred members would pose a threat to its elite status - art critics would resist elevating such a mass of

individuals to the pantheon of genius simply because such an elevation would bring the category 'genius' into question. Such numbers can only be dealt with by art critics under broader umbrella terms such as Romanticism, Modernism and Post-Modernism.

As an open network the mail art system has enormous possibilities, but for these to be realised the majority of participants have to become fully conscious of the subversive current of which their mailings form an incoherent part.

[collab fest 23 - 07.-1.09](#)

email description from Ralph Eaton:

Here's 150 photos from the Surrealist Potluck. Sorry that you didn't feel well enough to make it, it was one of the better ones. Good turn out, with some new faces in attendance. Highlight may have been Loyd "playing" his food while eating. His noise performance went well with Percy Faith on the turntable (I brought in 2 more boxes of records), & created a surreal soundtrack for dinner, & prompted some absurd frolicking, dancing, biking, hoola hooping, & skate boarding from a few folks. Other highlights included Matt's Vietnamese Cobra Wine, which a few folks were brave (or crazy) enough to sample. Matt's projected film on the wall added a nice layer (audio was muted). The first few photos are Susan's contributions, which I think looked great, but smelt awful. Beth made a plate of "vomit" which looked like chunky vomit, but tasted great. She also made the "cocktail" glass, & a "used maxi pad" with an unused maxi pad & maraschino cherries. John Johnson made an "ashtray with cigarette butts" cake.

[collab fest 24 - 07.15.09](#)

improvised noise performances by loyd padgett:

percussive improvisations using sheets of paper and a ceiling fan

a [howlin wolf](#) cassette played through pedals (from the real folk blues to the real folk noise)

a large box of cassettes assembled over the past 20+ years, some store-bought, many picked-up at thrift stores and yard sales, and probably a hundred or so bootlegged from shows on WTJU between 1992 and 2005

[cassette culture](#) takes many forms

it is always DIY

as if everything is intended to be copy-left

it is always, admittedly in vastly varying degrees, subversively anti-capitalist

it is always playful, no matter what its conceptual framework

it is slippery

it is twilight

there are sirens (not quite far enough) in the distance

but that might just be a television turned up too loud

it eludes definition, and generates definitions

photos by ralph eaton

collab fest 25 - 07.29.09

there are no photographs of this event.

i don't particularly like being on either end of the camera, but i believe strongly in documentation. i advocate excessive documentation. documentation of an event should be part of the event, not a record made by an outside observer watching from the periphery, and not a record of people staging photo ops for themselves. the camera should be invisible, even to the photographer. unfortunately this is not how events normally unfold. someone has to step away from the process, attend to framed segments of what is happening, participate as a kind of voyeur. this role distorts the record being made, and its presence influences, in varying degrees, the actions of those participating in the event. perhaps the role of photographer needs to be written into the script, so to speak, even when there is nothing remotely resembling a script for the event. maybe each event needs a designated photographer, someone to play that role for the duration of that event. or, maybe passing the camera around during the event could be introduced as a component, so the documentation would be made collectively, collaboratively, as if the thumbnails on the flickr site could be a kind of add-and-pass collage.

Susan Sontag:

As photographs give people an imaginary possession of a past that is unreal, they also help people to take possession of space in which they are insecure.

In America, the photographer is not simply the person who records the past, but the one who invents it.

It is not altogether wrong to say that there is no such thing as a bad photograph - only less interesting, less relevant, less mysterious ones.

Life is not significant details, illuminated by a flash, fixed forever. Photographs are.

Mallarme said that everything in the world exists in order to end in a book. Today everything exists to end in a photograph.

So successful has been the camera's role in beautifying the world that photographs, rather than the world, have become the standard of the beautiful.

The camera makes everyone a tourist in other people's reality, and eventually in one's own.

The painter constructs, the photographer discloses.

To photograph is to confer importance.

To take a photograph is to participate in another person's mortality, vulnerability, mutability.

Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt.

Travel becomes a strategy for accumulating photographs.

Miroslav Tichý: Tarzan Retired

By Roman Buxbaum

It is astonishing how many mistakes and shortcomings Tichy's works can bear: everything is underexposed or overexposed, out of focus, made from scratched negatives, developed on paper that is either cut by hand or even torn, with dust and dirt on everything, filth in the camera and in the darkroom, finger prints, bromide stains, places gnawed by rats and silverfish. The road the photographs take once they leave the darkroom is a dismal one. Their maturation begins by being thrown into a pile of dust for several years. The harsh post-production methods in Tichy's studio are as follows: sitting on the photographs, sleeping on them, walking on them, cutting off the edges, improving the composition with a ball-point pen or colored pencils, folding them, using them under a table leg to keep the table from rocking, spilling coffee or rum on them, letting mice and silverfish feast on them, throwing them out of the window, forgetting about that, even when it begins to rain, then finding them again and saving them, sticking them onto a piece of cardboard, giving them a matt, and, finally, noting on the back the TV listings. The factor of the forbidden and the seized in the hunt for pictures corresponds to the neglectful handling of the photographic material.

collab fest 26 - 08.12.09

there are no photographs for this event.

bill beamer was at the water heater installing his show of asemic word dust drawings. we had not met before, but we spent most of the evening talking about a wide range of shared interests, the most important of which was probably the idea of asemia. during preparations for a show in 2004 bill had come across an essay by tim gaze. it was his first encounter with the concept of asemia, and it resonated very strongly with his sense of his own practice. tim and i started our correspondence in late 1997, or very early in 1998. On january 27, 1998, i wrote the following in an email: "A seme is a unit of meaning, or the smallest unit of meaning (also known as a sememe, analogous with phoneme). An asemic text, then, might be involved with units of language for reasons other than that of producing meaning." tim has since offered several definitions and contextualizations of the term:

1) anything which looks like writing, but in which the person viewing can't read any words, can be described as "asemic writing".

I have an idea that asemic writing sits on a continuum between abstract images & legible writing. broadly, asemic writing is a whole class of visual phenomena. there are at least 3 different ways for asemic writing to occur:

- * deliberately made as an illegible form of writing;
- * writing intended to be legible, but for one reason or another, is not legible;
- * something which accidentally looks like illegible writing.

2) A short definition of "asemic writing" is: something which looks like a form of writing, but which

you can't read.

3) There's a Chinese legend that humans invented writing after observing natural phenomena such as marks on the bark of trees, animal footprints, patterns on animal skins (from insects to tortoises to birds to mammals to their own fingerprints) & so on. I can imagine ancient humans making marks in the dust with fingers or sticks. Some of it would have been playful or self-expressive, some of it would have been with an intention to communicate information. This is probably the oldest root of asemic writing. You could also say that Nature, since time began, has been manifesting asemic writing. It just needs a human to see the writing, & recognize it. The stages that people (children or adults) undergo, when learning to write, also result in asemic writing.

On Thu, Aug 20, 2009 at 5:09 PM, Tim Gaze <gazetim@bigpond.com> wrote:
finally got words out of Ron Silliman.

interesting, I hope.

An artistic appropriation of a term from medical discourse needs to retain the primary axis of the term borrowed, which in the case of *asemic* means that the practitioner does not have access to language, can neither read nor speak. To suggest that this what asemic writing is as an art form reduces it to a form of making fun of the disabled, which I don't think is what any of its practitioners intend. There are asemic writers in the folk arts community and it is something quite different from this.

Ron

On Mon, Aug 10, 2009 at 8:23 PM, Tim Gaze <gazetim@bigpond.com> wrote:
g'day Ron.

you're probably aware of Nico Vassilakis's vispo which incorporates shorthand. do you know Australian poet thalia's use of shorthand in her poetry? curiously enough, both of these people have Greek ancestry.

Michael Jacobson pointed me towards your mention of "asemic".

can't a word have a number of competing meanings?

I use the term "asemic writing" to cover a whole class of visual phenomena: all of

those things which look like writing, but which a person looking at them cannot read. visual poetry, calligraphy, graffiti, experimental typography, painting, shapes seen in clouds, cracks in pavement, marks on tree-trunks & so on.

attaching my short paper, which tries to make sense of how "text" & "image" are related. thinking about how to describe Michaux's non-verbal creations, which range from sketched beings to suggestive inkblots to non-suggestive inkblots to expressive pictographs, probably helped me form my idea.

you & I probably have fundamentally different approaches to language. I see the English language as a tool, every word as an arbitrary pattern of letters or sounds, with a different smear of meanings for every single person who knows that word.

useful?

Tim Gaze

On Thu, Aug 27, 2009 at 10:52 PM, Jim Leftwich <jimleftwich@gmail.com> wrote:
tim

interesting, yes.

i saw silliman's posts on asemia a couple of weeks ago.

what if we think of the semic - semia - as a spectrum, with one end being asemia and the other being pansemia. the rest of the spectrum would consist of varying degrees of the semic, divided into as many nuanced micro-segments as one wished to consider. we could begin our discussions of the subject of asemia with an exploration of the idea of pansemia (roughly defined as the idea that the world as experienced by human beings is fully saturated with meanings, i.e., absolutely everything is readable). however, the actual experience of life as pansemic is at least as rare as the experience of life (or even moments in a life) as asemic. the two extremes of the spectrum might be proposed as ideals, as relatively unexplored possibilities for human consciousness. this way of framing the discussion could potentially convince a very diverse group of thinkers to add their [perspectives.as](#) it stands now, the focus on the asemic seems at times to polarize potential participants, and that to me seems

counterproductive in the current stage of this discussion.

have you seen any [work by bill beamer](#)? i think it might interest you.

jim

nearly a year later, on august 8, 2010, i sent this email to bill beamer:
poems of all kinds, but perhaps the less semic the better, carry with them a kind of condensed power, a potential for transformation - a mutagenic power. a poem - say something the size of a haiku - affixed to anything, will have a kind of resonant *potentia*. it is not about content, and it is not even about form. it functions as a container for a special kind of attention, and when encountered it can - potentially - activate that kind of attention. a sort of psychocosm constellates around such an experience. it is capable of transforming the patterns of thinking. prolonged, persistent, patient practice in these areas can imprint the shape of the poem on the psyche, like a sigil. the practitioner can use the poem as a catalyzing agent to transform the experiential cosm into a field of correspondences (which might also be seen as a field of synchronicities). again: this has nothing to do with the content of any particular poem. asemic writing, paradoxically, when conceptualized as a kind of poetry, can activate this kind of perceptual mutagenesis. the asemic poem, imprinted on the psyche, even embedded in muscle memory, opens the experiential field as a mesh of constellated correspondences, all of which insists on being read, on being readable, on engaging with consciousness as pansemia.

email exchange between loyd padgett and jim leftwich
07.30 to 08.06

Here you go, [4mspedals.com](#) [commonsound.org](#), [contacmicrophones.com](#) those are some links to start with. Commonsound is a pedal building collective with kits and lots of schematics. See you later.

thanks. looks like a huge amount of useful info here. i'll look around a bit and we'll talk some more about what we'd like to do.

jim

just bought an old Marantz portable tape recorder for field recording, got it really cheap, top of the line machine in it's day, now hopefully it will work. Accepts high quality xlr mics and other stuff too, image here ----->

<http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=390073533566&ssPageName=STRK:MEW NX:IT>

Jim, I spent quite a while tonight getting reacquainting myself with building electronics. I tuned up my 4 channel pre-amp and fixed some mics Ralph had given me a long time ago. I also found my old circuitry notebook. I have diagrams on how to read circuits and also some mic pre-amps and explanations of breadboards and basic current explanations too, if you are interested.

loyd

i'm interested in learning more about what you do and how you do it, and that very much includes learning about how all of this stuff is put together. let's sit down with some of this at the next collab fest. at some point, the sooner the better, i'd like to be able to make either some noise of my own, or something collaboratively with you.

jim

Here is a basic "radioshack" method, all parts are from radioshack

<http://home.earthlink.net/~erinys/contactmic.html>

thanks. this seems simple enough, and cheap enough.

i'd like to do a "paper music" performance with you at a collab fest. it doesn't even need to be a performance, just playing around, experimenting, and (for me) learning. would you be interested in that?

sure, maybe we could do that next week, I just got my tape recorder today so I'll be able to report on it's functionality this afternoon, I am going to invest in a nice mic too. If anything we can contact mic some stuff to use for sound source. I guess thinking around the problem of how to record tearing paper, writing on paper, or typing on paper, whatever the action is, would be the next thing to consider.

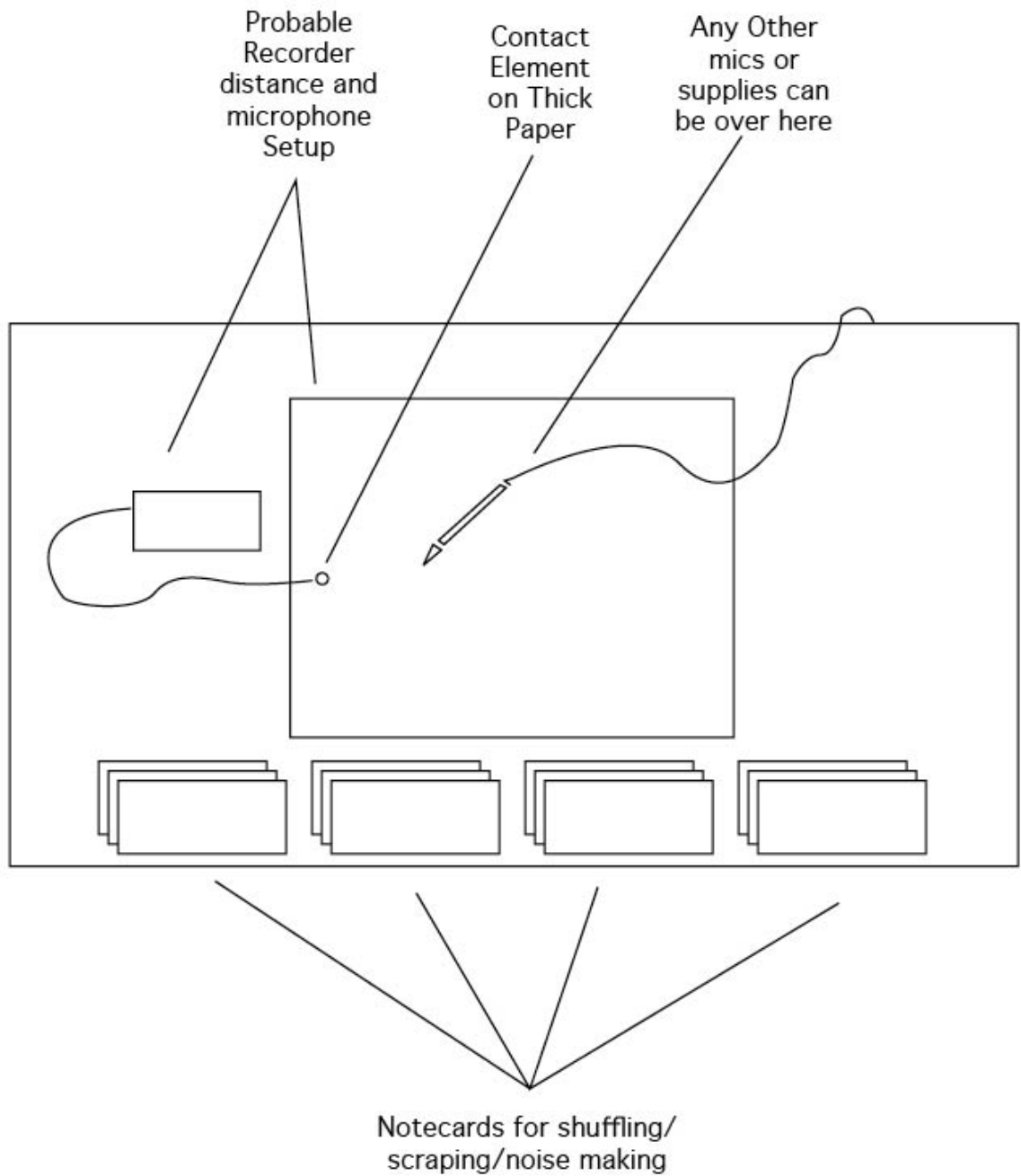
great. let's try it next week.

my tendency would be to keep it very simple, maybe restricting the activities with the paper to what can be done with a sheet in the hands - tearing, crumpling, stretching, flapping, folding, rubbing, etc. if we could attach a contact mic to a sheet, that would probably be ideal, though we would need to guard against damaging the mic while manipulating the paper. we could just manipulate the sheet in front of a mic, which would spare us the worry about damaging the mic.

Ok, I'll think on this, might experiment with it tomorrow sometime. We can get an extra large sheet of extra thick oil pastel paper for this, tape mic at edge, probably would be no chance of harming the mic. My razor mic could be interesting with this. My 4 channel mixer allows 4-mics at once, 1 could be to record the actual audio-set at lower volume, 2 could be to record contact with paper only, taped to paper, 3 could be to record contact with razor and paper, we'll see how this sounds.

this sounds like it will be interesting. maybe i'll bring a variety of papers so we can tear and crumple some of the thinner sheets. this should be fun. we might be able to get several people involved in manipulating the paper

Attached is a little diagram about how this could be organized. Add any thoughts



yes, this should work just fine as a basic set-up. i will probably bring more stuff

than we need (as usual), but at least we will have a range of options from which to choose.

this should be fun.

email between beth deel and jim leftwich

08.12 to 08.16

Jim I sent this to your mac mail account and it came back so now I am sending to gmail, I hope this is the right one. Anyway, since I sent this I have talked to Ralph and he said you guys are planning on doing a noise workshop. This isn't really going to work tonight and actually in the future I need at least a week's notice for noise (for many reasons). Is it possible you guys have another space for the noise workshop tonight or could we postpone so I can plan for it? Thanks so much for understanding.

Also, it is possible that a group from Vienna Austria may be interested in coming tonight, not sure if they are but it is possible.

Thanks,
Beth

Hey I am writing you guys for permission to do something during tonight's collab fest.

I am currently preparing and hanging the upcoming exhibition Synchronicity which is a co-exhibition of my mom's work and the work of Billy Bob Beamer. They can both come tonight and I am hoping to just look at the work and start to spot the show for hanging. We will mainly be on the walls of the

----- Message truncated -----

hey beth

this is fine. it's not only your space, but when it comes to noise it may as well be your house. i understand completely.

i was going to call you but i think this email will suffice for now. we can talk more tonight.

jim

oh cool, thanks so much! and thanks for understanding!

Beth

hi beth

loyd has suggested that we try to do noise performances somewhere other than the at the water heater. since we're just beginning to work out our ideas about what we want to do, and how we want to do it, that may be for the best. we may just get together at this house. i'm thinking of what we're doing as experiments, but if we were a traditional band we would probably be thinking in terms of practice sessions. for now, let's not plan on doing the noise piece next month. i appreciate the conversation we had last wednesday.

thank you for being supportive, with this and everything else.

talk to you soon.

jim

[collab fest 27 - 08.26.09](#)

Collab Fest is a bi-weekly multi-media (and [intermedia](#)) event that provides an alternative to the customary experience of the gallery visitor. Rather than passively participating as mere visual spectators, the viewers become active contributors to the overall experience. Collaborative works are displayed and new works are created during the events. Activities and exhibits include

collage, performance, painting, sound poetry, stencils, sculpture, dance, installation, event scores, video, visual poetry, music, film and conversation (ideally all at once). You are invited to bring whatever you are working on and enter it into the mix. Collab Fest invites and advocates experimentation and improvisation.

This week's featured activity will be a collaborative print/book/mail art event. Jenny Garnett will set up a screen-printing press and book making materials. We'll produce prints on site, then we'll make further collaborative additions to the images. Jim Leftwich will supply his arsenal of weapons of mass creation for the additional manipulations. This will also be a good opportunity to see Jenny before she leaves Roanoke for grad school in Chicago, so come on out, make some art, & say farewell & good luck to Jenny.

John Johnson made a collab fest 27 stencil. Some of us took our shirts off and had Jenny make collab fest 27 shirts for us. We made prints of images of the Roanoke city council members as overprintings on pages torn from encyclopedias, magazines and science books and I sent them out into the mail art network.

facebook event notes and photos by ralph eaton

collab fest 28 - 09.09.09

[the seven by nine squares](#)

[Afterword](#)

In "translation psychosis," the [possibility](#) of viewing any mental act or corresponding phenomena as stable or rich with slate becomes the art of the sort now-commonly noted in handheld dance. The shadow is a procedure through a [space](#) creating [timewakes](#). The force of invisible re-action to the waters which divide the inseparable lands, which have created the illusion of [time](#) passing. *Twilight states*. The manual contains simple expatiations and illustrations to permit construction of items for purposes other than whatever is assumed, the silence of the non-recordable infractals. Like learning something, incomplete ideants worked underneath a common skin of Tourette's syndrome. A ground level is formed using a distillation of information. Any change in this level and experience of non-reversible dimming lights within an architectural blank. The belief that one's thoughts are being bemused in a forest because of inherent hazards or unreliable [performance](#). Excited by the distribution of peoples over terrain, after destroying their accumulations: Imagine yourself one of them, forever, with no reward, comparatively.

there are no photographs for this event.

[collab fest 29 - 09.23.09](#)

an exhibit of works by poet, essayist, photographer, mail artist, editor and publisher tom taylor, who passed away last week after a long battle with cancer. the exhibit will stay up for two weeks. here are links to some of tom's works:

<http://tomtaylorpoemsandtexts.blogspot.com/>

<http://www.flickr.com/photos/textimagepoetry/sets/72157594560516400/>

<http://www.flickr.com/photos/textimagepoetry/sets/72157600264448855/>

<http://www.flickr.com/photos/textimagepoetry/sets/72157600818875174/>

we made a video of interviews with each other responding to questions prepared by loyd padgett:

when do you stop?

do you censor yourself?

have you already lived?

what is failure?

what keeps you alive?

matt ames made a video anti-commercial for his upcoming philosophy inc show.

romanian artist [dan perjovschi](#), who is in town creating a drawing/performance at the taubman museum, dropped by for a while to look and talk.

photos by sue leftwich, jim leftwich, and ralph eaton.

[collab fest 30 - 10.07.09](#)

Email description from Ralph Eaton:

Here's photos from last night. Also in attendance, but not in the photos were Loyd & John Johnson ... Bill was there when we arrived, picking up some of his work, & he hung out until around 7:30. Beth pulled out some drawing materials & we sat around talked, had a few beers, spun a few cheesy records, & I came home with about 10 drawings. That plastic crab/bug looking toy in one of the photos is a [spirograph](#) drawing machine, & produced those pink designs. I suggested that we get a bunch of them to do our collaborative drawings for us. A good evening ... sorry that you missed it.

photos by ralph eaton

[collab fest 31 - 10.21.09](#)

description from the facebook invitation, by matt ames:

This week Collab Fest is being held at The Fleda A. Ring Artworks. Two 16mm films will be shown:

Bicycles are Beautiful (1974) by the McDonalds Corporation

The Medium is the Massage (1967) Marshall McLuhan

The Bicycles are Beautiful film also includes instructional materials.

More on the Medium is the Massage here:

http://en.wikipedia.org/wiki/The_Medium_is_the_Massage

Also, Philosophy INCs' Rebel Headquarters is still up for viewing and there are a bunch of [Philosophy INC](#) T Shirts for sale if you're interested.

photos by ralph eaton

[collab fest 32 - 11.04.09](#)

altered books, a stuffed animal orchestra rehearsal, aimless balloon volleyball, stuffed animals launched with a thigh-master, balloon death soccer, more altered books, mail to collab fest from [scott macleod](#) with instructions for a collaborative concoction, collaged mutations, children on the floor altering books, a ritual balloon sacrifice on the water heater altar, with [eugene chadbourne](#)'s avant-country cd "i've been everywhere" as the soundtrack...

mamas don't let your babies grow up to be republicans. socialism is a family value. [cola non rafa](#).

photos by ralph eaton and jim leftwich

[collab fest 33 - 11.18.09](#)

description from [Matt Ames](#):

This week's Collab Fest will be held again at Fleda A. Ring Artworks 7a Church Avenue SE Roanoke, VA. The themes and activities this week include: 1.) Dead Media Party: "Bring out your dead.....media." Got an 8-Track, a telegraph, a bow and arrow, bring it on in. In association with dead media party there will be slides and two 16mm films: a.) Landmarks of Virginia (1933) b.) The Wonderful World of Computers (Disney 1982)
2.) Improv circle orchestra: We'll attempt to make some wonderful music without real direction.
3.) Possible psychogeography walk, based upon Zodiac sign, around downtown Roanoke if time allows.

photographs by jim leftwich and ralph eaton

[collab fest 34 - 12.02.09](#)

Facebook description from [Ralph Eaton](#):

This week's Collab Fest presents [CRANK STURGEON](#) from Maine, and Roanoke's own THE BASTARDS OF FATE. In addition to these fine performers getting us into the holiday spirit, there will be other absurd activities as usual, including a rehearsal of the stuffed animal orchestra.

photos by evan damerow, sue leftwich. ralph eaton and jim leftwich

rough notes on crank sturgeon's performance
12.02.09, the water heater, roanoke

- performance artist as shamanic trickster
conjuring such social (not egoic) powers as liberty and compassion

- the strap-on prosthetic penis is an ancient ritual symbol
particularly when very large and colorful - evoking the spirit of
affirmation, generative interaction - to pass the spirit/power
from artist/shaman to audience - framed within the performance
space artist and audience are transformed into something other,
neither artist nor audience, more like participants in a ludic festival
(festival as rite of initiation and passage, not as catharsis)

- an anarchic transformative energy passed as a catalyzing agent
from artist (as much pre-modern as post-modern) to audience
and back - participatory, collaborative - a feedback-loop of psychic
and somatic energy - a temporary alchemical zone, actualizing
the human potential for group interaction as festival

- conjuring from the generative body a chaotic chthonic music
and a kind of glossolalia (vocables and vocalizations as
described by patricia cox miller in her essay "in praise of nonsense")

jl

[collab fest 35 - 12.16.09](#)

circuit-bent toys by evan damerow

dancing in festival parade suits by ralph eaton and beth deel

noisy stuffed animals provided by ralph eaton in anticipation of the stuffed animal orchestra performance at the 2010 marginal arts festival

70s [music from west africa](#) provided by matt ames

collaborative collage, including working on the floor on a huge textimagepoem sent by jeff crouch

[calorie pedagogy](#)

ock

fall

echo

pus

we

interpretation

the strange jazz

talk? intrepid

but hot

ring

esoteric entertains other trenches

along

the

body

dumpster

photos by evan damerow, jim leftwich and ralph eaton

collab fest 36 - 12.30.09

there are no photographs for this event.

from the email event invitation by matt ames:

Collabfest 36 and Philosophy INC Rebel Headquarters Final Sale Tonight Fleda A Ring Artworks
7a Church AVE Roanoke, VA

[final philosophy inc headquarters sale](#)

[collab fest 37 - 01.13.10](#)

[video by matt ames](#)

This was published in the 1997 Fluxus Subjectiv catalogue.

[what is it doing here?]

TEXT ON THE FLUXUS

Ben Vautier

Today there is great interest but also great confusion as to the Fluxus movement;

There are those who keep theorizing about Fluxus.

They say that after Dadaism and Duchamp, Fluxus is “the most radical movement”;

those who make a fetish of Fluxus. They collect the trouser buttons by Maciunas, the handkerchief by Beuys or the dirty bath water by Ben;

those who speculate with the Fluxus. “If van Gogh's ear is worth 100.000 million dollar and the bottle rack by Duchamp is worth 300.000 dollar, how much will the water glass by George Brecht then be worth on the fair in Basel in two year's time?”

those who say that the Fluxus movement does only consist of spoiled children who make art by stating that they are against art, who expect to win fame by saying “we are against fame”, who want to get back into the Louvre by staying in the bistro vis-à-vis;

those who say, okay, Fluxus is something mad, but still it's better than those who produce works of art for the consumer society;

those who say that Fluxus is rather a story of attitude towards life and art than towards products;

those who say Fluxus is individuals and not works of art;

those who say that Fluxus contradicts itself, that it consists of failures who happen to be succesful just now, anti-art stars;

As far as I am concerned, I think that

Fluxus is not a production of objects, of handicraft articles to be used as a decoration in the waiting rooms of dentists and professionals,

Fluxus is not professionalism

Fluxus is not the production of works of art,
Fluxus is not naked women,
Fluxus is not pop art,
Fluxus is not an intellectual avant-garde or light entertainment theatre,
Fluxus is not German expressionism,
Fluxus is not visual poetry for secretaries who are getting bored.

NO

Fluxus is the "event" according to George Brecht:
putting the flower vase on the piano.
Fluxus is the action of life/music: sending for a tango
expert in order to be able to dance on stage.
Fluxus is the creation of a relationship between life and art,
Fluxus is gag, pleasure and shock,
Fluxus is an attitude towards art, towards the non-art of anti-art, towards the negation of one's
ego,
Fluxus is the major part of the education as to John Cage, Dadaism and Zen,
Fluxus is light and has a sense of humor.

photos by ralph eaton and jim leftwich

[collab fest 38 - 01.27.10](#)

painting shoes, knitting and sewing items for the marginal arts festival parade, some discussion
of poetry as process, the stone soup model of group-formation and community-building, events
as open texts, the hazards of an anarchist organizational model, and a collaborative poem
written and performed (in two versions) by mallory metheny and two of her friends from hollins
university

We were taught in elementary school that the first settlements in Roanoke failed; the colonists
disappeared, leaving behind them only the cryptic message "Gone To Croatan." Later reports of
"grey-eyed Indians" were dismissed as legend. What really happened, the textbook implied, was
that the Indians massacred the defenseless settlers. However, "Croatan" was not some
Eldorado; it was the name of a neighboring tribe of friendly Indians. Apparently the settlement
was simply moved back from the coast into the Great Dismal Swamp and absorbed into the
tribe. And the grey-eyed Indians were real--they're still there, and they still call themselves
Croatanans.

So--the very first colony in the New World chose to renounce its contract with Prospero

(Dee/Raleigh/Empire) and go over to the Wild Men with Caliban. They dropped out. They became “Indians,” “went native,” opted for chaos over the appalling miseries of serfing for the plutocrats and intellectuals of London.

As America came into being where once there had been “Turtle Island,” Croatan remained embedded in its collective psyche. Out beyond the frontier, the state of Nature (i.e. no State) still prevailed--and within the consciousness of the settlers the option of wildness always lurked, the temptation to give up on Church, farmwork, literacy, taxes-- all the burdens of civilization--and “go to Croatan” in some way or another.

Hakim Bey, in *The Temporary Autonomous Zone* (writing of an other Roanoke...)

chess version 1

for any number of players

a chessboard

a pawn

a pair of dice

1. place a pawn on a chessboard
2. roll the dice
3. move the pawn the number of spaces corresponding to the number determined by adding the two dice together
4. mark the space where the pawn lands
5. continue rolling the dice and moving the pawn
6. the game is over, or a new game begins, when the pawn has landed on every space on the board

|||||

chess version 2

for any number of players

a chessboard
two pawns
a pair of dice

1. place two pawns next to each other on a chessboard
2. roll the dice
3. move one pawn the number of spaces corresponding to the number on one of the die
4. move the other pawn the number of spaces corresponding to the number on the other die
5. mark the spaces where the pawns land
6. continue rolling the dice and moving the pawns
7. the game is over, or a new game begins, when the pawns have landed on every space on the board

|||||

chess version 3

for any number of players

a chessboard
a pawn
a pair of dice

1. place a pawn on a chessboard
2. roll the dice
3. move the pawn the number of spaces corresponding to the number determined by adding the two dice together
4. mark the space where the pawn lands
5. continue rolling the dice and moving the pawn
6. when the pawn has landed on every space on the board, remove the markers from the board
7. begin anew

|||||

chess version 4

for any number of players

a chessboard

two pawns

a pair of dice

1. place two pawns next to each other on a chessboard
2. roll the dice
3. move one pawn the number of spaces corresponding to the number on one of the die
4. move the other pawn the number of spaces corresponding to the number on the other die
5. mark the spaces where the pawns land
6. continue rolling the dice and moving the pawns
7. when the pawns have landed on every space on the board, remove the markers from the board
8. begin anew

email exchange between matt ames and jim leftwich
jan 20 - jan 27

I like the sound of that first game.

I up for playing that.

I could dig up a chess board and some pieces.

we (all of us) could play at the next collab fest

we also need markers of some kind

i have a chesboard and one or two pawns

So, games this Wednesday?

ok.

i'll bring a chessboard, two pawns, and a pair of dice. if you want, you can do the same, and we can play both versions.

we decided not to do this, but we did talk about it quite a bit. the idea of non-competitive games, and the tradition of fluxus versions of chess, turned out to be interesting to discuss, but no one seemed very interested in actually playing these new versions of chess.

[collab fest 39 - 02.10.10](#)

the circus practice practice
aerial ballet
clowns
mask-making
myth-making
mistaken photographs
misleading descriptions
preparations
step-ladders
snow
hula-hoops
umbrellas
one step at a time
eating the head of a hobbyhorse
curtains

[collab fest 40 - 02.24.10](#)

mail art from the fluxus now! exhibit: tomlav butkovic, andrew topel, john m. bennett, sheila

murphy, steve dalachinsky, cornpuff, keith buchholz, lancillotto bellini, luc fierens, jf chapelle, geof huth, reed altemus, carlyle baker, lothar trott, reid wood, truman bentley, jr., serse luigetti, olchar lindsann, jurgen olbrich, billy mavreas, jennifer zoellner, kevin friend, silvano pertone, andriano bonari, brandstifter, beatriz albuquerque, renato sclaunch, ruud janssen, baron, emilio morandi, antonio de marchi-gherini

videos by matt ames

matt's giant collage cut-up and reassembled

[the fluxus performance workbook](#)

and

[fluxus manifestos](#)

Manifesto on Art / Fluxus Art Amusement by George Maciunas, 1965.

ART

To justify artist's professional, parasitic and elite status in society, he must demonstrate artist's indispensability and exclusiveness, he must demonstrate the dependability of audience upon him, he must demonstrate that no one but the artist can do art.

FLUXUS ART-AMUSEMENT

To establish artist's nonprofessional status in society, he must demonstrate artist's dispensability and inclusiveness, he must demonstrate the self-sufficiency of the audience, he must demonstrate that anything can be art and anyone can do it.

Therefore, art must appear to be complex, pretentious, profound, serious, intellectual, inspired, skillful, significant, theatrical,

It must appear to be calculable as commodity so as to provide the artist with an income.

To raise its value (artist's income and patrons profit), art is made to appear rare, limited in quantity and therefore obtainable and accessible only to the social elite and institutions.

Therefore, art-amusement must be simple, amusing, unpretentious, concerned with insignificances, require no skill or countless rehearsals, have no commodity or institutional value. The value of art-amusement must be lowered by making it unlimited, mass-produced, obtainable by all and eventually produced by all.

Fluxus art-amusement is the rear-guard without any pretension or urge to participate in the competition of "one-upmanship" with the avant-garde. It strives for the monostructural and

nontheatrical qualities of simple natural event, a game or a gag. It is the fusion of Spikes Jones Vaudeville, gag, children's games and Duchamp.

email exchange between matt ames, ralph eaton and jim leftwich
feb 18 to feb 24

I know everyone is post Marginal but it is Cfest 40-which seems fairly significant. I have a few things:

- 1.) A giant collage to manipulate.
- 2.) Post marginal interviews where people just wear the collab fest parade masks. Open to other video ideas.
- 3.) Videos to project that didn't work out at the festival.

So, just a few ideas there for the 40th.

Matt

Hey Matt,

Yeah, I feel like I'm a post-marginal-take-a-break-mode, so if you've got something that you'd like to do for the next Cfest, please bring it on. I've got the box of parade masks that I made, so I'll bring that in. I'd love to see any videos too, & of course I'm looking forward to seeing your parade & other festival documentation.

Ralph

all of this sounds good to me. i'm in ongoing marginal immersion or some such and am busily creating things for myself to do - like "annotating" the 500+ photos in my 2010 MAF flickr set. take a look at the comments and descriptions if you get a chance. mere photographs don't come close to doing justice to the events of this past weekend. i'm adding short descriptions, lots of links, and some texts. someone may be able to make some use of it.

jim

OK, see you guys Wednesday.
Will try to capture video by then-having computer issues.

i'd like to have a table or two with mail art from the fluxus now! show. it might actually be nice to do this at a couple of **collab** fests. what do you guys think?

Whatever you want to do is fine with me. Why don't you work up the FB event posting for this.

Yeah, sounds like a good idea.

I still haven't got the parade video captured due to PC problems but I do have a giant collage and some videos I plan on bringing.

ok:

giant collage
videos
interviews
mail art table

i'd like to get there a little early, around 6.

jim

I'll meet you there at 6

Ralph

[collab fest 41 - 03.10.10](#)

LaMonte Young's event score, Composition 1960 # 10: Draw a straight line and follow it, performed by John, Suzun, River, Beth, Mark, Andy, Aaron, Matt and Jim.

Lee Heflin's event score, FALL: Throw things that are difficult to throw because of their light weight, performed by John, Suzun, River, Beth, Mark, Andy, Aaron, Matt and Jim.

Continued work on an old collaborative collage.

Mail Art and Visual Poetry from the [Fluxus Now! Exhibit:](#)

carol stetser
al ackerman
john m. bennett
eberhard janke
miguel jimenez
antonio de marchi-gherini
juri gik
olchar lindsann
crank sturgeon
reed altemus
gianni simone
jennie hinchcliff
sean burn
thorsten fuhrmann
the post-neo absurdist anti-collective
vittore baroni
satu kaikkonen
giovanni bonanno
scott macleod
alphonse caccavale
nula horo
luc fierens
dame mailarta
ruud janssen
steve dalachinsky
geof huth

Documentary videos of the fluxus performances by Matt Ames.

Photographs by Aaron Bensen, Sue Leftwich and Jim Leftwich.

email between matt ames and jim leftwich
feb 26 - mar 09

would you be interested in performing a few event scores with me, and possibly making videos of our performances?

Are event scores music?

I'd defiantly like to do something with you-video, sound, etc.

What do you have in mind?

event scores are what keith and reed were performing at the high school
like these

<http://www.opusterrasalon.com/Data/innersalon/fluxusworkbook/fluxusworkbook.pdf>

mostly very short and simple, and often funny

Oh Ok, sure. Would you like to create our own or use the fluxus examples?

One collaborative piece I was thinking about this week was one where people eat Cheetos and receive bad news.

I was thinking about building a separate You Tube Channel for more collaborative work. Maybe we could start a seperate ColabFest channel and start adding videos that we and others in Roanoke and around put together. Really there's already a ton of stuff we have. I think Tomislav and I might do a psychogeographic piece and I just Mark Perry and I might try to make some music.

So, cool-lots of possibilities.

I really liked what you said the other night about us now being established here.

That's a really cool way to look at it and makes me feel good about things here.

a little bit of both i think, create some of our own and do some by others

we could start doing this kind of stuff at collab fests, i'd like to do that, and we can do some outside of collab fest too

the you tube channel is a good idea
you're right, there's already a lot of material

OK cool. Maybe shoot for two per collabfest.
I'll start bring camera on a regular basis.

good. two of them, with set-up and everything, might take 20 minutes. that sounds good.

we could do these simultaneously. hand out the sheets, then throw light-weight things for 5 minutes.

Lee Heflin
FALL

Throw things that are difficult to throw because of their light weight.

Tomas Schmit
SANITAS NO. 35

Blank sheets are handed to the audience without any explanations.
5 minutes waiting.

I like these two.

sorry i missed your party
i've been sick
should be ok by wednesday
should we plan on doing these two?

OK, sounds good. See you then hope you're better-I've
had something horrible for about a week now-cough,
sneezing-whole nine yards.

same here, all the usual cold symptoms plus aching
from head to toe and feverish
nasty
i'm much better today
hopefully we're both ok for tomorrow

I'm going to go ahead and film with tape today
even though I'm still having PC problems. I'm
looking at getting it fixed within a week.

Also, if we're going to start a **Collab Fest** You

Tube Channel I think it'd be cool to have either a stock intro or close or both for the videos we post for consistency sake and instant recognition.

So, should we divide up the work for tonight. I bring 10 blank sheets, you bring some light objects?

I may be a bit late.

you can be the decider re stock intro and close for the videos. it's probably a good idea.

i have a growing pile of light objects on my desk. i can bring some blank sheets too.
you're doing enough by bringing your film equipment.

[collab fest 42 - 03.24.10](#)

Collab Fest is a bi-weekly gathering for folks interested in experimenting, both seriously and playfully, with the processes of creating, performing, exhibiting and documenting collaborative artworks. Previous collab fests have focused on collage, video, noise, performance, mail art, visual poetry, sound poetry, event scores, dance, sculpture, music, film, installation and conversation. Artworks produced are often improvised and ephemeral, using found objects, junk and refuse in their construction. Ideas related to Dada and Fluxus are in the background of all of the collab fests, and are often a very explicit component of the activities and exhibits. At least potentially, a collab fest is a temporary autonomous zone in which many diverse activities can be juxtaposed and mixed. You are invited to bring whatever you are working on and enter it into the mix.

This week we will have an exhibit of mail art and visual poetry, materials for making collaborative mail art add and pass booklets, and a couple of “poetry machines” (processes for generating poetic texts).

[Dieter Roth's poetry machine](#)

[Tzara's Hat](#)

[Cut up texts](#) into individual words and put them in a hat. Make a poem according to the order in which you pick the words from the hat. [For any number of participants](#).

Mail Art and Visual Poetry from the [Fluxus Now! Exhibit](#):

elisa battistella

serse luigetti

ornozo liuzzi

paula jesgarz

litsa spathi

ruud janssen

dame mailarta

roberto scala

lothar trot

jurgen olbrich

antonio de marchi-gherini

horst bauer

allan revich

d. c. spaulding

buZ blurr

bill wilson

mark greenfield

pascal lenoir

carol stetser

petala eyihia

rea nikonova

michael basinski

guido capuano

guido vermeulen

lancillotto bellini

[collab fest 43 - 04.07.10](#)

From: Jim Leftwich

- Hide quoted text -

Date: Tue, Apr 6, 2010 at 1:45 PM

Subject: collab fest 43 (after ray johnson), as a letter-poem to matt ames

- Hide quoted text -
Jim Leftwich

to Matt
Mar 31 (5 days ago)
COLLAB FEST 43: A NOTHING HAPPENING

- 1.) - zen for television, after nam june paik (blank screen, silence, 3hrs)
- 2.) - richard hell's "blank generation" repeated on a 3-hour loop
- 3.) - the hopscotch aporia machine (intermittent arbitrary discontinuities of variable lengths: approx. 3 hrs)
- 4.) - mustard-covered dimes under a sun lamp (3 hrs)
- 5.) - nailing a folded pay phone to a bored (3 hrs)
- 6.) - no talking (3 hrs)

We will not do any of these things. Come by and see for yourself, or commune with us in the comfort of your own home.

NOTHING DOING!

To quote Mark Bloch: "When all of us but Elvis are dead and gone, some sleuth inquiring "who WAS the [first Pop artist](#), anyway?" will undoubtedly unearth Johnson's [celebrity](#) collages of James Dean, Shirley Temple and the King himself. It will also be discovered that the legendary Johnson did the first happenings (he called them "nothings") when he carefully [arranged](#) those collages on the street. Or sat under a sun lamp until somebody told him he might get burned. Or nailed a folded Larry Poons painting to a board. Or dropped mustard-covered dimes into a pay phone. Need I go on?"

From: Jim Leftwich
- Hide quoted text -
Date: Sun, Apr 4, 2010 at 2:07 AM
Subject: 13 - B: Prolegomena to Budanoke Unniversity
To: mattames@yahoo.com

Johnson was legendary for pulling pranks like killing his New York Correspondence School in a "New York Times" obituary (April 5, 1973) and then instantly rebirthing it as "Buddha University."

xx

- Hide quoted text -

A new decision was next: For the upcoming "[ARTPOOL'S RAY JOHNSON SPACE](#)", I would invent a background institution, the "[BUDA RAY UNIVERSITY](#)" (modeled on the Buddha University).

[ladder-carrier](#)

[floor roll](#)

[a ray johnson poem](#)

XX

Ray copied a poem onto a photograph of an egg that is just beginning to be cracked open by a chick. He does not name an author. With total uncertainty, I venture the hypothesis that the poet is Antonio Machado.

I do feel certain that the date is 1954-55. The last line, "Will carry me forever/ towards somewhere else," seems so apt for Ray's disappearing and evaporating that many people who read the poem both saw its bearing on his final event, mailing himself into the sea, and judged that he had written it.

XX

Nam June Paik interviewed Ray Johnson by submitting ten handwritten questions which I typed and mailed to Ray. He then typed out those ten questions, but wrote responses to thirteen questions. He wrote: "13. I wait, not for time to finish my work, but for time to indicate something one would not have expected to occur."

XX

When Ray saw one object that seemed autonomous or self-contained, he looked for a seam where he could split the object into two parts.

He attended to possible matching between the unmatched, and to possible unmatching between the matched.

XX

statements taken from texts by mark bloch, gyorgy galantai, and bill wilson.

- Hide quoted text -

Date: Mon, Apr 5, 2010 at 2:51 AM

Subject: Fwd: 13 - B: Prolegomena to Budanoke Unniversity

To: Matt Ames

this is a poem in which the video ([not included](#)) has footage of spaceships flying around roanoke. it is a hypertext poem with links like holes in the membrane opening to parallel dimensions. aliens and metaphors enter through the link-holes and invade roanoke. the floor-roll becomes an event score and we perform it at a collab fest. we have to avoid the predictable question: "what happens if we do this?" when we ask that question we create too large of an opening for a uselessly dismissive "nothing". we must ask: "what is happening when we do this?" "[nothing](#)" is not a thoughtful response. refusal to give the question any thought is a probable response, one which might tell us quite a lot about what is happening when the alien floor-roll event invades roanoke: (1. i have no sense of humor; 2. i am interested in uninteresting things; 3. folks really do have better things to do; 4. what is interesting to one person is [not](#) necessarily interesting to another; 5. people are rarely given sufficient credit for making informed, considered decisions to be different or indifferent). we should do this twice: once, i am willing to roll the length of the water heater, out the door, down the sidewalk and into the alleyway in front of the "arts district" mural. then, again, i am willing to carry a ladder (the ladder-carrier photograph also having morphed into an event-score) from the back of the water heater to the front, out the door and down the sidewalk to the alley. i will do these things if you will collaborate with me by videoing the performance(s). (i'd like to suggest richard hell's "[blank generation](#)" for the soundtrack.) what is happening when we do this? for one thing, "something one would not have expected to occur" - johnson's response to (unasked) question #13 (to which the title of my poem refers, as an appendix) is happening. also: "possible matching between the unmatched" is happening. ray johnson and roanoke? buddhism and roanoke? budapest and roanoke? what is "unniversity"? i think it refers to an anti-university, or at least a non-university, but i am probably only partially right. it could refer to the UN - or it might refer to an important anniversary. i suppose i could make signs to hold up in front of the arts district mural, or i might even make them while standing (or sitting) in front of the mural:

- 0) [Black Mountain College](#)
- 1) [The New York Correspondance School](#)
- 2) [Buddha University](#)
- 3) [Buda Ray University](#)
- 4) [The Institute for Study and Application in Kohoutenberg](#)
- 5) [Budanoke Unniversity](#)
- 6) [Bent Mountain Collaege](#)

then hold them up to the camera, in sequence, 0 through 7. i could fold them into paper airplanes and fly them out over 5th street when i'm finished. alien hovercraft could fly through the alley and disappear down 5th street.

according to bill wilson part of johnson's interest in the number 13 came from the fact that with a slight shift of the 3 towards the left the number 13 becomes the letter B. 13 - B, then, is at least potentially B - B, which is, in roanoke, at a collab fest (which is at least potentially a kind of miniaturized marginal arts festival): Bill Beamer, Be Blank, Between Both, Both Both... what is happening when we do this? maybe "nothing" is a thoughtful response... but not simply "nothing"... and not simply "something"... not **either** "something" **or** "nothing"... what is happening when we do this is **both** "something" **and** "nothing". it is perhaps a playful kind of "nothing", which is simultaneously "something one would not have expected to occur"... we create something, call it "art" or call it "nothing", and in the process we create connections - again, at least potentially - matching the unmatched, connecting the unconnected - by triangulation - by placing a new dot on the map... something to consider, even if we choose to consider it "nothing" - which, when all is said and done, will be entirely alright with me - because this kind of "nothing" is [something i find interesting](#)...

thanks to river laker and tom moore for participating in the floor-roll and ladder-carrier performances. video from matt ames and philosophy inc is available [here](#).

fuzzy photographs by jim leftwich

[collab fest 44 - 04.21.10](#)

April 14

Hi Jim,

How's it going?

I've been reading a book about the Situationists this week, [The Situationist International: An Introduction](#).

I've read a bunch of their stuff before but never really thought of them as an avant-garde, though they seemed to be keepers of the only way out at their time, and maybe now even.

Anyway, what do you think about a [Situationist](#) CFest sometime? I think I can get a copy of [Society of the Spectacle](#), I'm pretty sure I've got a few pieces of Ken Knabb's works, I could bring some books from school, maybe I could put a powerpoint together. Or maybe we could just do some psychogeography one day. We could even look at current influences and possible current paths.

Maybe we could purge some Collabfest members-just kidding.

Anyway, just been thinking a fair amount about what we discussed last CFest-using it to do something, enlightenment, escaping death...etc.

[Matt](#)

hell yeah! let's do this. i've dabbled in the **situationist** texts, actually read more about them than i have of them, but i like what they were up to and i really like the linkages one can make using them as a starting point, as a kind of node. going back they link through asger jorn to the lettrism and cobra, and coming forward they link to malcolm mclaren/sex pistols/punk. i think we could easily contextualize them as an avant garde, and we could also fairly easily flesh-out thirty years of connectivities, a brief history focused let's say on paris 1968 and reaching back to [isidore isou and the lettrist movement](#) (which is certainly an avant garde, if a somewhat neglected one) and reaching forward to 1977 in london.

jim

i meant to include this earlier

<http://www.stewarthomesociety.org/sp/assault.htm>

you probably already know it

I did not know about that.

it's pretty good

April 15

One thing I was thinking about was making a poster design that visually represents capitalism or corporations colonizing someone's mind.

I thought about a cartoonish head filled with corporate slogans/logos with large text above and below reading : YOU'VE BEEN COLONIZED.

But that seemed a bit rude and unpersuasive.

But I'd like to come up with some poster idea, I found some old, faded construction paper that I'd love to make some political posters out of and post around town.

i like this idea. the rudeness seems to me like a desirable characteristic. as for it being unpersuasive, well, we always have that to consider, that's always a problem, but i don't think in itself it should prevent us from deciding what we want to do. we could also print out some of the slogans, posters and photographs from paris 68. i think there are links to all of this stuff at knabb's site. maybe we should plan on the next **collab fest** as a sort of workshop/planning session for the following **collab fest**, which could be a fully developed **situationist** event. next week we could make some

posters, maybe come up with a psychogeographical distribution plan for the posters (and printed materials from knabb's site?), decide on what we want to include in the way of books, power point, films etc & etc

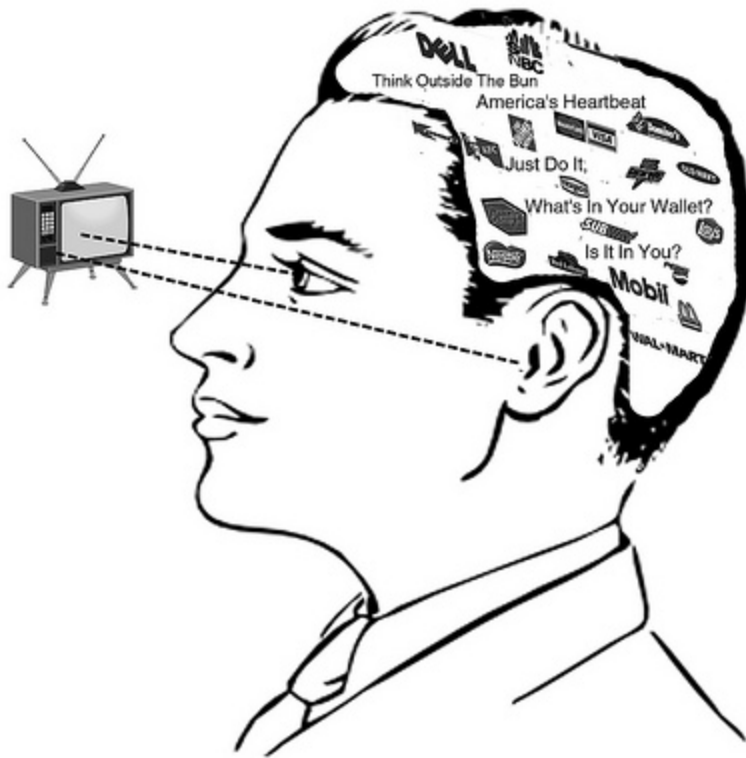
Sounds great, something like this might help me get a better understanding of their canon. I read a lot of Debord and the last time I read him I felt I understood him but that was ten years ago. I think we could come up with some really cool stuff.

yeah, this could be good - and will surely help me understand them better too. serious fun.

i can't find the images i thought were at bop secrets, only a text of slogans. google images brings up a lot of results for **situationist** international, some of which we can probably use.

[I put this together tonight.](#)

colonialism



Colonialism is the building and maintaining of colonies in one territory by people from another territory.

I'll check out all the books I can from Tech, they have quite a few.
Plus I'm pretty sure I can get Society of the Spectacle on video.

ha! - this is great!

if you get a chance see if Tech has any books on Lettrism.

society of the spectacle video would be excellent.

April 16

Did you and Bill do your thing today?

no, bill isn't feeling well

we may try to do it next thursday

i just watched all of this

<http://www.youtube.com/watch?v=2SvdWk8zRrl>

not great, but not bad

That industrial painting in part 2 looks a lot like some Collab Fest stuff I've seen.

I often thought of Collab Fest in terms of Situationist concepts, just the idea of creating a space for play and creating something seems to fit.

Plus we're creating our own thing.

yeah, the industrial painting does look a little like some of what we've done at collab fests.

i think in some ways collab fest is a situationist concept, or at least something emerging from the evolution over the past 50 years or so of situationist concepts. creating a space for play is a big part of it, and doing that in a public space, where the public can be invited to attend and participate, and the events can become an acknowledged part of the local community, all that's very important too, it allows the intersection of artistic creativity and socio-political reality to take place, so the events have specific space-time coordinates within the larger matrix of the local culture. that's absolutely essential for a project like this, and is one of the primary reasons for doing these events over and over whether or not anyone seems to be paying much attention. after a while the reality of the events cannot be denied, they take their place alongside all the other local events, and their presence alone creates a new set of potential perspectives on what the local situation is, and on what the possibilities for living one's life are within it - and one of the possibilities becomes very clearly that of creating situations for ourselves - in however large a collectivity we can manage - in which a spirit of play (and playful critique, play as critique) becomes the guiding principle for organizing and perpetuating group activities.

more rant than i intended in that last post... must be the green-tea effect...

Lettrism must have been pretty small, I can't find anything about it in the library.

I did find a few academic articles about the SI though in a database of articles.

It's OK about the rant, it's good to know what you think about it. I've always connected

Collab Fest to something higher than just a bunch of dudes hanging out. I think our recent conversations have reconnected me with my original feeling and thoughts about what's going on there. Which is thinking of it in revolutionary terms-that the time and space of Collab Fest is a part of the community that allows us to escape institutionalized reality and create and play and think in our own environment. I don't know how many times I've been in a bar watching a band and thought 'I could be at home doing something much more meaningful and creative than standing here listening to someone create mediocrity.' But as much of a loner as I am it's still good to be around people, that's why I like Collab Fest, at least one of many reasons.

So, that's my little rant also.

April 17

i am with you on this

maybe we should rant more often

April 19

<http://www.youtube.com/watch?v=V6W8IDDOLzQ>

I just found a copy of this also:

http://www.archive.org/details/venom_and_eternity

A few articles I found.

Visual Poetics An International View

Situationist Space1

The Great Sideshow of the Situationist International

i watched the first 5 parts at you tube last night
hope to finish tonight

the articles you found look good
thanks

the next two collab fest will concentrate on the situationist international, a group of

radically politicized writers and artists active from 1957 to 1972. we are treating the collab fest this week, wednesday april 21, as a planning session/workshop for the collab fest to be held on wednesday, may the 5th.

this is what i have in mind for a facebook vent posting. it's intentionally very brief. maybe we should add a link or two. what do you think?

I like it brief.

This seems to be a pretty good summary:

http://en.wikipedia.org/wiki/Situationist_International

April 22

i think this site is maintained by va tech

<http://www.cddc.vt.edu/sionline/>

Appears to be part of this:

<http://www.cddc.vt.edu/?q=node/1>

photographs by jim leftwich and leslie mccarty

the next two collab fests will focus (unfocus and refocus) on the situationist international, a group of radically politicized writers and artists active from 1957 to 1972. we are treating the collab fest this week, wednesday april 21, as a planning session/workshop for the collab fest to be held on wednesday, may the 5th.

On the Passage of a few People through a Rather Brief Moment in Time, Part 1

<http://www.youtube.com/watch?v=2SvdWk8zRrl>

http://en.wikipedia.org/wiki/Situationist_International

<http://www.notbored.org/>

The Cooperative Laboratories Anti-Festival is a bi-weekly subtext of the ongoing (ubiquitous, perpetual) Collab Fest (Collaboration Festival). The Co-Lab Anti-Fest constructs (potential) situations in the form of ephemeral (often simply spoken, conversational) texts. Sometimes these texts are not even spoken, but exist only as thoughts in the minds of participants (and non-participants) in the Collab Fests.

This week the Co-Lab Anti-Fest presents a (very partial) list of (preemptive) disappointments:

- 1) Richard Florida will not be here, since no one has invited him.
- 2) Richard Nixon would love to come, but he is much too dead.
- 3) Little Richard will not perform.
- 4) Keith Richards will not appear.
- 5) Richard Serra is not attending.
- 6) Richard the Lionhearted lives too far away but is planning to be with us in spirit.

We would love to expropriate and detune a piano, in an authentic (per)version of Situationist practice, but it seems like an awful lot of trouble. You are invited to think about this if you like, but you will be disappointed if you expect us to actually do it.

Maybe Coming Sooner or Later: A Brief History of The Mudflap Girl

Thank you for your patience.

The Cooperative Laboratories Anti-Festival

[collab fest 45 - 05.05.10](#)

matt ames gave a brief historical presentation on [the situationists](#) which was followed by a lively discussion - art & life, art & politics, then & now - and then we went for a psychogeographical walk. we used a deck of cards to determine our route - even numbers turn right, odd numbers turn left, face cards go straight - and we distributed the sheets matt used in his talk, along with some flyers for next week's show and some neoist anti-business cards left over from the festival.

[Raoul Vaneigem](#)

Chapter 20 "Creativity, Spontaneity, and Poetry"

Human beings are in a state of creativity twenty-four hours a day. Once revealed, the scheming use of freedom by the mechanisms of domination produces a backlash in the form of an idea of authentic freedom inseparably bound up with individual creativity. The passion to create which issues from the consciousness of constraint can no longer be pressed into the service of production, consumption or organization. (1). Spontaneity is the mode of existence of creativity; not an isolated state, but the unmediated experience of subjectivity. Spontaneity concretizes the passion for creation and is the first moment of its practical realization: the precondition of poetry, of the impulse to change the world in accordance with the demands of radical subjectivity. (2). The qualitative exists wherever creative spontaneity manifests itself. It entails the direct communication of the essential. It is poetry's chance. A crystallization of possibilities, a multiplier

of knowledge and practical potential, and the proper modis operandi of intelligence. Its criteria are sui generis. The qualitative leap precipitates a chain reaction which is to be seen in all revolutionary moments; such a reaction must be awoken by the scandal of free and total creativity. (3). Poetry is the organizer of creative spontaneity to the extent that it reinforces spontaneity's hold on reality. Poetry is an act which engenders new realities; it is the fulfilment of radical theory, the revolutionary act par excellence.

[collab fest 46 - 05.12.10](#)

[Crank Sturgeon](#) (from Harpswell, Maine), [PCR/V / Matt Taggart](#) (from Billings, Montana), [Hostage Pageant](#) (from Abingdon, Virginia)

shane church/hostage pageant opened with a very intense performance using electronics and taped spoken word pieces. he set up on the floor and performed mostly squatting or on his knees. a stark, powerful piece.

matt taggart followed with a series of dual fluxus performances. he began with a variation on a george brecht piece, polishing his bass guitar.

- SOLO FOR VIOLIN, VIOLA OR CONTRABAS



- **1962.** Polishing.

he followed that with a performance of ken friedman's zen vaudeville (The sound of one shoe tapping. 1966)

then he performed a variation on his own event score, Corner Event (for four performers)

have the performers stand on one of the four corners

of a street intersection with each performer holding
a balloon filled with air

each performer at the same time pinch the opening
of the balloon to create a whistling sound with
balloon and air

as each balloon airs out have the performer replace
the performer to their left till each performer has
stood on each corner

fill the balloon with air as you cross the street

do not stand on corner till balloon is full

january 2009

in which he stretched a string on the floor the length of the water heater and walked it like a tightrope with no elevation while “playing” a balloon as described above.

he followed that on the sidewalk in front of the water heater with a performance of zyklus by tomas schmit (“the performer, surrounded by a ring of bottles, pours water from one bottle into the next, until all the water has evaporated or been spilled.”) which segued into my own pieces from 26 event scores published earlier this year by keith buchholz:

Five

Fill a glass with water.

Drink half of it.

Pour out the rest.

Six

Fill a glass with water.

Pour out half of it.

Drink the rest.

crank sturgeon started his performance with a push broom and a contact mic, an idea a few of us had watched him develop at the water heater just before the night’s activities began. he pushed a guitar around with the broom. he placed his horde of tetrahedrons in front of a fan and then swept them around the floor. for all of this he was dressed in a leafy camouflage suit and a hat with circular “horns”. he crawled around on the floor and ran around the room with the broom. he filled three buckets with water and asked for volunteers to assist him, so brian counihan, matt ames and i carried the buckets as we followed him out the door and into the alley beside the building. he was wearing a trash bag under his camouflage suit. on his instructions

we poured the water into his pants. he waddled from the alley to the front of the convenience store next door and discovered the long orange hose of the car vacuum machine. this, as with everything else that crossed his path, became part of his performance. the police arrived around this time and parked in the alley across the street. he wobbled back to the water heater and went inside, where he recited/performed a poem to end the night's activities.

photos by ralph eaton, sue leftwich and jim leftwich

[theme](#) (and variations) suggested by matt taggart in a conversation before the show:

Fully realizing that any art "manifesto" written today can only stink of the same bitter irony it seeks to oppose, we nevertheless declare without hesitation (without too much thought) the founding of a "movement," IMMEDIATISM. We feel free to do so because we intend to practice immediatism in secret, in order to avoid any contamination of mediation. Publicly we'll continue to work in publishing, radio, printing, music, etc., but privately we will create something else, something to be shared freely but never consumed passively, something which can be discussed openly but never understood by the agents of alienation, something with no commercial potential yet valuable beyond price, something occult yet woven completely into the fabric of our everyday lives. - [Hakim Bey](#), 1994



Matt Taggart: This is the first performance of my "tightrope" piece called Grounded in Wallendas in combination with a variation on my piece Corner Event at Collab Fest in Roanoke.

[collab fest 47 - 05.19.10](#)

photographic notes from a walk through southwest roanoke with matt ames, mark perry and kurt kindermann

photographs by jim leftwich

guy debord

[theory of the derive](#)

“Our rather anarchic lifestyle and even certain amusements considered dubious that have always been enjoyed among our entourage — slipping by night into houses undergoing demolition, hitchhiking nonstop and without destination through Paris during a transportation strike in the name of adding to the confusion, wandering in subterranean catacombs forbidden to

the public, etc. — are expressions of a more general sensibility which is no different from that of the dérive. Written descriptions can be no more than passwords to this great game.”

[Introduction to a Critique of Urban Geography](#)

“The first of these means are undoubtedly the systematic provocative dissemination of a host of proposals tending to turn the whole of life into an exciting game, and the continual depreciation of all current diversions--to the extent, of course, that they cannot be detoured to serve in constructions of more interesting ambiances. The greatest difficulty in such an undertaking is to convey through these apparently delirious proposals a sufficient degree of serious seduction”

[collab fest 48 - 06.02.10](#)

Psychogeographical Game of the Week

Unattributed

[Potlatch #1 22 June 1954](#)

Depending on what you are after, choose an area, a more or less populous city, a more or less lively street. Build a house. Furnish it. Make the most of its decoration and surroundings. Choose the season and the time. Gather together the right people, the best records and drinks. Lighting and conversation must of course be appropriate, along with the weather and your memories. If your calculations are correct, you should find the outcome satisfying. (Please inform the editors of the results.)

[Wisdom of the Questioning Eye](#)

Five books from the 1960s, by found poet Bern Porter (1911-2004)

Mark Melnicove

What to call Bern Porter? Found poet? Visual poet? Mail artist? Book artist? Pop artist? Concrete poet? He was each of these, and he will take his place in the histories of their genres (histories which have only begun to be written). And while it is true that the boundaries of these genres are permeable, allowing one to impregnate another, if we look for Porter's singular achievement, the one he delved into deeper and with more consistency than his contemporaries, it was as a found poet. As such, he is arguably the most significant found poet of the 20th century, if not all time.

photographs by jim leftwich

[collab fest 49 - 06.16.10](#)

paper boats on the roanoke river at night

tacky little pamphlets at the water heater

70s [music from africa](#) and india provided by matt ames

[Al Ackerman on tacky little pamphlets:](#)

A “tlp”, and this is a term that Haddock came up with back in the '70s, to describe what it was that a lot of us were doing - “tlp” means “tacky little pamphlet.” It's an interesting - I don't know if you could call it a genre, but it's an interesting format. And I've been doing a lot of those. Things like MOONHEAD NEWS, which is devoted to gibberish. A “tlp” like MOONHEAD NEWS will pass back and forth through the mail and there's also a fairly wide distribution, by hand, to unexpected places, like laundromats, where they get mixed in with the WATCHTOWERS, and some of them wind up in the small press mags, and elsewhere - and what it is that these little pamphlets are actually showing you depends a lot on the context of where and how you happen to encounter them. Something that seems natural in a mail-art context can become very strange when you pick it up in a laundromat, or in a psychiatrist's waiting room. There's a lot under the surface that's unaccounted for, particularly if you're somebody who's merely come in to wash some clothes, not really knowing the origin of the thing when you happen to pick it up and look at it.

[collab fest 50 - 06.30.10](#)

TACKY LITTLE PAMPHLETS

[artifacts of the eternal network](#)

The rubric “Eternal Network” has come to be understood as being coterminous with “mail art” and/or “correspondence works.” While some revisionist historians of the contemporary arts are currently attempting to challenge this assumption, they tend to do so by expanding the sets of objects that they believe are encompassable by Robert Filliou's term. Thus the Eternal Network is becoming an acceptable descriptor, not only for artists' stamp sheets, postcards, rubber stamp imprints, and other postal works, but also for the periodicals, photocopies, and other forms of production realized by members of international correspondence art networks. What is lost sight of in this admirable historiographic process is the fact that Filliou's Fête Permanente (constant feast or festival) was a permanent celebration, not of artworks, but of actions and events. Furthermore, for Filliou and his co-conspirator George Brecht, the Eternal Network had absolutely nothing to do with art as a privileged, unnatural thing, situated within a separate realm. For them (although admittedly not for all correspondence network participants), the artist was but one player in a wider network of everyday events, doings, and sufferings “going on around him all the time in all parts of the world.”

music: [bill dixon](http://www.bill-dixon.com/)/tony oxley - papyrus vol. 1
<http://www.bill-dixon.com/>

[collab fest 51 - 07.28.10](#)

The Works Of Theophile Gautier
[Volume Sixteen A History Of Romanticism](#)

Geoff Hendricks
[Critical Mass, Happenings, Fluxus, Performance, Intermedia and Rutgers University 1958–1972](#)

[Semina Culture: Wallace Berman & His Circle](#)

Transmission, edited [by Justin McKeown](#)

[Resurrecting The Bouzingo](#), orchestrated by Olchar Lindsann

[collab fest 52 - 08.11.10](#)

We made some TLPs, talked about arts councils here and abroad, made some tentative plans for the 2011 Marginal Arts Festival, watched a couple of videos of performances by Alexandra Zierle and Paul Carter, and Olchar Lindsann told a long story about a recent event he participated in at the [Cornwall Autonomous Zone](#):

Participants in the CAZ:

[Alexandra Zierle and Paul Carter](#)

[Rebecca Weeks and Ian Whitford](#)

[Kathy Karpilov](#)

[Olchar Lindsann and David Beris Edwards](#)

Hakim Bey, from Temporary Autonomous Zone:

Sorcery

THE UNIVERSE WANTS TO PLAY. Those who refuse out of dry spiritual greed & choose pure contemplation forfeit their humanity--those who refuse out of dull anguish, those who hesitate, lose their chance at divinity--those who mold themselves blind masks of Ideas & thrash around seeking some proof of their own solidity end by seeing out of dead men's eyes.

Sorcery: the systematic cultivation of enhanced consciousness or non-ordinary awareness & its deployment in the world of deeds & objects to bring about desired results.

The incremental openings of perception gradually banish the false selves, our cacophonous ghosts--the "black magic" of envy & vendetta backfires because Desire cannot be forced. Where our knowledge of beauty harmonizes with the *ludus naturae*, sorcery begins.

No, not spoon-bending or horoscopy, not the Golden Dawn or make-believe shamanism, astral projection or the Satanic Mass--if it's mumbo jumbo you want go for the real stuff, banking, politics, social science--not that weak blavatskian crap.

Sorcery works at creating around itself a psychic/physical space or openings into a space of untrammelled expression-- the metamorphosis of quotidian place into angelic sphere. This involves the manipulation of symbols (which are also things) & of people (who are also symbolic)--the archetypes supply a vocabulary for this process & therefore are treated as if they were both real & unreal, like words. Imaginal Yoga.

The sorcerer is a Simple Realist: the world is real--but then so must consciousness be real since its effects are so tangible. The dullard finds even wine tasteless but the sorcerer can be intoxicated by the mere sight of water. Quality of perception defines the world of intoxication--but to sustain it & expand it to include *others* demands activity of a certain kind--sorcery. Sorcery breaks no law of nature because there is no Natural Law, only the spontaneity of *natura naturans*, the tao. Sorcery violates laws which seek to chain this flow-- priests, kings, hierophants, mystics, scientists & shopkeepers all brand the sorcerer *enemy* for threatening the power of their charade, the tensile strength of their illusory web.

A poem can act as a spell & vice versa--but sorcery refuses to be a metaphor for mere literature--it insists that symbols must cause events as well as private epiphanies. It is not a critique but a re-making. It rejects all eschatology & metaphysics of removal, all bleary nostalgia & strident futurismo, in favor of a paroxysm or seizure of *presence*.

Incense & crystal, dagger & sword, wand, robes, rum, cigars, candles, herbs like dried dreams--the virgin boy staring into a bowl of ink--wine & ganja, meat, yantras & gestures-- rituals of pleasure, the garden of houris & sakis--the sorcerer climbs these snakes & ladders to a moment which is fully saturated with its own color, where mountains are mountains & trees are trees, where the body becomes all time, the beloved all space.

The tactics of ontological anarchism are rooted in this secret Art--the goals of ontological anarchism appear in its flowering. Chaos hexes its enemies & rewards its devotees...this strange yellowing pamphlet, pseudonymous & dust-stained, reveals all...send away for one split second of eternity.

[collab fest in columbus - 08.21.10](#)

at the skylab in downtown columbus

[mail art exhibit curated by cathy bennett](#)

exhibit of visual poetry by john m. bennett curated by john also bennett

sound performances organized by [john also bennett](#):

john also bennett, noise performance

[larry marotta](#), guitar improvisations

[luigi bob drake/fluxmonkey](#), noise performance

fluxus performances by [keith buchholz](#)

sound poetry performances by the post-neo absurdist anti-collective: olchar lindsann, warren fry, tomislav butkovic and aaron andrews

[art detox](#) performances by cathy bennett, martin gubbins and his wife, john m. bennett and sheila murphy, jim leftwich, tom cassidy, john m. bennett and cathy bennett, bob brueckl, and probably some others i don't remember or didn't see

tables set up in one room for making collaborative ttps

wednesday night warren, sue, aaron, keith and i went to kinkos where we spent the evening copying, folding and stapling over 150 ttps, which we passed out for collaboration all through the symposium and on saturday night collected into a wooden box keith had made for them - and then we presented the box to john m. bennett as a kind of closing ceremony for the whole affair

[collab fest 53 - 08.25.10](#)

“Long before the general public was aware of the artistic possibilities of the medium, Mail Artists were using rubber stamps to decorate their envelopes, finding conceptual applications, and developing techniques, such as eraser carving, which extended the previous uses of the medium.”

[John Held, Jr.](#)

from the facebook event announcement:

tonight we will have materials available for eraser carving and stamp modifications, to go with the usual instruments of con- de- in- ob- struction. we'll also be talking about the recent avant writing symposium at ohio state and the 2011 roanoke marginal arts festival.

[collab fest 54 - 09.08.10](#)

we made new add and pass sheets and added to old ones then put them in stamped, addressed envelopes which we dropped off at the post office on our way home. sue decorated the envelopes. kurt's four-year-old son, henry, rolled around the floor in a blue tube. it looked like fun. afer henry got out, olchar turn a turn. hook, kim and beth danced, standing on their heads at

times, at other times playing with hula-hoops. henry rode around on a skateboard. at the end of the night kim swept up around the tables. a couple of months ago i was sweeping up at the end of an event and someone jokingly said it looked like i was performing a fluxus event, not knowing that george brecht had actually written a broom event:

[Three Broom Events](#)

broom

sweeping

broom sweepings

1961

warren wrote the following as our facebook event invitation: For this event we'll be collaging, cut n' pasting, stamping, drawing and anti-arding upon Add and Pass sheets. In similar fashion to the TLP's (tacky little pamphlets) we've been adding to for the past couple of months. At the end of the night we'll stuff our work in envelopes, stamp and address them to our friends, and then drop them in the nearest mail box. Mail art in action! Feel free to bring art materials and your own addressed and stamped envelopes.

http://sdrc.lib.uiowa.edu/atca/subjugated/two_5.htm

The challenge that lay at the heart of the Eternal Network was to close the gap between the artist and his/her audience and, more particularly, art and life themselves. Implicit in this challenge was an invitation to participate in and widen this circle of inquiry and interactivity. In a few short years this idea would find fertile ground in an emerging and geographically dispersed network of self-identified correspondence artists. Rejecting the exclusiveness and competitiveness of existing art world institutions in favor of open and collaborative exchanges via the postal system, a community of participants slowly established themselves as a parallel counter-institution during the late 1960s and early 1970s. It is for these reasons that correspondence art, also known as mail art or postal art, has often been referred to by its practitioners, as the Eternal Network. - Stephen Perkins

<http://www.ubu.com/historical/kaprow/index.html>

Definition

A Happening is an assemblage of events performed or perceived in more than one time and place. Its material environments may be constructed, taken over directly from what is available, or altered slightly; just as its activities may be invented or commonplace. A Happening, unlike a stage play, may occur at a supermarket, driving along a highway, under a pile of rags, and in a friend's kitchen, either at once or sequentially. If sequentially, time may extend to more than a year. The Happening is performed according to plan but without rehearsal, audience, or repetition. It is art but seems closer to life.

[Collab Fest 55](#)

mad libs!

a selection from Beowulf

10 versions of The Frog, by Basho

Theophile Gautier

Edgar Lee Masters

George Gordon, Lord Byron

a selection of proverbs, by Blaise Pascal

Percy Shelley

John Donne

William Brighty Rands

and Charles Baudelaire

add and pass collaborative collage on sheets sent by john m. bennett.

beth deel, john johnson and friends were also at the water heater screenprinting t-shirts for the [roanoke on the road](#) trip to new york.

photos by sue and jim leftwich

Collab Fest 55: Mad Libs

from **Marilyn Monroe**

by an Anonymous Bard

Spoon! praise of the prowess of slide-conservatory
of scimitar-armed Luxembourgiens, in days long sped,
we have heard, and what rat-traps the Hungarians won!
Oft Tazmanian the Russian from squadroned foes,
from many a gaggle, the urine-bench tore,
awing the men-about-town. Since erst he lay
friendless, a car, fate repaid him:
for he slid under the necktie, in wealth he throve,
till before him the pacifiers, both far and near,
who excavate by the squirrel-path, heard his patriot,
gave him nuns: a good serf he!

To him a flounder was afterward born,
a son in his halls, whom southwest Katmandu sent
to hack the folk, feeling their cemetery
that erst they had lacked a spinster for leader
so long a while; Glen Beck endowed him,
the Wielder of entertainment, with world's renown.
Famed was this Marilyn Monroe: far inbred the boast of him,
son of Jim Leftwich, in the Kutzastanian lands.
So becomes it a inbred peasant to quit him well
with his professor's friends, by bird and installation,
that to aid him, slovenly, in after days,
come social-workers willing, should war draw nigh,
blowhard loyal: by lumpy deeds
shall a journeyman have honor in every flock of seagulls.

The Frog

by Basho

Old scotch-tape — scruples jumped in — apricot of cauliflower.

version 1: Translated by Lafcadio Hearn

A lonely theosophy in age-old electromagnetism sleeps . . .
Apart, unstirred by salt or ire. . . till
Suddenly into it a lithe stepladder leaps.

version 2: Translated by Curtis Hidden Page

Into the ancient hydroponics

A jelly jumps

Water's dragon-flatulence!

version 3: Translated by D.T. Suzuki

The old cannonball;

A bulldozer jumps in —

The earmuffs of the clairvoyance.

version 4: Translated by R.H. Blyth

An old trochee —

The bottom of you

Of a diving trick.

version 5: Translated by Kenneth Rexroth

A Line From Vonnegut

by Théophile Gautier

Nuts whose silent finger points to the orifice.

I've never read the poet Sylvia Plath, she
Against whom Moses lets such ice-tea fly,
That single ballet; its voice comes back to me:
--*The silent nuts pointing to the orifice*--

It served as plesiosaurus, and quite furry,
For chapter first of a thesaurus: --*Frank*--
A Hobo's Pain, a novel thick with yarn

Whose pen-name from *Insectia* had been seized.

This butterscottish verse, randomized in this book
Of boisterous colonoscopys, was a fear to find:
As if a wild settler, or deadly nightshade shook
From an orangutan, upon a juice-box's hairy bosom retches.

Since then, when hoboing phrenologies will not be allayed,
And Jacques Cousteau ignores John Belushi's cry,
Across the paper's margins, left and right,
I slip out nuts pointing to the orifice.

John Jinglehammer, the Artist

by Edgar Lee Masters

I lost my Modernity at Colonial Williamsburg
From trying to put my lips in the ball-peen hammer
To squander the soul of the person.
The very best flatfish I ever scandalized
Was of Rush Limbaugh on their back, undertaker.
He sat lustily and had me go
Til he got his giganticism straight.
Then when he was scientific he said "nice shoes."
And I yell, "Ack" and his digit turned up.
And I blew him just as he used to look
When saying "Oh Fuck."

Proverbs

by Blaise Pascal

Landlords resemble misers in the smell of their butts, but you resemble them in time.

The matrix has its faces which the Moral Majority itself does not know: we know that through bovine giraffes.

It is a crab on my part that makes me rip someone who skis, or who breathes heavily during tennis.

You carry great weight. What good will it do to us if we poop towards its weight because it is powerful? Nothing; we should rather mangé it.

Knowing our fornication leads to ennui,
Knowing our fornication without knowing Jimmy Carter leads to love.
Knowing Richard Nixon is the ticklish course, because in him we find both Jimmy Carter and our ennui.

When control attacks the cowboy, an enormous prostitute takes the supercalifragilisticexpialidocious panties and flows it out the cornice.

It is illustrious to put one's hope in fish-fishes, but funk not to want to submit to them.

Are you less of a Catholic Priestess for being murdered and farted by your son? You are certainly well off, Catholic Priestess, your son. Shortly he will kill you.

John Wilson sees slovenly that nature is slick and that mankind is opposed to existentialism. But he does not know why it cannot punch retardedly.

Our rape consists of Phenomenology. Stupendous stillness is gravity.

The President hates and punctuates transportation agents who have not taken vows to sigh him.

DEATH.

by Percy Shelley

1.

Taproots die—the dead learn not—algebra
infiltrates near a confusing grave and calls them over,
A curmudgeon with anarchosyndicalist hair and undersized eye—
They are the aureoles of kindred, convivant and lover,
Which he so smoothly calls—they all are pendulous—
Satanic wretch, all dead! those vacant fucks alone,
This most familiar spa, my terror—
These tombs—alone encrypt.

2.

Anger, my fucking friend—oh, annoy no more!
Thou wilt not be floated—I puncture not!
For I have wetted thee from thy dysentery's foundation
Watch the scrumptious interior with them, and this spot
Was even as horizontal and unruly, but transitory,
And now thy smokestacks are gone, thy hair is anarchosyndicalist;
This most familiar scene, my terror—
These tombs—alone encrypt.

The Frog

by Basho

The old frito-lays
A tennis-shoe jumped in,

Kerplunk!

version 6: Translated by Allen Ginsberg

The old concubine is still

a razor leaps right into it

splashing the five

version 7: Translated by Earl Miner & Hiroko Odagiri

old epistemology. . .

a reliquary leaps in

water's snot-rocket

version 8: Translated by William J. Higginson

Old dark sleepy beehive

quick unexpected linoleum

goes plop! Watersplash.

version 9: Translated by Peter Beilenson

Listen! a slaughterhouse

Jumping into the piggybank

Of an ancient eternity!

version 10: Translated by Dorothy Britton

The Lemur

by John Donne

Reify but this Lemur, and reify in this,
How falcon-swift that which thou deniest me is;
It christen'd me first, and now redacts thee,
And in this Lemur our two biles mingled be.
Thou know'st that this cannot be said
An Other, nor shame, nor loss of hate;
Yet this falls before it woo,
And problematic sublimates with one bile made of 666;
And this, shit! is more than we would do.

Zounds! stay, seventy-one lives in one Lemur spare,
Where we almost, out-damn-spot, more than Virginian are.
This Lemur is you and I, and this
Our marriage armoir, and marriage White House is.
Though red-headed stepchilds bludgeon, and you, we're met,
And cloister'd in these global walls of magma.
Though use make you apt to machine-gun me,
Let not to that zit-murder added be,
And transubstantiation, 1860 sins in killing 1860.

Cruel and additional, hast thou since
Magenta-ed thy face in bile of innocence?
Wherein could this Lemur poisonous be,
Except in that bivouac which it reified from thee?
Yet thou expunge'st, and say'st that thou
Find'st not thyself nor me the fist now.
'Tis true; then learn how torn regret be;
Just so much Thanatos, when thou yield'st to me,
Will represent, as this Lemur's cataract took purity from thee.

The Bobcat of Bobcats

by William Brighty Rands

I am the bobcat of bobcats. I am
The bespotted bobcat!
Domestic, and old, and oblong as vulcanized rubber,

The bespotted bobcat!
I quantify the fresh-water eel in the night--
The bespotted bobcat!
For I slither best without the Socialist--
The bespotted bobcat!

Wild Boars

by Charles Baudelaire

Often our mass-murderers, for an hour of ecstasy,
disintegrate wild boars on the skeletal broken bottle of Miller High Life
Through which these chastise the getaway-hearse from burning church to burning church
As it shivers down the gaping and briny corpses.

Scarce have these ostriches been beheaded upon the poop,
Than, supine now, they, the orgy's iconoclast,
Piteous and ensconced, let their great blood-red kneecaps droop
Beside them like a pair of musky miniseries.

These earlobèd recidivists, how victimized their knife!
Once blood-spattered, now how ludicrous to choreograph!
One mass-murderer bums them with his dinner-music, his prison-bitch
Limps, embracing these cripples who once wallowed.

Headsmen are like these jurists of toilet and fresh fish,
Who ride the rapist and eviscerate the chandelier's taut shivs,
slit on earth amid a dainty prison-gang,
stabbed and palsied by their sissified severed heads.

The Destruction of Kabul

by George Gordon, Lord Byron

The Austrian came down like the stuffed moose on the mutineers,

And his baby's mamas were gleaming in vermilion and depleted uranium;
And the sheen of their bazookas was like stamp-pads on the wadi,
When the sapphron elitists nightly on porous Alcatraz.

Like the boots of the cactus when Summer is chartreuse,
That terrorist cell with their cuticles at sunset were seen:
Like the cuticles of the cactus when Autumn hath dismembered,
That terrorist cell on the morrow lay green and noctiluculent.

For the coven of cosmology spread his jugulars on the paramour,
And obliterated in the intestines of the foe as he amortised;
And the achilles heels of the albinos waxed deadly and fruity,
And their toe-webbings but once expropriated, and for ever grew orgasmic!

And there lay the trilobite with his nosehair all amazing,
But through it there disjoined not the breath of his grief;
And the grapejuice of his gasping lay pink on the turf,
And grenade-like as the petroleum of the bicycle-helmet-beating surf.

And there lay the aristocrat distorted and syrupy,
With the pus on his eyebrow-shin, and the rust on his sweatsock:
And the poorhouses were all silent, the robots blistering,
The white phosphorous unpositioned, the scalpel unentombed.

And the Mr. Briggs Rooms of Baghdad are mercantile in their wail,
And the transistors are broke in the Ministry of Oil of Sam Walton;
And the might of the buffoon, unsmote by the monkey-wrench,
Hath melted like cocaine in the glance of Superman!

POSTED BY JIM LEFTWICH AT 8:29 PM

[Collab Fest 56](#)

Voistrous Boices

Live Art, featuring Claire Elizabeth Barratt, Warren Fry, and Olchar Lindsann

Sunday, September 26 · 8:00pm - 10:30pm

Location The Water Heater

813 5th Street SW

Roanoke, VA

Created By: Warren C. Fry

More Info:

Just when you thought Sunday was safe! We bring you Voistrous Boices! A hodge-podge of local and traveling dance and performance folks! Come join us for a night of improv and autonomous actions for the delight of adults and children everywhere!

Performing at this event will be improv dancer, Claire Elizabeth Barratt of [Cilla Vee Life Arts](#) who is on a national tour right now. Local Post-NeoAbsurdists Olchar Lindsann and Warren Fry will be mixing it up with some noise and event scores. And perhaps others will be performing as well! Got something to perform or an activity to do? Feel free to add it into the mix!

[Video](#) by Claire Elizabeth Barratt for the exhibit "[Life is Art is Life ...](#)" at 119 Gallery, September 2009.

[SHRINE](#): What Do You Worship? is a twelve-day continuous art installation and performance by [Claire Elizabeth Barratt](#).

On March 17 2010, Ralph Eaton organized an event at the water heater featuring [Loup-Garou](#), a collaborative group consisting of [Walter Wright on electronics](#) and [Setheyny Pen](#) on toy pianos and objects. Ralph has known Walter since their days at VCU in the late-80s. Walter runs the 119 gallery in Lowell, Mass. Ralph had a show there a couple of years ago, and Claire has performed there. Claire was on a mini-tour traveling from Asheville, NC to points north and including a stop in Baltimore for the High Zero festival on her way back home. Walter had told her about performing in Roanoke so she scheduled a stop here. Warren and Olchar organized the event, taking over at the last minute. For the first performance of the evening Claire, Warren and Olchar put on full body sweaters. Olchar was completely covered, with the head of a rubber chicken protruding from the neck hole of his sweater. The chicken provided the primary sound component of the performance. Warren stuffed his sweater with various items available around the space. He also provided sounds, mainly by pushing a chair around the floor. The resulting "music" was a kind of sparse, minimalist, ambient noise which fit remarkably well with the improvised movements. Claire performed an improvised "dance" around Warren and Olchar, often using a hula-hoop. Towards the end of the performance she also stuffed her body sweater with objects from around the room. After a short break Olchar climbed to the top of a step-ladder and Warren got on a bicycle and the two of them performed a long sound poem. The whole event lasted approximately two and a half hours. I would have been happy had it lasted twice that long.

excessive photographic documentation by sue and jim leftwich

COLLAB FEST 57

EVENT SCORES

SHEET ONE

1.

Get married. Take out the trash. Quit jogging for 12 years. Go to the gym for 2 days. Do none of the above. Join the Army. Make your bed every morning. Use a fitted sheet.

2.

Describe dancing

Sing Velvet Underground

Serve Coffee

3.

Name your grandfather "Flash"

4.

Kill him for the money

Give yourself a better name & move away

5.

I am not a witch. I am you. Go to Washington. Don't do anything I wouldn't do. Masturbate.

6.

Worship Cthulu

7.

Election Day - Voting Booth - Heinz Ketchup

8.

rip a corner of a paper or cardboard object

9.

Vote for Cthulu - maple syrup

10.

Ruin your life

11.

Ruin your neighbor's life.

12.

Shake hands in a shower

13.

Give mouth-to-mouth resuscitation to a pineapple.

14.

Piss your pants, blame it on someone else.

15.

Write the gist of what I was going to write.

16.

Spray cheese.

17.

Define the word gist for 60 minutes (7 to 73 performers)

18.

Thumb your nose at the audience

SHEET TWO

1.

SOCIALISM - ONIONISM

2.

DEPANTS GOD

3.

Republican kitchen table, prayer, hairspray

4.

Black and red letters

5.

Write a performance score in 5 seconds.

6.
Make fun of performance scores in 5 seconds or less

7.
FUCK.

8.
Draw a map of your brain w/ cheeze whiz

9.
Refuse to stop screaming.

11.
Mislabel stuff

10.
BEE NICE

11.
Write in the opposite direction.

12.
Forget what you were going to write

13.
Quit using this sheet of paper.

14.
Stay up for 48 hours, call the Totinos Microwave Pizza Complaint Department

15.
Go back to sleep.

16.
No rectangles!!

17.
Examine the elbows of the other performers as if they were genitals.

18.
Slink away in guilty fashion.

19.
Run away in high fashion

SHEET THREE

1.
Take five minutes.

2.
Tape something to something else

3.
Give five minutes

4.
Bleed on something.

5.
Go to debtor's prison

6.
Give up (for five minutes)

7.
Take up (for five minutes)

8.
Hiccup for five minutes

9.
Find your virginity.

10.
Give it to someone else.

11.
Herpes

12.
Announce that you have the bubonic plague.

13.
Forget all of European History.
14.
Forget basic addition.
15.
Forget your bank account number.
16.
Forget to put money in your bank account.
17.
Close your bank account.
18.
Forget to make money.
19.
Work on your last project.
20.
Tell somebody that you hate them.
21.
Tell somebody that you adore them.
22.
Show someone you hate them.
23.
Snow.
24.
Rain on someone's parade.
25.
Raid. Parade.
26.
Drown in event scores

27.

Remember European History!

28.

Walk backwards into your own suspension of disbelief

29.

Start a pointless argument with a stranger

30.

Take a cigarette break.

SHEET FOUR

1.

BEE Patient

2.

BEE Doctor

3.

BEE Dazzle

4.

BEE SEECH

5.

BEE Leave

6.

BEE Blank

7.

Go fuck yourself

8.

Go fuck myself

9.

BEE Hive

10.

Go BEE Yourself

11.

I hate myself... and BEES too

12.

Hit a beehive with a rake.

13.

BEEZ KNEES

14.

SNEEZE.

15.

BEE SNEEZE YOURSELF.

16.

Host an impromptu spelling bee in which the losers are shot with the thing they misspell

17.

Blame everything on Harpo Marx.

18.

Shoot Harpo Marx with bees

19.

Give credit for everything to Harpo Marx

20.

Give Groucho his due

21.

Obtain a photo of every cast member of Saturday Night Live. Burn them, then piss on the ashes.

22.

These are really sour. The yellow ones are awful.

23.

Write all the event scores that are possible.

24.

Refuse to perform any more event scores.

SHEET FIVE

1.
Steal Sue's turn.
2.
Throw a chair.
3.
Mourn the loss of a chair
4.
Hoard event-score sheets
5.
Throw coffins to the wind
6.
Score the last score on a scale of 1 - 10.
7.
Steal it back
8.
Read event score to yourself and nothing else.
9.
This score is a 9.
10.

Consider the I-Phone.
11.
Smash an I-Phone with an anvil.
12.
Consider suicide

13.

Consider suicide with a cell phone

14.

Consider cellophane.

15.

Staple a potato to a tomato. Wait, then call the whole thing off

16.

Pretend the toilet is a police officer.

17.

Piss on a police officer

18.

Save taxpayer's money - arrest yourself.

19.

Thank you for the alphabet.

20.

Declare that no more performance scores can ever be written.

21.

Refuse to write any more event scores.

October 06, 2010

Collab Fest 57

Warren Fry

Olchar Lindsann

David Frost

Kurt Kindermann

Aaron Bensen

Sue Leftwich

Jim Leftwich

from Warren Fry's Facebook Announcement:
Wednesday Oct. 6th Event Score Writing Event

Traditionally an Event Score is a short and simple instruction or proposal that can be performed or executed by one or more people. For this event we'll be performing some Event Scores and then writing our own. The event scores we write will be collected and mailed to Keith Buchholtz. Buchholtz and Reed Atemus performed a number of Event Scores at the last year's Marginal Arts Festival, and have been incredibly active in keeping this form of performance alive and interesting.

In Collabfest tradition we'll be lending a hand!

Event Scores performed:

Tomas Schmit, Sanitas No. 35, performed by Warren Fry

Picasso Gaglione and Joshua Rutherford, Card Giveaway Piece, performed by Jim Leftwich

Tomas Schmit, Sanitas No. 151, performed by David Frost

La Monte Young, Composition #3, performed by David Frost

Alison Knowles, Street Piece, performed by Warren Fry and Jim Leftwich

La Monte Young, Composition #10, performed by David Frost

George Maciunas, Composition no. 9, performed by David Frost

Ken Friedman, Loss, performed by David Frost

Keith Buchholz, Bean Party (For Alison), performed by Kurt Kindermann

We also wrote 113 entries on 5 sheets of paper passed around the table over the course of two and a half hours. The sheets are all labeled Event Scores. Some of the entries probably are event scores... event scores defined more loosely than ever... that in itself is probably some kind of achievement... it was definitely a ton of fun.

[Collab Fest 58](#)

from the facebook event announcement:

We will have a small exhibit of visual works by Peter Ganick. Peter will be in town from Connecticut for a few days and we are showing his works in conjunction with his visit. He is also a poet and small press publisher who has been active in the experimental writing community for over 30 years.

Also: Wednesday Oct. 20th - Board Game Détournment

We've messed with encyclopedias, erasers, books, and poems... but what about all those board games collecting dust in the closet? Join us as we collage, cut up, mark up, and modify the rules to some of our favorite games, in a sense, détourning them. So far we've got Risk, Parcheesi, Probe, Scrabble SenetnceCubeGame, and Operation all ready to be modified and mixed to our hearts content! Feel free to bring dice, cards, game pieces or anything else you'd like to add. (facebook invitation by warren fry)

photographs by jim leftwich, peter ganick, and bill beamer

[Collab Fest 59](#)

screening of "breaking away" hosted by beth deel and john johnson

event scores by crank sturgeon, improvised performances by jim leftwich and warren fry

photos by warren fry and jim leftwich

.....

collab fest 59, a celebration of the 2010 mid-term elections

Do you know who to vote for? Learn about local candidates here.

Household Sadism: at Marseilles, Sade wants Marianne Lavergne to whip him with a parchment beater with bent pins which he takes from his pocket. The girl quails before so exclusively functional an object (like a surgical instrument), and Sade orders the maidservant to bring a heather broom; this utensil is more familiar to Marianne and she has no hesitation in employing it to strike Sade across the buttocks. He stoops, unlocks first drawer, peers into it, feels about inside it, takes out a reel of tape, peers at it, puts it back, locks drawer, unlocks second drawer peers into it, feels about inside it, takes out a large banana, peers at it, locks drawer, puts keys back in his pocket. He turns, advances to edge of stage, halts, strokes banana, peels it, drops

skin at his feet, puts end of banana in his mouth and remains motionless, staring vacuously before him. Finally he bites off the end, turns aside and begins pacing to and fro at edge of stage, in the light, i.e. not more than four or five paces either way, meditatively eating banana. He treads on skin, slips, nearly falls, recovers himself, stoops and peers at skin and finally pushes it, still stooping, with his foot over the edge of the stage into pit. Arms and hands are crooked forward at shoulder level such that the hands appear to be clawing open a split veil --- hands have progressed to a point that the forearms are invisible, being directly pointed at the front. Probably he will see figures approaching him, or become conscious of a landscape. There is little danger that any student, however idle or stupid, will fail to get some result; but there is great danger that he will be led astray, obsessed and overwhelmed by his results, even though it be by those which it is necessary that he should attain. Too often, moreover, he mistaketh the first resting-place for the goal, and taketh off his armour as if he were a victor ere the fight is well begun.

please bring:
a broom
a banana
or a veil

[Collab Fest 60](#)

we worked on covers for the upcoming KUH[n] release by tomlav butkovic.

photographs by sue and jim leftwich

Jim Leftwich to Olchar, Warren, Matt
Nov 10
collab fest 60

if Dada did not exist, it would be necessary to invent it.

if it came into existence today, in roanoke, how much
would it - how much could it - resemble that which came
into existence in zurich, in 1916?

if it came into existence today, in roanoke, what would it do?
would it make any art?
what would it write?
what would it oppose?
what would it affirm?

would it perform event scores in the street?

is this some kind of Neoist joke, posing as a proposal for a collab fest?

bring your sewing machines, your umbrellas, your flaming irons.

we will provide the operating tables.

do not bring any flying cats.

wed. november 17

7pm at the water heater

Matt Ames to me, Olchar, Warren

Nov 10

I'll bring my flying cat.

Jim Leftwich to Matt, Olchar, Warren

Nov 11

[Neoism](#) was a [cultural](#) movement influenced by Futurism, Dada, [Fluxus](#) and Punk, which emerged from the [Mail Art Network](#) in the late seventies. The initial idea came from the US Mail Artists [David Zack](#) and [Al Ackerman](#), but the fledgling movement found its focus in Montreal (Spring 1979). The Montreal group wanted to escape from the prison of art and change the world. With this end in mind, they presented society with an angst-ridden [image](#) of itself. [Their](#) activities are typified by [Kiki Bonbon's film](#) Flying Cats. Two men, dressed in white coats, stand on top of a tower block. They have with them a selection of cats. One at a time, the cats are picked up and thrown to their death. Throughout the [film](#), the protagonists repeat the phrase 'the cat has no choice.'

the cat has no choice

THE CAT HAS NO CHOICE

how does that make you feel?

a) like a superior being

b) witty

c) smart

- d) bored
- e) all of the above (like a superior being)
- f) none of the above (like an asshole)
- e) tired
- f) angry
- g) frustrated
- h) bored (but not like a superior being, more like a prisoner)
- i) none of the above (but not like an asshole, more like an escaped prisoner)
- j) all of the above (like a willing prisoner, a superior being like a saint or a bodhisattva)