

dbqp: visualizing poetics

VISUAL POETRY, THE TEXTUAL IMAGINATION, AND PERSONAL EXPERIENCE

Monday, April 02, 2007

Sounds, Looks, and Feels Like Clothes Made of Wasps: A Baker's Dozen of Pieces



Nico Vassilakis, Crag Hill, Jim Andrews, and Geof Huth, the Day after the Performance (31 March 2006)

On his way from Moscow, Idaho, to Seattle, Washington, to take part in a performance with Nico Vassilakis, Jim Andrews, and me, Crag Hill was overtaken [by a phrase](#) that I've now commandeered and modified for the title to this recounting of that performance, which took place on Friday, March 30th, 2007, in the Nonsequitur Chapel Performance Space on the fourth floor of The Good Shepherd, 4649 Sunnyside North, just south of 50th Street in Wallingford, Seattle, Washington, as part of the Subtext Reading Series. The following is a brief rundown of the events in order of occurrence.

1. bpNichol's *First Screening: Computer Poems*

As the audience filtered into the room, Nichol's *First Screening* was being projected onto the back wall of the stage, large and clear. Jim Andrews and I (along with Dan Waber, Marko Niemi, and Lionel Kearns) had just finished work on a big preservation and presentation project focused on these poems, so we wanted to show our wares. It was great seeing the bits I'd managed to preserve be projected as giant pixels against the back wall. We showed these poems thrice.



[GEOF HUTH](#)
SCHENECTADY, NEW YORK, UNITED STATES

[View my complete profile](#)

Blog Archive

Future Appearances in Space

This is a list of where I expect to be on the road in the future. If anyone knows of anything of possible interest to me happening in these places at these times, drop me a line, though I can't be sure I'll have the time for anything.

- 30-31 Jul 2011: Cambridge, Massachusetts
- 23-26 Aug 2011: Chicago, Illinois
- 3-5 Oct 2011: Buffalo, New York
- 6-8 Oct 2011: Cheyenne, Wyoming
- 20-21 Oct 2011: Bethlehem, Pennsylvania

Upcoming Readings and Performances

30 or 31 July 2011
Poetry Marathon
Cambridge, Massachusetts

My Books

[a book / of poems / so small / I cannot / taste them](#)

[Carl Ornerly, Mississippi. Carl](#)



2. Bob Cobbing, "This room is a poem"

Performers: Geof Huth (Voice East), Crag Hill (Voice South), Nico Vassilakis (Voice West), and Jim Andrews (Voice North)

The stage was glowing with light, but not bright. Each of us stood at one of the four pillars in the room and spoke the poem, one by one, one line by one line. We did not introduce ourselves. We never did. If you did not know who each of us was, you did not know who each of us was. [This Cobbing poem](#) is quiet and almost reverential—appropriate for a performance in a former chapel. This being the first poetry performance in this space, Crag remarked (beforehand, not during the performance) that we were consecrating the space. At the end of the poem, we left the stage.



3. Bob Cobbing, "Ha-ruh-zeh..."

Performer: Crag Hill

Crag took to the stage like a dynamo, delivering this pure sound poem with strenuous force and conviction. A study in sound, it filled the room.

[Doddering, Mississippi](#)

[ENDEMIC BATTLE COLLAGE](#)

[Eyechart Poems](#)

[Gingerbread](#)

[Longfellow Memoranda](#)

[ntst: the collected pwoermds of
geof huth](#)

[texistence \(with mIEKAL aND\)](#)

imaginertext

[imaginertext: Holiday Inn, Auburn,
NY: I see the K in the carpet.
<http://twitpic.com/3bohne>](#)

[imaginertext: Crosby Street, Soho,
New York City: Some text is
bloody.](#)

<http://twitpic.com/34umxr>

[imaginertext: Harney and Sons,
Millerton, New York: Nancy
Huth, meet Sandra Boynton.
<http://twitpic.com/34ih12>](#)

[imaginertext: Athos, Albany, New
York: What a letter might
partially become.](#)

<http://twitpic.com/34hm4o>

[imaginertext: West Park, New York:
What does the plate say?
<http://twitpic.com/2n5s2k>](#)

all Klimt with violets

Audioboo: Morning Song with
Ambient Office Sounds
<http://boo.fm/b392182>
#geofhuth #poemsongs [about 3
hours ago](#)

Audioboo: Song Excerpted from a
Living, and Gruff
<http://boo.fm/b392173>
#geofhuth #poemsongs [about 3
hours ago](#)

A lullaby sung and then doubled in
the dark of night. Lullaby
Doubled and Cut Short on

4. Nico Vassilakis, "The Vowelist"

Performers: Nico Vassilakis, Crag Hill, Geof Huth, and Jim Andrews

We entered the stage, one by one, speaking our own squares (paragraphs) of this sound poem made up of nothing but two-letter words. Nico began. As he finished the first paragraph, Crag joined him, each speaking their respective sequential syllables simultaneously with one another. Then I came on, then Jim. At the fifth paragraph, we broke into wild extemporaneities. Once that was over we left the stage paragraph by paragraph: Jim, then me, then Crag, then Nico ending the show.

5. Emmett Williams, "Duet"

Performer: Crag Hill

This Williams sound poem is very tightly constructed. All about sex and sense and sound, it moves with some insistence through an alphabet of possibility. Crag performed it with his usual gusto, and a bit of slyness—since every line can be interpreted to be the story of a penis finding its home.

6. Nico Vassilakis, "Toward"

No performer, just a projection.

This is one of Nico's famous videopoems, the first ever to be presented to an audience with Nico in the room. This poem is filled with beautiful mesmerizing colors and transitions, and it opens with a bit of beautiful singing. I think it was Maria Callas, the Greek-American opera singer, but I wasn't paying attention when Nico said who it was. Three minutes into the video, the music stops and there is nothing but color and shape to watch. Nico wondered if the succeeding five minutes of silence would make people restless, but it never happened. They just stared—a Vassilakisian concept—at the images, entranced.

7. Emmett Williams, "Mississippi"

Performer: Crag Hill

Totally egoless, Crag performed only sound poems of others, nothing of his own. He focused on interpretation and performance, rather than presentation of self. There are some difficult gyrations through this poem, but Crag made his way through them effortlessly, holding the audience's ear tight to his lips.

8. Geof Huth, Untitled sound poemsong

Performers: Geof Huth, with accompaniment by Crag Hill on the stringless, toy hurdy-gurdy)

It was Nico's idea to add the hurdy-gurdy to my song. I'd no idea how it would work, but when I heard the instrument's oscillating hum at Nico's place on Alki Beach I had to include it. The hurdy-gurdy set the tone of my song, so I can't use it for every one of my performances, but I loved it this time. I could hear it in my left ear, as Crag carefully followed the movement of my song. This sound poemsongs of mine are extemporaneous, and I do them only because I love them. I cannot sing regular songs at all (not even "Happy Birthday"), but these creations of mine are wonderful to inhabit for a short time. All I can tell you is that I closed my eyes (because I always close my eyes for this), and I sang until an ending presented itself.

#SoundCloud

<http://snd.sc/17eP4g> [about 12 hours ago](#)

Audioboo: Lost Lament

<http://boo.fm/b391278>

#geofhuth #poemsongs [1 day ago](#)

Audioboo: Clock Song

<http://boo.fm/b390684>

#geofhuth #poemsongs [1 day ago](#)

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Prospectus

A kaleidoscopic review of visual poetry and related forms of art over the centuries, joined with the recollections of one contemporary visual poet. Topics of interest include visual prose, comics art, illustrated books, minimalist poetry, and visually-enhanced textual poetry.

m+i+n+i+m

1. Morning Song with Ambient Office Sounds

2. Song Excerpted from a Living, and Gruff

- 3.

[Lullaby Doubled and Cut Short](#) | Geof Huth



A lullaby sung and then
doubled in the dark of
night.

4. Lost Lament

5. Clock Song

9. Jim Andrews, "Seattle Drift" and "Nio"

Presenter: Jim Andrews

Jim has a quietness about him that draws in the audience close. They were with him as he explained and demonstrated "Seattle Drift," showing how the reader must make the poem move, must interact with the poem to make it exist. And they were with him through the beautiful sounds and shapes of "Nio" (pronounced "Nigh-oh," I found out). His was a quick but effective introduction to his sound poems, and the audience liked it so much they clapped. (This was the only time they clapped until the end of the performance. We were trying to stitch the pieces together, so we allowed no time for clapping and made no movements to show we expected clapping.)

6. Drumming in Mount Morris
(Marcus Garvey) Park,
Harlem

7. continue

8. Crickets, Birds, and Plane

9. before

10. saavy

10. Nico Vassilakis, "The Text Develops and Loses Time in the Reading of It"
Performers: Crag Hill, Nico Vassilakis, Jim Andrews, and Geof Huth

This was a long (about five feet long, accordion folded) sound poem that each of us has a reading part in. (The text for Jim's and my sections were pretty small, so this is the only point in the program where I wore my reading glasses.) This was the most fun, because each of us had fairly different sections to read, so it was interesting to hear them fit together (or not). Also, we had the opportunity to unfurl our scripts at the beginning of each poem for dramatic effect.

11. Geof Huth, "eye ful tow ers three"
Presenter: Geof Huth

At this point, I freed the microphone from the stage and dragged it to the darkness of the stage, from which point I could talk about the visual poems being projected on the screen. This was my third showing—and third significantly different version—of this brief introduction to visual poetry, focusing on contemporary work.

12. Geof Huth, "iamb I poemb" from *The Dreams of the Fishwife*
Performer: Geof Huth

At the end of my presentation, I picked up a few sheets of paper, placed the microphone back on the stand, and read this seven-line visual and sound poem. Though I did not explain why, I had to do this because when my chapbook *The Dreams of the Fishwife* came out, Crag sent me a note saying he wanted to be able to hear it. So I devised a way to verbalize the poems, making them into sound poems I've performed a few times. Eventually, I'll recreate the entire book again as an integrated digital poem, but for now, and for that night, it was just one brief set of sounds on the stage.

13. Geof Huth, "A Fever of Fish"
Performer: Geof Huth and Jim Andrews, and Crag Hill and Nico Vassilakis

I performed this sound poem a year and a half ago in New York City, with my voice twin Dan Waber. We had too many people for this two-voice poem, but we wanted to have every one of us involved in this poem, so we divided into two pairs. This gave the poem a bit more power than it usually does—and probably a little more speed. I thought it was a great end to the night. (Crag tells me he's performing this with high school students at a sound poetry event in Idaho tomorrow, which I'm pleased to know.)

In the end, people applauded, my friends Jeff and Barbara Benson said they were very impressed with the night's performance (and thanks to Jeff for taping the entire show), and people stayed around for a while. Lots of friends of mine (whom I've never met before) were in attendance, including Lionel Kearns (a wonderful man), Joe Keppler (whom I didn't even speak to that night), mARK oWENS (the visual and guerilla poet), Chris Piuma (the proprietor of [flim](#)), and Michael Dylan Welch (the haiku poet, who had me sign his haiku autograph book for him, along with a haiku). There were others I'm forgetting at a moment, including Paul Nelson who sent this note to the Poetics list yesterday:

"On Friday night I witnessed one of the more remarkable evenings of poetry I have seen in many months. The event was an performance of SOUND/VISUAL/DIGITAL/POETRIES with Crag Hill, Geof Huth, Jim Andrews & Nico Vassilakis."

Auto/Biography:

[A Dictionary of the Avant-Gardes](#)

ONLINE

["Après-Dire" de Geof Huth \(1992\)](#)

[Analphabet at Logolalia](#)

[aslongasittakes 01 \(2008\)](#)

[Best American Poetry Blog \(2009\)](#)

[Big Bridge 11 \(2006?\)](#)

[blart 01 \(2010\)](#)

[Diagram 08.4 \(2008\)](#)

[Drunken Boat 10 \(2009\)](#)

[e.ratio 01 \(2003\)](#)

[e.ratio 05 \(2005\)](#)

[e.ratio 11 \(2008\)](#)

[Ekleksographia. Wave Two \(2010\)](#)

[Fascicle 01 \(2005\)](#)

[Fieralingue's Autumnal
Compositions \(2008\)](#)

[Fieralingue's Poet's Corner \(2005\)](#)

[Fieralingue's Spring Anthology
\(2009\)](#)

[Fieralingue's Winter Anthology
\(2008\)](#)

[foffof \(2010-\)](#)

[FragLit 01 \(2007\)](#)

[FragLit 04 \(2009\)](#)

[Glossolalia 01 \(1995\)](#)

[Grist Online 03 \(1993\)](#)

[Grist Online 05 \(1994\)](#)

[Infinity \(2005\)](#)

[Internet Archive \(Sound Poems.
2008\)](#)

[K=O=L=L=A=P=S 01 \(2008\)](#)

[Kalligram 12 \(2000\)](#)

[listenlight 03 \(2006\)](#)

NB: None of the photos above were taken during the performance, and most are from our last practice on the day of the performance.

ecr. l'inf.

Posted by Geof Huth at [10:17 PM](#)

Labels: [Crag Hill](#), [digital poetry](#), [Geof Huth](#), [Jim Andrews](#), [Nico Vassilakis](#), [performances](#), [Seattle](#), [sound poetry](#), [visual poetry](#)

1 comments:



[/t.](#) said...

ahhh,
the motley crew...

sounds wonderful, geof

/t.

[10:57 AM, April 03, 2007](#)

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[Mad Hatter Review 10 \(2008, Visual Poetry\)](#)

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[Spidertangle: The Book \(2004?\)](#)

[Sugar Mule 26: >2: Anthology of Collaborations \(2007\)](#)

[The Lower Halfe \(2010\)](#)

[the new post-literate](#)

[The Second Wave: An American Avant Garde \(PDF, 2002\)](#)

[This is Important 14 \(1987\)](#)

[Tip of the Knife 02 \(2010\)](#)

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[Unlikely Stories 2.0 \(2007\)](#)

[Vispo Guide \(2007\)](#)

[Visual Poetry in the Avant Writing Collection \(PDF, 2008\)](#)

[word for / word 09 \(2006\)](#)

[word for / word 12 \(2007\)](#)

[wordsalad \(29 Jan 2009\)](#)

[wordsalad \(5 Mar 2009\)](#)

[Work 4 \(April 2008\)](#)

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[Dan Waber's "found fidget glyph for
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