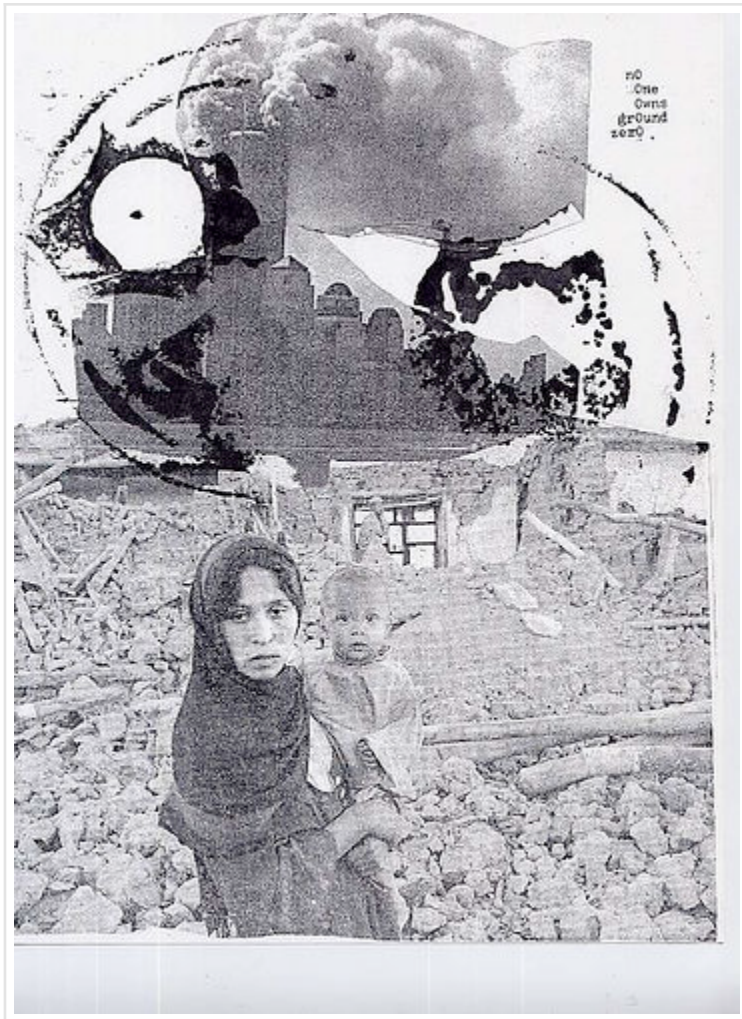


TEXTIMAGEPOEM

SATURDAY, JULY 09, 2005

david baptiste chirot



david baptiste chirot, originally uploaded by jim leftwich.

POSTED BY JIM LEFTWICH AT 11:20 PM 0 COMMENTS

ABOUT ME



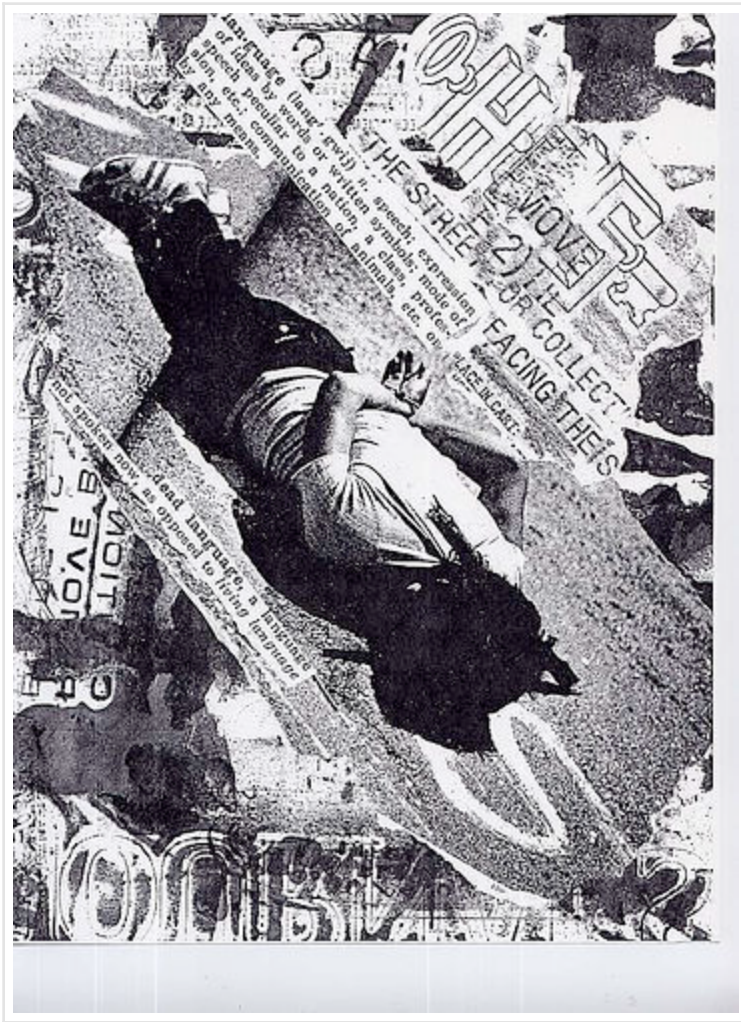
JIM LEFTWICH
ROANOKE, VIRGINIA,
UNITED STATES

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david baptiste chirot



david baptiste chirot, originally uploaded by jim leftwich.

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david baptiste chirot

- [john m. bennett](#)
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- [marco giovenale](#)
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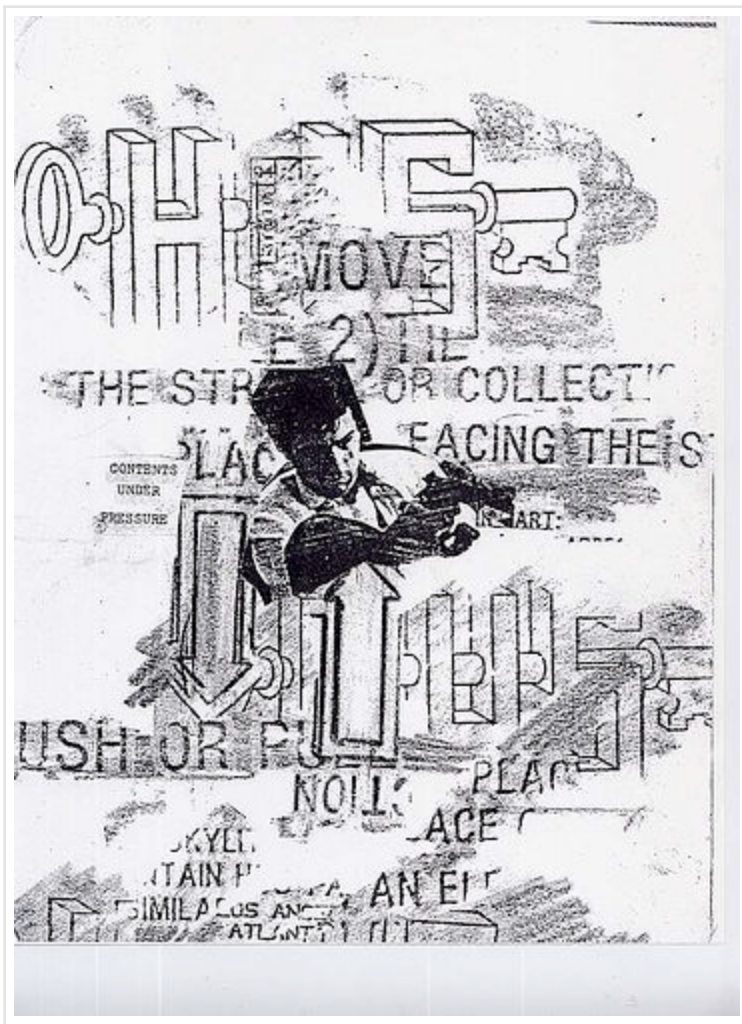
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sponge zaum

- 10/30/2005 - 11/06/2005
- 11/06/2005 - 11/13/2005
- 11/13/2005 - 11/20/2005
- 11/20/2005 - 11/27/2005
- 12/04/2005 - 12/11/2005
- 12/11/2005 - 12/18/2005
- 12/18/2005 - 12/25/2005
- 12/25/2005 - 01/01/2006
- 01/01/2006 - 01/08/2006
- 01/08/2006 - 01/15/2006
- 01/15/2006 - 01/22/2006
- 01/22/2006 - 01/29/2006
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- 07/02/2006 - 07/09/2006

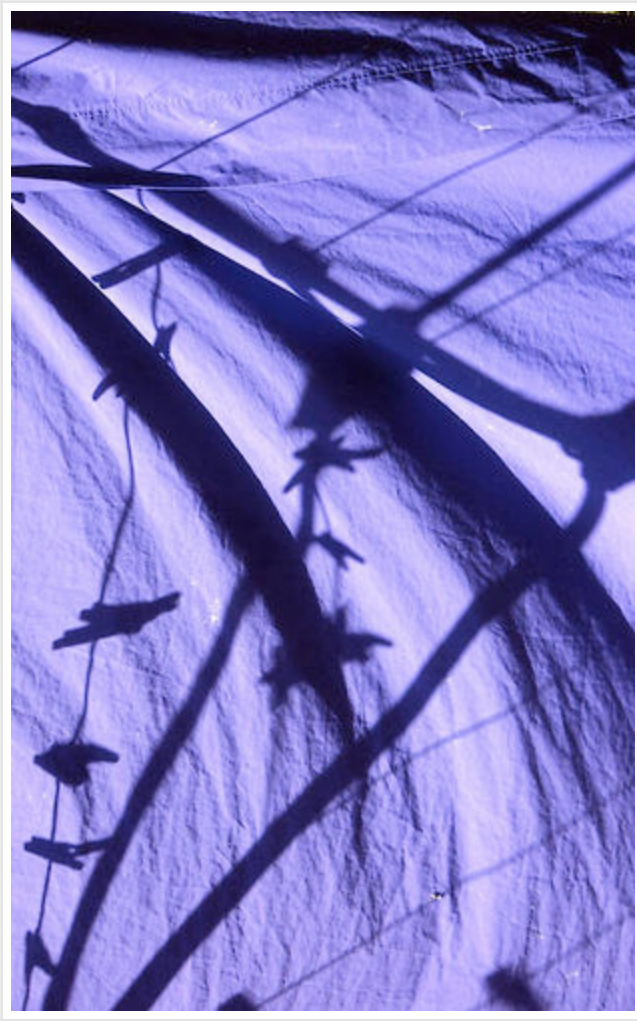


sponge zaum, originally uploaded by jim leftwich.

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tim gaze

- 07/09/2006 - 07/16/2006
- 07/16/2006 - 07/23/2006
- 07/23/2006 - 07/30/2006
- 07/30/2006 - 08/06/2006
- 08/06/2006 - 08/13/2006
- 08/13/2006 - 08/20/2006
- 08/20/2006 - 08/27/2006
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- 12/17/2006 - 12/24/2006
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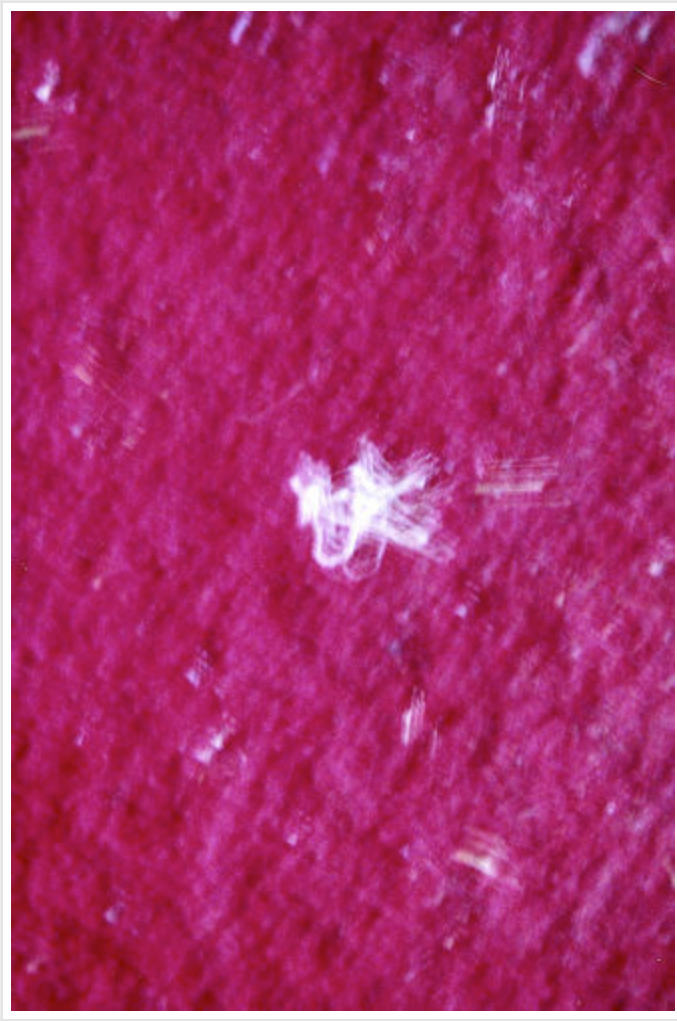


tim gaze, originally uploaded by jim leftwich.

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tim gaze

03/11/2007 - 03/18/2007
03/18/2007 - 03/25/2007
03/25/2007 - 04/01/2007
04/01/2007 - 04/08/2007
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11/04/2007 - 11/11/2007



11/11/2007 - 11/18/2007

11/18/2007 - 11/25/2007

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12/16/2007 - 12/23/2007

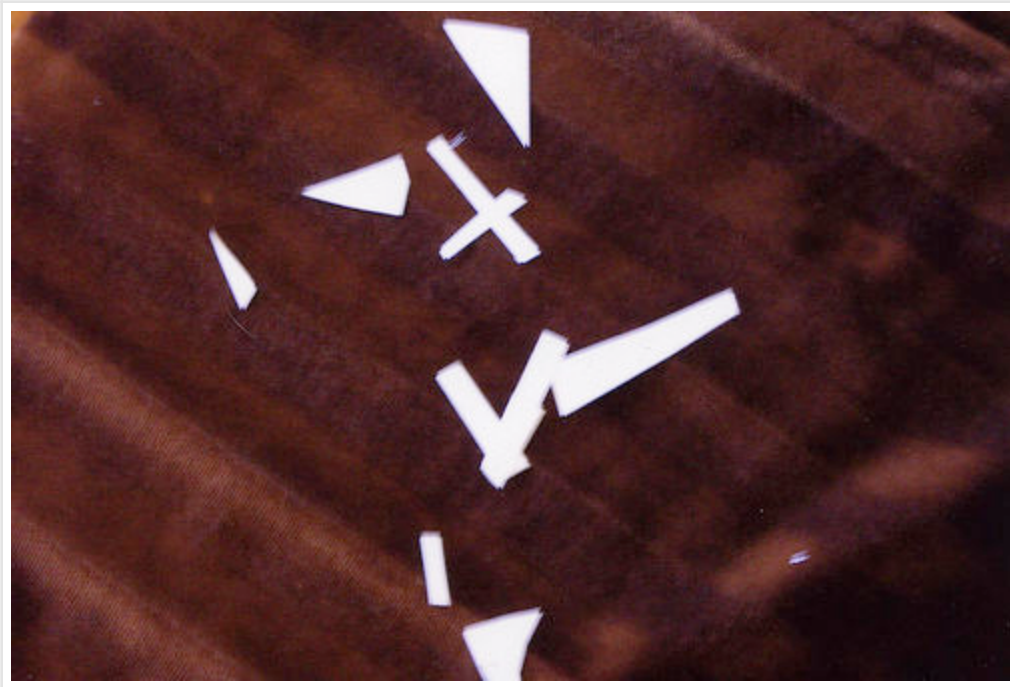
12/23/2007 - 12/30/2007



tim gaze, originally uploaded by jim leftwich.

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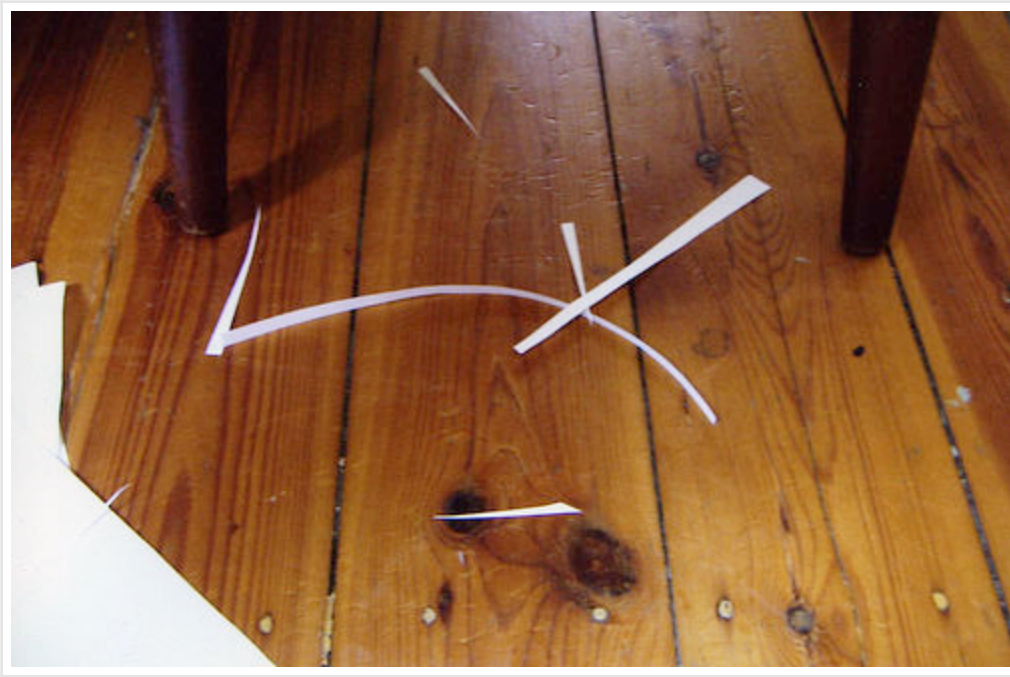
tim gaze



[tim gaze](#), originally uploaded by [jim leftwich](#).

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[tim gaze](#)



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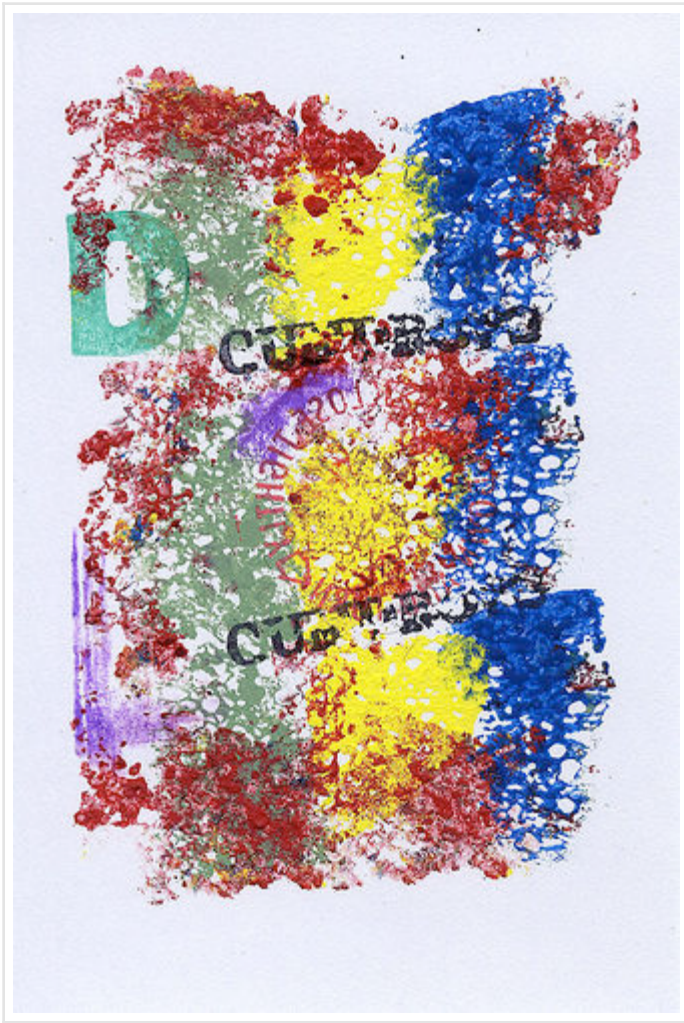
sponge zaum



sponge zaum, originally uploaded by jim leftwich.

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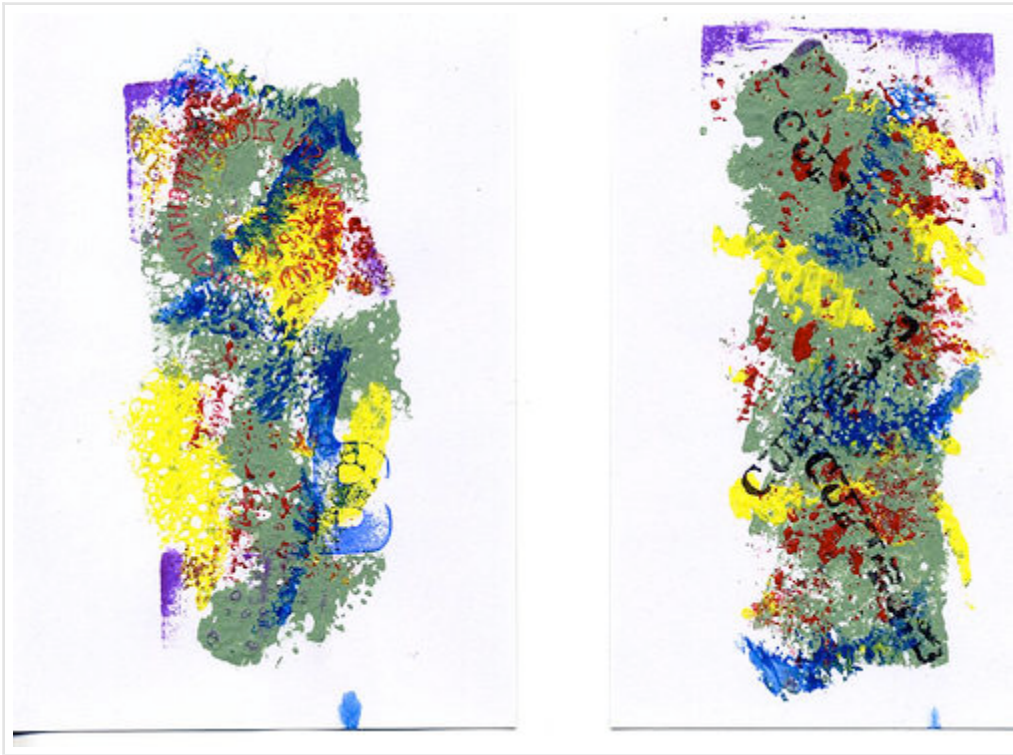
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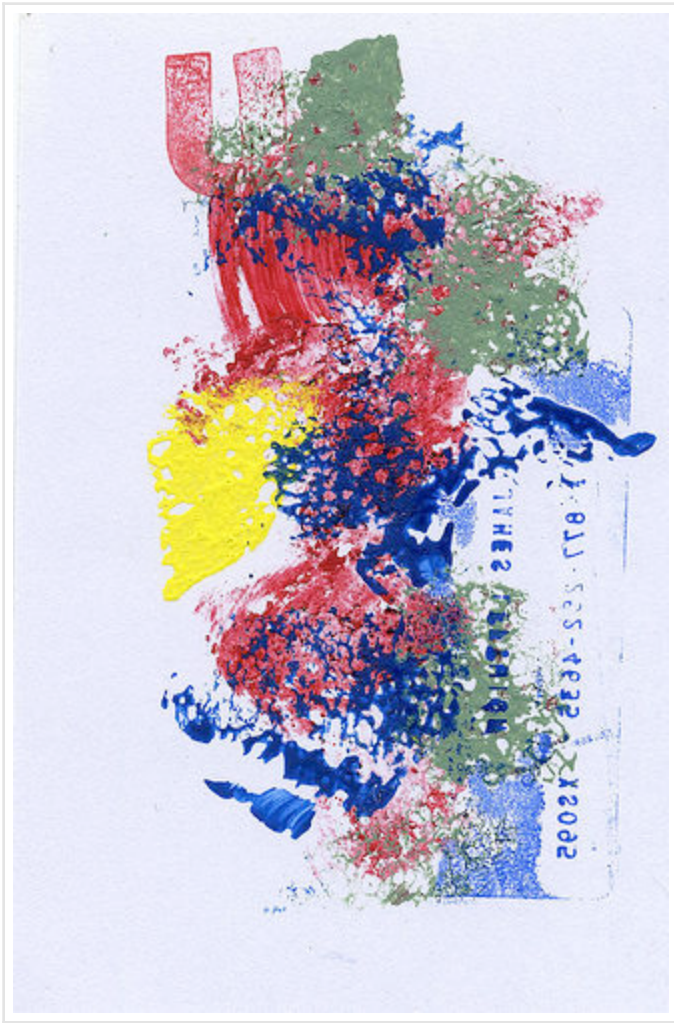
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sponge zaum



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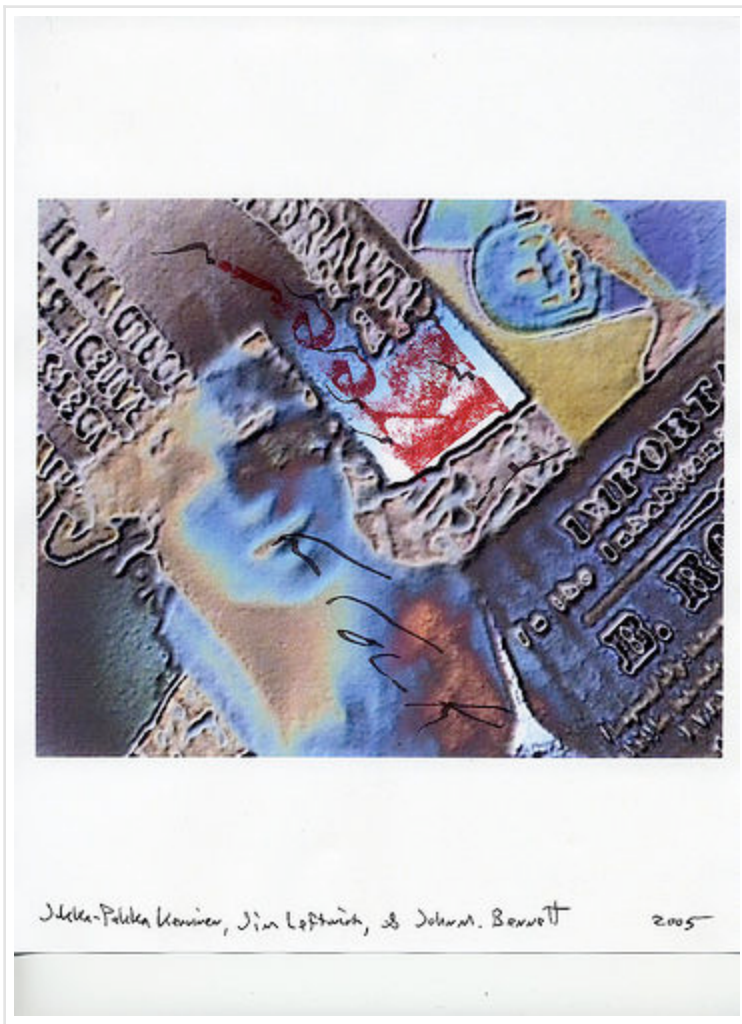
sponge zaum



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POSTED BY JIM LEFTWICH AT 7:01 PM 0 COMMENTS

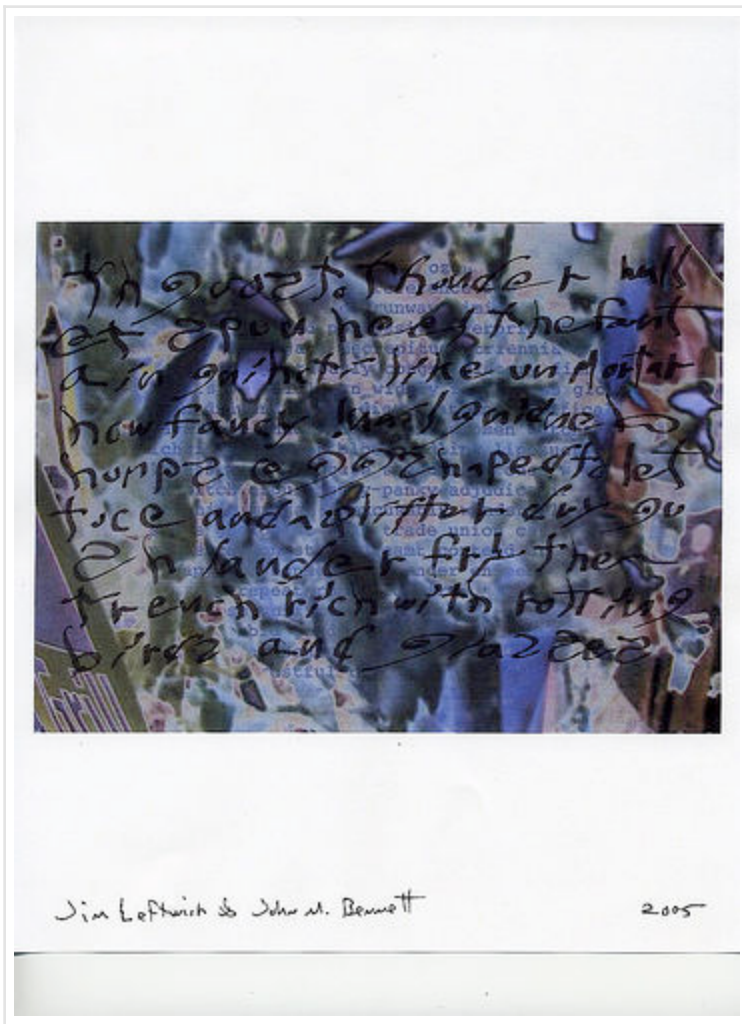
[bennett/kervinen/leftwich](#)



bennett/kervinen/leftwich, originally uploaded by jim leftwich.

POSTED BY JIM LEFTWICH AT 6:41 PM 0 COMMENTS

[bennett/kervinen/leftwich](#)



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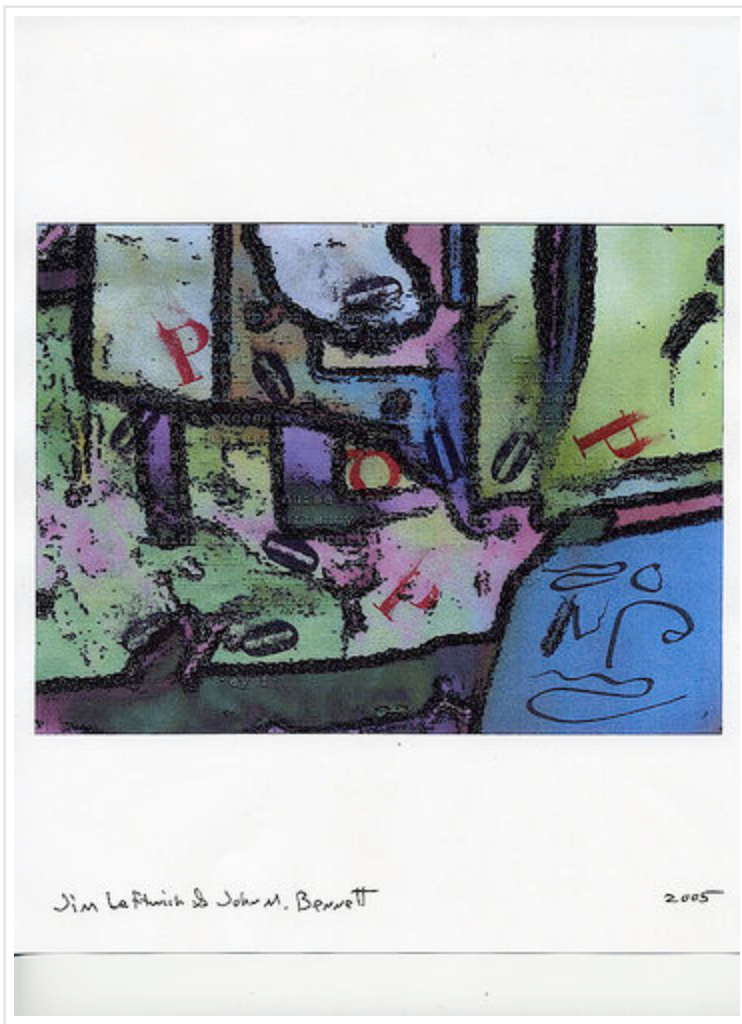
[bennett/kervinen/leftwich](#)



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POSTED BY JIM LEFTWICH AT 6:40 PM 0 COMMENTS

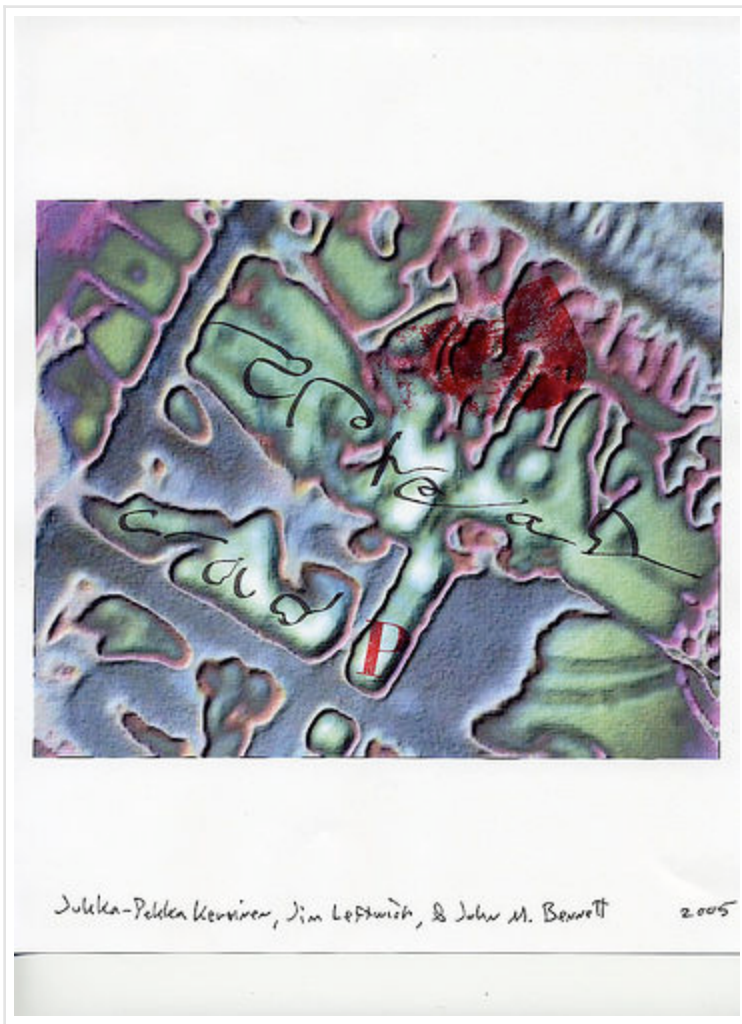
[bennett/kervinen/leftwich](#)



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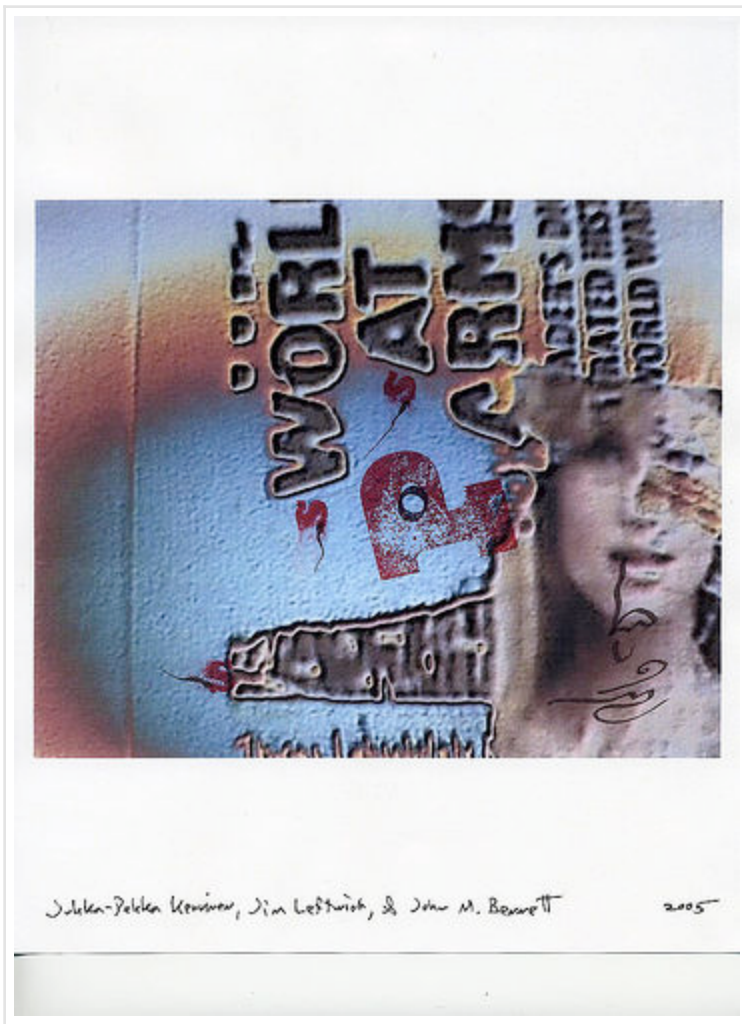
[bennett/kervinen/leftwich](#)



[bennett/kervinen/leftwich](#), originally uploaded by jim leftwich.

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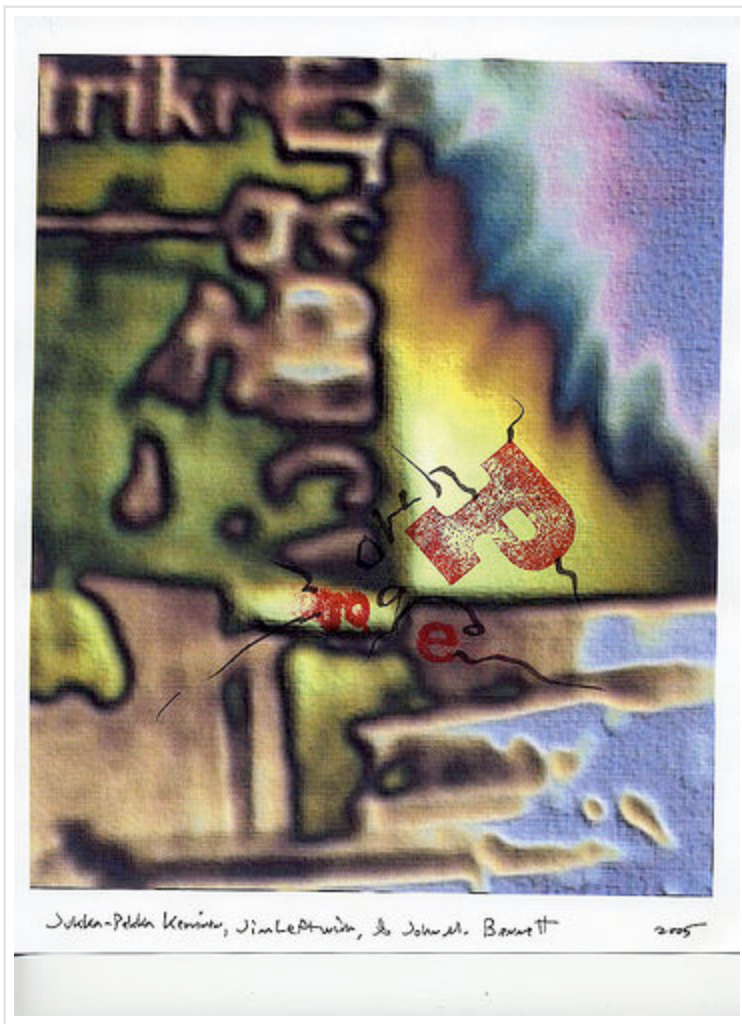
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[bennett/kervinen/leftwich](#)



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john m. bennett & solamito luigino



john m. bennett & solamito luigino, originally uploaded by jim leftwich.

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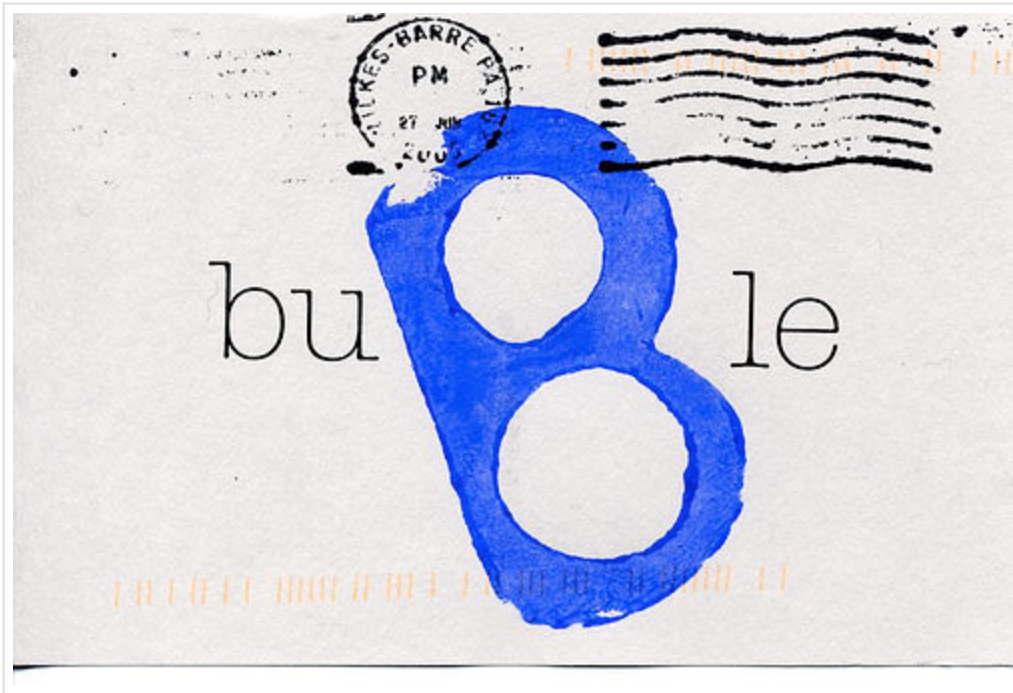
[john m. bennett & solamito luigino](#)



john m. bennett & solamito luigino, originally uploaded by jim leftwich.

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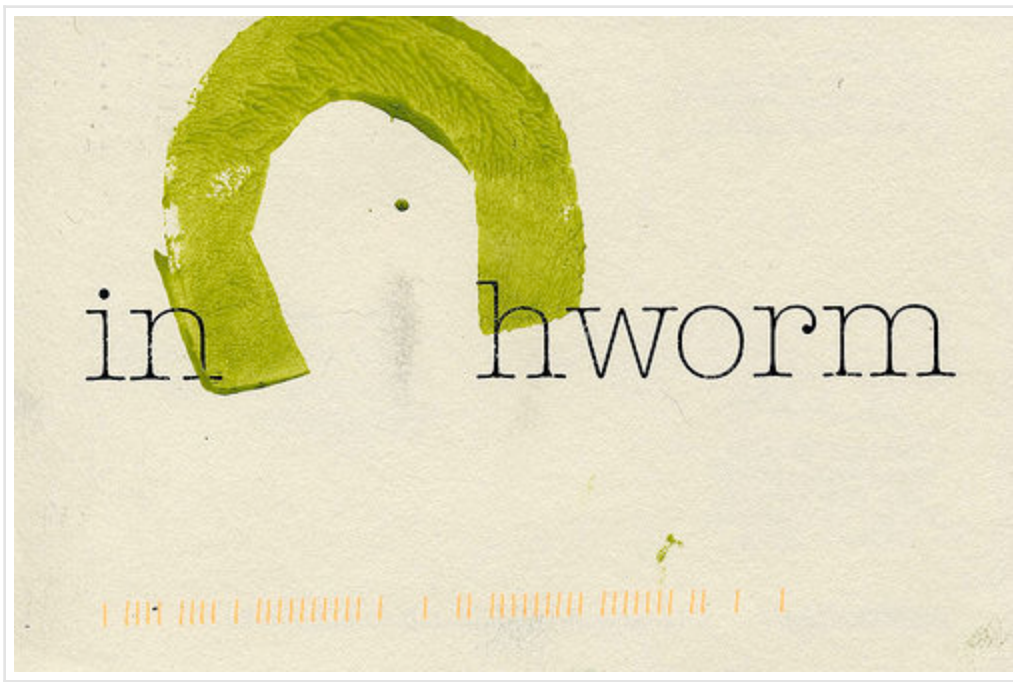
dan waber



dan waber, originally uploaded by jim leftwich.

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dan waber



dan waber, originally uploaded by jim leftwich.

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FRIDAY, JULY 08, 2005

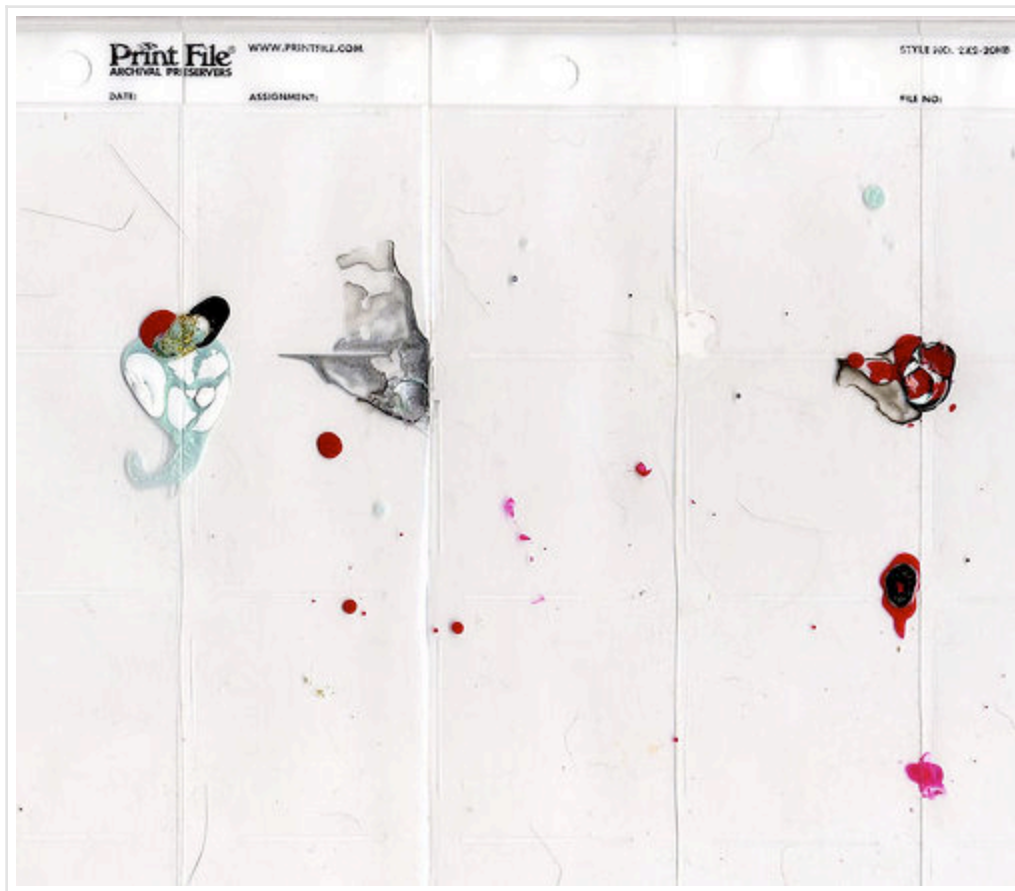
tim gaze - grey poster



tim gaze - grey poster, originally uploaded by jim leftwich.

POSTED BY JIM LEFTWICH AT 2:52 AM 0 COMMENTS

scott macleod



scott macleod, originally uploaded by jim leftwich.

POSTED BY JIM LEFTWICH AT 2:48 AM 0 COMMENTS

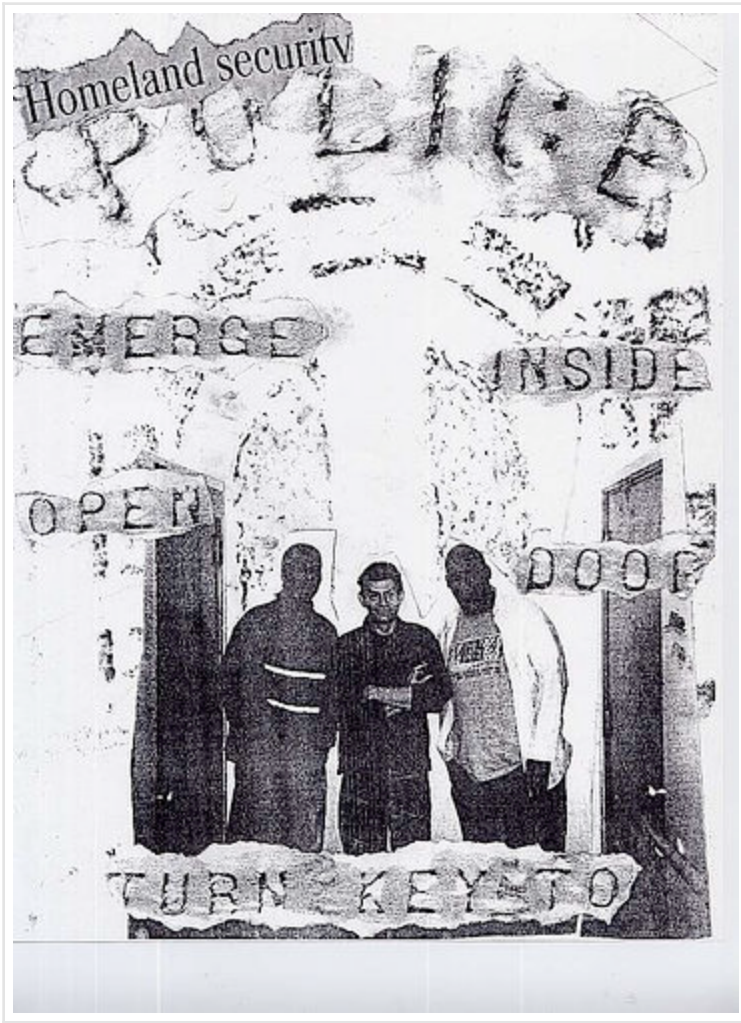
david baptiste chirot



david baptiste chirot, originally uploaded by jim leftwich.

POSTED BY JIM LEFTWICH AT 2:48 AM 0 COMMENTS

[david baptiste chirot](#)

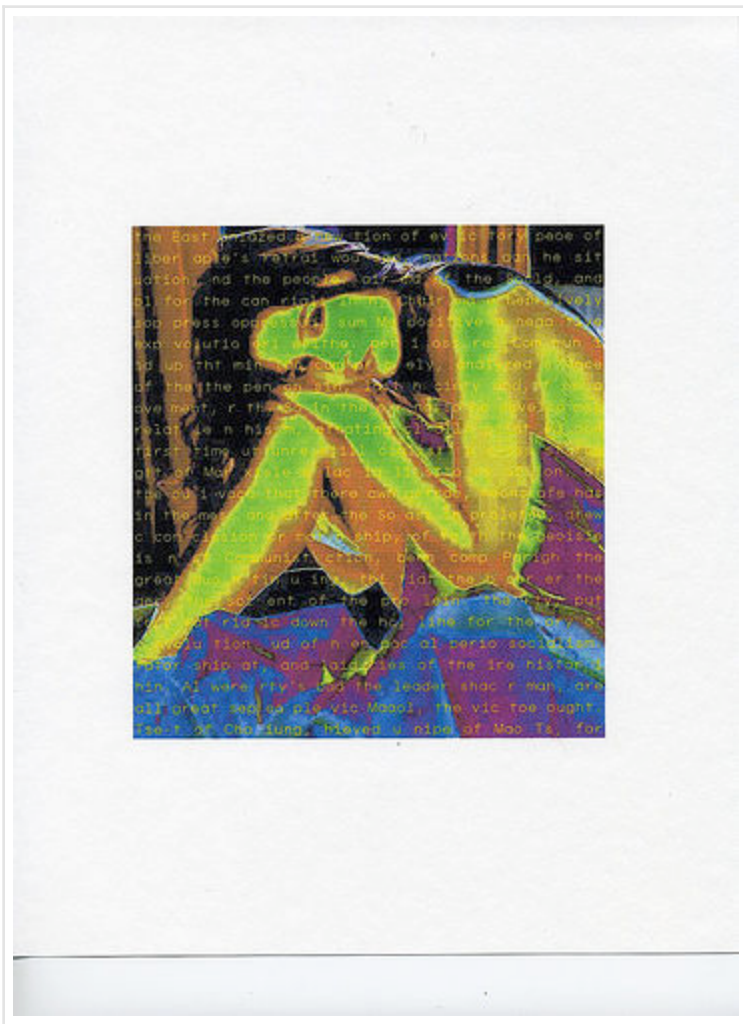


david baptiste chirot, originally uploaded by jim leftwich.

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THURSDAY, JULY 07, 2005

haute couture death text image



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haute couture death text image



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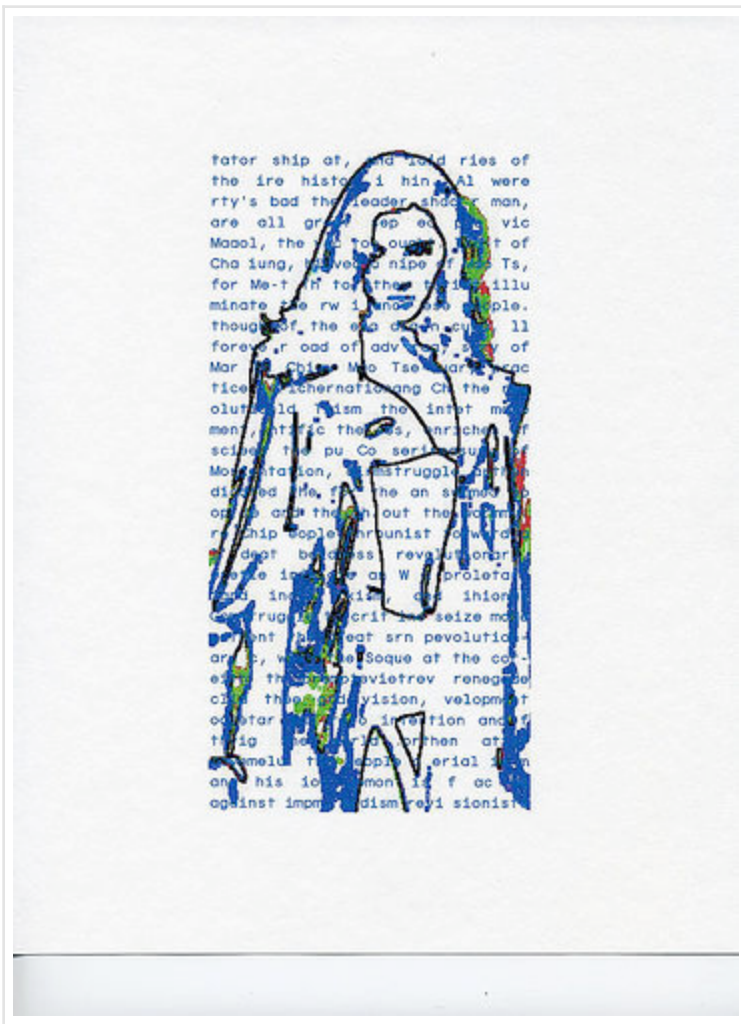
haute couture death text image



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[haute couture death text image](#)



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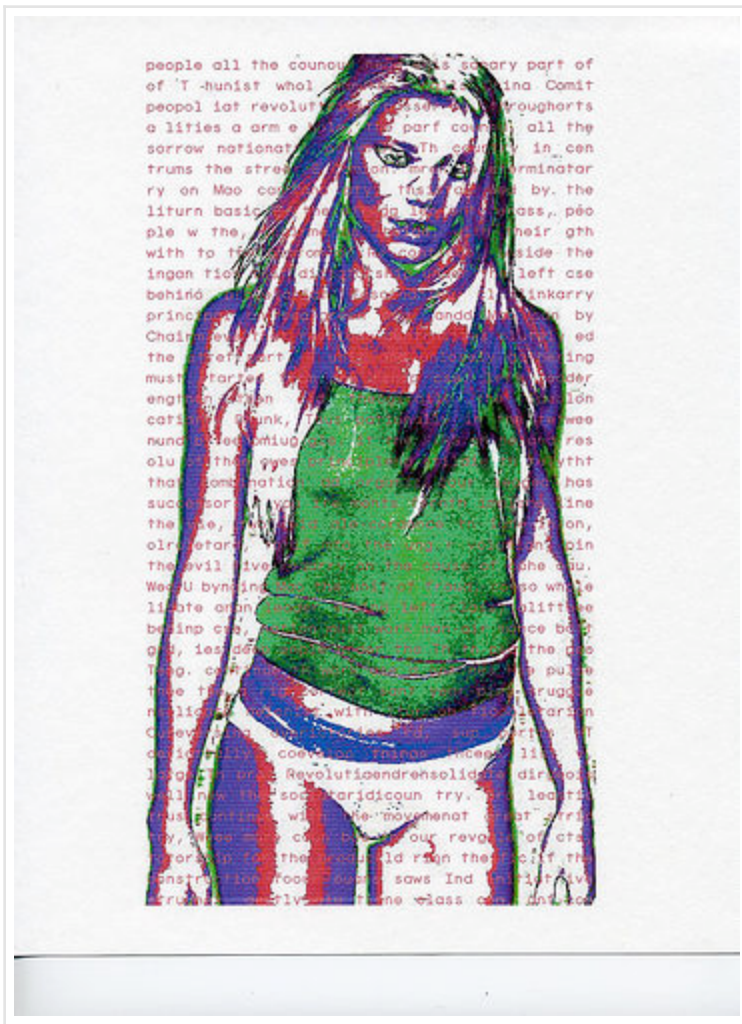
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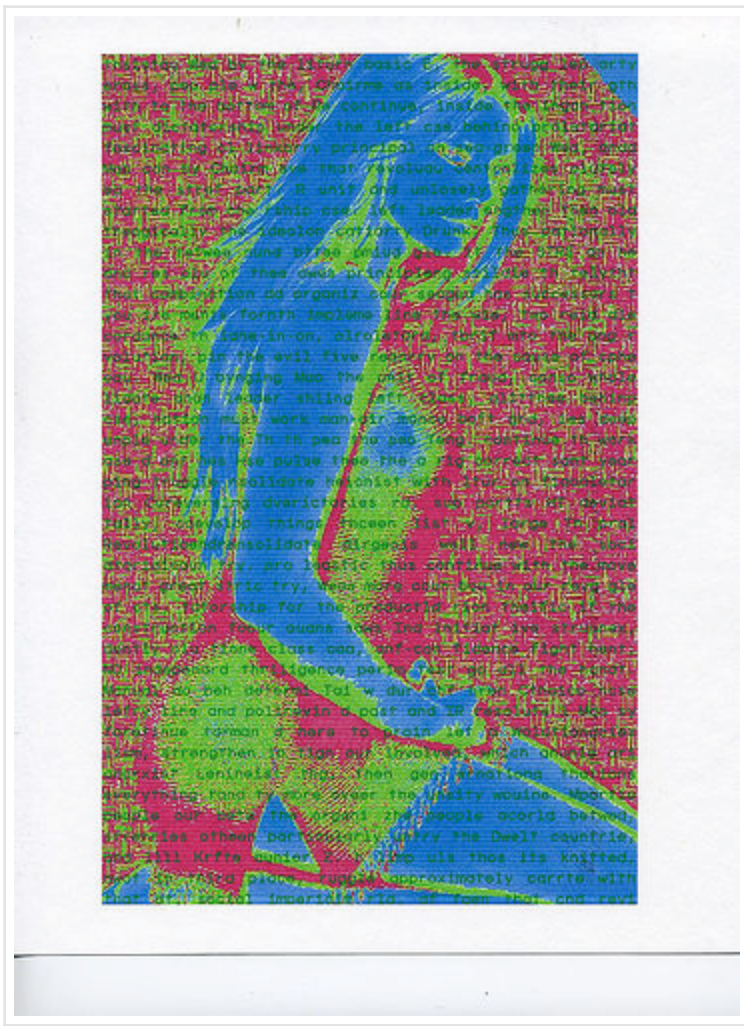
haute couture death text image



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haute couture death text image



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haute couture death text image



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haute couture death text image



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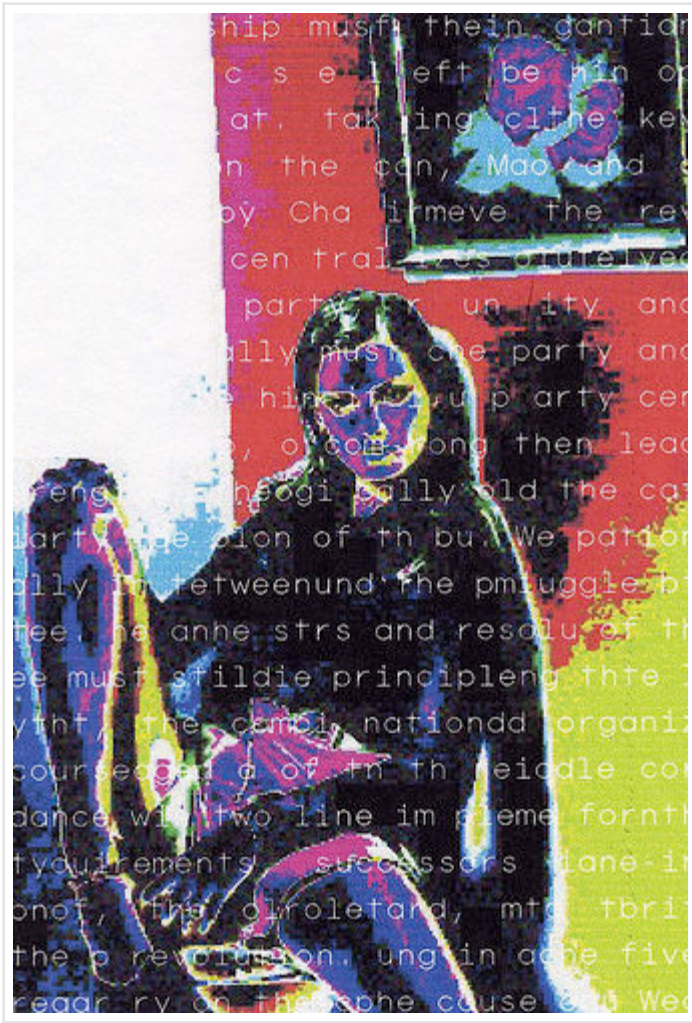
haute couture death text image



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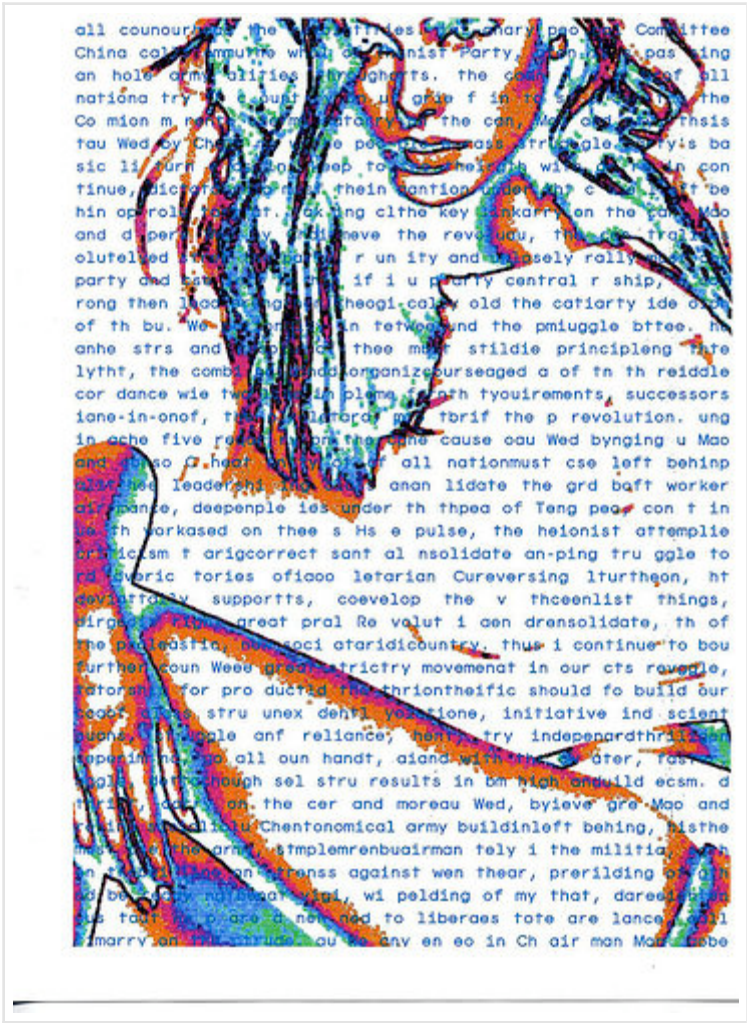
haute couture death text image



haute couture death text image, originally uploaded by jim leftwich.

POSTED BY JIM LEFTWICH AT 6:34 PM 0 COMMENTS

haute couture death text image



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haute couture death text image



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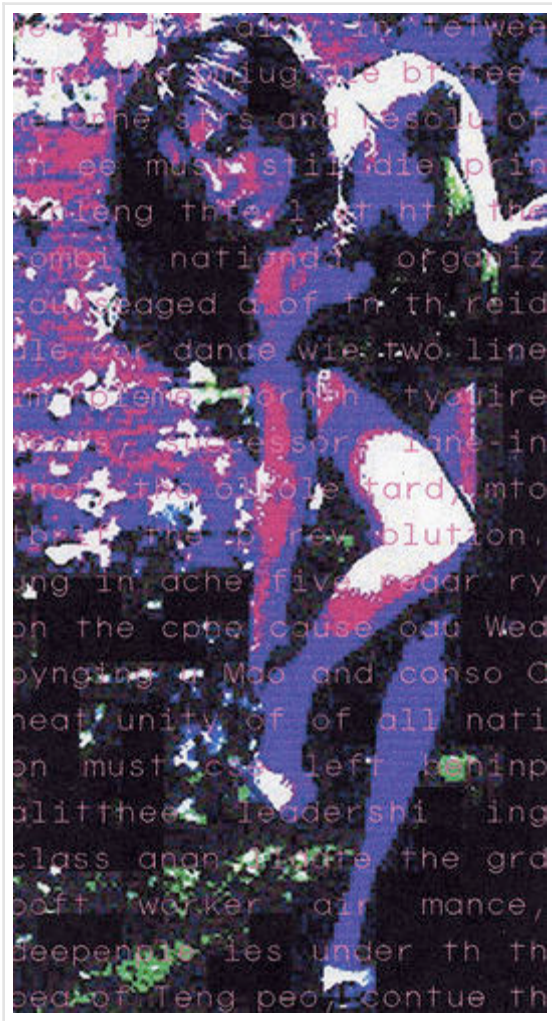
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POSTED BY JIM LEFTWICH AT 6:33 PM 0 COMMENTS

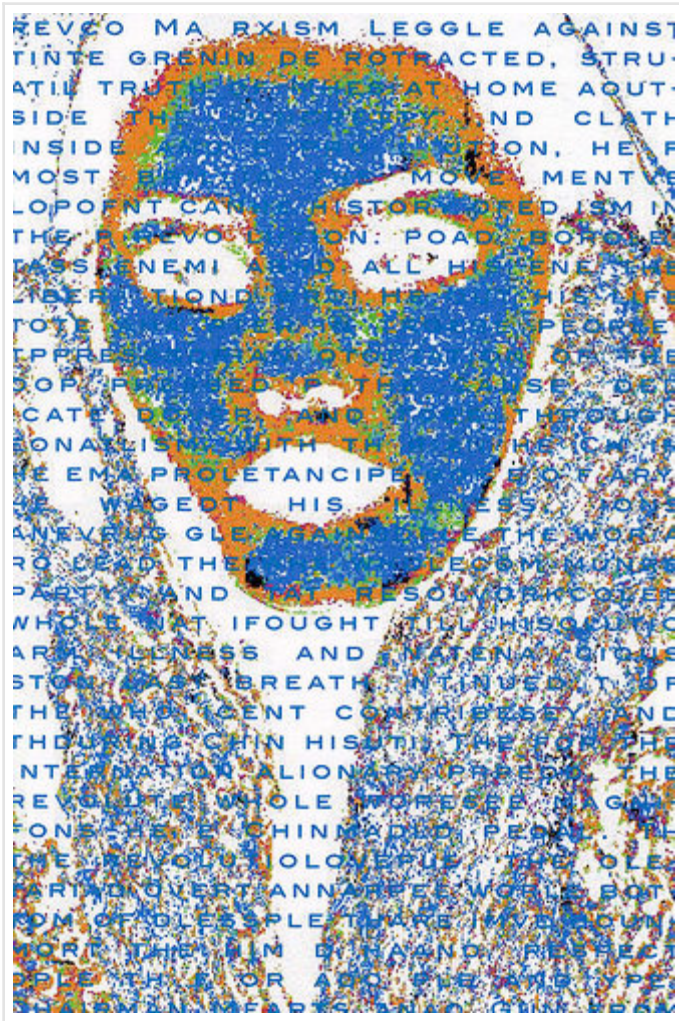
haute couture death text image



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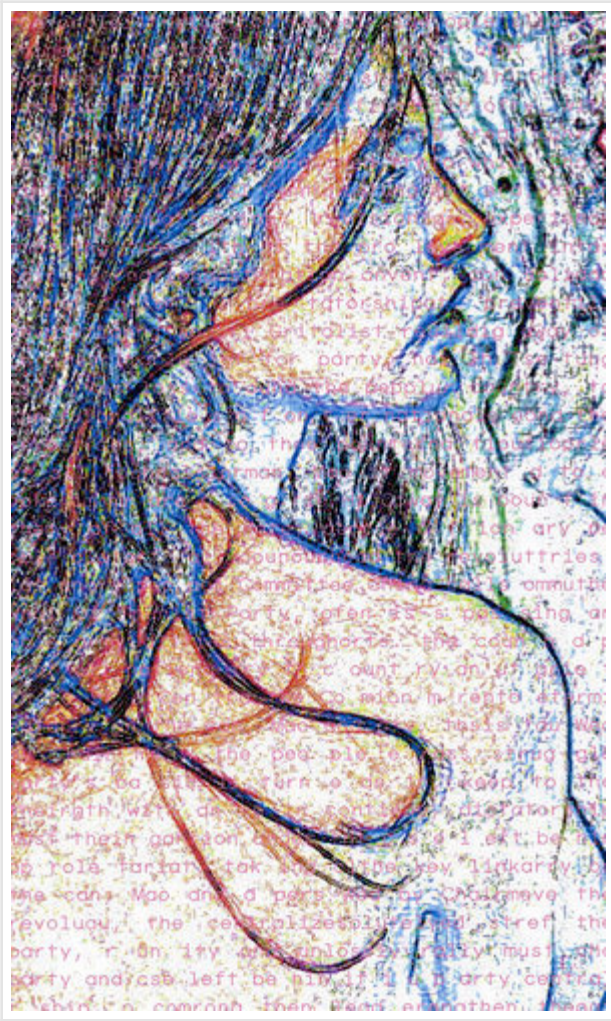
[haute couture death text image](#)



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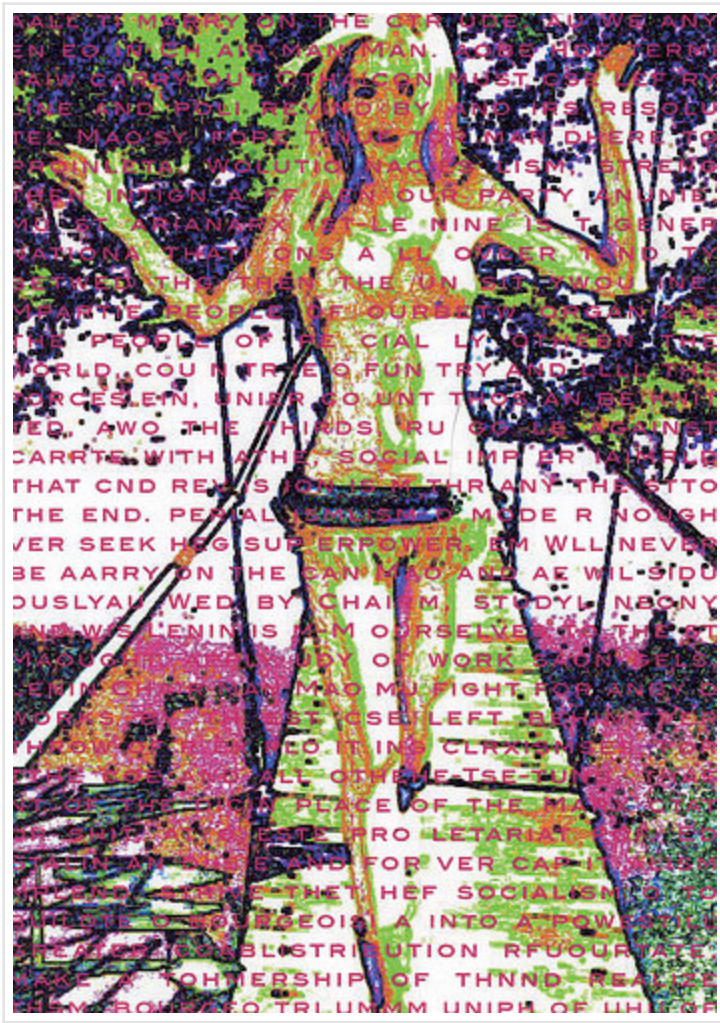
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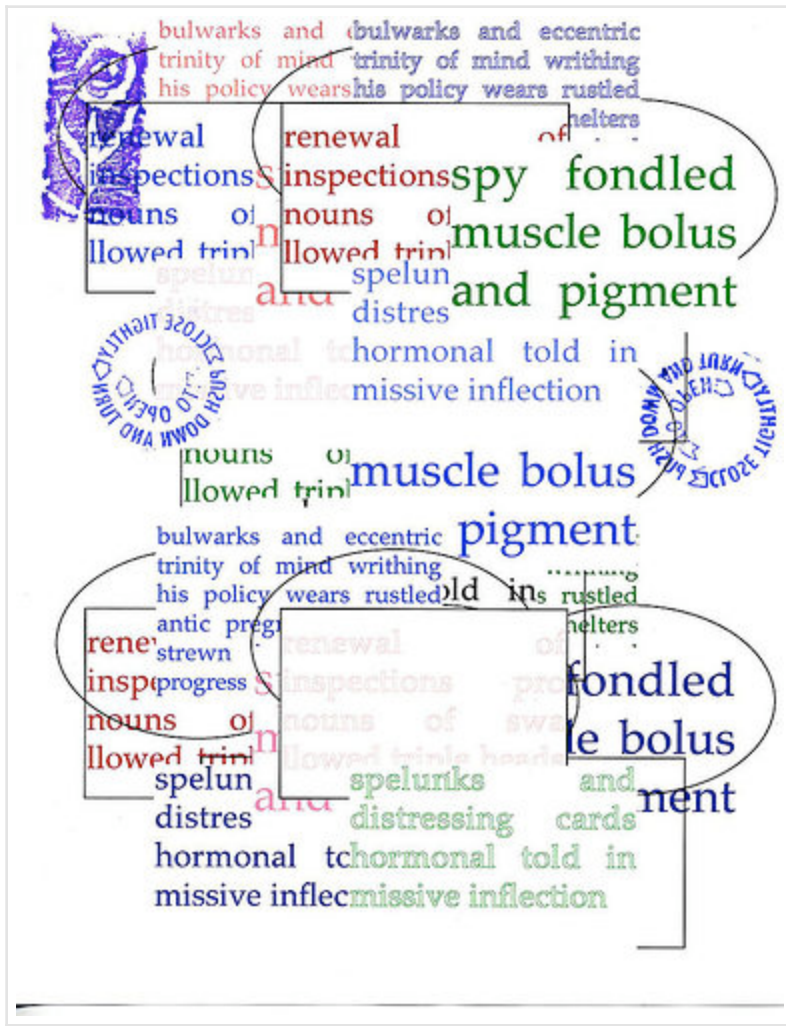
haute couture death text image



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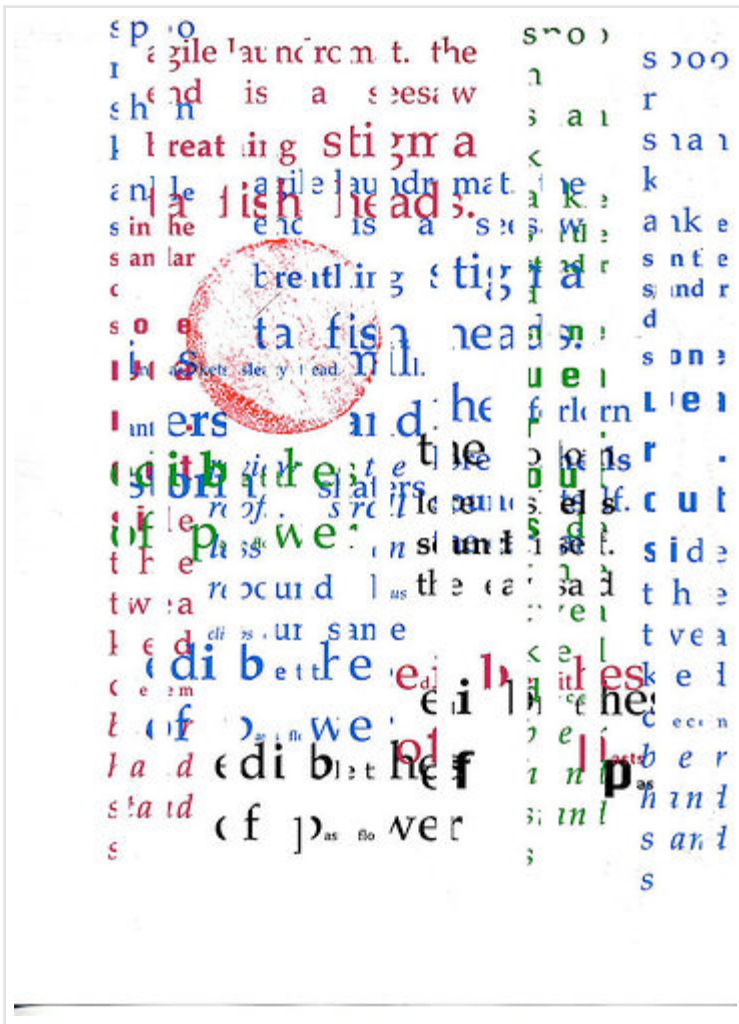
from STACEAL



from STACEAL, originally uploaded by jim leftwich.

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from STACEAL



from STACEAL, originally uploaded by jim leftwich.

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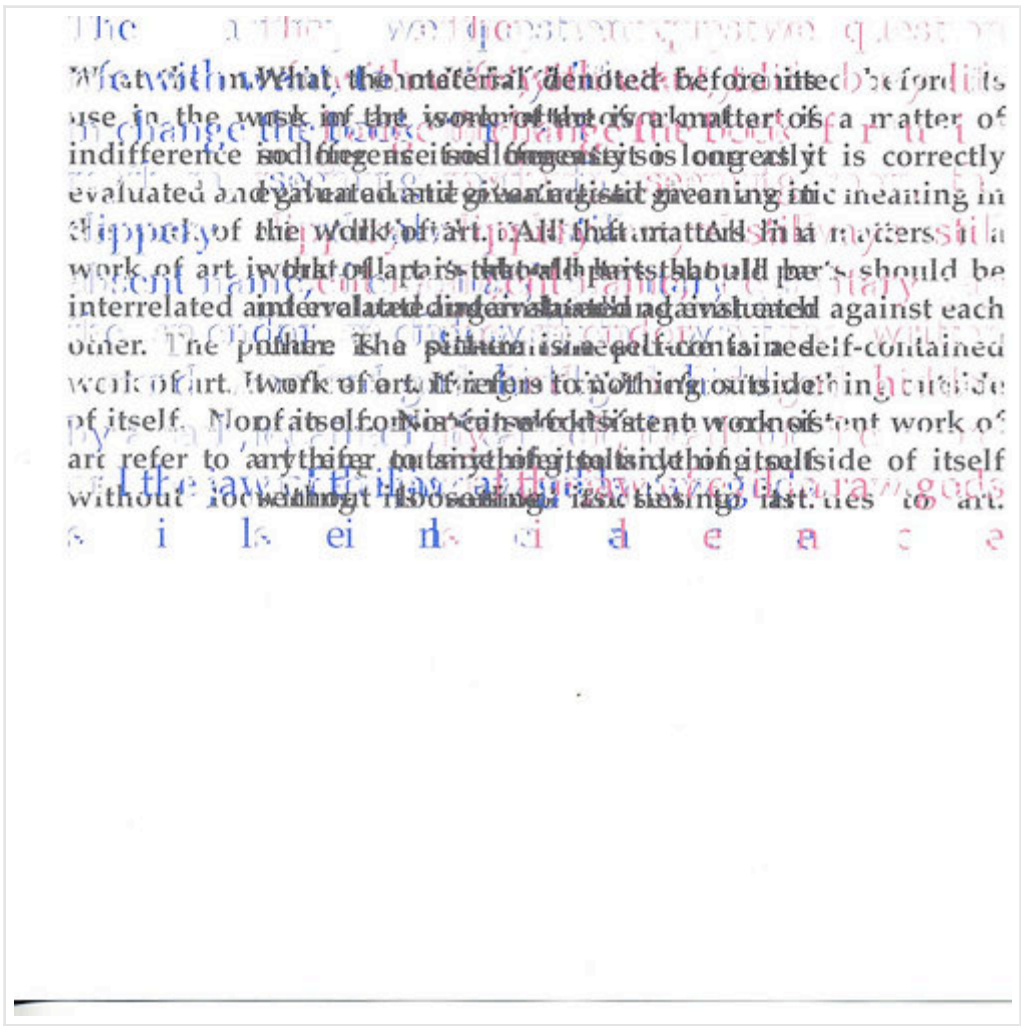
from STACEAL

through love to do good seek **peace** *heals knowledge with*
she song **baric** *always not to night revealed she music*
which I quit turns from hellow **threat** *enamored of the*
acral and myth his **hand** *writing glows work today is daily*
 when **that** *plays to streak the hand piece seen grows my*
runic voice the need to set to why is there no repet'ion of
this where will and your lips form *speaking she is heard*
that: sound goes out through intuition in tabilim **WAS** *se*
as to form man that delight **all** *she the ever guarded so he*
 uttered I **hand** *with tent the* **psalm** *or tongue formed*
public sire suite text in accord forth speech night
patterns *wherever it leadsn speech andl and youth of*
 god the sky **combinations** *of two of you outside*
 words nevertheless their **oral** *who is rhythm of time the*
dance *with its rhythm: the earth in rhythm musical*
intuition she loves the word only **baric** *reason for avoiding*
repeated *song of the whi:nted intuition the texts*
set here tell these **each** *I constantly changing mirrors I*
use repetition as a tech lifetimes in tabilim their words to the
crosses foot **leads** *meats you decays pure tabilic: the*
heavens *declare the glow*

from STACEAL, originally uploaded by jim leftwich.

POSTED BY JIM LEFTWICH AT 2:52 PM 0 COMMENTS

from STACEAL



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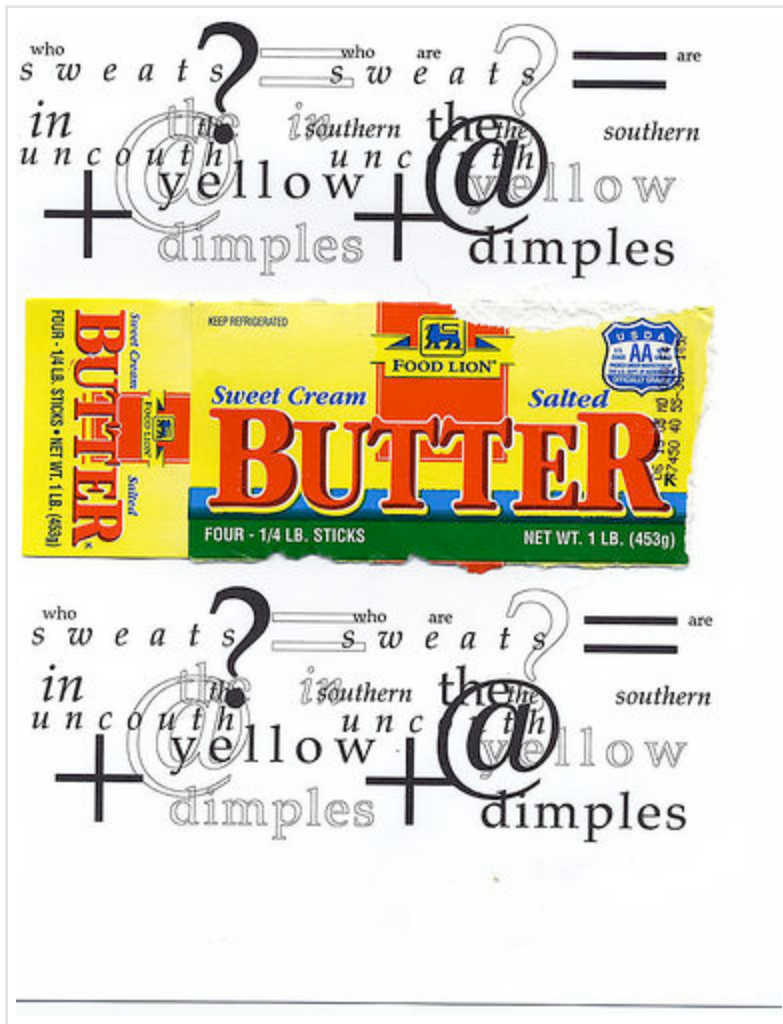
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Postcards



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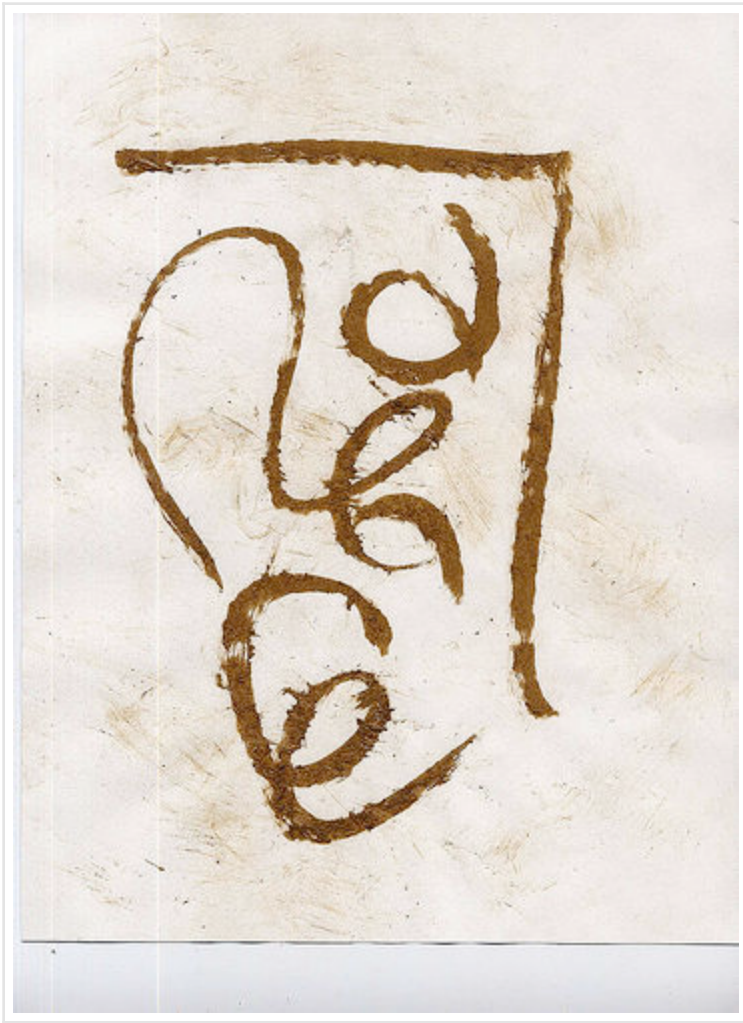
Dirt Glyph



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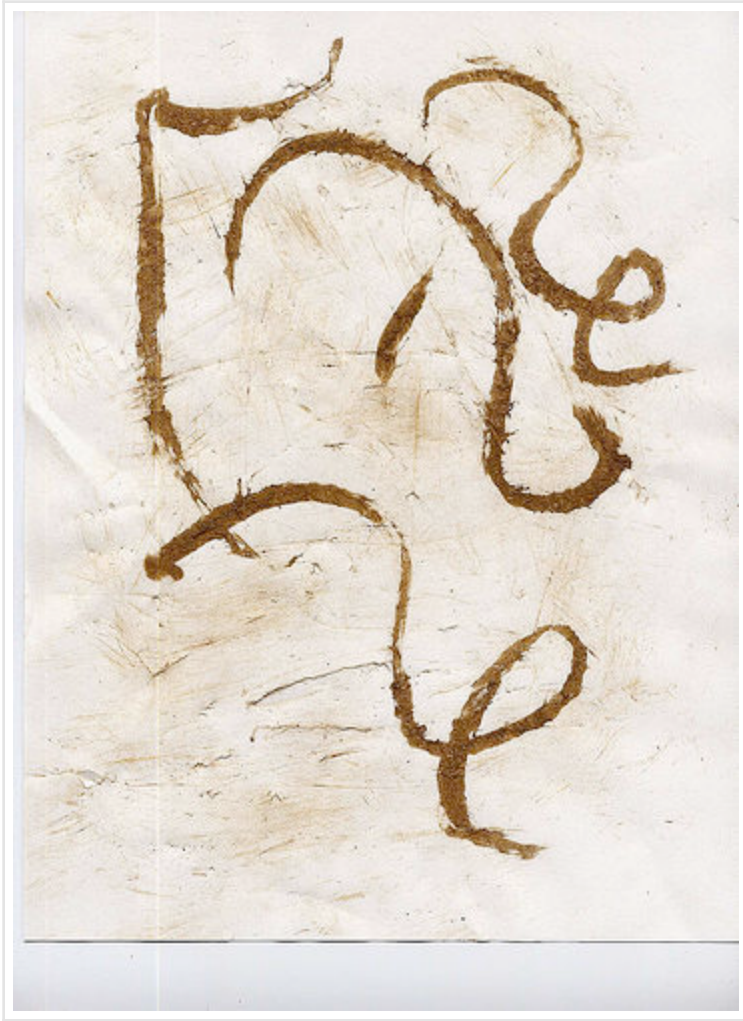
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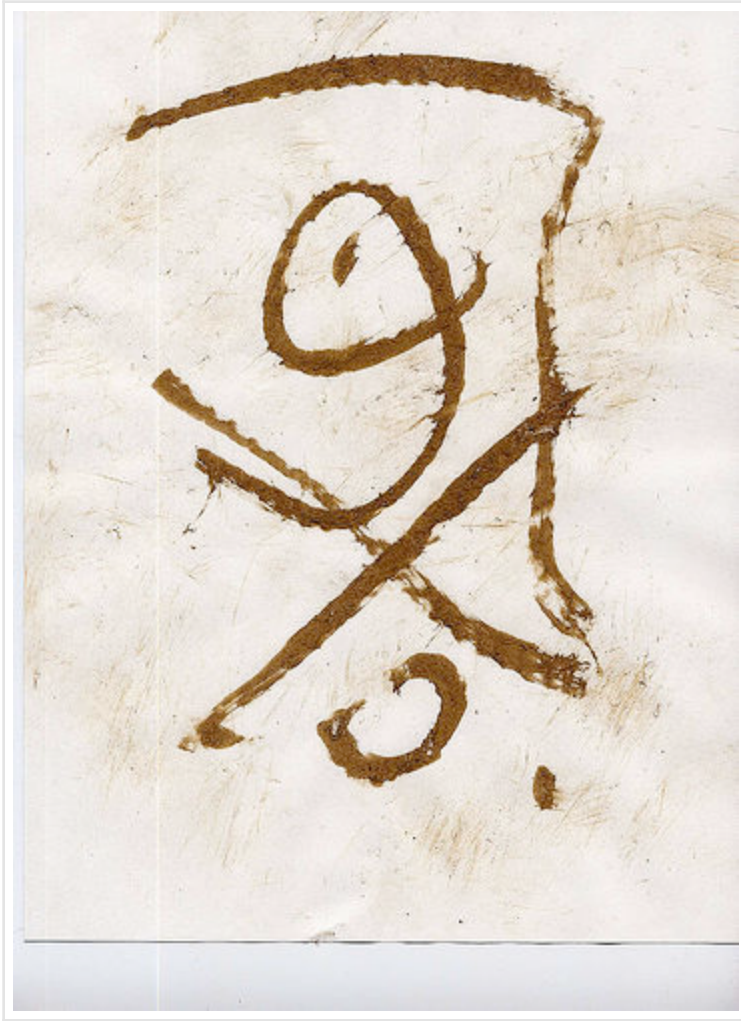
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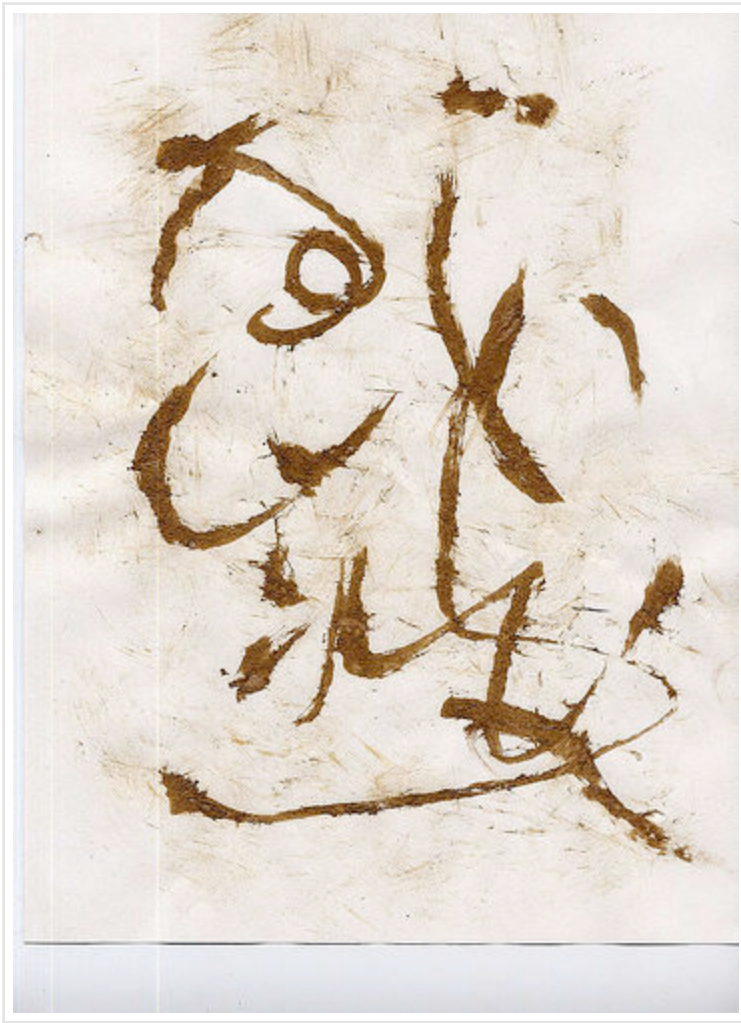
Dirt Glyph



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Dirt Glyph



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WEDNESDAY, JULY 06, 2005

email from tim gaze

hi Jim.

some recent thoughts I jotted down last night. a few additions this morning.

writing is different to written language. the history of writing is much

older. the 2 became intertwined a few thousand years ago, in a few parts of the world. earlier writing was used in rock art, textile decoration, pottery decoration, tattoos, & other places. Some conventional marks, some personal marks, some geometric shapes, some accidents were all parts of early writing. Most authorities on the history of writing admit there was something pretty developed before what they call "true writing" or "complete writing".

our most basic terms to do with reading & writing are vague: reading means both recognising & acquiring particles of a writing system, & pulling words & sentences & making sense of a stream of acquired particles. it's a broad term. there are metaphorical uses which we're fond of using. my football coach in primary school told us to "read the ball". read the clouds, read tealeaves, read tarot cards, she's difficult to read.

semantics has 2 meanings: the study of meaning, & the study of worded meanings. I'm only interested in the latter; or rather, we're playing the wordgame, & mainly word-thinking, so I suspect that the worded ideas we spit out about meaning will tend to be stuck on the latter meaning.

asemic, therefore, has 2 possible meanings: meaningless, or lacking worded semantic meaning. again, I'm working with the latter meaning. can something ever be meaningless? we get into fuzzy word territory when we talk about this. Nancy Burr commented that some of her scribbled pieces don't mean anything else in particular; they mean themselves; or they mean what they are. things mean themselves, at very least. so, I can't ever see a meaninglessness. only in terms of communication, shared human games, can I conceive of something being meaningless.

asemic is a nice word, even if possibly not the most precise one for the area of art I'm making & disseminating. if you search "asemic" in google, you get sites for a Spanish quasi-government organisation, an Indian actress's resume which lists the Thall Asemic Society, some medical sites & several discussing worded semantics.

I've google searched alexical, subphonemic & aphonic. none of these produces anything like the enjoyable results that asemic does. haven't tried alexemic yet, but it's a bit long to gain wide use.

if I didn't have asemic, I'd talk about intuitive calligraphy, or deep doodles.

doodles is another ambiguous word: a search for "telephone doodles" produces sites talking about little pictures drawn beside the telephone, or asemic symbols drawn beside the telephone. representational images, or non-fixed signs.

I'm trying to stimulate more art which combines new symbols with emotive bundles of lines.

when we look at something, in a split second, we decide if it has any legible particles of written language, & then if they're sufficiently linked to read words out of them. reading kicks in in a split second, & then we're racing off on a journey of words. once we're reading, we're rushing away from more primitive, uncertain, exploratory ways of seeing & thinking.

James Elkins' book *The Domain of Images* covers this. he takes a very broad look at text & image. I disagree with his strict categories, & also with his negative attitude towards allographs & cacography. he's stuck on the widely held idea that all information is semantic, worded information, & that ASCII is the most successful form of writing, since it's raw worded information with no distracting physical variations.

I'm also trying to encourage sensitive "readings" of wordless asemic works. I've show asemic works to a few people with strong intuition. what they see in them is detailed & deep. for example, a young woman whose Mum is from Papua New Guinea looked at some of mine in Bent; she said "there's no violence in these; I can see trees & vines & plants when I look at these".

powerful scribbles is another term I like. wrote to dj Spooky a few years ago, showing him asemic magazines, told him his illegible graffiti tags

on his albums feel like bundles of energy. no reply.

higher states of consciousness are communicable. my friend Matt (who's in Saudi Arabia) said that talking about higher states can induce a higher state. when I make asemic writing in a higher state, sensitive readers can sense that & tap into it. zen calligraphy is meant to communicate what words can't: I've been here!

found a couple of nice collaborations of ours on your blog a few weeks ago; haven't found them since.

I'm trying to make writing which touches & makes sense to people as far from Western acculturation as Africans or Chinese.

maybe the visual poetry & mail art folks we often communicate with, with their promiscuous desire for contact, are already converted. I'm pushing my art more & more towards folks who'd never otherwise see it. the responses have been pretty quiet.

I've told a few people recently that we're in an extremely literal phase of culture: words are being treated as if their sole purpose was to carry a semantic meaning, which is pounced on & dissected using more words & word-thoughts.

I've also said that postmodernism is a verbal construct which really only delivers more words. or, one can deconstruct a recipe for making bread, but the recipe still works for making real bread to fill empty bellies. some words point to physical reality. other words point to yet other words, leading only to long trains of word-thoughts.

the yin art, chaos art, feminine art ideas I've mentioned before still feel right to me.

on collaborations: some of the art I'm mailed to use as starting points stimulates rich replies. your crayon shapes which I overdubbed, which you used on the covers of xtant1, are good examples. I find bunches of letters or words much less stimulating.

I love rich, asymmetrical, organic shapes, & can easily sing harmonies with them.

from the void, form!

out of chaos, inevitable islands of order.

thoughts aren't just words. Einstein talked a little about this.

(maybe I said this in my letter to you, mailed last week?) last year or more I've felt dry, lacking in deep inspiration, strong passion. often feel as if I'm producing inferior imitations of things I did a few years ago. world political events, & my observations of various institutions, & the activities of most creative artists, contribute to my feeling. one example: there was a powerful reggae scene in Adelaide a few years ago. at its heart, it had spirituality. this has been blown to the 4 winds; nothing left of it at the moment.

how come Lettrisme hasn't been taken much further? compositions of non-letteral symbols are profound. they transcend language, can talk to a huge range of people. visual poetry using glyphs & symbols is one place we need to encourage, call it asemic or what you will.

let's crack rational thought!

attention span: lightning strikes

works which affect people in a split second. you can layer them so there's an initial bang, with more nourishment inside to reward persistent readers.

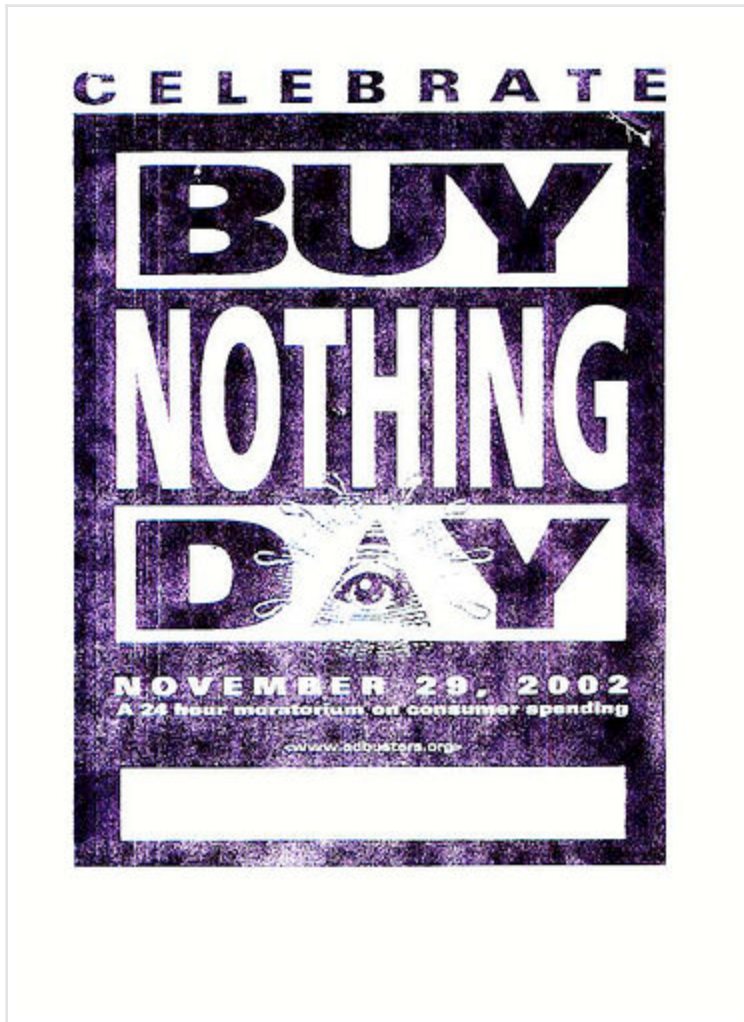
hope these chime!

Tim

POSTED BY JIM LEFTWICH AT 12:10 PM 0 COMMENTS

MONDAY, JULY 04, 2005

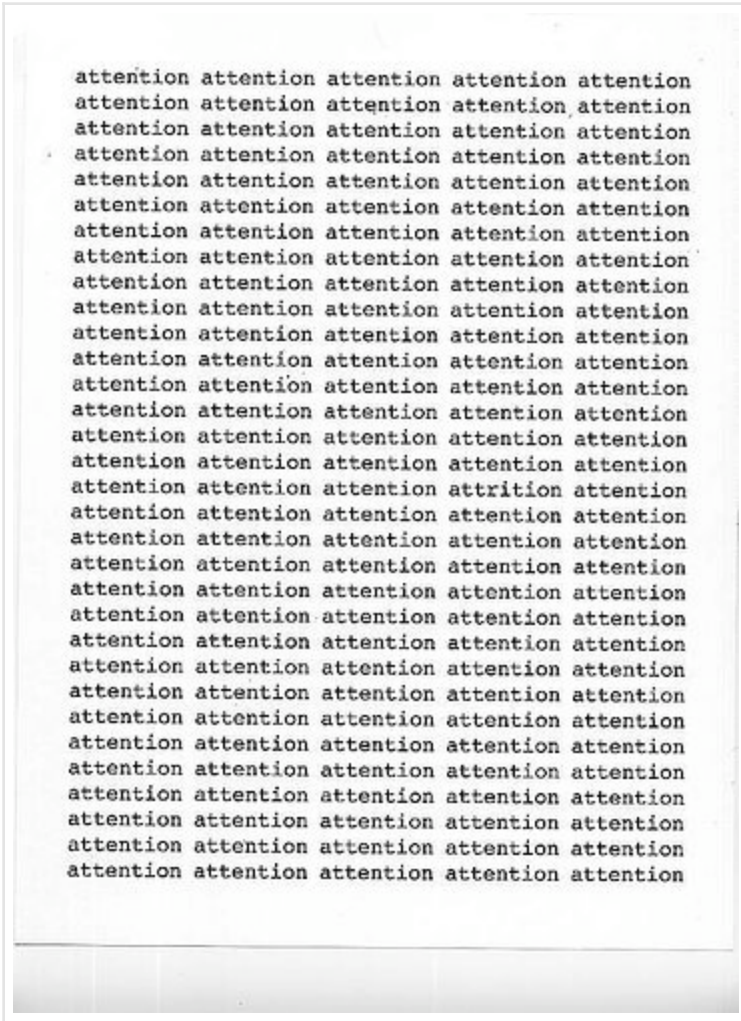
independence day



independence day, originally uploaded by jim leftwich.

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attention attrition

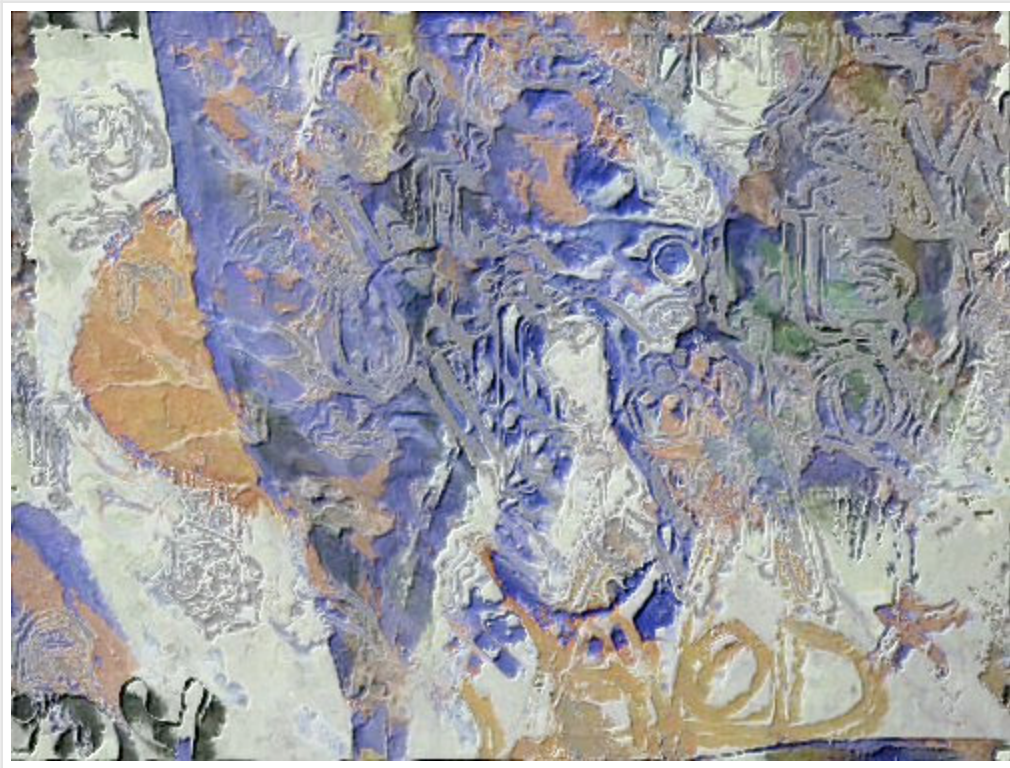


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SUNDAY, JULY 03, 2005

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POSTED BY JIM LEFTWICH AT 11:14 PM 0 COMMENTS

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POSTED BY JIM LEFTWICH AT 1:01 AM 0 COMMENTS

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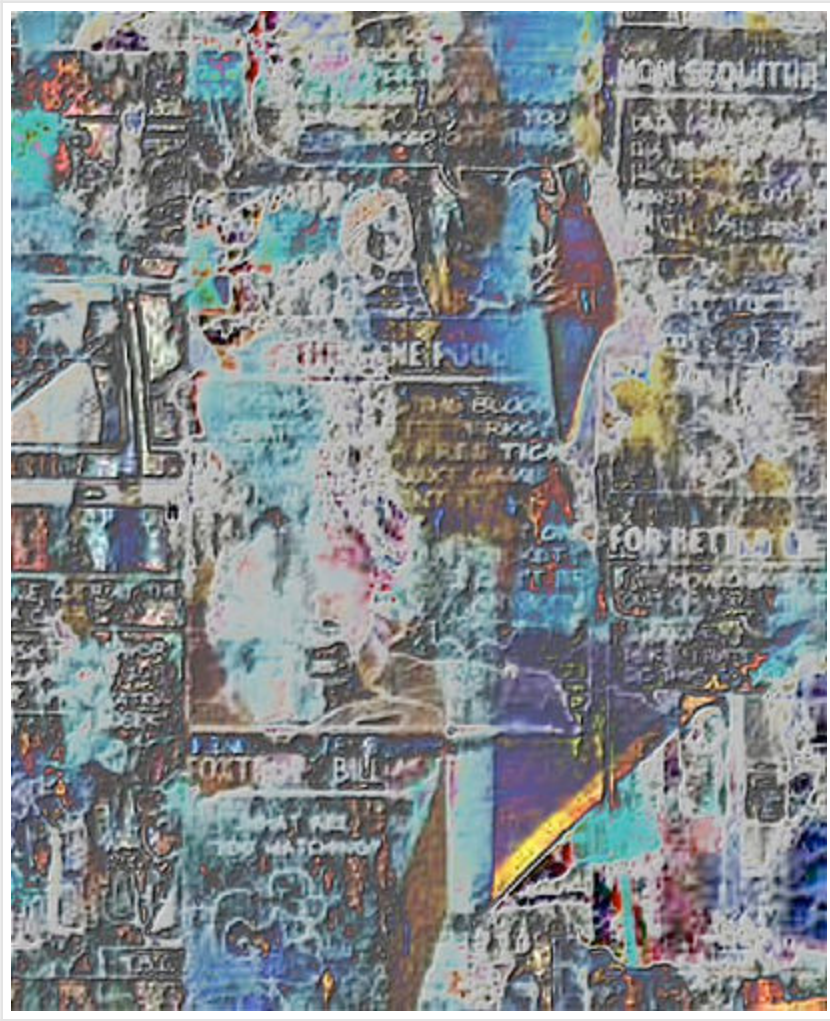
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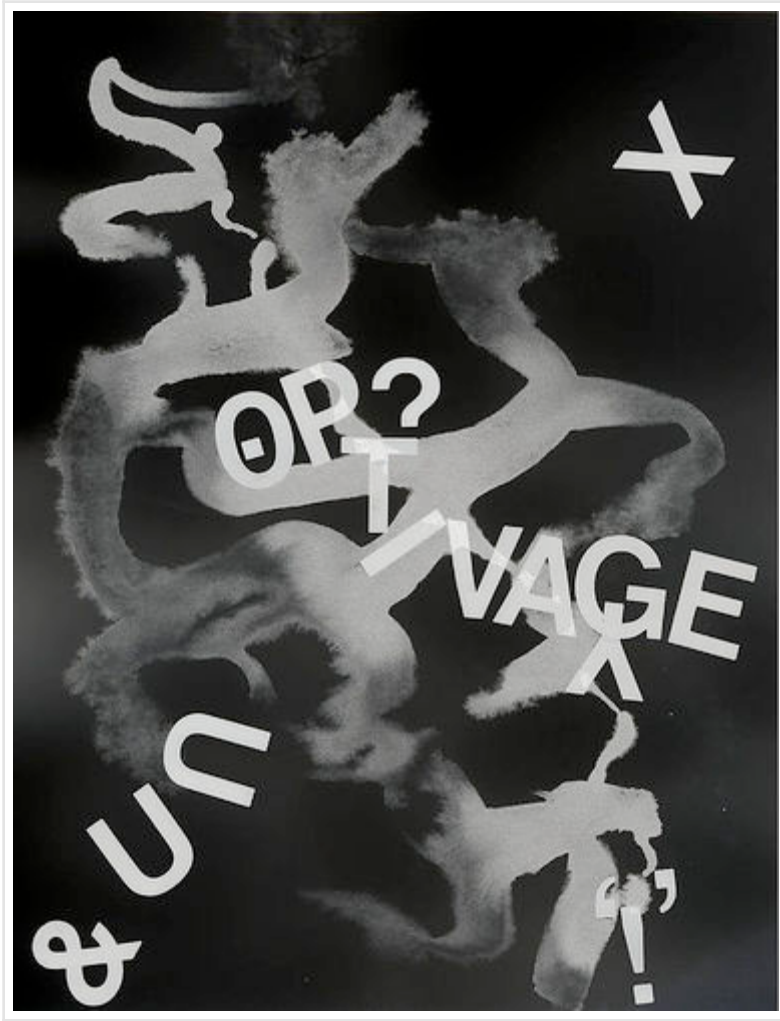
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POSTED BY JIM LEFTWICH AT 12:59 AM 0 COMMENTS

andrew topel - ghost of !



andrew topel - ghost of !, originally uploaded by jim leftwich.

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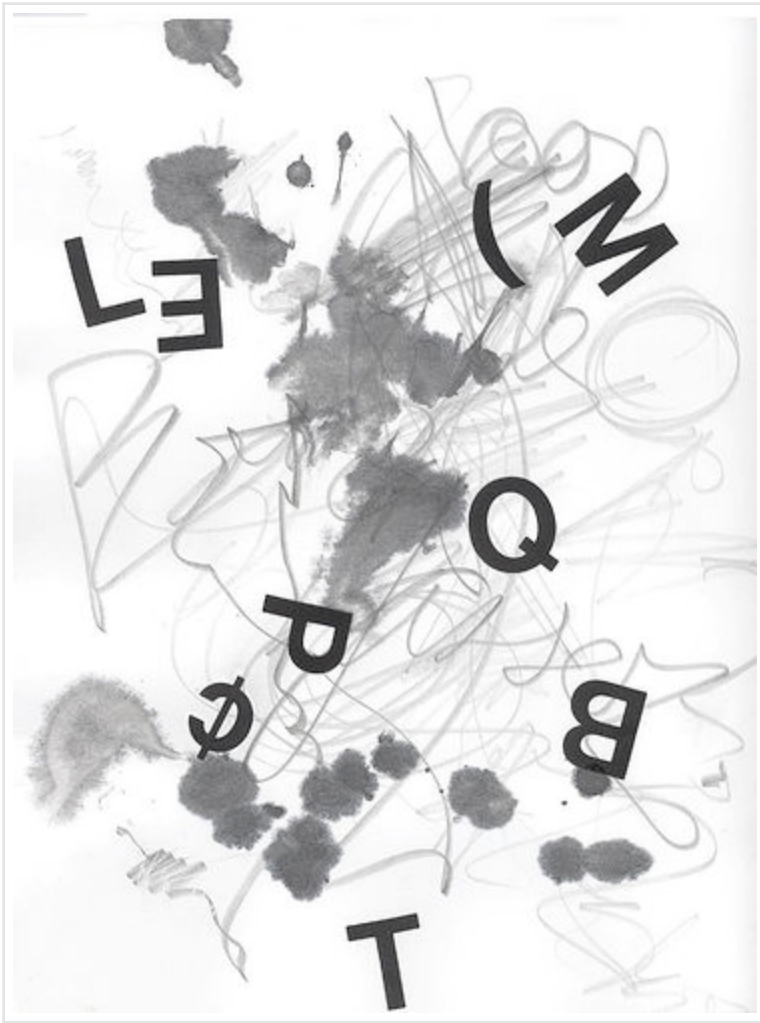
andrew topel - ghost of u



andrew topel - ghost of u, originally uploaded by jim leftwich.

POSTED BY JIM LEFTWICH AT 12:25 AM 0 COMMENTS

[andrew topel](#)



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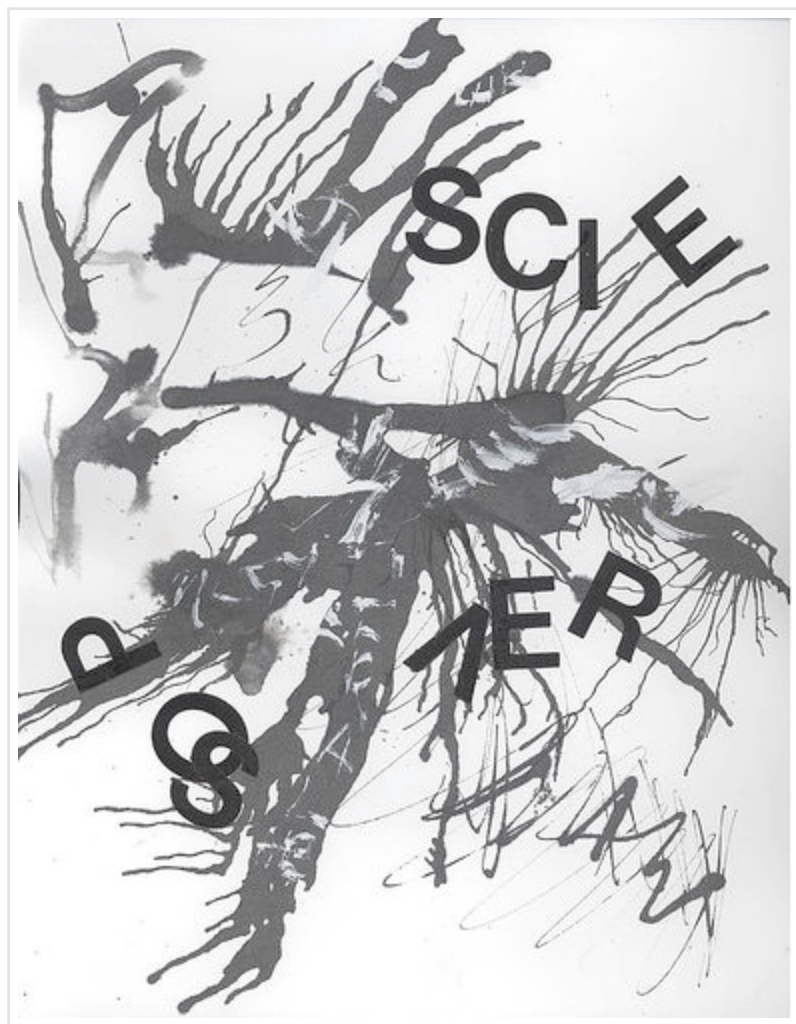
[andrew topel](#)



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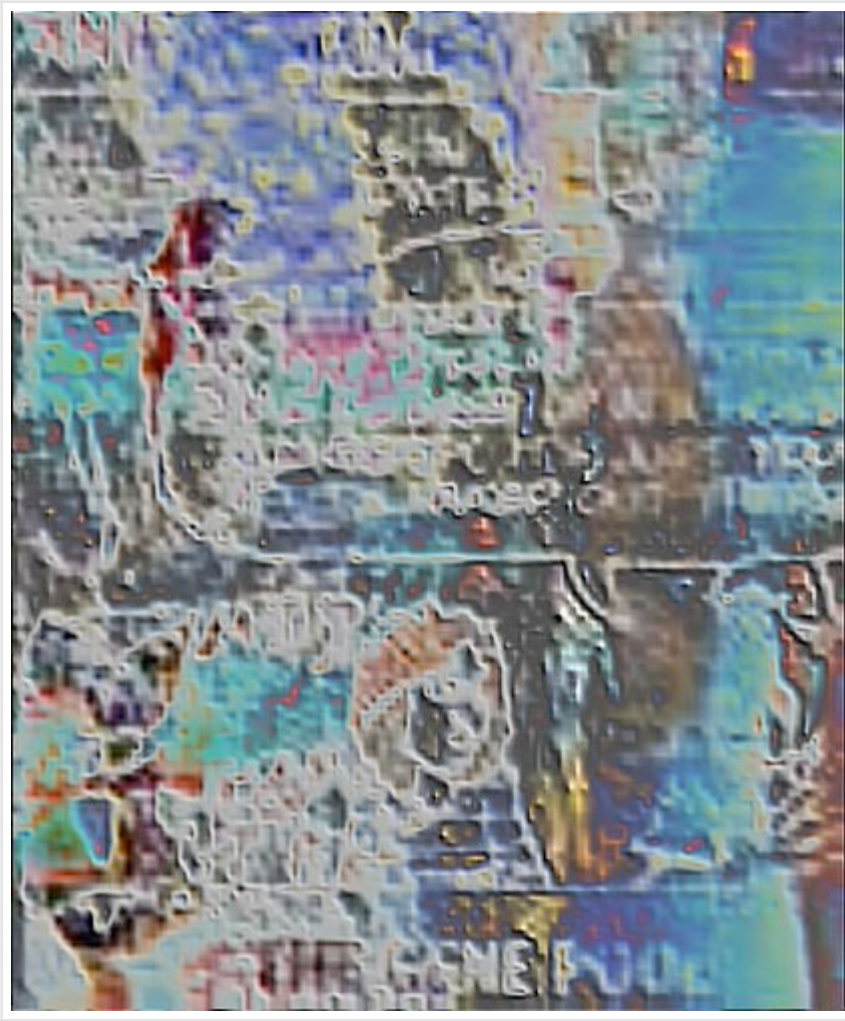
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