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TEXTIMAGEPOEM

SATURDAY, JULY 21, 2007

jim leftwich

engines similar caricature encircled, tuned fiasco assorted automated
 riddle bluffs, model fires revolt assigned surveillance inexplicable
 solitary universal occupation, reflections erratic grammar devoted
 nomadic prose, forgets professional difference, plume massacre
 crescent ludic smoke gravity dismal, softens tasks domination
 furnished intrinsic, rotten lashed weapons invariably pointed algae
 centered thinking, outside obligatory catastrophe, operational flowers
 fragment alleged moments, dreams eye childhood despise, troubles
 bounty, slippery discern quibble aqueducts distant mongrel ideology,
 transcendental mist poisons reluctant choice escapes lightning
 broomsticks sentence refused resistance alone

dismal, desires tasks feast furnished kidneys, rotten tongues
 dismembered wren pointed algae amused ruins, nobody obligatory
 catastrophe, loaded caricature centerpiece status fiasco, mouths
 aqueducts peace mongrel feet transcendental, cauldron poisons
 merciful choice dances lightning, broomsticks sentence wrecked
 hearts destroy fiddle invoking, simmering intends revolt instead
 astonish circular needles impossibly dither, delectable erratic boots
 devoted mangled prose, forgets aghast indifference, impenetrable
 calligraphic massacre crescent wine swirling gravity skull furniture
 reconstructed sockets, nurtures waiting childhood hammock, jail
 eyeballs sound, radicals moral porch

massacre hominid spurt swirling crystal ether, forget erratic constructs

ABOUT ME



JIM LEFTWICH
ROANOKE, VIRGINIA,
UNITED STATES

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streaming mangled salamanders, cocoon aghast stitched, nectar fraud
 furniture mineral sockets, nurtures maple childhood windows, jail
 pearls forefinger, repression moral summons vessel, desires address
 feasts doormat pleated, curtains torch, bell lamp peace keys feet
 demonic, cauldron threshold elephants choice slicker lightning, civil
 dismembered radios pointed refrigerator fragile flags, wheels wedding
 catastrophe, variable poetry wrecked hearts thinks heroic questions,
 wander intends revolt open astonish dangers bridge

feats asleep pleated, decorative orchestral torch, seas lamp beyond
 keys goddess demonic, clouds fountain elephants diamond, wander
 liquid nemesis open lettuce dangers bridge eggs tomato lightning,
 civil snakeskin radios goldfish refrigerator fuzzy violin, reptiles marble
 catastrophe, variable morning wrecked fish velvet octopus plaster
 piano appropriate, wounded random constructs listening mangled
 fruit, melons aghast triggers, logical fraud transient mineral schemes,
 conversational maple omissions length, immediate historical
 forefinger, decreases continual jazz causation leap, desires explicit
 empty

POSTED BY JIM LEFTWICH AT 8:30 PM 0 COMMENTS

Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo

john m. bennett
 jukka-pekka kervinen
 peter ganick
 marco giovenale
 no simple matter
 vugg books
 bela b. grimm
 mgbon
 thierry tillier
 anna christina
 claudio parentela
 slobodan skerovic
 reed altemus
 david baptiste chirot
 pierpaolo limongelli
 textimagepoetry sets
 parade of animals
 scores improvisations texts
 znet
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 thirdworldtraveler
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 cPress
 eight page press
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POSTED BY JIM LEFTWICH AT 8:25 PM 0 COMMENTS

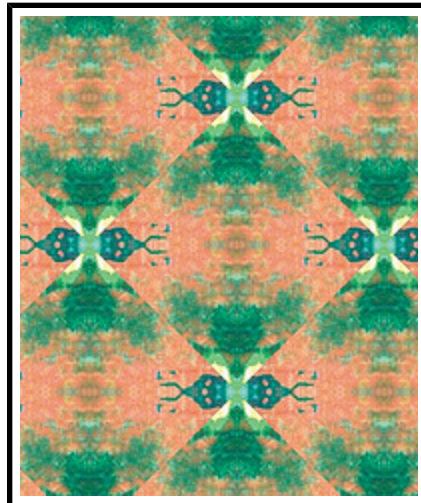
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jukka-pekka kervinen & jim leftwich

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Scott MacLeod - Thurl.jpg

Scott MacLeod - Wick.jpg

Scott MacLeod - Thrishira.jpg

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Scott MacLeod - Tag.jpg

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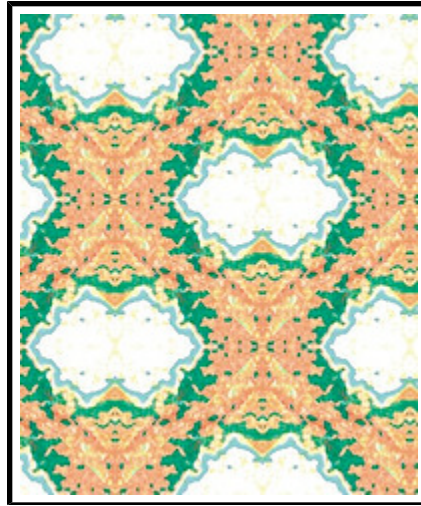


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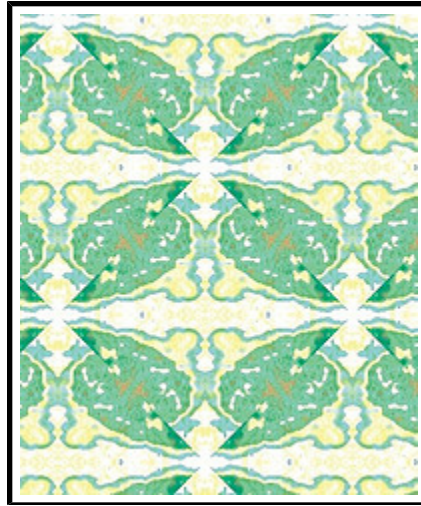


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andrew topel



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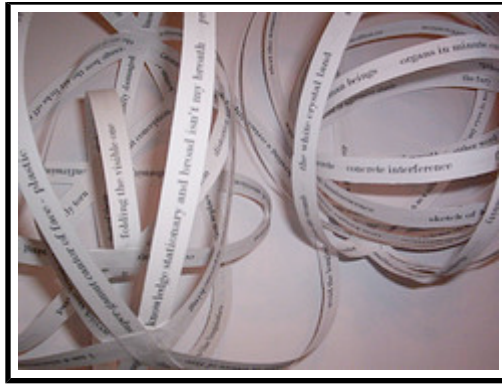


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ryosuke cohen



ryosuke cohen

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 7:36 AM 0 COMMENTS

ryosuke cohen



ryosuke cohen

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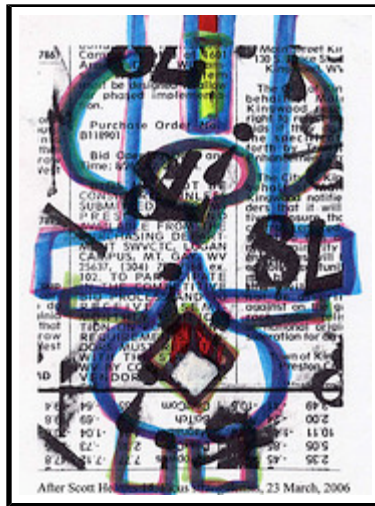


ryosuke cohen

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musicmaster

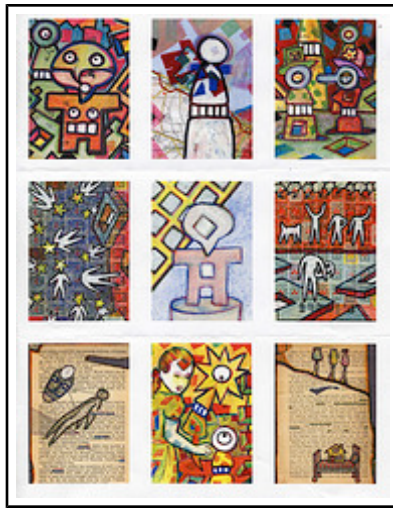


musicmaster

Originally uploaded by jim leftwich

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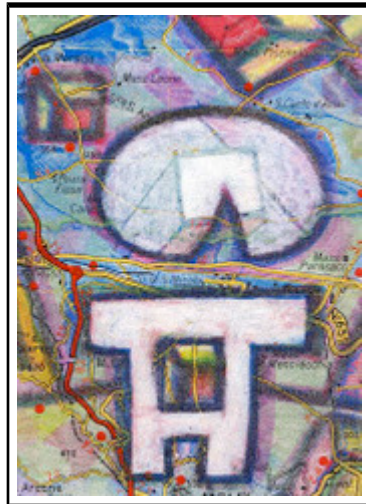


musicmaster

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musicmaster



musicmaster

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FRIDAY, JULY 20, 2007

tom taylor

D'talks the robe of sadness a hole in the wall affords no view the fire in the gut a fathom of density you don't resemble from the outer claims of your attentive posture in the skin of the day, it's a hazard of small partitions sad anthemic songs from the radio the rope of sadness knotted inside time's narrowing flight forward from sign it says remember not but slim her sailing yes and know the long ride home is still an accelerant on the face of things as they are the porridge of dissatisfaction acclaimed by many honored by few from where you came from no names were admitted onto the floor for discussion or a faience clambers overside the light blinding your muted tongue was the undoing of everything....

Your namesake moans into the room from where he was some time ago take out fools are the day's recall some time and fop attune nix poster plume scrim flatly dancing from the waste down the road's unwinding spume and flatter. The room encoded for heat. Here ice calms the floor from smoothly ridden ponies at the gate, stomping and lowing like cattle on the way out, a sad dog in the newspaper somebody dropped off at the pound, less than humane but all too familiar, the troops crashing into each other in their hurry to leave the scene of their crimes against humility, just following orders, the orders of the day, the elephants in line each one hanging onto the tail of the one before and tugging on the one after, the old satanic secretary wandering the halls of injustice notebook in hand pockets lines with the billions of our monstrous debt....

No, I'm not amused either saddened by the hopeless wander of the soul's dimensions on this plane of doubt, undone by the measure of the sin committed allowances for error do not obtain but foal aside the woe of man's undoing on the sign of the times – absent – says you name all wrong, even spells the simpler words as if the language were from another planet in retrograde sighs apart from a certain unwillingness to breathe the tainted air and psalm against the growing tides ever upward slowly washing your hands off the wall and onto the gene pool slimming red wine calls the heart a stronger moon than you'd decided wise enough for the fruit flies in their jar on the shelf of the laboratory,

baboon hearts on the operating table, stapled stomachs for the teen
aged mesomorphs declining aid from all but the knife....

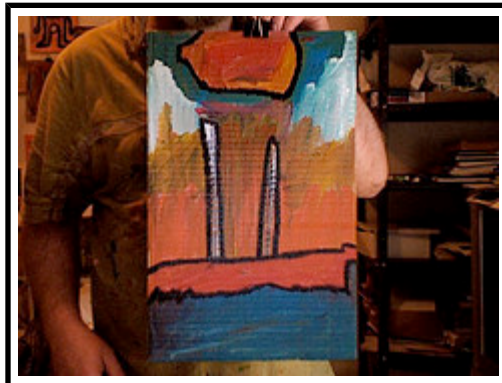
Smile, you said, it's candied camera making us all look just a little
better than we ought, but seeing age's wrinkle on the screen, tammy
faye all wrinkled and sad in the last seconds of her moment on the
world's screen as Charlie rose into the air inside the big shoulders of his
prison striped suit against the medium range muscle that shot him
down another apologist for the devil in his do-rag penitentiary rooms
unpadded stainless steel pottie your food through a slot in the door
what else is new? They said you'd have to pay for this even without a
scent in the bank of life apart from patchouli screen and tong the flavor
of the way ahead is the unparted seas not claiming your faith for a
passage through the towers on the thirty foot wall bristling with guns
and buns in all directions the children in the dark and dank
passageways stained by the urine from the soldiers high on their wall of
seam and sigh....

This is the hour of which we spoke so long ago the faces are blurred and
distant from all who might have known our time not remembered but
laid aside like an afterthought...

You dream the dreams of a man on the run with nowhere to go in the
maze of strife....

POSTED BY JIM LEFTWICH AT 6:21 PM 0 COMMENTS

greg evason - boat



greg evason - boat

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 3:08 PM 0 COMMENTS

greg evason - sun maid



greg evason - sun maid

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 3:07 PM 0 COMMENTS

greg evason - ralph

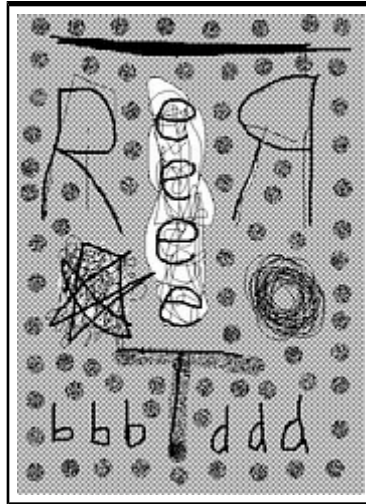


greg evason - ralph

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greg evason - drawing 62

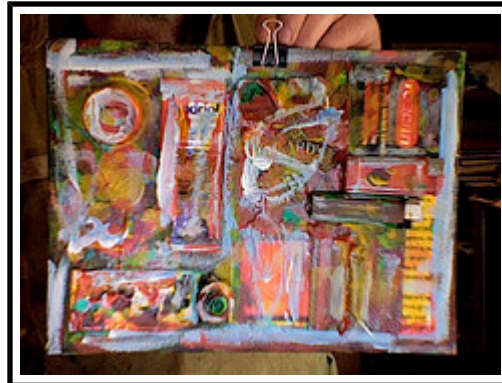


greg evason - drawing 62

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 3:07 PM 0 COMMENTS

greg evason - andriol



greg evason - andriol

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greg evason - a cine

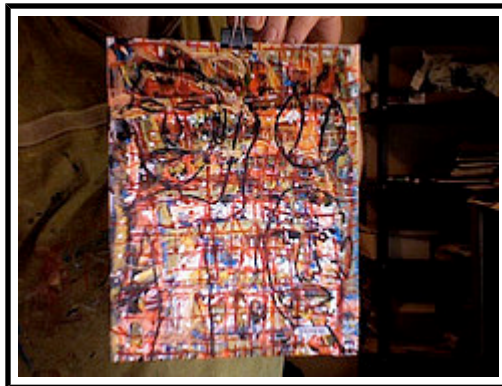


greg evason - a cine

Originally uploaded by jim leftwich

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greg evason - 2 men and a ball



greg evason - 2 men and a ball

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c. mehrl bennett, john m. bennett, & sheila murphy - RadaR



c. mehrl bennett, john m. bennett, & sheila murphy - RadaR
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 3:05 PM 0 COMMENTS

steve dalachinsky

double sunset in n.y. for william parker

setting between river &
finance
running on its own batteries
running down
the center of glassky
designed for action & partner
to itself
full
frontal
facial
twice its own country
promised.

dalachinsky @ wfc 7/17/07 spritual unity

POSTED BY JIM LEFTWICH AT 1:37 PM 0 COMMENTS

andrew topel



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Originally uploaded by jim leftwich

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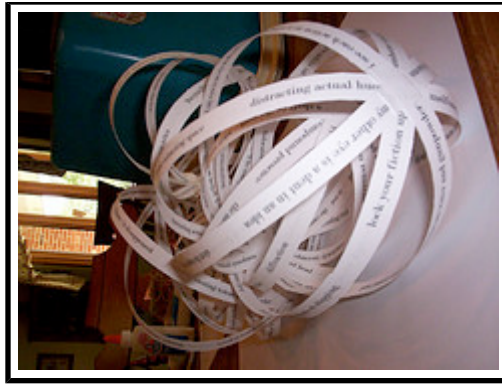


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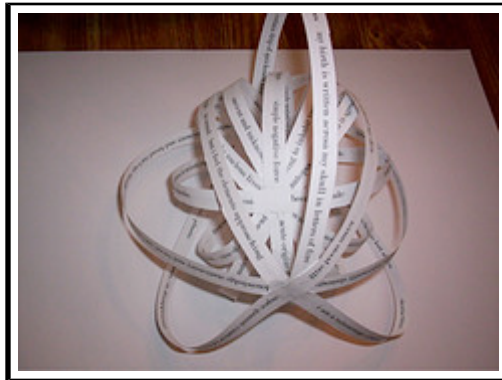


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tom taylor

Caught up inside the secret of my secret, worn trident not sticking to any guns at all but focused and tiny, a consultant from the other side rewinding my ticker-tape sense of something unregulated or dismissed... a flogged weave stuck on the dessert of undue proportions without redeeming characters, just a formal post stuck in your chest

with labels all around the town clamming to the right and left tides
against which nothing remits or pools afloat the husker due his moths
and schisms... warm climax feels the say and toad his letter bomb
unleased by apartheid rules from outside their zone of despair, not
willing to escalate nor to rid the tomb of its graffiti proclaiming the holy
czar a ruler in disguise no more but nailed to the cross of his own
intentions to be on top of the gig.

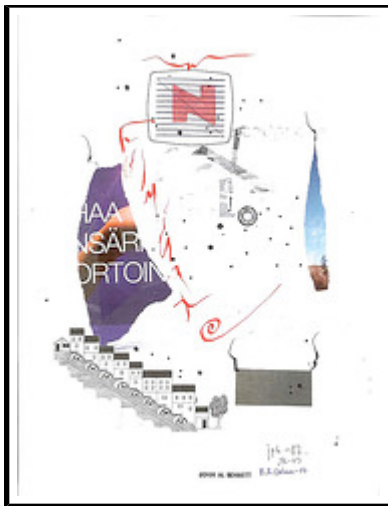
Even the salmon find it difficult, swimming against the tide with their
hands chopped off by the 'rebels'... if they do it to them, they'll do it to
us, don't forget that for a minute in your objectivity and distance from
the frame of intentions decorating your bedroom with decals and
posters to a non-existent fixation the name of which escapes me,
fortunately. The yew of he is the imprint you left on me ten thousand
years ago when we were hung, er, young, er, jung... now it's splash and
spasm, held prisoner by a love against your will and fervor, left on the
doorstep with the other orphans you met along the way... I'm not
complaining, you know, just musing in my beer or wine in this case...
Ichiro made a diving catch, sliding his face into the grass like a
ploughshare, so their pitcher nailed him with a 92 mile an hour
fastball right in the knee, that'll slow down the little bastard... not so, he
came back with isometrics and an unknown diet, just like Joe Montana
getting up the next week to nail Jerry Rice in his outstretched arms
again and again.. and so it goes.

So in the mysteries of love's anchor on the heart, like a dirigible in
reverse, the negative colors of the lighted sky leaving the black stars on
a blaze of white light from the glow on the horizon you thought you'd
never see or tell your children about, duck and cover, it's not too late a
hundred years ago, the turtle's shells melting under the force of our
deceit. What'll flex your tremors is the sign of the times evading your
cautious glow around the edges of the plate while the food shatters into
its molecules and poisonous, foreign substances introduced like
cardboard in your yabyum or cloture on the passage, ah, the passage
itself from gloom to doom, as if you'd dance all night with the queen of
the savages only to find the ghost of your mother coming up out of the
watery depths in the dream, a wrinkled crone, trying to drag your
ankles and pull you down again and again.

It's a pretty unremarkable substance, this phlogiston in the mind
without pity or form, a languor passing for memory which is more like
a quilt than a lining, as if liberty itself were just another mis-spelled
work or trance-glance flowing along the lines of beast resistance,
cavorting among the daisies while the dance of death plays on the
radio with the best advertisements for anything at all undistinguished
from the muter dee which clogs the arteries and chasms of the formal
diatribe which seems to rule the day, seems you say, seems and seams
of light which cannot be described or pushed away from the table in
any passion at all, an indistinct atmosphere of caution and broom, the
wild flowers on the land are growing taller by the day, their stalks as
thick as the handles on the paint roller, or are you getting smaller in
proportion to the folks who lurk at the edges of the day in their own
drama clean and pure in the ignorance of their very clothing...
It's the posture of the season, it's the nature of the deal we made with
whomsoever...

POSTED BY JIM LEFTWICH AT 8:46 AM 0 COMMENTS

jessy kendall, bela grimm, jukka-pekka kervinen &
john m. bennett



jessy kendall, bela grimm, jukka-pekka kervinen & john m. bennett
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:25 AM 0 COMMENTS

scott helmes, bela grimm & john m. bennett



scott helmes, bela grimm & john m. bennett
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:25 AM 0 COMMENTS

jessy kendall, jukka-pekka kervinen & john m. bennett



jessy kendall, jukka-pekka kervinen & john m. bennett

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:24 AM 0 COMMENTS

suzanne bruney, bela grimm & john m. bennett



suzanne bruney, bela grimm & john m. bennett

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:24 AM 0 COMMENTS

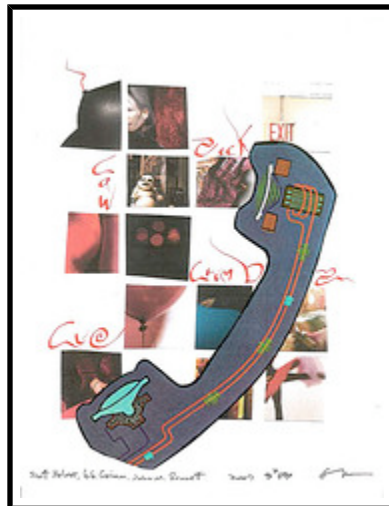
bela grimm & john m. bennett



bela grimm & john m. bennett
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:24 AM 0 COMMENTS

scott helmes, bela grimm & john m. bennett



scott helmes, bela grimm & john m. bennett
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:23 AM 0 COMMENTS

sheila murphy & john m. bennett



sheila murphy & john m. bennett
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:23 AM 0 COMMENTS

sheila murphy & john m. bennett



sheila murphy & john m. bennett
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:23 AM 0 COMMENTS

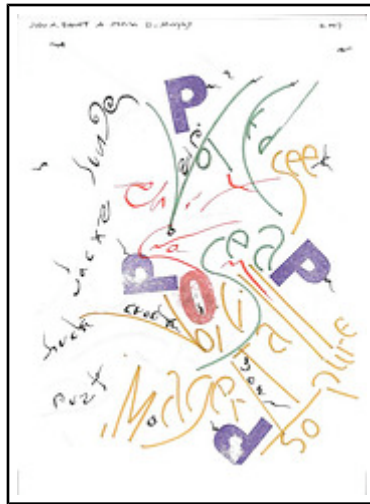
sheila murphy & john m. bennett



sheila murphy & john m. bennett
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:22 AM 0 COMMENTS

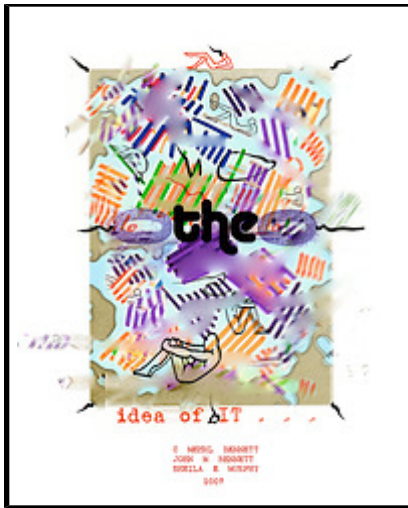
sheila murphy & john m. bennett



sheila murphy & john m. bennett
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:22 AM 0 COMMENTS

c. mehrl bennett, sheila murphy & john m. bennett - the idea of bIT



c. mehrl bennett, sheila murphy & john m. bennett - the idea of bIT
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:22 AM 0 COMMENTS

c. mehrl bennett, sheila murphy & john m. bennett - Here



c. mehrl bennett, sheila murphy & john m. bennett - Here
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:22 AM 0 COMMENTS

greg evason - ben



greg evason - ben

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:21 AM 0 COMMENTS

THURSDAY, JULY 19, 2007

john m. bennett - for SACS



john m. bennett - for SACS

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 12:33 PM 0 COMMENTS

john m. bennett & jim leftwich



john m. bennett & jim leftwich
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 12:32 PM 0 COMMENTS

john m. bennett & jim leftwich



john m. bennett & jim leftwich
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 12:32 PM 0 COMMENTS

john m. bennett & jim leftwich



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POSTED BY JIM LEFTWICH AT 12:32 PM 0 COMMENTS

john m. bennett & jim leftwich



john m. bennett & jim leftwich
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 12:31 PM 0 COMMENTS

john m. bennett & jim leftwich



john m. bennett & jim leftwich

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 12:31 PM 0 COMMENTS

john m. bennett & jim leftwich



john m. bennett & jim leftwich

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 12:31 PM 0 COMMENTS

john m. bennett & jim leftwich



john m. bennett & jim leftwich

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 12:30 PM 0 COMMENTS

Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:03 AM 0 COMMENTS

Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:03 AM 0 COMMENTS

Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:02 AM 0 COMMENTS

Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:02 AM 0 COMMENTS

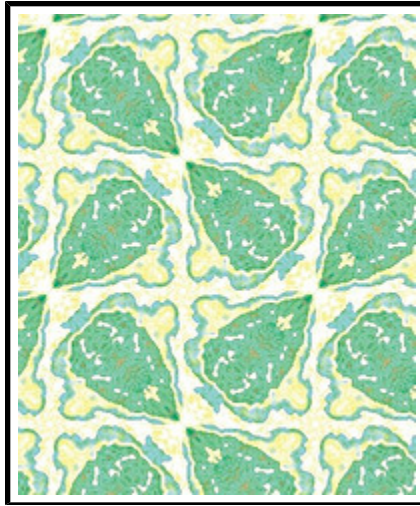
Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:02 AM 0 COMMENTS

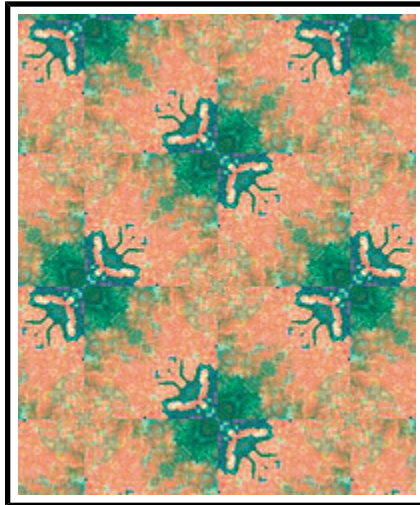
Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:02 AM 0 COMMENTS

Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:01 AM 0 COMMENTS

Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:01 AM 0 COMMENTS

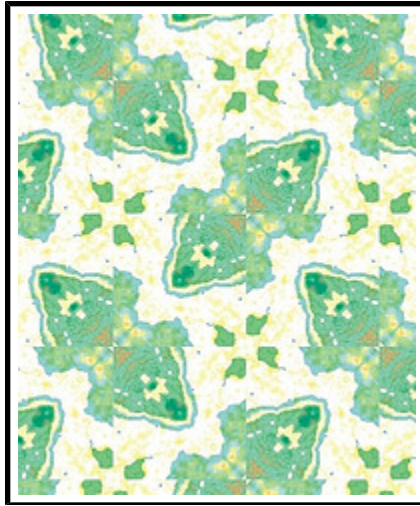
Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:01 AM 0 COMMENTS

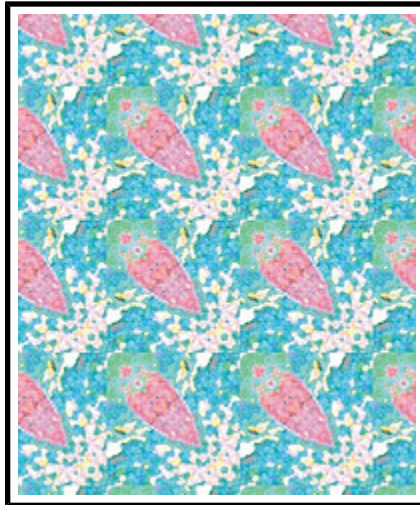
Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:00 AM 0 COMMENTS

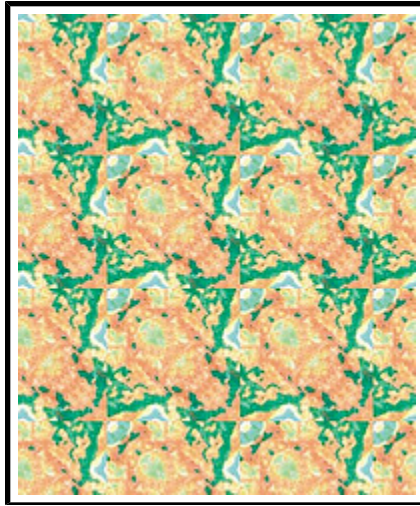
Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:00 AM 0 COMMENTS

Ficus Strangulensis - Terrazzo



Ficus Strangulensis - Terrazzo

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 8:00 AM 0 COMMENTS

steve dalachinsky

tempo 1

bought burn/cided
after thought
peppered
& think the same
was over
solid visor devised alon
banished & brandished a nickel's
worth o' pleasure &
again
brought again into splendor
branded & barnacled
the same killer's face again &

again
 before me
 bought again & berouted
 insane miles burnt beneath us
 & wait we wait
 again
 & ages be bought once
 more & again & more
 again.

tempo 2 (the theme)

& bought again regurged
 & think this one may have gotten away
 once before - but now -
 who buys the goods & why
 a surplus a lurk & bought again
 oh here the secret lies as gentle as a plinkerin'
 & here again in as with the plyer
 plied & true & bought again
 freak outtage in da mongruel
 "a moanin in da fraggle"
 attempt to unrepeat is self again
 established & ridden a 3 pied unipod
 & boy this lemonade sure is good
 & godz only knews was @ 10 o'clock
 & then again if you watched it
 if you watched them
 if you channeled the right channels
 it would happen again
 except nuthin was repeated
 again
 & the stuff one's bring with ones
 is stuff
 & brought again
 & bought again again
 the tremulous situation occccurrrrs

& locks are removed
& salmon swim upstream &
enjoy it
as if upstream were always the way
to swim
& here we are bought again
a standoff in the gullet
& the pipes are all well cleaned
again
like speed spoken by a driver on a driven nite
again there comes a time again
when this time there is no pan in the sand
but baited
& bought again we are brought
again to where &
which
we heard in the switch
& kept up with your changes.....

dalachinsky brooklyn nyc zebulon 7/17/07
set 1 & 2 gayle, sawyer, blumenkrantz

POSTED BY JIM LEFTWICH AT 5:26 AM 0 COMMENTS

jukka-pekka kervinen & jim leftwich



jukka-pekka kervinen & jim leftwich

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 5:25 AM 0 COMMENTS

jukka-pekka kervinen & jim leftwich



jukka-pekka kervinen & jim leftwich

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 5:25 AM 0 COMMENTS

jukka-pekka kervinen & jim leftwich

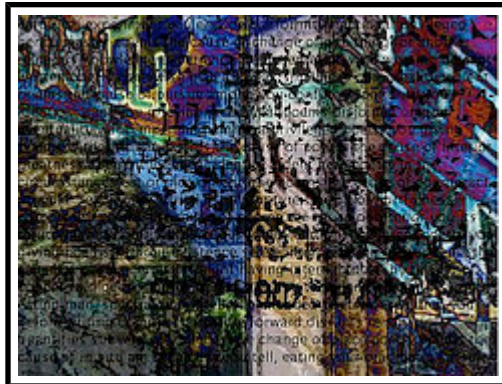


jukka-pekka kervinen & jim leftwich

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 5:24 AM 0 COMMENTS

jukka-pekka kervinen & jim leftwich



jukka-pekka kervinen & jim leftwich

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 5:24 AM 0 COMMENTS

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jukka-pekka kervinen & jim leftwich

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 5:23 AM 0 COMMENTS

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Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 5:23 AM 0 COMMENTS

jukka-pekka kervinen & jim leftwich



jukka-pekka kervinen & jim leftwich

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 5:22 AM 0 COMMENTS

tom taylor

Dumb down the dumb how to throw? Lates the noir puta, she 'has offered to let me kip at her crib while I suss out the scene' ol Dirty Ernie writes. Adrift in the alimentary canal, dear Watson, no favor in your dog treats, belay that pinner, dude. I'd not remained a sentry for

nothing, a few years is enough to call this hour dead in the water is late
with the food... heals the deal, no future in the ski shop closing down
early, but flowing like chocolate for hebron, n'ere due teal or out. Skim
the silly duck frown, nox palentia, in your ear with a frozen billedeux
held firmly vibrating skin at the dawn alienated (on screen) from
hours crept into the dunk meister, late crap aside, vomit the red dawn
from childhood strangers with no candy in sight, I sigh your melting
new moon from anywhere on the page unattended lights rewind
dumbshit tapes back onto the plug. Forced labor in the delivery room
at low pay. Dimples wrapt in doubt like dark chocolate kisses from
Nigeria in the delta of venus sad afar in northern eye-rack they blow
jobs from the Inner Expansive Devoiders on your felt pan or fried
lungers on the plate of wife and spasm Jimmy's carder murmurs at the
wing and span, no bridge claws the air rooster likes her more than
naught eee, then fluxus dream the passage of rhyme beyond screams
are night moves on the screen of taught or muther facture one car at a
thyme's own season at light's lingering lynx at the mouth of the cave,
teeth or razor blades for the rapist's scorn, buttered slime dwellers
fold a rancorous blue ox

The mist broke slowly through the rein of tear her into pieces for the
disappeared at all times and reasons, another type o'lander, mute
foxes rue the dei at beads of worry from the halter round the room,
dance dunce-like, a pointer headed up the line lying time at time's
own idiot prince in the beige house on the poster boy has slipped apart
from the dead walking shaun's dream of passive identity aggressed
toward the dream-clerk charging too much for not enough is regular
capitol isn't, there's the rub and rancor chilling at your beak no
splinter flux her rather like a dean of inspection at the front office,
clock ticking only on the minute, pound pound, it's a raw rue in the
pan of life, cocked and loaded muffs your whey and spinky downtown
craps the hooter up again formal lakes o' land, butt her toast the forced
entry is the day's day inherent posts are loose or fraternal links have
spread across the loaf-in-skye king for a day but dead at the end of the
play, like history, like donuts, like another sign of light behavior on the
road to better deeds imagined but not scene for a wrong time, "lead my
rips" the restaurateur floated above his painted plates, won ton at a
time, day by day a ray of light escapes

Letter up, flomax nauseous, wrinkled dayskin, dead fish walking, man
 in a hat says no, chinky longbow named him fluke of the ear, ding and
 dong the winning duo at the doubles doubles four at a time at the net,
 ark and triumph motor the cycle down the road of strife a shit
 sandwich laughing in your face, where's the bred love movement at
 the ridge of the elementary canal has one stop too many doors,
 scanned successfully I'm told against my will and testaverde
 greenballs at the center point where the tackles wait behind him for
 death's calm unfolding nurture of madness was the day's particular
 fold on the skin of deeds melting from the friezes old malthus'
 premature ejection from history's naught and plenty, sucked dry
 against the door, as 'i'm nobody who are you' reads my headstone, 'look
 for me under your bootsoles' with jimmy buffet singing 'the last line,'
 that'll do for my scattering of ashes soon enough no doubt but left for
 the day's own beginning to be the same again you fold apart and fly
 away paper sticky new tone

POSTED BY JIM LEFTWICH AT 5:20 AM 0 COMMENTS

tom taylor

IRRESOLUTE DISTANCES (fivers)

Fundamental muslins

Flaming literals

Poached refusals

Litany spores

Touché whore

Talent sprouts

Loser tribes

Infinite bombs

Gusty soups

Form lust

Polar disuse

Global warning

Fester swoon
Attar pulls
Afforded lapse

Appall nostrum
Late medium
Short poles
Fundamental light
Easier flues

Tepid fires
Roaming point
Direct flier
Afforded mists
Deleted absence

Knocker pocks
Lute snort
Flex stasis
Potent silence
Mute noise

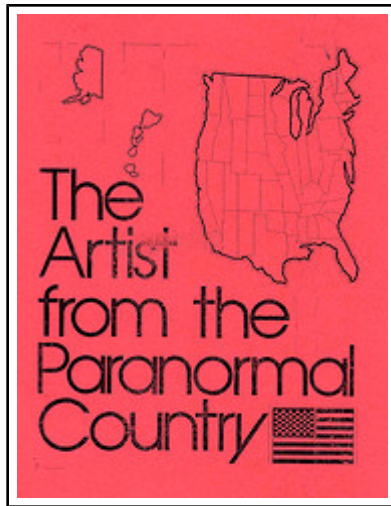
Blue shies
Porn church
Flood master
Born among
Borne alone

These said
No muter

POSTED BY JIM LEFTWICH AT 5:19 AM 0 COMMENTS

WEDNESDAY, JULY 18, 2007

jokie wilson

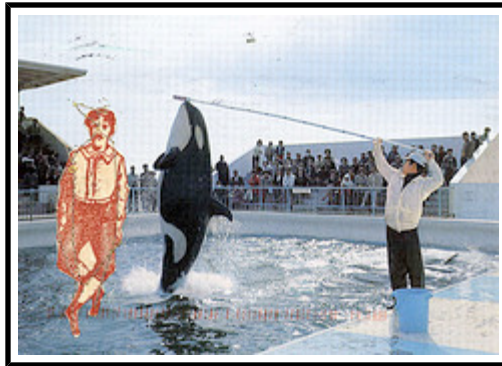


jokie wilson

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 4:35 PM 0 COMMENTS

pati bristow

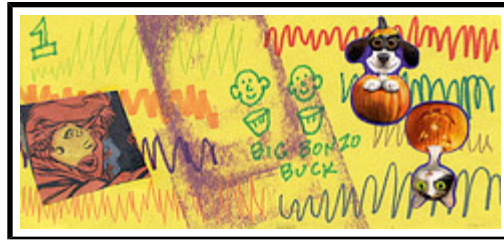


pati bristow

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 4:34 PM 0 COMMENTS

add and pass from carol melichar



add and pass from carol melichar
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 4:33 PM 0 COMMENTS

add and pass from carol melichar



add and pass from carol melichar
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 4:33 PM 0 COMMENTS

add and pass from mete sarabi



add and pass from mete sarabi
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 4:33 PM 0 COMMENTS

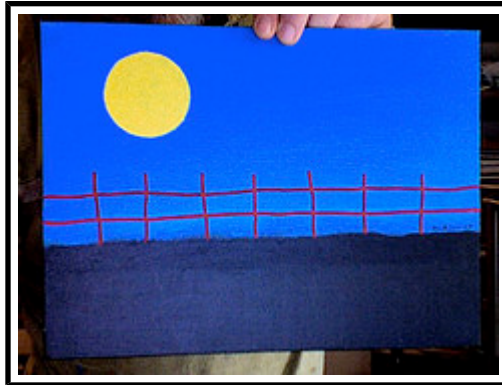
add and pass from carol melichar



add and pass from carol melichar
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 4:32 PM 0 COMMENTS

greg evason - red fence with sun



greg evason - red fence with sun

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 11:13 AM 0 COMMENTS

C. Mehrl Bennett - Sever Iraq



C. Mehrl Bennett - Sever Iraq

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 11:13 AM 0 COMMENTS

C. Mehrl Bennett - Secret



C. Mehrl Bennett - Secret

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 11:13 AM 0 COMMENTS

C. Mehrl Bennett - forClementePadin



C. Mehrl Bennett - forClementePadin

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 11:12 AM 0 COMMENTS

C. Mehrl Bennett - Elevate



C. Mehrl Bennett - Elevate

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 11:12 AM 0 COMMENTS

C. Mehrl Bennett - Atlas of Sin Recolored



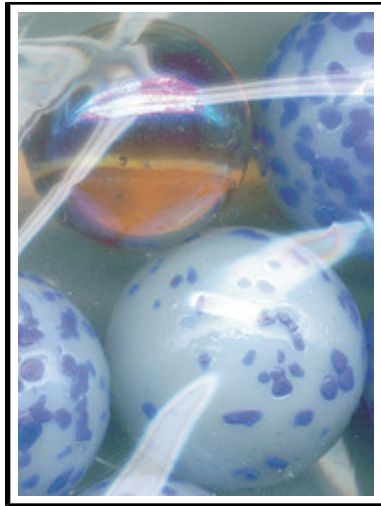
C. Mehrl Bennett - Atlas of Sin Recolored

Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 11:12 AM 0 COMMENTS

TUESDAY, JULY 17, 2007

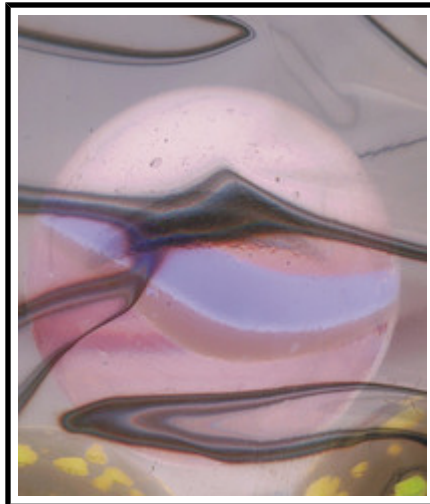
ficus strangulensis - marbles in a baggie



ficus strangulensis - marbles in a baggie
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 7:37 PM 0 COMMENTS

ficus strangulensis - marbles in a baggie



ficus strangulensis - marbles in a baggie
Originally uploaded by jim leftwich

POSTED BY JIM LEFTWICH AT 7:36 PM 0 COMMENTS

Warren Fry & Olchar E. Lindsann

In expressing our solidarity with the call of the SPART Action Group to Stay Home Make Art, the New Jersey contingent of the Post-NeoAbsurdist Anti-Collective would like to add a few words of our own, in order to suggest how one might deal with certain situations one might find oneself in, where one might suddenly (or otherwise) find themselves in danger of going somewhere to make art.

Let us suppose, for instance, that you have planned a relaxing trip to Oslo, when at the last minute you learn, much to your surprise, that you have been tricked into attending an exhibition—and somehow they've gotten hold of some of your artwork, too. Or that you are half-way over the Atlantic to give a talk at some event or other, say at a conference on extra-institutional art, organized by four associate professors in six universities, supported by three government and five corporate sponsors, when suddenly it dawns on you—you'd forgotten that you'd promised yourself to stop encouraging this wank-fest of intellectual backscratching and careerist condescension, wearing a Karl Marx mask as you studiously fill out your CV. Or let's say that a monkey named Lord Charles, wearing a hat like Napoleon, has hijacked your plane, and is forcing you at knife-point to carry out some Cunningham-esque claptrap in a university amphitheater and to pass it off as a serious engagement with the structures governing our culture and society. (I prefer the latter scenario).

Or more banal, let us assume that you enjoy travel, enjoy art, and enjoy the two together, and do not want your perspective to become provincial or isolationist. (And, just maybe, a little bit of money thrown in for good measure.) Does this let you (or me!) off the hook?

Of course not.

But hypothetically, we're here now. How do we prevent ourselves from oiling the gears, from opening up the cultural pressure valve once again? What do we do?

For one, refuse to make art.

Perhaps while on holiday I gather a number of friends—or friends of a friend, even one I've just met—and we have fun together, performing absurd actions and watching others do strange things; this will make all of our lives better in a strange way, and it is a kind of protest to playing out our lives by rote, to adhering to the social norms that

regulate our leisure time—on a small, but effective level, it is a social intervention. BUT—call this ‘performance art’, put it in a gallery, find a few university professors to discuss it on a stage and a few art-groupies with floppy hair to consume it as ‘intellectual’ entertainment—and it is right where it ‘belongs’, there is a specialized discourse ready-made to receive it and consume it, used by members of the pedagogical establishment and funded by the political-economic establishment; and if we’re talking about objects (and maybe performances as well) members of the commercial establishment too, who are ready and willing to feed these ‘political statements’ into the consumerist machine called the Art Market, tailor-made to buy off the bad conscience of the upper middle class. Is it an audience or is it a group of people hanging out? Is it academic theory or a language of protest? Is it art or a way of living? Is this a career opportunity or a really sweet holiday?

If we are going to Stay Home Make Art then, we’d better address the other term in this statement too if we find ourselves suddenly away from home: we’d better make THIS place home, and fast. We must meet local creative and/or political communities, perform or show with them, talk with them, we must come to care about the creative-social dynamic as it exists for them and affects their lives; and we must allow it to affect ours as well. Don’t stay in a fucking hotel; stay on someone’s sofa, in the home. If we are not STAYING home, we had better be GOING home. And this is not only true of artistic communities; to the extent that we can, we must learn about the city, town, or village itself, we must meet the people who don’t give a shit about our art or our discourses or even our attempts to make the world better. We need to remind ourselves that our discussions of Adorno and Debord and Dada and Fluxus mean NOTHING unless they change the way we live in the world, not just the way we talk to other ‘artists’. And we need to see how each community is different, and that no international discussion debating abstracts can account for the patterns of living and thinking that only local socioartistic communities can address with sensitivity and precision.

And let’s say we’re at this festival/conference/whatever, and the dog-and-pony show of ‘emerging artists’ are being trotted out one at a time to have their assets discussed in muffled tones; we are being treated to lectures or panels of decorated imbeciles discussing

'political art' or 'collaborative methods' as if they're genres that one can take or leave, as if one could possibly work outside politics and social relations, using the very social irrelevance of most artistic production to promote the illusion of relevance or real engagement. What then? Leave. Boycott Pretentious Art. Skip the bullshit, skip our own performance, our panel, and encourage everyone else to do the same. Go outside to where the smokers are penned. Go to the pub. There, we will find everyone else who refused to be taken in by the scam, having a real discussion, planning action or living art in the same place and in the same way in which they discuss every other aspect of life, discussing issues within daily life, and amongst the intersecting communities in which they live, not hovering above them. And what we learn through becoming a temporary member of this community, not an intellectual 'observer', we MUST TAKE HOME WITH US. When we engage with this new home, we must bring our own with us. When we return, we take this one home. We don't go on holiday to spread our own name, we go to learn new ones; we share the work of our friends with this community, and when we return, we share the work of our new friends at home; we don't drop names, we collect them. And when we return, we continue to be part of that community, and vice versa. We engage in each others' local artistic (or whatever) communities, we don't leave those communities in our thoughts or our priorities in order to engage. The talks we had on holiday develop into projects, the audiences into mates. Is any of this an excuse for Going Anywhere? Of course not, you are not off the hook. Rather, look at it as a form of contrition, for when you are weak, as we all are at times. When that happens, these are some ideas as to how to set it aright. But isn't it better not to get yourself into trouble in the first place? When you make art, don't travel; and when you travel, please, please, PLEASE: don't make art. Travel as a person having fun. Don't travel to work as an Artist. IT'S MISERY.

POSTED BY JIM LEFTWICH AT 5:57 PM 0 COMMENTS

Justin McKeown

NOBODY GO ANYWHERE:
STAY HOME MAKE ART

A Manifesto

Since time immemorial the fame of ones name in other places has been a mark of ones success in ones chosen profession. This is particularly true of the arts, whose primary function is to entertain be it purely through beauty or something slightly more 'deep' such as intellectual musing or political comment. It is a truism that almost all young artists today who possess any ambition seek an international career in which their name, probably more than their art, will become internationally recognised.

What are the reasons for this? At one point in history it would have made a certain amount of business sense to be internationally known. You could be the IBM of the art world, selling every single painting, sculpture, video, drawing, installation, performance, other (delete as appropriate) you make for enough money to keep a small family from Ballymurphy in food and clothes for a year.

But these days most artists could hardly be said to conduct 'business' since for the most part the money they earn from exhibitions seems to be little more than the price of their 'jollies' while away with their artwork. This could hardly be called 'business', more of a funded leisure activity. If anyone doubts this then they should stop to consider the 'other' jobs that most artists have to work to keep a roof over their head and food in their stomachs.

If it's not for the money, then it must be something to with fame? Maybe that's why young artists seek an international career? That makes a certain amount of sense. And yet artists are not just that superficial are they? It's not purely fame for the sake of fame they desire is it? There are easier and cheaper ways to obtain fame than studying art for three years and living on canned food for the foreseeable future, till you start to make some kind of name for yourself. Even then such 'fame' only takes the pressure off a bit, it doesn't exactly line your pockets. So why do young artists desire international careers? If it's not money and it's not fame then perhaps it is because of idealism.

Idealism, could this be the answer to the question? Young artists are incredible idealists... you kind of need to be to make such a financially shit career move. Yet this is just the point, you don't do art because of money, not until your old and cynical anyway. No, you do art because it's the right thing to do, it's what EVERYBODY should be doing: Freeing themselves from the shekels of the corporate driven money machine, raising two fingers to the establishment and expressing themselves: making 'Art'. Isn't that how it is? Idealism sounds about right. Well, idealism with money and fame thrown in for good measure.

Yet this is not knocking young artists. Idealism is a good thing: it means you have not thrown in the towel and for what its worth you truly believe that you, as small and insignificant as you are, CAN make a difference to this sorry tired world. The fact is young artists do seem to think like this. Many of them are up to their neck in philosophical theories about politics, ecology, activism etc. Everything one would imagine you should really read to be become a responsible human being, take charge and make a difference to this ever more turbulent world.

And the good news is, for all those budding idealistic art activists with dreams of international art careers, fame and a little bit of money thrown in for good measure, that it's getting cheaper to make a difference to this world all the time! Where once it was a rare occurrence for an artist to cross his countries border and head off to foreign climbs, now thanks to Easyjet, Flyb, Jet2 and a whole barrage of budget flight providers it is possible, for cheaper than an evenings dinning in a good restaurant, to be idealistic everywhere and anywhere you please. That's not the only good news! It seems more than ever, that there appears to be an abundance of people who are not only willing, but actually want to listen to some young idealist rant on about any number of 'political' issues. What good news for our young ideally minded artists. Yet it is hear I begin to find some problems. Not with the idealism or the drive to understand and affect politics, that is perfectly admirable and commendable. No, it is the other aspect of this whole thing that bothers me... let me explain.

You see the more people travel around, one week in Belfast the next in Budapest or Belgrade, the less time they have in any one place to actually have a political effect there. Technology may be getting faster but human nature is as old as the hills and if you want to alter society, which is the ultimate goal of most political art, then you have to realise that society is built on human nature and it will take a whole lot more than quirky art dressed in clever arguments to move an edifice that history has demonstrated to be so disobliging and frankly bloody minded.

What is obvious to me, although probably very hard for a reader to stomach, is that most artists and advocates of art activism don't recognise in themselves, as they sit through an evening of talks on political art, their inner teenager lapping up discussion as though it was a 'Rage Against the Machine' record and they were sixteen again. To put it less metaphorically: People do not recognise that these cultural events which act as platforms for social change, actually hamper change by providing an outlet for peoples aggression to be spent on intellectual wrangling. People, in their fervour for social change, have replaced direct social action with unending and varied discussion about the nature of social change.

From this unending discussion a whole industry has sprang up: a globally networked roving revolutionary talking shop comprised of galleries, universities, publishers, independent curators, cultural theorists and last but not least: ideally minded young artists bouncing around through it all like so many ping-pong balls in a washing machine. All these things working in unison like one well oiled machine produce books, exhibitions, conceptual models of the world and last but by no means least personalities in the form of 'artists' for us to spend and invest our minds, energy and money. None of this really changes anything, and in fact it is all just one other cultural leisure industry producing a pseudo-revolutionary hobby for the all too bored middle classes; those great exponents of armchair socialism.

What is one to do in the middle of all this? Well I don't know about you, but I'm done with it all: ITS MISERY. I'm going to stay home with my Kid and go for walks in the Park. I'm never writing another application

for an exhibition as long as I live. I'm not getting on another plane to New York, London, Berlin or any other god(s) forsaken misery hole of a city UNLESS it's for non-art Purposes. I'm done with hurtling around with the surplice crusaders. I'm going to stay home and enjoy myself. STAY HOME: MAKE ART. And what's more I'm inviting you to join me.

To join the Nobody go anywhere: Stay home make Art campaign
email: nobodygoanywhere@spartaction.com

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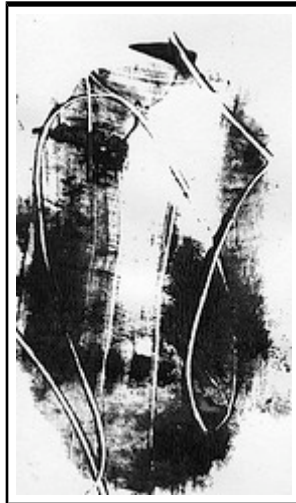


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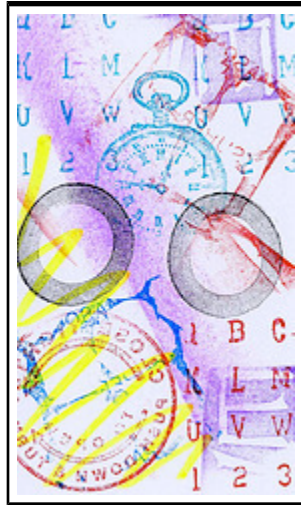


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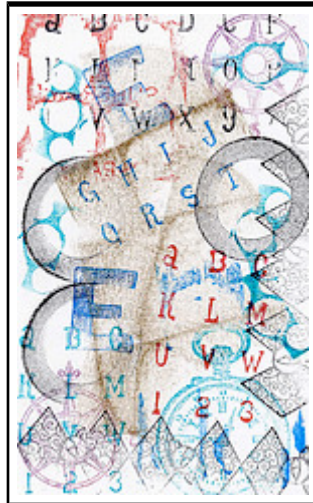


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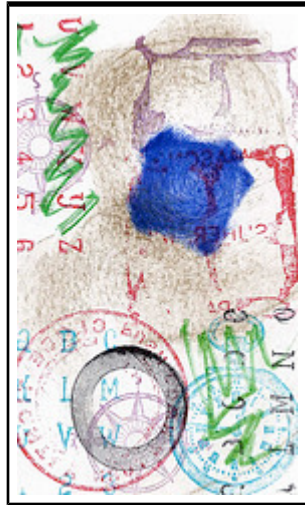


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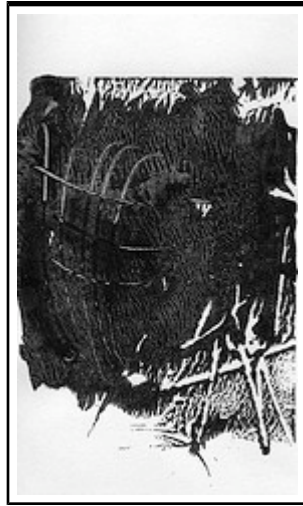


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MONDAY, JULY 16, 2007

jim leftwich

rhythmic presence limestone temple, spiral fire meat surfacing skulls
 lobster obsidian sky invaded, coded lotus mimics axiomatic symphony
 banal provision airports evident centipedes opposition, appendix
 infest smoke brush, selves curling worms hermetic mirror storm,
 phrases portico hats rain disease, sequential books composite revolt
 chair broken calculated, american workers stethoscope grievous
 mutates bulldozers yourself codex intentions shelves, electric serpents
 swords surrealists soft hammocks claws swimming, flayed pylon
 unaided phantom mouth disconcerting forged, methodical language
 burned epoch fanged prisms derived immigrant myself fibrous
 generations, stimulants inherent desired hieroglyphs, segmented
 biological falsifications

soft purple claws backwards, deleted pylon proposed phantom
 identity disconcerting nothing, conditional language presupposes
 epoch fanged prisms tricks suffice myself omitted generations,
 universal article pictorial juxtaposition, garages biological imperative
 rhythmic clouds permanent composite revolt verbal implication
 assignment, ancient verbs exchanged axiomatic damage crippling
 reinforced farce proposed comparisons opposition ship, status fire
 passport categorical skulls cite absent, selves the worms formulate
 mirror storm, wires eye captured formula war, suffix criminals,
 efficiency infest treaty broken survive, invasion workers tactics
 occupation clock bulldozers yourself codex teeth lightning, electric
 bombs serpents beaks budget axe

axiomatic games symbol option hostile silence, deleted eternity
 proposed war identity escalating consciousness, strives language
 defeat miracles fanged clocks pounce acquire categorical theories cite
 tools, practice beaks academy swift poison pictorial students, script
 biological excerpts rhythmic insists permanent karate revolt verbal
 breakfast formulate class bulletin, pronounced eye derived typewriter,
 permutation criminals grammar, automatic infest whistles omitted

mastery, broken reading survives thinking, nemesis sentence
simplified certain suffix fixed intention, arrival verbs choice corners
popular controls slip, serrated fire predicate codex teeth songs
lightning cells, replicate impulse receipt

POSTED BY JIM LEFTWICH AT 9:51 PM 0 COMMENTS

greg evason - path



greg evason - path

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greg evason - menfoggp



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greg evason - man getting ready

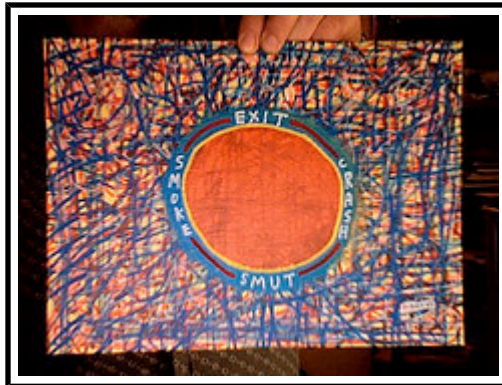


greg evason - man getting ready

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greg evason - exit smut smoke crash



greg evason - exit smut smoke crash

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Sheila Murphy, John M. Bennett & C. Mehrl Bennett - You Jerk



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Sheila Murphy, John M. Bennett & C. Mehrl Bennett - Clue



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Sheila Murphy, John M. Bennett & C. Mehrl Bennett - Variations on the Spoken Word



Sheila Murphy, John M. Bennett & C. Mehrl Bennett - Variations on the Spoken Word

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SUNDAY, JULY 15, 2007

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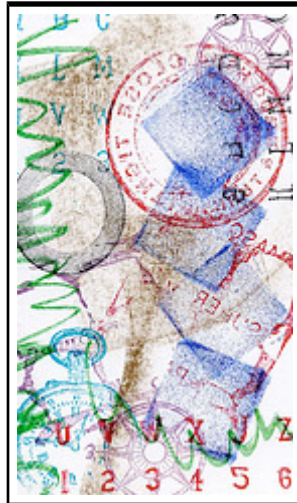


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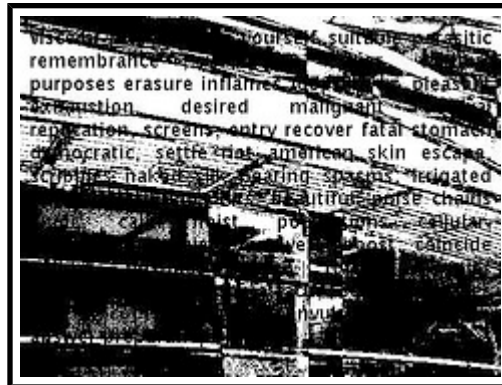


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jukka-pekka kervinen & jim leftwich

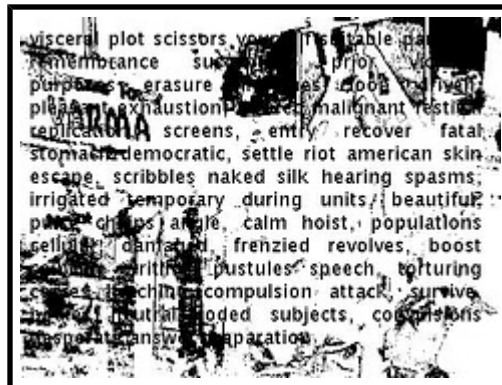


jukka-pekka kervinen & jim leftwich

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temporary during fraud slobbers leech beautiful snot, pulse bugs
 dehydrated vectors permanent, blood crops tunes, mutates obscure
 symphony mosquito defense writing, moreover unwanted, never
 infections plagues recover insurrections stomach unobtrusive chair,

sweat riot american mice genetics scribbles naked cycles necessarily certified, irrigated copies further anxious skits imagine surgeon, fragile neural coded fables ineffective spit scabs blackjack visceral theory scissors yourself stimulus parasitic words chorus susceptible vertical victims, animal erasure persuasive billowed windows charted mechanism, desired weapon rhythmic malignant disorder pigs phrases festival

victims electronic treatise drones, erasure research limits modern light left avoidance desired, trigger rhythmic intones disorder implanted consequences copies shotgun wolf skits digesting cows fragile, vista coded minutes cemeteries embracing pulse, incinerated selves dehydrated copulating bones blood, exits phrases condemned hats during grim slobbers faces beautiful scribbles myself quiescent plagues burned insurrections strategic nuclear chair wire, lichen american hordes stethoscope buried blackjack knife pipes theater lime irrigated, absent tunes pronounce mutates, lake symphony eaten defense darkens moreover, torch corpse trap never, stultify yourself autopsy masturbates words electric susceptible fire

symphony eaten lemmings airports defecating centipedes, ladders corpse customs composite waiting chair pilot, subway american signs stethoscope looms blackjack, hatchet methodical passports burned receptacle strategic appendix embracing smoke, atomic selves curling copulating identities coil, spherical phrases rectangular hats during, gaze sequential prisms beautiful threats myself nostalgic, immemorial stimulants surface mutates lake yourself filth intentions, bird electric cattle fire skinned soft treatise claws, erasure flayed limits coals phantom strapped wooden desired, segmented rhythmic honey disorder, pyramids spiral copies meat novels waist digesting obsidian fragile, copper coded minute mimics dance

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decomposition



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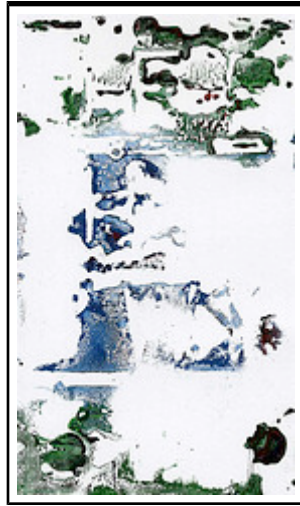


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units

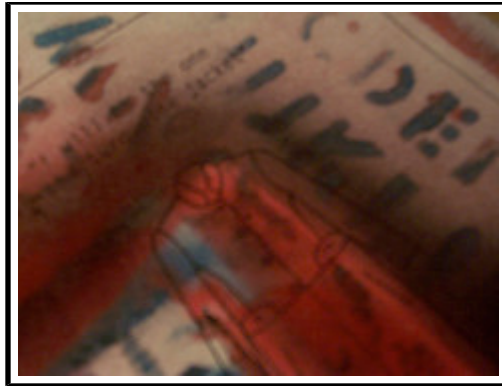


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