

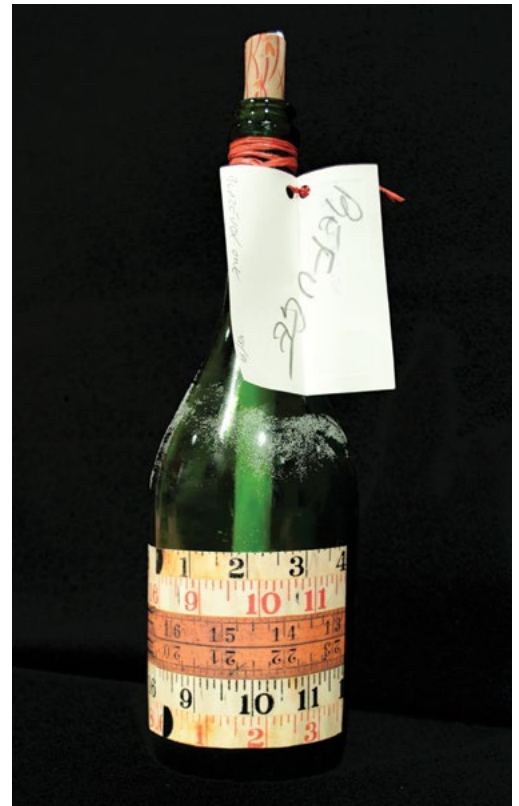


Pueblo Indian petroglyph (Galisteo Basin, New Mexico, ca. 1350–1680). Photograph by Dennis Tedlock. Collection of Dennis & Barbara Tedlock.

LANGUAGE TO COVER A WALL: VISUAL POETRY THROUGH ITS CHANGING MEDIA

This exhibition of international scope and historical depth is one of the largest single gatherings of its kind, drawing upon a range of language-art material from many centuries. The earliest example here is a photograph of a Pueblo Indian petroglyph (Galisteo Basin, New Mexico, ca. 1350–1680), though the origins of visual and concrete poetry extend back to Greek and Roman times. Known as *technopageia* (Greek) and *carmina figurata* (Roman), “Pattern” poetry denotes poems usually conventional in syntax, whose textual design represents the shape of the subject discussed (prime examples in the exhibition are George Herbert’s 1633 “Easter Wings” and Lewis Carroll’s “The Mouse’s Tale”). An heir to this tradition is “Concrete” poetry, whose nominal origin dates to the early 1950s and the Brazilian based Noigandres Group (Haroldo and Augusto de Campos, Décio Pignatari, and Ronaldo Azeredo). Adapting Max Bill’s term “concrete art,” it promoted a poetics of largely isomorphic structures that foreground the patterned architectonics of the poem’s word arrangement. A later but related development in the 1950s is Swiss-Bolivian poet Eugen Gomringer’s “konstellationen” (constellations), designed to engage the reader/viewer less in interpretation than in “think-play” activity.

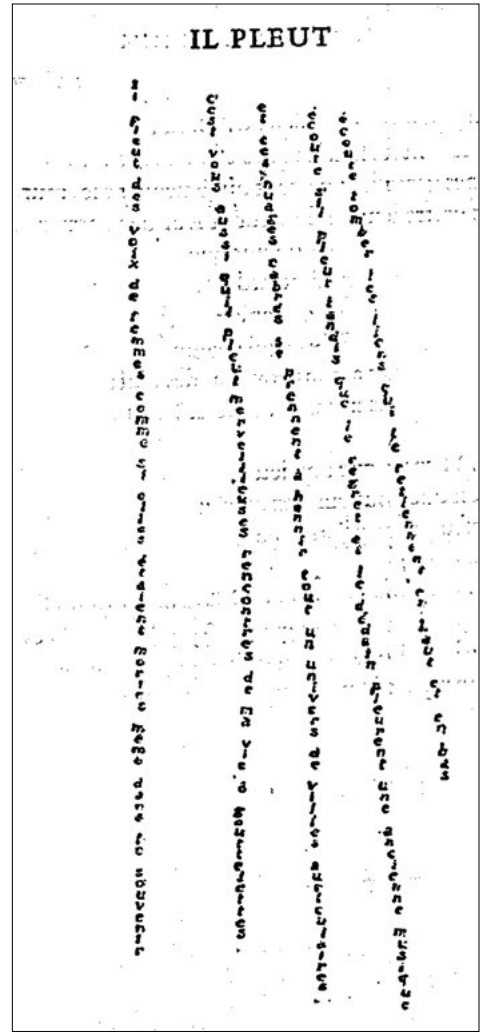
In the 1960s “visual poetry” emerged primarily in Italy. Distrustful of the strictly typographic paradigms of concrete poetry, it sought to broaden the semiotics of concrete to include more visual and popular media: the comic strip, advertising, and the semiotic or “code” poem, which was developed by Décio Pignatari and Luis Angelo Pinto and which comprises the juxtaposition and interpenetration of geometrical shapes with assigned lexical meanings (e.g., a circle for man, a square for woman). A further development is the signalist poem conceived in Czechoslovakia as a poetic of geometric shapes and vectors, examples of which can be found in the exhibition, including in the work of one of its Canadian practitioners, Steve McCaffery. Visual poetry or *Poesia Vivisa* (an Italian term, popular in the 1970s, for visual art/photographs incorporating words, often



The Language of the Birds by Geoffrey Gatzka. Kenmore, New York: BlazeVOX Books, 2007. The Poetry Collection of the University Libraries.



Study for *Carnival* by Steve McCaffery, ca. 1975. Collection of Steve McCaffery & Karen Mac Cormack.



"Il Pleut" from *Choix De Poésies* by Guillaume Apollinaire, 1918. The Rare Books Collection of the University Libraries.



La Cuchufleta, 2010. A digital print by Loss Pequeño Glazier. Collection of Loss Pequeño Glazier.

handwritten, with a marked political content) extended the formal adventures of pattern poetry further into the realm of intermedia and a liminal aesthetics situated between the legible and the readable, between reading and looking. Indeed, all works in the exhibition are instances of intermedia or “border blur”—a deliberate and concerted attempt to erode the barriers between genres and disciplines. It should be emphasized also that the rich history of visual poetry is characterized by an adventurous search for new contexts; this veritable nomad poetry has been marked by a wandering trajectory from page to wall, from paper to object, and from stanza to architecture (in fact, the word “stanza” is the Italian word for “room”). Though given birth in an analog era, visual poetry has gained impetus from the possibilities of a digital poetics (many examples of which can be experienced in the Second Floor Gallery). One final note: Visual poetry, while extending both the context and the possibilities of communicational codes, still remains in language, and where a letter resides, be it in a mutilated abstract form or situated conventionally in a word, then the invitation to sounding it becomes an insistence. So think of and treat this exhibition not only as an opportunity to see and reflect silently (as in the Louvre or the Albright-Knox) but as a challenge to sound, to howl, to scream the work before you.

The exhibition includes examples of seventeenth-century pattern poems, contemporary concrete, poesia visiva, eye poems, typetracts (abstract typewriter art), poem-objects, architectural poem environments, and digital poems. Works by George Herbert, Lewis Carroll, Ian Hamilton Finlay, Barbara Kruger, Henri Chopin, Dick Higgins, Daniel Spoerri, Alison Knowles, d. a. levy, Bob Cobbing, Siebren Versteeg, bpNichol, and Guy de Cointet are among a multiplicity on view. *LANGUAGE TO COVER A WALL* does not pretend to offer a definitive history of language-art but rather a broad offering of important examples. It is hoped that the works presented, some separated by centuries, will speak to each other and to you. The curatorial team shares the idea that poetry appears everywhere, not solely on a printed page or computer screen, and that each new technology through the centuries provokes new ways and materials for language-art to be created and experienced. Appreciative of historical lineage and ongoing evolution, we present this range of work as an opportunity to explore the rich history of concrete and visual poetry and their developments-in-the-making. The exhibited poetry is drawn extensively from the private collection of Steve McCaffery and Karen Mac Cormack and the Poetry Collection of the University Libraries. The exhibition also draws from the collections of the Albright-Knox Art Gallery, the Castellani Art Museum of Niagara University, the Niagara Artists Centre, and the private collections of participating artists.

Curated by Loss Pequeño Glazier, Professor, UB Department of Media Study, the “Digital Component” of *LANGUAGE TO COVER A WALL* focuses on bringing the traditions of visual poetry into present day digital poetics. Incorporating sound, video, and language, most often using computer process media practices, these works embrace a variety of forms such as computer-generated poetry, time-based works, language and video, and digital poetry and dance. This exhibition juxtaposes new works alongside rarely exhibited historical works crucial to the field by some of the most highly celebrated digital poets from the United States, Canada, France, Brazil, the United Kingdom, Spain, Austria, Sweden, and Norway.

Steve McCaffery

David Gray Chair Professor of Poetry and Letters
UB Department of English

Karen Mac Cormack

Adjunct Professor of English

Michael Basinski

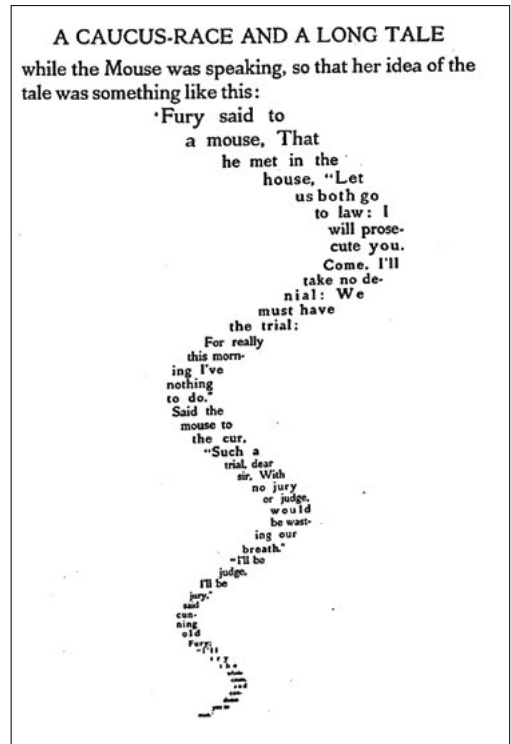
Curator of the Poetry Collection of the University Libraries



The Pipe: recent Czech concrete poetry edited by Jiri Valoch with bpNichol, 1973. Collection of Steve McCaffery & Karen Mac Cormack.



Ric Royer's Avant Garde Coffee Cup No. 1 by Ric Royer, 2001. The Poetry Collection of the University Libraries.



“The Mouse’s Tail” from *Alice’s Adventures in Wonderland* by Lewis Carroll, 1865. The Rare Books Collection of the University Libraries.

CATALOG

Alphabetized by author represented
All measurements in inches, height x width

Except where otherwise noted all items
from: The Poetry Collection of the
University Libraries, University at Buffalo

Yellow Edenwald Field No. 1 (2007) edited
by Edric Mesmer
Anata 5 by Tomomi Adachi

Tomomi Adachi
Three works from *Chinese Character for
Instrument*, 2011
[1 of 3]: For Trombone Trio
[2 of 3]: For Violin and Piano
[3 of 3]: For Female Solo with Male
Auxiliary
All 8 ½ x 11
Collection of Edric Mesmer

mIEKAL aND and Elizabeth Was
AKA Twa Dogs in Paris
NY Journals, Volume I, 1983
Madison, Wisconsin: Xexoxial Editions

Guillaume Apollinaire
Choix De Poésies, 1945
London: Horizon
The Rare Books Collection of the
University Libraries, University at Buffalo

Stephen Bann
Fleece, 1968
Dunsyre, Lanark, Scotland: Wild
Hawthorn Press
27 ⅞ x 18

Mail art from the Baron Collection

Michael Basinski
Letter N Eclipse, 2011
23 x 20 ¼
Pen, marker, press-lettering, and collage
materials
Collection of Ginny O'Brien &
Michael Basinski

Michael Basinski
Untitled, 2005
Mixed media
16 ¼ x 20 ¼
Collection of Steve McCaffery &
Karen Mac Cormack

Kenneth Lawrence Beaudoin
*The January Haiku of Kenneth Lawrence
Beaudoin*, 1950
New Orleans, Louisiana: The Author

Kenneth Lawrence Beaudoin
The First Encrustation, 1949
Raleigh Springs, Tennessee: Attaturk Press

Kenneth Lawrence Beaudoin, editor
Iconograph Issue No 3, 1946

Kenneth Lawrence Beaudoin
A manuscript: "Eye Poem No. 2"
15 ¼ x 8

Derek Beaulieu
Prose of the Trans-Canada, 2011
Print on matte polypro film
16 x 52
Toronto, Ontario: Bookthug
(as Moments Cafe No. 8)
Collection of Derek Beaulieu

David Benders
Christmas Card, 2010
Collage
Collection of Sandra Q. Firmin &
Jack Quinan

Mail art from the John M. Bennett Collection

Bill Bissett
Lunaria, 2001
New York: Granary Books
11 ⅛ x 8 ¾

Bill Bissett
Untitled, 1974
Typewriter and collage
10 ½ x 10
Collection of Steve McCaffery &
Karen Mac Cormack

Bill Bissett
Untitled, 1978
Typestract
10 ½ x 10
Collection of Steve McCaffery &
Karen Mac Cormack

Christian Bök
Ubu Hubbub
Collage on laminated card
8 ½ x 8 ½
Collection of Steve McCaffery &
Karen Mac Cormack

Jean-François Bory
Saga, 1968
Switzerland: Approaches
Collection of Steve McCaffery &
Karen Mac Cormack

Daniel F. Bradley
The Cheese Concerto, 1991
Curved H&Z
3 ½ x 4 ¼

Daniel F. Bradley
Untitled, 1991
Curved H&Z
2 ¾ x 4 ¼

Hart Broudy
Lisez ce que je vous propose, 1968
Oil and Letraset on canvas
40 x 30
Collection of Steve McCaffery &
Karen Mac Cormack

Bob Brown
1450-1950, 1929
Paris: Black Sun Press

Bob Brown
A manuscript by Bob Brown
6 x 7

Generator Issue 10, 2000
Edited by John Byrum
Cleveland, Ohio

Lewis Carroll
Alice's Adventures in Wonderland
with illustrations by John Tenniel, 1916
London: Philip Lee Warner
The Rare Books Collection of the
University Libraries, University at Buffalo

Francesca Cataldi
Asphlt Threads, 1981 [one of two]
9 x 6 ¾

Francesca Cataldi
Asphlt Threads, 1981 [two of two]
9 x 6 ¾

Henri Chopin
Untitled 90/100
19 x 16 ¼
Collection of Steve McCaffery &
Karen Mac Cormack

- Donato Cincolo
Domo, 1972
St. Albans, Herts, England:
Liberes Editions
Collection of Steve McCaffery &
Karen Mac Cormack
- Paula Claire
Soundsword, 1972
London: Writers Forum
11 ¾ x 8 ¼
- Paula Claire
Circuits, 1979
London: Writers Forum
5 7/8 x 4
- Bob Cobbing
A manuscript: "first duplicate for print
1942"
8 ¾ x 12
- Bob Cobbing
Purple Square, 1977
London: Writers Forum
14 ½ x 20 ½
- Concerning Concrete Poetry*, 1978
Edited by Bob Cobbing and Peter Mayer
London: Writers Forum
Collection of Steve McCaffery &
Karen Mac Cormack
- Clark Coolidge
On the Slates, 1992
New York City: Flockophobic Press
- Judith Copithorne
Fleur, 2009
Collection of Judith Copithorne
24 x 60
- E.E. Cummings
Be Of Love..., 1969
New York: Full Circle
34 x 22
- jw curry
3D - 3E, 1982
Curved H&Z
4 7/8 x 5 ½
- jw curry
Absolutely the Last, 1980
Curved H&Z
5 ½ x 9 5/8
- jw curry
Can't Afford No Kodak Instamatik
Instamatik vlm.2, 1991
Nietzsche's Brolly, Toronto
Collection of Steve McCaffery &
Karen Mac Cormack
- jw curry
An Excerpt from Knots, 1982
Curved H&Z
4 7/8 x 6 ½
- jw curry
For Nelson, 1981
Curved H&Z
4 x 6
- jw curry
Found 7, 1981
Curved H&Z
1 ½ x 4
- jw curry
Found Prophecy, 1980
Curved H&Z
2 ¼ x 4 ¼
- jw curry
History of Hindu, 1980
Curved H&Z
4 x 6
- jw curry
The Life and Rhymes, 1980
Curved H&Z
4 ½ x 5 ½
- Simon Cutts
180 Degree Eyepiece, 1997
London, England: Workfortheeyetodo
- Simon Cutts
Ei-glas for Heidi Hoffmann, 1994
London, England: Workfortheeyetodo
- Simon Cutts
Eye glass 1993, 1993
London, England: Workfortheeyetodo
- Simon Cutts
Scroll 1, 2002
Edinburgh, Scotland, Royal Mile Mansions:
Show & Tell Editions
- David Daniels
Two manuscript pages from *Years*
- David Daniels
Years, 2002
Berkeley, California: The Author
- Betty Danon
From "Punto-Linea" from Extra Pages,
1999
Milano, Italy: The Author
- Betty Danon
Poem from Extra Pages, 1999
Milano, Italy: The Author
- Betty Danon
A Possible Rainbow from Extra Pages, 1999
Milano, Italy: The Author
- Augusto de Campos and Julio Plaza
Poemobiles, 1985
Brazil: Brasiliense
Collection of Dennis & Barbara Tedlock
- Guy de Cointet
Title unknown, 1975
Mixed media
Castellani Art Museum of Niagara
University Collection
Promised Gift of Mr. Robert Freidus
- Guy de Cointet
Los tat Sea: SEN, 1975
Mixed media
Castellani Art Museum of Niagara
University Collection
Gift of Mr. Robert Freidus, 1996
- Guy de Cointet
Lost at Sea: 4 GRT, 1975
Mixed media
Castellani Art Museum of Niagara
University Collection
Gift of Mr. Robert Freidus, 1996
- Eighty Days: Made During Australian
Visit, 13 June till 31 August 1997*
Edited by David Dellafiora
Geelong, Victoria, Australia: Field Study
Australia
- David Dellafiora
SMTWTFS, 2006
Geelong, Victoria, Australia: Field Study
Pill Box Edition
- Michelle Detorie
Psychedelic Domestic Poetry Glitter Globe,
2008
Goleta, California: Hex Presse

- Diagonal Cero*
 Issues 20 and 21, 1968
 Argentina: Diagonal Cero
 Collection of Steve McCaffery &
 Karen Mac Cormack
- Johanna Drucker
*History of the/my word: fragments of a
 testimonial to history, some lived and
 realized moments open to claims of memory,*
 1990
 New York: J. Drucker
 12 ¾ x 10 ¼
- Johanna Drucker
The Word made Flesb, 1989
 New York: J. Drucker
 10 ¾ x 12 ¾
- Michael Dudley
A Line, 1983
 Curved H&Z
 2 ½ x 2 ⅝
- Paul Dutton
 From *The Plastic Typewriter*
 Imprints from parts of
 broken typewriter
 9 x 6 ½
 Collection of Steve McCaffery &
 Karen Mac Cormack
- Endwar (AKA Andrew Russ)
Prayer Wheel for Brion Gysin, 2010
 Athens, Ohio: IZEN
- Max Ernst
*Maximiliana: The Illegal Practice of
 Astronomy,* 1974
 Boston: New York Graphic Society
- Amelia Etlinger
Three Poems, ca. 1975
 Cloth, thread, paper, and natural objects
- Ray Federman
Rumor Transmissible Ad Infinitum..., 1976
 Brooklyn, New York: Assembling Press
 23 ½ x 22 ⅞
- Mail art from the Luc Fierens Collection
- Ian Hamilton Finlay
Acrobats, 1968
 Trent Bridge, Nottinghamshire:
 Tarasque Press
 21 x 14 ¾
- Ian Hamilton Finlay
Evening Will Come..., 1969
 Dunsyre, Lanark, Scotland:
 Wild Hawthorn Press
 31 ¾ x 11 ⅞
- Ian Hamilton Finlay with Ron Costley
Homage to Mozart, 1965
 Screenprint on paper image
 15 ¼ x 20 ¼
 Collection of Steve McCaffery &
 Karen Mac Cormack
- Ian Hamilton Finlay
 A manuscript: *you yes us*
 8 x 5
- Chris Fritton
Why We Lose Our Hands, 2011
 Letterpress print
 Ten 12 x 12 sections
 Collection of Chris Fritton
- John Furnival
Eiffel Tower, 1973
 Woodchester, Gloucestershire:
 Openings Press
 23 ¾ x 14 ¾
- John Furnival
*A Two-Guinea Ode for the gentle Fire,
 including, for good Measure, the Ballad of
 Fearless Fred,* 1970
 Offset print
 17 ½ x 17 ½
 Collection of Steve McCaffery &
 Karen Mac Cormack
- Geoffrey Gatzka
The Language of the Birds, 2007
 Kenmore, New York: BlazeVOX Books
- Ernest V. Griffith
Answers: Eye Poems, 1959
 Eureka, California: Hearse Press
- Bob Grumman
Greatest Hits, 2006
 Columbus, Ohio: Pudding House
 Publications
- Bob Grumman
The Serpent, 1988
 Seattle, Washington: emPost Cards
 4 ¼ x 5 ½
- Elisabetta Gut
Scrittuzza – Musica, 1981
 8 ½ x 8 ½
- John Hall
Alphabet for Else Here Rolled, 2008
 Letterpress "K" of 26
 19 x 14 ¼
 Collection of Steve McCaffery &
 Karen Mac Cormack
- Alan Halsey
Mappa Mundi, ca. 1990
 Mixed media
 6 ¼ x 4
 Collection of Steve McCaffery &
 Karen Mac Cormack
- Alan Halsey
Rime of the Ancient Mariner, ca. 1990
 Mixed media
 6 ¼ x 3 ½
 Collection of Steve McCaffery &
 Karen Mac Cormack
- Ian Hays
Reading Joyce Reading Duchamp, 2002–09
 Digital print
 16 ½ x 11 ½
 Collection of Steve McCaffery &
 Karen Mac Cormack
- Andy Hedgecock
3s in the 4st, 1983
 Curved H&Z
 2 ¼ x 3 ¾
- Bernard Heidsieck
D2 + D3Z Poèmes Partitions, 1958–1961
 10 ¾ x 10
 Collection of Steve McCaffery &
 Karen Mac Cormack
- George Herbert
*The Temple: Sacred Poems and Private
 Ejaculations,* 1634
 Cambridge, England: Printed by T. Buck,
 and R. Daniel, printers to the Universitie
 of Cambridge
 The Rare Books Collection of the
 University Libraries, University at Buffalo
- Dick Higgins
Untitled (No. 1), ca. 1990
 Silkscreen on cotton
 94 x 66 ½
 Collection of Steve McCaffery &
 Karen Mac Cormack
- Dick Higgins
Untitled (No. 2), ca. 1990
 Silkscreen on cotton
 47 x 60
 Collection of Steve McCaffery &
 Karen Mac Cormack

Ashley Higgs
What you forgot to say, 1971
Ashburton, Australia: The Author
16 ½ x 11 ¾

Jenny Holzer
Modern Old Fashion Glasses, 1998
Hillsborough, North Carolina:
Found Objects

DSH (Dom Sylvester Houedard)
deus snap, 1969
5 ½ x 7 ½
Woodchester, Gloucestershire:
Openings Press
Collection of Steve McCaffery &
Karen Mac Cormack

DSH (Dom Sylvester Houedard)
Successful Cube..., 1970
Woodchester, Gloucestershire:
Openings Press
31 x 23

William R. Howe
Rock Book, 2003
Somerville, Massachusetts: A Crapper
Editions RealBook
6 x 8 ½

Geof Huth
Eyechart Poems, 2009
Buffalo, New York:
P-Queue / Queue Books
10 x 6 ½

Geof Huth
A Finger of Speech, 1990
2 x 3 ½

Geof Huth
Interior Definition No. 2, 1987
Curved H&Z
2 ¾ x 4 ¼

Geof Huth
The Mute Hemophiliac, 1989
Curved H&Z
3 ¼ x 8 ⅞

Geof Huth
Number of Space, 1992
Curved H&Z
2 x 3 ½

Peter Jaeger
Untitled, 1994
Hard-cover blank book, glue, acrylic paint,
acrylic gel, paper, ink
Collection of Steve McCaffery &
Karen Mac Cormack

Jess
Open Mouthed But Relaxed, 1952
Collage
10 ¾ x 16 ½

Karl Jirgens
See Saw, 2011
Print on paper
11 x 8 ½
Collection of Karl Jirgens

Joe
For Uncle Furuncle, 1990
Curved H&Z
3 x 3 ½

Ray Johnson
Face Collage by Ray Johnson
5 ¾ x 4 ¾

Ray Johnson
It's Easy
8 ¾ x 8

Ray Johnson
L.I.C.S.
3 ¼ x 5 ½

Ray Johnson
Moticos, 1968
New York: The Author
14 x 8 ½

Ray Johnson
*One of the Last Photographs Taken of
Piet Mondrian*
4 x 7

Ronald Johnson and John Furnival
Io and the Ox Eye Daisy
AKA Poor Old Tired Horse, No. 19, 1965
Edited by Ian Hamilton Finlay
Dunsyre, Lanark, Scotland:
Wild Hawthorn Press; second copy
Collection of Steve McCaffery &
Karen Mac Cormack

Christine Kermaire
Resilence of Al- Mutawabbi Street, 2011
Charleroi, Belgium: Christine Kermaire

Ronald King
Alphatabeta Concertina, 1983
West Sussex, England: Circle Press
Collection of Steve McCaffery &
Karen Mac Cormack

Alison Knowles
Time Samples, 2006
New York: Granary Books

Alison Knowles
Onion Work, 2008
Onion skin and plastic
Collection of Steve McCaffery &
Karen Mac Cormack

Richard Kostelanetz
3 Visuals, 1973
Stone Press for issue 9 of *Happiness*
Holding Tank
17 x 11

Ferdinand Kriwet
Poster Poem, 1964
Dunsyre, Lanark, Scotland:
Wild Hawthorn Press
22 ¼ x 17 ⅞

Barbara Kruger
Untitled (We will no longer be seen and
not heard), 1985
Color lithograph using photo-litho and
silkscreen
Castellani Art Museum of Niagara
University Collection
Castellani Purchase Fund, 1985

Robert Lax
Untitled (No. 1), ca. 1990
Silkscreen on cotton
48 x 60
Collection of Steve McCaffery &
Karen Mac Cormack

Robert Lax
Untitled (No. 2), ca. 1990
55 x 60
Silkscreen on cotton
Collection of Steve McCaffery &
Karen Mac Cormack

Robert Lax
Untitled (No. 3), ca. 1990
Silkscreen on cotton
50 x 59
Collection of Steve McCaffery &
Karen Mac Cormack

Robert Lax
Untitled (No. 4), ca. 1990
Silkscreen on cotton
50 ½ x 59
Collection of Steve McCaffery &
Karen Mac Cormack

Robert Lax
Untitled (No. 5), ca. 1990
Silkscreen on cotton
53 x 61
Collection of Steve McCaffery &
Karen Mac Cormack

Jim Leftwich
H, 2008
Fort Collins, Colorado: Avantacular Press

Jim Leftwich
Thirty Eight Dep 2007, 2005
Roanoke, Virginia: Antboo

d. a. levy
Farewell the Floating Cunt, 1964
Cleveland: Renegade Press

d. a. levy
*The Great Tibetan Train Robbery
Mystery Play in Color*, 1966
Cleveland: Swamp Erie
Collection of Steve McCaffery &
Karen Mac Cormack

d. a. levy
Visualized Prayer for the American God No. 6
Rear cover of *1001 Ways to Live Without
Working* by Tuli Kupferberg, 1967
New York: Grove Press

Logogramas: poesia visual poetry brasil 66/67
São Paulo: Edições Invenção
Collection of Steve McCaffery &
Karen Mac Cormack

Christopher Logue
Sex War Sex Cars Sex, 1967
London: s.n.
23 x 17 ½

Arrigo Lora-Totino
Prosa
Photocopy and glued newspaper
14 x 11
Collection of Steve McCaffery &
Karen Mac Cormack

Onsets edited by N. Dorward
Willowdale, Ontario
open to Karen Mac Cormack's
2185229201, 2004
Collection of Steve McCaffery &
Karen Mac Cormack

John Hall
"know what you do not know" (from
Karen Mac Cormack's *Implexures*)
Plymouth, England: John Hall
Collection of Steve McCaffery &
Karen Mac Cormack

John Hall
Not What is for Gotten (from Karen Mac
Cormack's *Implexures*)
Plymouth, England: John Hall
Collection of Steve McCaffery &
Karen Mac Cormack

Jackson Mac Low
A manuscript: *namu amida butts*
10 ½ x 8

Jackson Mac Low
*A Notated Vocabulary for Eve
Rosenthal-5/22-25/78*, 1978
Offset print from autograph
14 x 22
Collection of Steve McCaffery &
Karen Mac Cormack

Hansjorg Mayer
Openingnisolc no 8, 1968
Woodchester, Gloucestershire:
Openings Press
18 ¾ x 18 ¾

Steve McCaffery
Against Writing, ca. 1978
Ink and magnifying glass
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
The Burden of the Lyric, ca. 1980
Collage
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Capture, 1969
Offset and office staples
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Carnival Panel (abandoned), 1975
Typewriter 1975
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Carnival original prototype, 1969
Typewriter on telex roll
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Carnival Panel 1, 1967-1970
Typewriter
44 ½ x 34 ½
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Carnival Panel 2, 1970-1975
Typewriter, metal type, rubber stamp,
carbon paper printing
44 ½ x 34 ½
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Carnival Panel 3, 2009
Multicolor digital overlay of
Panels 1 & 2 (reduced)
Image size 18 x 12
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Daphne Via Gutenberg
Typewriter and block letters
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
groundplans for a speaking city, 1969
Rubber stamp and dry-feed electrostatic
copy of assembled newspaper fragments
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
H: a History, 1974
Serigraph
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
The Letter H at 4.46pm 8/11/77, 1977
Ink
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Marilyn Monroe ("Lonely One"), 1972
Typewriter
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Monotony Test, 1982
Silkscreen print A/P
33 ½ x 24 ½
Collection of Steve McCaffery &
Karen Mac Cormack

Steve McCaffery
Monotony Test prototype, 1982
Water colored paper with typewriter type
Collection of Steve McCaffery &
Karen Mac Cormack

- Steve McCaffery
Novel #498, 1975
Ink
Collection of Steve McCaffery &
Karen Mac Cormack
- Steve McCaffery
Paradox
Two ceramic ducks and paper
Collection of Steve McCaffery &
Karen Mac Cormack
- Steve McCaffery
A Poem is a Handshake
Manikin hand with sign
Collection of Steve McCaffery &
Karen Mac Cormack
- Steve McCaffery
Pound Stamp, 2009
Mixed media
Collection of Steve McCaffery &
Karen Mac Cormack
- Steve McCaffery
Punctuation Poem, 1970
Typewriter on index card
Collection of Steve McCaffery &
Karen Mac Cormack
- Steve McCaffery
Signalist text, ca. 1975
Letraset
Collection of Steve McCaffery &
Karen Mac Cormack
- Steve McCaffery
Untitled, 1970–1990
Mixed media
Collection of Steve McCaffery &
Karen Mac Cormack
- Steve McCaffery
Untitled, 1975
Typewriter, blue carbon paper off-set,
autograph
Collection of Steve McCaffery &
Karen Mac Cormack
- Steve McCaffery
Untitled, ca. 1980
Typewriter
Collection of Steve McCaffery &
Karen Mac Cormack
- Franz Mon
Epitaph fur Konrad Bayer, 1964
Dunsyre, Lanark, Scotland:
Wild Hawthorn Press
22 ½ x 17
- Geraldine Monk
UFO Text, 2009
Hereford, England: Five Seasons Press
13 x 19
- bp Nichol
Three Drafts, 1982
Silkscreen
29 ½ x 22 ½
Collection of Steve McCaffery &
Karen Mac Cormack
- bp Nichol
Parrots 8, 1988
Colored crayon
12 ¾ x 13 ¼
Collection of Steve McCaffery &
Karen Mac Cormack
- Ginny O'Brien and Michael Basinski
Evening Frogs, 2011
Pen, marker, and collage materials
15 x 19
Collection of Lauren & James Maynard
- Ginny O'Brien and Michael Basinski
The Talkies, 2010
Pen, marker, and collage materials
13 ½ x 29
Collection of Ginny O'Brien &
Michael Basinski
- Lisa Occhipinti
Narrative Vase, ca. 2009
Treated book and metal
Collection of Steve McCaffery &
Karen Mac Cormack
- Ovum 10*, 1971
Montevideo, Uruguay
Collection of Steve McCaffery &
Karen Mac Cormack
- Kenneth Patchen
Gravity the Gambling Man from *Glory*
Never Guesses, 1956
Silkscreen on Japanese papers
San Francisco: Frank Bacher
14 x 11 ¼
- Kenneth Patchen
The Moment the Peacock from *Glory Never*
Guesses, 1956
Silkscreen on Japanese papers
San Francisco: Frank Bacher
14 x 11 ¼
- Octavio Paz
Discos Visuals, 1968
Mexico: Ediciones Era
Collection of Dennis & Barbara Tedlock
- Tom Phillips
From *A Humument: A Treated Victorian*
Novel, ca. 1975
Silkscreen print
18 ¾ x 14 ¾
Collection of Steve McCaffery &
Karen Mac Cormack
- Marilyn R. Rosenberg
Shadowland: Rumble-strips, 1995
Cortlandt Manor, New York: The Author
- Ric Royer
Ric Royer's Avant Garde Coffee Cup No. 1,
2001
Buffalo, New York: The Author
- Katie Sehr
K: Alphabet Series, 2008
Pen and ink
12 ½ x 12 ½
Collection of Katie Sehr
- Luigi Serafini
Codex Serifianus, 1981
Book of imaginary language
Collection of Steve McCaffery &
Karen Mac Cormack
- Signal* No. 2–3, 1971
International Review for Signalist
Research
Beograd, Yugoslavia
6 ¾ x 9 ½
Collection of Steve McCaffery &
Karen Mac Cormack
- Daniel Spoerri
Untitled, ca. 1990
Silkscreen on cotton
48 x 57
Collection of Steve McCaffery &
Karen Mac Cormack
- Mail art from the Sticker Dude
Collection
- D. H. Sullivan
Order, 1982
Curved H&Z
2 ¼ x 5 ½
- Dennis Tedlock
Scepters and Bats, 2009
Rollout view of the painted inscription
circling a 7th-century Mayan vase for
drinking chocolate from *Verbal Montages:*
Transcriptions of Mayan Texts
Print
11 x 17

- Dennis Tedlock
Come out, lord who is pierced, 2009
Oscillogram, transcription, and translation of the opening speech of the play *Rabinal Achí*, performed in Rabinal, Guatemala. from *Verbal Montages: Transcriptions of Mayan Texts*
Print
17 x 11
- Dennis Tedlock
This is the writing, the speaking of a dream, 2010
Byline of the 8th-century painter-poet Ajmaxam, from a vase for drinking chocolate from *Verbal Montages: Transcriptions of Mayan Texts*
Print
17 x 11
- Dennis Tedlock
Pueblo Indian petroglyph
Galisteo Basin, New Mexico, ca. 1350–1680
Photograph
Collection of Dennis & Barbara Tedlock
- Jiri Valoch
Nine Optical Poems, 1967
London: Writers Forum
Collection of Steve McCaffery & Karen Mac Cormack
- The Pipe: recent Czech concrete poetry groNk series 6, numbers 6 & 7*, 1973
Edited by Jiri Valoch with bp Nichol
Toronto, Ontario: The Coach House Press
9 ¼ x 12 ¾ x ¾
Collection of Steve McCaffery & Karen Mac Cormack
- Benjamin Van Dyke
Perplexity, 2011
Steel, vinyl, ink
Collection of Benjamin Van Dyke
- Erica Van Horn
An Album of Interiors, 2008
Ballybeg, Grange, Clonmel, Tipperary, Ireland: Coracle Press
- Siebrren Versteeg
/Prop/, 2009
50" plasma screen, stick, single channel DVD
Collection Albright-Knox Art Gallery, Buffalo, New York
George B. and Jenny R. Mathews Fund, by exchange, 2010
2010:10a-b
- Robert Watts
Fluxbox, 1984
Collection of Steve McCaffery & Karen Mac Cormack
- Hannah Weiner
RPJ Wantmen, 1968
Letter Edged in Black Press
7 ⅞ x 6 ⅞
- Darren Wershler
Collected Allegories, 1998
Ink on paper 19/20
24 x 40 ½
Collection of Steve McCaffery & Karen Mac Cormack
- Darren Wershler
Ian Hamilton Finlay in a Bottle, ca. 1997
Mixed media
Collection of Steve McCaffery & Karen Mac Cormack
- Jacob West
Architectural representation of the poem "Reverse Definitions Manifesto," 2011 by Karen Mac Cormack from *Enmesbed Tessitura*
Plexiglas, steel wire, mylar
4 ¼ x 12 ½ x 6 ¾
Collection of Jacob West
- Jacob West
ArchiShift, 2011
Architectural representation of the poem "Shifters" by Steve McCaffery from *Enmesbed Tessitura*
Plywood, PETG
84 x 42 x 42
Collection of Jacob West
- Jacob West
Architectural representation of the poem "Untitled" by Jacob West, 2011 from *Enmesbed Tessitura*
Basswood, steel wire, mylar
6 ¾ x 16 x 7 ½
Collection of Jacob West
- Jonathan Williams
"In the Rock Pool Under Barth Bridge" from *Five From Up T'Dale*, 1974
Kendal, Westmorland:
The Finial Press in Great Britain
15 x 15

Works featured in the "Digital Component":

- Pierre Alferi (French), from *Cinépoèmes & Films Parlants*, 2004
- Wilton Azevedo (Brazilian), from *Videopoemas*, 2011
- Amaranth Borsuk (American) and Brad Bouse (American), *Between Page and Screen*, 2010 [Installation]
- John Cayley (Canadian), *This Clock*, 2011 [Digital]
- John Cayley (Canadian), *Oisleáind*, 1996, 2011 [Digital prints]
- Loss Pequeño Glazier (American), *La Cuchufleta*, 2010 [Digital print]
- Loss Pequeño Glazier (American), *Io Sono At Swoons*, 2002 [Digital]
- David Jhave Johnston (Canadian), *Human-Machine-Mind*, 2009 [Digital]
- Jason Lewis (Canadian), from *POEMMs*, 2011 [Digital]
- Talan Memmott (American/Swedish), *NONCE.EXECUTOR*, 2011 [Digital]
- María Mencia (Spanish/British), *Birds Singing Other Bird's Songs*, 2001 [Digital]
- Nick Montfort (American), from *ppg256 series*, 2007 [Digital]
- Ottar Ormstad (American), *when*, 2011 [Digital]
- Joerg Piringer (Austrian), *broe sell*, 2011 [Digital]
- Lawrence Upton (British) and Guy Begby (British), *NAMELY*, 2011 [Installation]

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