SELECTIONS
FROM THE ARCHIVE

Bill Seaman _ Print Retrospective
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I have had a very long career and I have included some very early student works so that one can see how the trajectory of my ideas moved over time. Ironically, the show at the Rubenstein Art Center at Duke University is ordered by space and scale logistics as opposed to laying out things in chronological order. The gallery is being hung Salon Style related to multiple periods of my work. Many works will also be hung throughout the “Ruby,” and stay up after the formal show.

I have kept photographic archives from 1975 and video archives from 1979 until the present. These archives document the many different forms my work has taken. The large format prints that make up my retrospective are often built out of specific, collaged selections from this archive. I tend to give two different dates for the work, the year the photographs were originally taken or when the stills were originally collected, and when they were later ‘composed’ for the large format print images included in this show. The quality of large format digital prints I find quite beautiful, using high quality art grade Hahnemuhle Bamboo paper.

I studied for two years as an undergrad at Rhode Island School of Design: foundation, and then sculpture and video. I was also interested in architecture. I was early on impressed with conceptual art and did quite a bit of reading and experimenting outside of what RISD was offering. I did a series of early experimental works there that were often photographically based, sometimes exploring site specific installations, some performance-based, and some exploring architectural spaces as a kind of ready-made. I have included a photographic series called Small and Large Glass Variables (1976 / 2022) where I literally found different sites to explore the positioning of large glass panes as well as small window panes in the landscape. From the beginning I was also very interested in qualities of light and aspects of time and change. This was the first systems approach to work that I explored. Photographs were taken of these sites and different configurations of the sculptural elements made. I was interested in Robert Smithson, his site and non-site works, and his writings which also influenced me. I also enjoyed the book, Six Years: The Dematerialization of the Art Object 1966 to 1972 by Lucy Lippard. I was really looking at everything at the time which included: Pop Art; Anti-form works; collages and an early installation work by Kurt Schwitters; paintings by Matisse and the Impressionists; Joseph Beuys; architectonic installations by Alice Aycock, Dennis Oppenheim, and Vito Acconci; conceptual paintings by Arakawa; photography, paintings and objects by Man Ray; the oeuvre of Francis Picabia; as well as the differing works of Robert Morris, Jenny Holzer, and many others. At that time I was also drawing and painting in a figurative expressionist mode. After listening to the album Low by David Bowie and Brian Eno I decided I would also make music. I appreciated being able to study with teachers Roni Horn and “Dickie” Fleischman at RISD; and was lucky enough to study with foundation teachers Gerry Immonen for color, and Bill Newkirk for 2D. Dale Chihuly was also involved in critiques along the way.

I became deeply interested in Marcel Duchamp early on. I studied his explorations of text / image relations, puns and word plays in his titles and writings, and in particular his “Large Glass” work and his related Green Box (see The Bride Stripped Bare by Her Bachelors, Even. A Typographic Version by Richard Hamilton of Marcel Duchamp’s Green Box, Translated by George Heard Hamilton). Over time, I became something of a Duchamp Scholar but didn’t really publish my ideas about his works as a media theorist. I kept many early hand-typed notes of my own in a green index card box. These index cards became the print entitled (Inversion) Green Box Notes (1980 / 2022). Certainly, Duchamp’s ideas, related to his Readymades were very influential for me. The Event Scores by Fluxus artist George Brecht (who I conversed with for a time via mail and sending tapes…) from this period, Eno’s Oblique Strategies cards, and the conceptual texts by Lawrence Weiner were also influential in my thinking related to poetics. The book Nonsense by Susan Stewart and the writings it discusses also interested me greatly.

I moved to San Francisco and joined the San Francisco Art Institute. It was quite an exciting time of both new wave and punk in the city. At SFAI I studied Sculpture, Performance, Installation, and experimented with music via tape loops and tape recorders. I was allowed to attend Graduate classes at SFAI. I met many interesting people. Some exciting teachers there that were very influential included Jim Pomery, Howard Fried, Chris Burden, Paul Kos, Suzanne Helmuth, Barbara Smith, and Linda Montano. It was quite a heady time!

Artist Statement
I did many experimental performance works. I began writing investigational texts which combined poetic ideas, conceptual art ideas, and language abstractions influenced by Duchamp. A very early systems text was called .apt.alt. (1981). For every element in the Periodic Table I had 3 sets of words or phrases (playing with the idea of the three states of matter—solid, liquid, gas). The abbreviation of the element formed the first part of the word or parts of the phrase. On the one hand this functioned as a mnemonic device, it also was a system where I could take any compound and use it as an analogue algorithm to derive poems with repeated phrases based on the structure of the chosen compound. This was the beginning of my approaching generative textual art. The Small and Large Glass Variables (1976 / 2022) work mentioned above, was the beginning of a sculptural systems approach. An alternate computational systems approach would be explored later at MIT via analogue databases of interactive video via computer controlled analogue videodisc.

I have multiple works in the retrospective related to a concept that I call The Book Of Notice. This was a concept where I would try to keep a record of all of the things that I was noticing from any genre with the idea that I might go mining in these repositories. This included many, many sketch books of differing sizes and varieties which housed these observations, often containing long written lists of ideas, images, quotes, titles of books, etc., plus associations. I got in the habit of buying blank books from each place I travelled—over my career this Included China, Germany, Austria, The Netherlands, Japan, Korea, Australia, South America, Canada, etc. This also became an assignment that I give in every class—each student must keep their own book of notice. Additionally, I kept a large cabinet of physical objects. Later these became digital repositories. I worked in a stationery store in Providence, RI and Book of Notice was the title on a record-keeping book that was sold there… I had a jacket from the time, with the name Willis written in red script which I used in performances… Images of this coat also finds its way into the series. A series of Early Works have been included in one of the prints. I have always been interested in titles, again influenced by Duchamp. This included performance stills, video stills, etc. Making a Path Where Before There was None, An Ode to the Pensive Artist… (1979), where I literally walked for 8 hours wearing a path, How to Revive Dead Roses (1979), Architectural Hearing Aids (1983) (with Carlos Hernandez), Chaos Order Circle Fragment—Come Watch Me Work (1979), S.he (1983), The Water Catalogue (1984), Telling Motions (1985), and A Periodically Relative Battery Of Scores In Scale, One to One (1982)... were just some of the titles of works I have incorporated in one collaged grid—Details From The Book of Notice—Early Works (1979–1986 / 2022). Noticing my own notices from that period...

After a few years off from school, working full time at Weiss Stationery in Providence as well as working on my own in my spare time…next was a big jump to MIT for my Masters of Science In Visual Studies. At MIT I worked in multiple groups—I was housed at The Center For Advanced Visual Studies (headed by Otto Piene); worked with Film / Video initially (with Ricky Leacock and Glorianna Davenport), which later became the Interactive Cinema group; and The Visible Language Workshop with Muriel Cooper and Ron Macneil. I also had some contact with the Architecture Machine Group, and the Music group which included Todd Machover. I met Marvin Minsky and had a chance to talk with him a bit as well at the time...

This period was when I first started showing my work nationally and internationally. Three major video works—S.he (1983), The Water Catalogue (1984), and Telling Motions (1985) began to be included in major festivals like the World Wide Video Festival in the Netherlands. Kathy Huffman curated a series of Video works for TV which were played late at night on WGBH—The CAT Fund (The Contemporary Art Television Fund)—I was the local artist. The selections included many interesting video artists like Bill Viola, Laurie Anderson, Dara Birnbaum, Joan Logue, Peter D’Aiginstino, Chip Lord, Ken Feingold, Doug Hall, Marcel Odenbach, Tony Oursler, Michael Smith, and William Wegman. I was quite honored to be included. Bob Riley, video curator at the Museum of Contemporary Art, Boston, selected my work for multiple shows there as well. These video works of mine all explored image, music and text relationships. I was shooting in Super 8 and slowly transferring things by Bob Brodsky and Toni Treadway to 1 inch video. There was a very particular aesthetic which played with slow motion, stop action video and pulsed video—exploring the cross-over effects by playing with both video and filmic
speed of playback. The resolution was very high for the time due to the special attention to the film transfers, often finishing on 1” video. I composed the music and texts for all of these works as well as shot the works. I won some international video awards and was known as a video artist at that time.

MAJOR INTERACTIVE WORKS

I then started a big transition when I began to make major interactive installations—navigable video works which often took two to three years to complete. These began by being interactive (analog) videodisc works driven by computer control. Voyager Press had created a special video stack for Hypercard, where hypertext was perhaps first launched in a big way! Laserdiscs could hold 54,000 frames of video (30 frames a second × 60 seconds × 30 = ½ hour). One player could also grab the last frame of a section and hold it as the material was computationally controlled and then played from a different place on the disc.

In terms of meaning, I became interested in what I call meta-meaning—meaning that in part explores the production of meaning itself. Inspired by Wittgenstein, I sometimes call these works pointing machines. In these works, the users of an authored interactive system potentially become mindfully aware of aspects of meaning production and how the meaning of the work was arising and changing through self-driven interaction and association, as well as seeing/listening to the work in different states. I sometimes call these works navigable poems.

When the text that is included in works is printed out, one may also read the works where modules of image and text are explored in differing orders. Many of these works explore generative texts, and can be explored in differing orders, thus creating new contexts. Instead of just reading left to right across a line, I encourage the reader to look at the vertical columns, reading any selection from column one, then two, then three, etc. across the work. This functions as analogue interaction. One may also use the texts in the catalogue to understand and explore the interactive structure of the text, which may become highly abstracted in the archive stills. I have often explored words which have multiple meanings, and when they are re-contextualized by a participant, the word (or phrase) may take on a different reading, that is, take the word drive—this word takes on differing meanings in different contexts. When you notice these meaning shifts, this is the embodiment of meta-meaning processes … becoming mindfully aware during the process of observing. I call this body of works “recombinant poetics.” Some of these are video-based and other later works are VR related.

It is interesting to note that the cybernetician Raulph Glanville, in later life, chose to substitute the word composer for observer. (See my book The Architecture of Ideas (2022)…)

Across the breadth of my art practice I am interested in exploring many different states of media, where states of media might include different versions of a work or the showing of just aspects of a particular piece. This might include a 30-minute linear video of image, music and text; a large-scale interactive installation version; an interactive CD-Rom or DVD version; a translation version; or a linear analogue or digital video that is central to a given work. For this show I have made a series of new, still, print versions drawing from specific selections from the archive of stills related to selected works. I have attempted to include salient aspects of each chosen piece, which become individual works in and of themselves. Often these works explore image-text relations. Sometimes they are a series of works that have related media-elements that have been combined and recombined via algorithms. Alternately, I have chosen to combine a set of documentations of assorted works in one big grid image. I have selected to give both the original date of the work and the date that the work was re-composed out of selections from the archive. Needless to say, many of the original works explore the creative combination and recombination of databases of image, sounds/music, and texts, as well as computational media objects, and are often historically derived through both interaction and algorithms. Each work is of itself in terms of artistic strategies. I have attempted to make the prints as compelling as the original interactive works but through a new aesthetic approach, which is also of itself. I am also including selected linear digital video works in the show which include
both texts and music that I have authored. I plan to also include music via the radio and/or internet radio.

**INTRODUCTION TO CYBERNETICS — THE MACY CONFERENCES**

I got hold of the entire series of brochures documenting the Macy conferences, and read each of them in the 1980s. I was interested in transdisciplinary ideas, research and communications, in particular art/science relations. I later became quite interested second-order cybernetics.

→ The Watch Detail (1990 / 2022) — A Meta-Time Piece

My first major interactive work was *The Watch Detail* (1990). I shot all of the video material which I used for this work and had a strong interest in qualities of light and composition, as is witnessed in most of my video works. In terms of the first major interactive work I wanted to author a meta-time piece—a piece where one could literally explore elements of media-time through interaction. I went mining in many years of my “book of notice” books and notes. I found approximately 200 references to time. Over time, I honed these short poems and observations and they became the poetic text “Timebook for the Watch Detail.” There were a number of attributes that the computer could control related to the laserdisc player. In particular this related to playing the disc at different speeds; playing the disc both forward and backward; stopping on any still frame; and exploring a still frame library of 200 frames with individual poetic texts superimposed, as well as exploring combinatoric image/text relations. The work was divided into different major foci that dealt with time: wood, stone, clocks and watches; the airport; architecture; and yards, gardens and grounds.

As we live our day to day lives, we come in contact with places and objects which display their own intrinsic sense of history. We rarely follow a piece of wood from its place of origin in a woods to the chair we sometimes sit in. A set of visual clues—scratches, gouges, the style of the chair, an inscribed date—gives us a sense of the objects place in history. Our changing sense of time comes from an accumulation of experiences, memories and projections. *The Watch Detail* presents a set of observations which point in a sensual manner to the internal processes of memory and the registering of the passage of time. *The Watch Detail* is an interactive poetic maze which provides a mental space for personal association and introspection. It presents a realm where the viewer/interactant can explore the various qualities which the above categories suggest, as well as come in direct contact with the time-oriented exploration of the videodisc medium. Music and sound also subtly change our relation to time, especially through repetition. I will be presenting the linear video work in the show as well.

**DIFFERENT FUNCTIONAL QUALITIES OF THE WATCH DETAIL INTERFACE**

The interactive work functioned as a form of poetic relational database, where differing aspects could be navigated based on user interaction. The user could choose an “Alternate Functions” menu and explore “Alternate Function Devices”: Fragment Recombination Editor; Composite Category Finder; Text/Still Library; Text Overlays; and Pivots.

One of the unique qualities of the software in the original work was that it could take a text and literally superimpose it on any different image in the work. I am very interested in how meaning arises in context, and how past contexts become enfolded in the reading of present contexts in an accretive manner. When I tell you this fact, mentally ... when you look at the very large still set of images that I have selected from the archive, and read one embedded superimposed text, in ones mind you can then look at a second image and imagine how that reading would change with the superimposition of that text over any of the 200 images included in the 200 image frame. This process might be considered as a conceptual machine or analogue algorithm. Here, as in the original interactive work, the interest is in emergence. How one can become mindfully aware of how meanings arise and change in context by both writing about them in text as well as experiencing them in mind, through differing forms of interaction. This work was a kind of “answer that asks questions” related to the overarching topic of time.
Text generators and generative computational systems were explored by many artists. I was interested in the definition given by Alexander and Burnett related to defining artificial intelligence...

In *Thinking Machines, The Search for Artificial Intelligence* by Igor Aleksander and Piers Burnett, the authors state:

> Rather than becoming embroiled in the controversies which surround the nature of human intelligence, the practitioners of artificial intelligence have generally chosen to define their goals in empirical or operational terms rather than theoretical ones... The researcher simply chooses a task that seems to require intelligence (playing chess say or recognizing visual images) and tries to build a machine that can accomplish it. (Aleksander, 1987, p.13)

This definition becomes extended (or blurred) in terms of responsive intelligence in a work of art. Some would suggest that intelligence cannot be defined. We must be careful to differentiate the kind of artificial intelligence exhibited by my artistic works, when we compare it to intelligence examined through the Turing Test (Turing, 1992). The value of the Turing Test to determine intelligence may be seen as relevant to particular contexts, but for the purposes of art content the test may be completely irrelevant. An art work may explore any approach that the author (or authors) finds intelligent. For me, text generations tied to image and musical structures would appear to be intelligent. Long after I am dead these differing works will potentially still enable emergent combinatorial associations and meanings.

→ **The Exquisite Mechanism of Shivers** (1991 / 2022)

This major work originally took the form of 33 audio/visual sentences. There were 33 movements included in the linear video database, housed on the laserdisc. Each sentence had 10 words or short phrases. These were also spoken texts where the intonation of my spoken voice became central to the work. I made the music, shot and edited the video, and wrote the text as well. The interactive system enables the user to watch the linear movements, or interact with the system to build new sentences and/or derive chance sentences. I often include chance modalities in my interactive works, very much influenced by John Cage—both his music and his art. The reader of the large still image derived from the archive of stills, can build new sentences by reading one image, starting on the left side, and select one still from any of the columns of images and then continue across the large collaged image left to right, choosing a different word/phrase from each column in an analogue manner of reading the work in differing orders. Again, this plays with how meaning arrives, and perhaps changes, in context. Here the large format print functions as an analogue interactive work. Each image/text relation is also unique—sometimes playful, sometimes punning—each image has an individual mode of relation tied to the text. Influenced by DADA word/images these relations are often quite intuitive and not necessarily straight forward. The work was shown internationally and had many versions. This included a Video Wall version where sentences were played out linearly, one segment at a time being stilled on a large rear projection screen monitor, across a massive wall in the Sydney Biennale which was approximately 60 feet wide; and a Japanese translation version presented in Tokyo via the auspices of the ICC (the Intercommunication Center), curated by Machiko Kusahara; as well as a version presented in a beautiful AV book produced at the ZKM in Karlsruhe, Germany, called ARTINTACT which also included theoretical texts. As a CD-Rom it afforded a portable version where one could experience the interactivity of the work on a laptop or desk computer system, as opposed to a large darkened room. Later multiple works became available as a series of CD-Rom/books and ultimately as a DVD release, as part of a large series, each with a differing color. I was included in ARTINTACT Blue.

→ **Passage Sets / One Pulls Pivots At The Tip Of The Tongue** (1995 / 2018)

I tried to make each of the works explore different possibilities made operative for user interaction. I believe this series of interactive works were a form of conceptual art, again pointing at meaning production through meta-meaning...
processes. Additionally, for me, beauty was allowed ... sometimes I would also make the pun and say beauty was also aloud.

*Passage Sets / One Pulls Pivots At The Tip Of The Tongue* (1995) was a form of navigable poem. I was very influenced by the poet Stéphane Mallarmé, in particular, his work *A Throw of the Dice Will Never Annul Chance* (1897) French Translation *Un Coup de Dés Jamais N’abolira le Hazard* (1897) was highly influential. It was a text which played with the size of the font across the page, and functioned as an analogue pre-cursor to hyper-text. One could read the text in different orders by scanning the page in different ways. Central to my interactive work was a huge virtual digital image built out of 150 still images. On each of the images I had text that was laid out in a unique manner, and could be read in differing orders. I have chosen to provide this entire menu system in the show. It forms a huge, kluged, hand-held photographic panorama that the user of the original interactive system could digitally navigate, zoom in and out of, and move over the surface of (left, right, up, and down). The reader of the large format print can also view the huge image in different ways. There is a linear video of *Passage Sets* that will also be presented in the show. The user of the interactive system could navigate over the poetic image and make choices by selecting certain images. This would trigger video to be played back and still, one related segment at a time. One could also build new poetic texts using the vocabulary of the entire work. A third screen generated new poetic texts constantly delivering chance combinations. In the original interactive work one could compare the machine derived poems, to my poems, and to that of the interactant. A German translation version was also created and is in the collection of the ZKM, Karlsruhe. I use the word version in that each translation can never really render the original poem in an exact new language. A work was commissioned by the national Gallery of Canada which I called *Red Dice / Dés Chiffré*. The work was curated by Jean Gagnon, and explored the Mallarmé text that influenced me. The work is in the permanent collection of the Canadian National Gallery. This work is not represented in this show except as a linear video.

**GENERATIVE VIRTUAL WORLDS**

After this series of video-oriented interactives, I had a new intuition related to the exploration of authoring generative virtual worlds. If I could make works where I generated audio/visual sentences that were interacted with via computer control, why couldn’t computer code be authored to enable the exploration of new forms of generative virtual environments, enabling operations on various virtual kinds of media-objects and processes drawn from a constructed database? Why couldn’t I use code to help me build elaborate virtual environments? I first came up with the idea for a visual database menu system, taking clues from the operative metaphors of both rolodexes and shelving systems. I found a gifted programmer, Gideon May, to work with me on the piece. I used this work as the practice-based research for my PhD supervised by Roy Ascott, and Mike Punt among others. I wrote an elaborate thesis about the work called *Recombinant Poetics: Emergent Meaning as Examined and Explored Within a Specific Generative Virtual Environment, 1999*, CAIIA (The Center For Advanced Inquiry in Interactive Art), University of Wales. This thesis can be found on-line and was also published a decade later.

The title of my generative virtual environment system is *The World Generator / The Engine of Desire* (1996–present). An elaborate poetic meta-text was written to be explored in the work pointing at virtual environments. Modular selections from the elaborate text could be positioned by the user in the space and when the work was navigated you could hear the text spoken when one was in a certain proximity to the virtual words present as 3D objects in the space. A series of digital sound loops were also included and the user could position them in the virtual space. Each time the work was navigated a spatial mix was generated live based on the interactants virtual movements. I had composed a series of 3D objects that could be positioned, combined and recombined by the user. I also had a series of texture maps—both stills and movies that could be applied to these objects or be positioned on their own. One could also attach behaviors to the media objects and have them quietly move in the space. I used an aura to surround objects to enable the user to know what was selected, to be operated on via the system. This was a kind of...
joke related to Walter Benjamin who stated that certain works did not include an aura in his 1936 essay *The Work of Art in the Age of Mechanical Reproduction*. Erkki Huhtamo, media theorist, coined the term *world processing* related to interacting with this work and generating new worlds.

Drawing from a pre-authored database of media-elements and processes, one could build entire worlds in real time and then operate on the worlds, adding to them or editing them. One could also collaborate via the generative environment with someone else across the world. I saw this set of computer driven generative aspects, directed by an interactant or set of interactants, as representing a form of human/AI collaboration. I wrote a text about this early on—*Re-embodied Intelligence*—where one could abstract their own artistic sensibility into a collaboration with a computational system. By loading the database with particular elements, one could load the dice related to probabilistic aesthetic outcomes. This was a bit different to the chance operations of John Cage, but certainly was in part inspired by it. This was perhaps a kind of precursor to the learning systems that currently generate AI images, exploring new forms of computational processes.

**META-MEANING – RECOMBINANT POETICS**

Each user created a different work using the combinational properties of the system through their interaction. This work, like the other earlier interactive works, explored meta-meaning in that a user could observe meanings arise and change as they made choices using the menu system. Here they could potentially become mindful that their choices and how their associations might change. In my PhD thesis I discussed both fields of meaning that were brought into proximity and the importance of their neighboring media elements. Each media element was a field of meaning and as one brought many of these together all of the meaning forces operated on each other creating an ongoing meaning-becoming, or what I also call an ongoing meaning summing, that was accretive in nature. These were quite abstract meanings that explored image, music, and text relations as drawn from specific databases of media-elements and media processes.


These large format images that were collaged for this work, were derived from the archive documenting interacting with the system running on a Silicon Graphics “Reality Monster” at the visualization portal, UCLA. The individual images had a quite wide aspect ratio. The work had many iterations and in particular was included in a show at the ICC in Tokyo/connected/networked live to the ZKM, Karlsruhe. This was a Japanese translation version of the work included in the show Portable Sacred Grounds. Each user was presented in the world as a video avatar related to their relevant position in the virtual environment and could collaborate on building and exploring worlds. This was long before Skype and other conferencing programs, and the interactive video conferencing was very novel.

I was also beginning to think and write about The Thoughtbody Environment—a new form of AI based on the human. Later I called this “Neo-sentience” (my coin) in my book with Scientist Otto Rössler. I also became interested in what I called recombinant informatics, the exploration of the intelligent employment of combinations related to biomimetics and bio-abstraction—in particular in a new database system and network of visualizations—The Insight Engine.

**AI AND THE NEXT STAGE OF WORKS**

The World Generator was for me a collaboration with an intelligent generative system (an AI given the operative definition of AI given above). Each interactant could also explore this system and define and construct their own worlds from the databases. Part of the system generated a complete new world (the Random All selection). I decided to make a series of works that were auto-generative based on this singular function. It was as if the work went through a semi-random generative cycle drawing from differing databases (with selection and positioning within specific ranges) and then started the process over again, drawing from specifically authored databases and sets of spatial processes. The authorship of these systems included building spe-
cial databases, defining specific spatial algorithms, generative combinatoric texts, and recombinant pieces of music. I have included the combinatoric text systems used in each of the works in the catalogue where relevant. For the retrospective exhibition I have selected a series of images from two auto-generative works: A China of Many Senses (2009/2012/2022), and An Engine of Many Senses (2013/2022). For both of these works there was an original AI that I authored with the help of a programmer (Todd Barreth). Both works were designed to be auto-generative, drawing from custom, constructed databases.

→ **Erasures and Displacements / Map Scores (2014/2022)**

I began a new series of images that were me exploring digital authorship—a kind of painting with light. I obtained a series of donated images of high-resolution maps that were very old, in somewhat bad condition, exhibiting decay and wear from being folded over and over again (special thanks to JIN Younsun). I began to play with abstracting these images, erasing most of the map data, leaving only little hints that they were derived from old maps and aspects of their degradation. I was interested in the idea of visual abstract scores. I imagined these images could also be read or interpreted as scores—in a sense listened to silently as they were observed as a different plane of association by each viewer. I was also quite interested in how these works somehow became abstracted landscapes, or biological renderings of a differing scale … some eventually becoming fully abstract. I created a large blue series, and a set of positive inversions in color.

→ **Working Drawings for the Opera set and Related Works**

I made a series of prints related to collaged images drawn from the internet. John Supko and I were commissioned to do an AI related opera which we titled The Opera (2018). The Opera was commissioned by the Mary Duke Biddle Foundation, and made possible through the generous support of the Duke University Vice Provost for the Arts and Duke Performances, who also produced the work. Many others became involved and a video documentation of one of the iterations of the work can be found on-line. It is actually AI derived from an elaborate set of media databases, and is different each time it is performed. I was experimenting with set designs, in particular moveable steps that could become screens. Additionally, I also made one very long image of a set of chosen objects, (influenced by Duchamp’s Readymades) found online.

→ **Suspended Sentence (2018)**

*Suspended Sentence* (2018) was a site-specific work curated by Viera Levitt for the gallery at UMass Dartmouth, College of Visual and Performing Arts. For this work I photographed all of the things normally to be ignored in a gallery and made a series of large format prints exploring them. I also distributed a series of short texts around the gallery that were playful and punning. A video and soundtrack was made which included piano music. I detuned the piano work in Ableton Live to be in pitch with an electric drone that was always present in the gallery. A number of rooms and the atrium were used as part of the exhibit, including the elevator. Many short texts were suspended adjacent to images and fixtures in the environment. The work was very much influenced by Duchamp and this notion of Readymades… A multi-screen video work was also presented in the space and a “quieted” grand piano.

→ **Facets of the Ruby (2022)**

I have written a generative poetic text about the Ruby (the Rubenstein Art Center) and the diversity of arts that are explored there. This is a site-specific work for the Ruby presented in conjunction with this show. This work includes a generative text (special thanks to John Supko, Music, for authoring the generative engine).
FOCI RESONANCE

I have a digital print from 1986 that contains a list of foci that interested me at that time. Many of these foci can be witnessed in works I have produced throughout my career, and in the works presented in this show. This is me looping back to *The Book of Notice* as a way to point toward how one can return back to ideas over a lifetime, yet each time visit them anew.

Architecture, fields of meaning, pluralistic readings, intonation, the sound quality of words, the sculptural qualities of objects and situations, displacement of objects/situations from their normal context, a suspended sense of time, time expansion and contraction, observing the nature of movement through slow motion, observing the nature of the recording medium—incremental motion, the quality of motion, trajectories, perspectives, composition, framing, the meaning color carries, modular image sequences, modularity in music structuring, systems employed, systems abstracted, systems observed, repetition, the use of specific sound qualities, drones, the use of specific qualities of light/atmospheric conditions, the reflection of emotional states, physicality, spirituality, an extended sense of context, sense/nonsense, memories, self-referentiality, layering/the compression of information, intuition.

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I WOULD ALSO LIKE TO THANK MY FAMILY FOR THEIR ONGOING SUPPORT!
UNCERTAINTY ANGLES| ALLUSIVE SEXTANT
quantum behaviors – the paradox engine | floating signifiers of the doubt progressions (arithmetic) | turn fold library of constellation puns | n spoke shunt jumpers | empty vessel theatre drives | shared oscillation reference fields | generator meta-constructs | random fall mechanisms | auto-positioning game board moves | meta-empty projection fields (in waiting) | snare set models | recombinant code construction presence | inward and outward shunt vessels | object spun | large and small infinities of code vicinities | condensation dispersions of infinite re-definition | the looping turn bridge | pool loops / loop pools | room of memory collection debris | the tearing of vessels | endgame of architectural endgames | blue museum of theatre engines | null expression receptors | the physics of the void expression | word chain reaction trees | the positioning and re-positioning of object spokes | silent hands repositioning | the lie of luminosity | lay of the landing | reverse engineering paradox | fabrication illuminates the museum of emptiness | fabrications of emptiness in the museum of illumination | low light eye fabrication | structure signatures of sublime erosion | conducting bone transmission pulse bridges | drum language vessel engines | omnilocal eyes in the light of fabrication | sexual signal site abstractors and extenders | elegant locution | mouth of chance | desire exchange foci | arteries of arithmetics | solutions of doubt mixtures | energy of loss | recovery frames | spinning steadily in reverse equal to the speed of rotation | standing still / changing context | equations of symbolic orders and disorders | vessels of the dance | reorientation | rebus | sound distances / sounding out situations | motioning clear | halation of magnets | motionless flight of the conveyor | window trees | vast territories of the entropyless domain | optical futures | shifter eye constants | numb breather songs | throat of blood rust | symbolic duration of hair | phantom gestures of the body | amplification hands | slow flow / gravity of glass thoughts | blueprint of sand | silence as it circulates and slides | the skin of experience | functions of the desire bearings | physicality of the emotional hand | release of self-guided desire mechanisms | coordinates of resonant desire | vessels of the collapsed field | container release triggers | paradox engine maps | drifting non-arrival | drive collision mesh paths | floating destinations | remotional aggregates | felt expressions of the folding engine | a thought map which builds an expression | components of thought (re-embodied) | collapsing through generative mind sites | alife compartments | transfer skin | transposition chess snare | forking map | self-organizing desire mechanisms | geometric falls | gravity of luminous hands | resonance scatter drivers | phantom limbics | architecture of thought weaving | violent ballet | quiescent repose | slowly sinking light ship | the circulatory lighthouse of blue sound | empty touch / blue void | ballet ship | born of the wreckage debris (reconfigured) | light flows across all void distance | looping fields of silence | simple geometries delineate the site of desire | eventual smooth equilibrium | a simultaneity of infinities | storage of desire collapse realms | dispersion of desire vehicles | entering – resonance architectures | self supporting architecture | definition room self suspended | removal of time place | time site bridging | edge of the world parameters | landscape loop | behavioral voice | orders of magnitude | orders of behavior | aleatoric driver re-alignment | rebus | skin of reason (touched) | museum of the void | circulatory systems | arbiters of displacement | navigational memory | governor of rotation engines | desire bearings | conveyor engines | tag shifters / tethered and floating | numbfloes | indexical shifters | mixed metaphor [mechanics] | an answer that asks questions | poly-syntactic rotation [objects] | word falls | body theatre thought vicinities | entering – entering | navigating observation | observation containers | gestures of inclination | shadow triggers | behavioral conveyors | the null set relations | screen blank vessels | a propensity toward inversion | the back of signs [storage sites] | Wittgenstein’s handles | reframing the gaming field | pulse permutation shimmers | sound substitution sets | properties of inverse polemics | action at a distance [bridges] | non-causal chain reactions | recombinant architectures of information | molecules of thought ambivalence | soft sliding rules | transmutation trigger metaphors | once again removed | one word for another [place] | event window[s] | text behaviors | palatable exchange rotations | thought vessels | algorithmic holds | self-aware entities | rotating
schedules | conveyor vessels | felt behaviors triggered by non-entities | tactile turnstile conductors | de-contextual contact facilitator fields | false emulates in the netting | room pools | written in rotating drums | encoded function rooms | encrypted rule sets | levels of longing [elicitated] | elliptical or circulatory cross-pollination metaphors | compound collection machines | recollections recombined [false history generator] | code book look-ups | invention generator pulse rhythms | cadence of the trigger variables | apparatus for reflection dispersion | amorous theatre screen mesh | sexual web of perception alloys | carnal / canal | amatory ambience of tender decline | sensorial net drive assembly | fundamental conveyor shaft | morose transference mechanism | shaft passage conveyor | drift course resolve | apparatus shelves | spindle axis vehicles | blue voiceprint snare | angles of envelopment | uncertainty angles | allusive sextant | shaft beam labyrinth | rotary emission beacon | merge loaded dice object spins | radial illuminations | gyro-linguistic stabilizer | rotation schedules of revolving desire bearings | dispersion potentials / desire bearings | conductor desire shells | hands of light gestures | alchemical symbols / alchimeral sink | x (..............) y | false emulates of the rotation stands | swivel location fulcrum | circulatory map disruptions | face of light spool | photosynthetic metaphoric fields | doubled over | layered spindle turns | crossed object turnstiles | selection spindle weave | bridge fasteners and repulsion keys | electricconnector contact mesh | folded doubles | oblique enablers | chemical endgame memory flights | biogenetic code plays | bio-endgame storage | digital spill containment vessels | KING and QUEEN electro-transfer ducts | cohesion resonators | rarefied fields | alchemical remembrance | trace balance elements | association valence | paradox shells | metally | periodic vessels | pataphysical drift configurations | trollers of the light realm | thought with spin | sleek oblique luminous links | meta-engine nets | distributor of thought engine filters | table of non-predictable alignments | angle of incidence or inception carriers | dis-logistic sparks of dispersion semantics | angles of percussion and recoil | inexhaustible diffusions | thrown meaning | sliding means | scattered association oscillation valence | spark of the skew gap | meta-sliding function | poetic engines | function engines of alternating strings | engines of sliding field oscillations | domain of rotation | blind skill within the shells of silence | meta-operator voices | the desire engine and the agents of oscillation | the sensual transference mechanism | the realm of the desire engine | circumnavigation rings | cycles of relatives | eye of the needle | eye of the loop / tower of babel | eye of the storm | the light of distance | quantum jumps without falls | re-cognitive resonance | a suspended net sentence | suspension suspended | engendered strings of sonic fields in the light of absence | puny hardware | mercurial tropes | parallel stream drivers | exploded objects of quiescence | transitional poetics of disembodiment | surrogate sense fields | conundrum domains / bridged and fused | chess theatre drum snare pair | a trap of folded fields | alchemical relatives | objects which turn in on themselves | inversion objects | poem of the exploded word | gathered misnomers | revolving glass door | arboretum of reciprocal inversions | acrostic architectures of collapsed time | body-thought compressions | site which fabricates sites | personal cipher machines | encryption system strings | trap door code names anagrammatic exchange objects | camouflaged key word states | situationals | poly-syntactic emblems | coded compartments | trade craft decoy ploys | books can become like shoes... [slogans] | ligature of the light passage bodies | hands of information | floating function rooms | indeterminate arcs of reaction | location sensitive self-regulating rules | the desire object reflection mesh | a room which gets ahead of itself | [fabrication] housings, nestings, vessels and levels | turn puns which loop around an axis / access | sung round of rotations | a pun spun and retouched | frequencies of event windows | nested generator rebus bridges | dis-rebus | world within a word | a machine to generate or navigate puns | speed of reflex | thought implosion delta-set shunts | pataphysics of introspection | skin of light | tongue of the labyrinth | elevator sentence | radical means | cross a book with a landscape | a periodically relative battery of scores in scale / one to one | optimal use of uncertain information | the profession of release | displacements | a machine of exchange
the hidden explorations
the coupling or linking
the erroneous descriptions
the subtle articulations
the extraordinary accounts
the influencing
the constructions
the erotic nature
the reciiprocity
the actuality
the intra-actions
the erotic nature
the reciiprocity
the origin
the influence
the relative nature
the sociability
the computing machine
the positioning
the basis
the linguistic horizon
the faulty means
the intelligibility
the designer
the accountable rationale
the current idea
the intelligible action
the coherence
the particular circumstances
the description
the engineering
the conditions of satisfaction
the actuation

of simple mechanisms
of transient flows
of intimate behaviors
of the human mind
of our actions
of our sensitivity
of salient traits
of a device
of a machine
of our dreams
of our muscles
of our psyches
of small gestures
of sexual thoughts
of the infinite
of the sublime
of their mood
of the hands
of the abacus
of all doubt
of functioning conversation
of attaining intelligence
of artifacts
of affect
of actual behavior
of suggesting fallibility
of removing ones ego
of situated actions
of Cage's taste
of utterances
of proprioception
of conventions
of biological abstractions

moves
stimulates
retreives
supplements
implicates
reports
describes
working in parallel with
for the rationality of
for the purpose of
exemplifies
hides
folds
finds solace in
hides repeatedly
replaces
re-hides
tears apart
slides away the desire for
coincides with
unveils
masks
makes one question
is in collusion with
might never stand up to
could always tie into
is almost certainly implied in
is tied in essential ways to
has been obliterated through
becomes a framework for
can only work in tandem with
presuppose a familiarity with
empowers thus

emotions through a machine
functions that fall in concert
goals never achieved
a movement in thought
gear-driven instructions
secret utterances
the bias of attention
our actions
the science of sensing
the balancing of a drift work
a humorous intention
the true intention
a perfect set of sentences
a languid reply
a reaction to silence
any semblance of sanity
the smallest detail
all elements of stability
the deviant membership
the basis for all fears
a subtle machine humor
a lifetime of effort
the raising of the bar
the dusk
Turing's nature
the quest for immortality
our best solutions
the concept of limits
every aesthetic outcome
machine self-reflection
a topological sense of space
human sensibilities
an ergodic similarity

16  An Engine of Many Senses : generative text  2013
An Engine of Many Senses
An immaculate operation incorporates an enigmatic gesture to embrace the slippery momentum of an eternal desire.

An ingenious drive becomes one with a streamlined slight of hand to approximate the resilient field of a lost dream.

An obscure reproduction displays an abandoned arrangement to amplify the changing atmosphere of a transcendent vision.

An forgotten certainty breaks down an esoteric perspective to resemble the shifting area of an articulate reflection.

A muddled investigation merges with an indexical vocabulary to map the uneasy concept of a guarded obsession.

A cacophonous motion blends with a ponderous aim to navigate the stubborn underground to the awkward realm of a temporary identity.

A paradoxical program cuts to a forgotten quality to sway the awkward ambience of a temporary identity.

A spiritual awareness merges with an esoteric perspective to connect with the ambiguous realm of a flawless template.

An alluring sensation avoids an unlikely inclination to be immersed in the sublime nature of an eccentric inquiry.

A repulsive contraption collapses a fluctuating scheme to elude the cantankerous energy of a drunken gaze.

A luscious event echoes a cryptic inspiration to assimilate the floating surface of a liquid transmission.

A cacophonous motion blends with a ponderous aim to navigate the stubborn underground to the awkward realm of a temporary identity.

An artificial discovery exhibits an inadvertent construction to explore the bumbling push of a violent force.

A thoughtful collection moves through an erotic game to touch the sensuous trajectory of an ambitious communication.

A logical phenomenon dismantles a complicated network to access the negative ramifications of a transformed landscape.

A logical metamorphosis triggers an elaborate network to navigate the bumbling push of a violent force.

A seductive apparatus matches with a cybernetic network to assess the bumbling push of a violent force.

A temporal machine observes an edgy movement to transcend the subtle laws of an egocentric signal.

A displaced illusion reproduces a distorted slip of the tongue to circumvent the sliding home of a puzzling vehicle.

A muddled investigation merges with an indexical vocabulary to map the uneasy concept of a guarded obsession.

A mathematical attraction collides with a cybernetic network to assess the bumbling push of a violent force.

A temporal machine observes an edgy movement to transcend the subtle laws of an egocentric signal.

A mathematical attraction collides with a cybernetic network to assess the bumbling push of a violent force.

A displaced illusion reproduces a distorted slip of the tongue to circumvent the sliding home of a puzzling vehicle.

A displaced illusion reproduces a distorted slip of the tongue to circumvent the sliding home of a puzzling vehicle.

A displaced illusion reproduces a distorted slip of the tongue to circumvent the sliding home of a puzzling vehicle.

A displaced illusion reproduces a distorted slip of the tongue to circumvent the sliding home of a puzzling vehicle.
A question about duration expanded upon for a lifetime. Take your time. Calm erodes the longer time is studied. Through an alternate perspective apprehension decays.


A set of questions released in an open field. Uncertain conclusions, dwelling in the fields of time. A combination lock around a branch at age 15 — the tree envelops the lock. The definition of eventuality grows, when an analogue clock is unplugged the time is correct twice a day. Listen for the clock of flames. A watched kettle never whistles. Trees, chain saw sound, rings and saw dust. A clock’s circulatory system floats the duration of a sentence. A number of clocks in boats set adrift. A number of watches held. I listen to a number. The expressions on the face of the clock of water. Through listening to a number. The expressions on the face of the clock of water, through lines on the face. The motion lasts for months... leaving at an indeterminate moment. The slippery nature of the exact time. Dealing with a certain discontinuity, of always returning to the fear. The inability to escape the inability. Early. Newspaper (yellows). As if the color of time was a symbol. Time is an analogy. All at once the sign board came alive, the destinations and times spun frantically, making the sound of thousands of little clicks. Just as fast the board stopped and a new set of destinations arrived. Zero degree clock of breathing. Vapor in a person’s breath. The duration of evaporation, of disappearance. Late. A watch without hands. Routine inspection for cracks and fatigue. The young and the old, all eyes present, observing.

Different starting points. The perspectives of each. All ages present in one with many perspectives. Time is money. Time to kill. Cracks in a sandstone sidewalk. The odor of a freshly cut lawn. The shadows of Hiroshima. The qualities of the surfaces that were replaced. The actual rotations of luminous hands. Attempting to grasp A dream on the edge of memory. The architecture of reaction. A duration.

Nothing sometimes feels substantial. The building had been torn down. Solidity and permanence now empty. Rendered silent. A sensing. The shape of memory. A nose worn shiny through touch on a bronze statue. The body tarnished. The speed of darkness. The speed of light. Zero hour. Impressions are left through the architecture of impermanence. When one building is torn down. The duration of a disaster. The aftermath. The loss of vital signs. Another inch and the accident would never have happened. Rubbed lightly.
formica, sitting day after day. 
Worn through. 
Fake wood grain 
1940, 1950, 1960... version. 
The shape of a clock. Vast area of land burning out of control. 
The time it has taken... 
The time it takes to replace it. 
A house of cards falls. 
Can you hold? 
A sign that has almost been removed, almost not there. 
The traces of the lettering. 
The face of a digital clock down without power. 
The space of the light blank impressions cast in the blink. 
The space between these impressions. 
A plane crosses stretching and bending through waves of light. 
The qualities of 200 year old glass, adjacent to a fixed window. 
A white vapor time line across a blue expanse. 
What there was before the concept, before the devices. 
Around the clock construction, fabrication. Lost in a work ritual. 
Attempting to focus so as to transcend. 
A clockwork repetition. 
Around the clock allowing oneself to lose track of the time. Dwelling, taking on the air of history. 
Sheer fabric wall, 

shear stone face, wall of light. 
Glass worn round and smooth. 
To Sand to Glass to Sand. 
The positions of the tide. Returning. 
Over wound. 
Winding up / Winding down. The wind up and the pitch. Second wind 
Wind up winded, wind up wounded, wind up lost in thought. 
Make good time. 
Fingernail dirt, beard growth. 
Sole tapes, dust. 
Every moment was articulated through a visceral beat. 
I could hear my heart through an ear infection. 
A lot that has been explored. 
A day where I would attempt to do nothing. A day spent recalling that day. 
A day spent recalling that day. 
Discomfort seems to slow. 
A work in abbreviations about longevity. An abbreviation that is under construction for a lifetime. 
All of the houses one has lived in. All of the houses one will live in. The housing of this memory, nested and projected. 
Fix the time. Renovation. 
We are different ages in memory. 
Clockwise, counter clockwise. 
Real time (a realm other than). 
A room wrapped in string at seven. 
Reflection. 

The nature of focus gives duration to a chosen element in a field of vision. 
Growth drawing. 
Pencil lines from the tippy top. 
A child’s stature. 
Puns and paradoxes. Quartz and pendulums. Oscillating constants. 
The balance of conclusions. 
As many histories as the perspectives of everywhere one cannot be. 
Accumulated subjectivity appears to be objective. 
The boat is driven in a figure 8, over and over. I am not yet a teen-ager. 
The symbol for infinity is drawn in water. 
Our slippery hour. 
Turning around and about. The little hand and the big exchange places. 
The left becomes the right... the right, the left. 
We never see the same thing twice. 
A subtle quality of aging. 
At 13 the boat is driven in a circle full speed. Lines spiral out until the water regains flatness. 
The function of forgetting. 
A violent event 
as seen from this distance. 
Define a resonant situation where time is concerned. 
where concern is timed. 
Inside out. 
Collapsed time. 
Black holes. 
Memory fails. 
Time folds. 
Clocks are sometimes empty. 
The history of nothing is not. 
After, (always) the re-composition of the event. 
Unless the event is the act of re-composition. 
Second wind. 
All of the books on the shelves one hasn’t read. 
Temporary repairs. 
Moving music for relativity. 
The pitch of passing vehicles. 
An ephemeral light event arrives unforeseen, leaving the book of notice open. 
Is there leisure time? 
No. But there are leisure suits. Within the dimensions of a memory. Just outside. 
half-lives. 
The time it takes a clock to run down and stop. 
Dice – the quality of the throw, the call, the roll, the fall. 
The instances, observers form,
The Watch Detail.
The night watchman is only one.
A compression or expansion within a moments notice.
Before and after pictures.
The flow of glass. The decay of wood.
The life of stone. Resting, within the house of time.
An informed sense of probability sings to the navigation of possibility.
The unknown also sings.
On the road, the ticking of the broken white line.
Spring rain erodes a temporary passage.
A person picks up a stick and scratches an alternate rut.
The clock of erosion is diverted.
The internal clock of light.
When I hear a song from those years... November Light
Dusk.
Long Shadows.
Futuristic car design of 1950.
A broken dashboard clock.
Awkward Clothing.
Burning the candle at both ends, a circular wick re-invents the wheel.
Night drawings in passing – bending. Headlights follow the angles of the walls.
The way sound gives clues to the day.
Cicadas on a white hot day.
The drone of traffic.
The physicality of silence. Day to day life observes lost time.
An average day. Infinite information. Finite time.
Silence.
Two Loons on a moonless night.
The sound in a vacant house.
Blinds.
Worn stone steps.
Distant highway metal bridge grid work. Melting ice.
Memory fails.
Breaks down.
Slips.
Senility.
Lost in a moment. A suspended sense, when repetition breaks down perception.
The scale of time is lost on us.
A watch held.
Left in the street, run over and over. Broken shards embedded in tar.
Just lost in the viscous warm black.
A clock from a distance
Just out of range... Almost real time.
A slight slowdown.
An internal clock sometimes sings with a note of friction.
Bathing in the light of blue gravity.
Red in the light of evening goes on into blue light escaping.
Headlight lit details.
Threshold into black.
Revolving door – counter clockwise.
Ever so slightly, eventually
the characters were altered. Speed was more important than intricacy.
Her handwriting became barely legible, against slow words, hand held.
A shadow follows intricate directions.
Attempting to take in the specifics of the moment.
Night driving trajectories of color in light motion.
Night flying over light energy grids.
The qualities of notice in relation to velocity.
The shadow of a decoy in artificial light.
A drone holds a place where the scale of time is erased.
Drifting where water is all horizon.
As if sound events were landmarks for navigation.
Slow light just now reaching a very distant source.
The speed of a neural response, the velocity of a thought.
The in-between.
From time to time there is rapid change.
Temporary repairs... Masking tape, flimsy plastic, etc. A piece of plywood.
The bottom of the Ford Falcon rusted out.
One could see the road as a blur through this hole. Age 12.
I become unsure of my age.
Search time.
Watch.
With one hand.
The memory of a diary collecting dust.
An analogy that sometimes seems to stand still.
It can never be held.
Still life room when light streams in.
Dust hovering, slowly circulating.
Forgetting the date and day.
The properties are mapped onto devices.
A tree merges with a fence through growth.
Trees, up-rooted after a storm, the branches removed.
The distance of time smooths the violence of an event.
Black trees after a rain lit in bright side light.
A strong early morning wind.
The splitting of a log.
A rusted wedge. Concentrated energetic motion breaks the rings.
Rust transferred by fingers. Graftings.
Binding the grafts. Circling the branch. Reflecting.
Gathering.
Translating the thought into the gesture.
Worn arc where a tree has blown against a house. A tree.
A proximity to a person watching:
A group of people looking on after
an accident.

People waiting to see something then
going about their business.

Some housings of light,
of luminous hands.

A gold watch, silver hair, bluing the grey.

Rust, amber and black, the color
of time.

The song of the unknown.

Seeking a resonance Through many
passes. The voice of clockwork.

The litany of the labyrinth detail.

Nacent structures soon wear—
a past life of stairways, rooms,
doors, paint, wallpaper. All of the
years of growth were removed from a structure
for protection.

The building stands naked.

A timeless odor.

For protection.

The building stands naked.

Diamond cutting.

Tree cutting.

Diamond matches.

Diamond ring.

Sci-fi.

Projections and paths suggesting
the future of difference.

The stillness of a fresh snow.

A shiny black piano and

a wind up metronome.

Just a sec.

When time dysfunctions.
The distance shrunk.

Lightening strikes and lights
a field on fire.

Waiting.

Sleep.

The time at the tone will be... You sound so close.

Biological standard. Internal frame.

The child waits longer having lived less. People who wear watches keep time for me.

The locations of all the clocks in the city.

A part of memory that has lived less.

People who wear watches keep time. A part of memory that one has obscured / hands fidget.

Hands in pockets.

Keys.

Trying all the keys to see which one fits. Emotional architectures.

The gestures that go on inside.

BILL SEAMAN _ 1989
different orders

calculating drift as a particular variable.

depressed
rearrange
replacement
doctor
controlled
obtain
container
damage

A particular kind of weather generating

sleep

If one is to be on/off, might sleep be off/on.
repeat often

new dating system
(for my work)

- 12 / 13 / 56 = 0 / 0
- 11 / 79 = 22 / 11

month changes on the 13th
my age/month of that year

a series of pendulums (flashlights)
to pass over a light activated switch
to control the time signature
(I think it's time for a song)
watching closely for the moments
when the pendulums are relieved of their
frequencies
(where might the song logically end?)

Creating (establishing)
an artificial set of importance
creating (establishing)
a set of feelings
to go along with
a set of importance
Changing both sets.

Drumming on specific books as percussion.
re-percussion

Wave on/off
wave in the pendulum in the clock in the hall, the sound of clicks in the distance, listening. The sound of lawn-mowers down the block.

Using fertilizer to write on lawns.

fertilizer

I am driving the boat. The lake is an infinite set of trajectories.

interrupting decay

the process of ears in hearing

Make bad photographic works. Store them in negative files.

Negative aspects make time appear to pass slower. Positive aspects make time appear to pass faster.

Age 10. I drive the boat in a circle at full speed. I turn the wheel as sharply as possible. The waves are manipulated by itself. The waves build upon each other. The configuration becomes complex. Lines spiral out from the boat to all parts of the lake.

I watch the small swells crash into each other, pealking oddly on the water which when I started was incredibly flat. I left someone on the shore. They watch me from a distance.

I attempt to define the mundane aspects of an average day for someone else.

Two identical photographs of bathroom scales.

Title: 100% scale

Two identical photographs of bathroom scales.

Title: 100% scale

we came to similar conclusions.
| grasping | positions in space | tempering | memories | physics | grasps | redefinition | awareness | covering up | registration | notice | direction | development | targeting | re-arrangement | sculpting | re-visioning | observation | recitation | love | contextualization | apprehension | thinking | a distrust | bio-technology | scavenging | search | amplification | naturalization | argumentation | manifestation | sensation | summoning | searching | retrieval | containment | establishment | of the legs bent under | of the ancient water | of the rhythms of exotica | of chipped and broken brick | of the thick wooden floor | of the tiered landscape | of the thought-body | of hidden thoughts | of contextual flows | of an electrochemical device | of a particular attraction | of soldiers in traffic | of worn arrangements | of a robotic culture | of veins on the hand | of machinic sensuality | of the one and the many | of a refined programming | of monks kneeling | of fragments | of black cotton shoes | of the observation | of uniforms in simultaneous, motion | of the distance to foreign violence | of tuned sensuality | of human resilience | of old images | of programmed drives | of a pattern game | of extreme detail | of the machine of culture | of non-sense | of a momentary silence | of fields | of a deceptive machine | of thorny instances | of recombinant filters | of approaches to production | to see | to contort | to embody | to re-visit | to hear | to reminisce about | to hide | to rekindle | to re-think | to parse | to smell | to take in | to underestimate | to embrace | to manipulate | to contribute to | to examine | to enlarge | to fathom | to feel | to re-understand | to wear | to embellish | to re-program | to position | to push away | to investigate | to uncover | to generate | to enmesh | to ensnare | to alter | to encircle | to relish | to relax | to speak within | to observe | to focus | to embody | the china of many senses | the drives that motivate | the heat of exchange | a walk across the palace square | long forgotten songs | well-deserved sleeping habits | dangerous sensors | olfactory presence | each appropriate translation | new pictorial linguistics | a particular quality of sweat | this immediate capture | the specific agent of public space | a particular machinic sensing | the scanning of vicinities | layered spaces for transduction | a culture of contingencies | the quality of erotic perception | images of worn hands | hidden knowledge | possible functionalities | a culture of commonality | the playful quality of nonsense | this musical march | the milieu of the silenced | advances of the adversary | prevalent explorations of paradox | the ramifications of positioning | the alteration of a particular framing | the pleasure of cultural transgression | the shape of reflection | the understanding of movements over time | a path for enlightenment | an observational motivation | infinite depths in finite time | the limits of an impure science | the metaphors of impunity | an unprecedented order | a map of intentional tatters |
Hybrid Invention [Generator Objects]
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<td>Z</td>
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<td>B</td>
<td>N</td>
<td>M</td>
<td>,</td>
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<td>?</td>
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</tbody>
</table>
A science of Neosentience is born, despite the dreams of Pygmalion, Golem, Frankenstein and Hal.

The Thoughtbody Environment observes culture through the machinic senses of a Neosentient.
Details from the book of notice

notice the sound of a watch alarm * notice the sound of radios across the beach * notice the sound of language that you do not speak * notice the sound of sliding doors * notice the sound of lights * notice the sound of pneumatics * notice the sound of bells * notice the sound of a beat that is as loud as it can be * notice the sound of alarm (s) * notice the sound of fans * notice the sound of rain * notice the sound of a synthetic voice * notice the sound of Muzak * notice the sound of slang * notice the sound of keys * notice the sound of car door buzzers and chimes * notice the sound of stone floors * notice the sound of sports * notice the sound of air conditioners * notice the sound of the windows * notice the sound of tires * notice the sound of heat * notice the sound of cicadas * notice the sound of TV * notice the sound of whistles * notice the sound of (the) services * notice the sound of pools * notice the sound of weapons * notice the sound of boats * notice the sound of aircraft * notice the sound of sand * notice the sound across the water * notice the sound of ice machines * notice the sound of drinks and drinking * notice the sound of elevators * notice the sound of warning * notice the sound of the idle * notice the sound of birds * notice the sound of sales * notice the sound of clocks and/or watches * notice the sound of the military * notice the sound of automatic tellers * notice the sound under water * notice the sound of taps * notice the sound of vehicles *
passage sets...
on the tip of the tongue
navigational vehicles of emotion
entering the voice disturbed air
occupancy of language within this
meta-net physical
in one place accessing another
the sensual generator of thought engines...
signals
the machine spawns titles
oscillation engines talk to
the memory of sliding fields
tactile translations motion across the space
of a thought precision slippage loaded leveled drift voyeur enter the interior of a gesture within the desire set motioning in the net of nets the meta-net vehicle of tongue tender transcription exchange lines of force and retreat the handling tongue is a sexual stimulant ephemeral gathering state building of emotives zones of eroticism triggering time-based encryption sets hand gestures sexual slow seeking release dance precision slippage inorganic body for each instance the opposite subtle yea substantial membrane of energy the body prone thresholds navigational touch triggers gathering greater than the sum of its parts meta-machine mapping thought a resonance in the memory theatre construction passage sets (eyes) listening location sensitive vicinities observing the science of emotion swivel memory theatre labyrinth emblems and architectural attributes with reflex reflection rotate soft erotic agent spikes exchange engines encrypted mnemonics infra-red inferred still lives the voyeur of light physical memory impression (touched) hands scan touch metal roof skin surface rain rain of information available color exhaustion infinite information collapse... nature shifting frames body soft crash discarded instance implosion surface soft skin code architecture blood amber embers

heighten machine expression toward emotion fabricating emblems of transgression building travel flows melody of trajectories (her voice) (his voice) gestures vending and setting sound traps furniture music rearrangements skin supple voice informatics underground railroad trigger set release agent collisions synchronize biomechanics scent encaje essence sent arching door or entrance arched spine angular rooms austere

machine breathing sung choir of whispers blossom of thought transfer re-embody pearls pistil and stamen soft encoders passion is elsewhere existing non space empty space void traversal light space addressing numerics table of melancholy refinement blue voice of AI incidental whirr accumulation of light drones time-honored time-honed light line swivel channels long neck articulated memory mouth warmly open code of translation translation transference aggregate the stolen voice ammo scatters lost across the net surface of the senses abstract
mouth exchange
breathing
rhythmic oxygen
touch channel
alternates
continuous
pulse interval of
memory
limits of
sensation finger
tip fabrications
options driving
information
mnemonic
pneumatic
muscle
sensual
pressure vehicles
light walls of skin
the skin of desire
entangled
horizon bridged
erotic expanses
glass whispers
saliva mingles
'30s movie
language image
sample
temperature
percussion
slide return
hose
coil flower
internal longing
external
extend outermost
code driven
fluid Buddha
sound breathing
template of blue
silences
articulation multi
voice unlock
interlock
entrance outlet
light lines human
touch encryption
memory of code
thought housings
clench and rise
release
resulting relay
sounding interior
observation
location shifts
breathing still
genre
gender select
rendezvous
remove remote
the sound
is bathing
breathing
beating blue
reciprocity
of the gaze
rhythms
advance taste of
triggered salt
exchange action
thoughts touched
through
physical force
building address
points
synchronized
moving
algorithmic
autopsy
track forensic
auto type
cipher set
disguised the
body
of information
watching the
jump appliance
crash
close encryption
call
transfer of desire
the cell
the shell
thought of moist
wet space oxygen
and silence
relays exhibit
purchase
on the code
touch of the tip
encased
encoded
attention to
emblematic
release filters
scaring
the digital shots
with intention
transgression
code
within a code
an abstract signal
forwarded
room of
reverie
poison acid
hackers
dance across the
crosshair address
satellite light line
transfer oblique
simple function
pivotal meaning
onanistic
loaded
code of codes
device
heightened
lone motioning
micro search
glider the
transfer of desire
the cipher lies
elsewhere
(intention)
gestures
singing
almost audible
above the low
light level
the lines
of perception
form
pure focus
touch of the hand
soft transmission
blue digital
distance
mapping the
body
within an illusion
a truth
to be entered
(forged)
body encryption
planes parallel
signal sets signal
sites read
with intention
reconstruction
sleep
escape is a
shadow
of illusion a
silhouette of
memory
biological lantern
words...
breathings
tumble
circumspect
just beneath the
surface
the nude glides
light passing
petals and
vessels rusted
inverted
color of time
angle of
uncertainty
Ada's loves touch
breathing leaving
instinct intact

maps of code
elaborate
strategies
for saying
nothing
simple ways to
say
everything
the identities of
shift invoke
the agent of
agents
oscillation
engines talk to
the memory of
sliding fields
tactile
translations
motion across
the space of a
thought
energies inform
the science
of emotion
within this set of
sets
Erasures and Displacements - Map Scores: 201bi | 202bid 2014/2017
Erasures and Displacements _ Map Scores : 7i | 2bc 2014/2017
The algorithm
The notice
The art
The ontology
The branching
The detailed construction
The dance
The documentary
The documentation
The emergence
The film
The generator
The intelligence
The lens
The mathematics
The movie
The narrative
The paradox
The uncertainty
The physics
The poetics
The practice
The precision
The science
The theatre
The music
The sound
The abstraction
The addition
The absence
The memory
The diagraming
The inversion
The forgetting
The relevance
The substitution
The positioned stances
The positioning
The musculature
The ambivalence
The value
The interpretation
The ambiguity
The resonance
The editing
The folded steps
The alternate steps
The learning

...
of neighboring and the e-phony physics
of the slightly altered return
of the coming back around
of the clean being written in time
of dreaming
of nodding off
of rest and the pun on gravity
of breathing as a form
of folding ladders and imaginary elevators
of false doors and anti-gravity devices
of metaphorical devices embodying danger
of steps on wheels functioning as screens
of suspended screens
of the makeshift motion
of empty maps of the suspended sentence
of slow-motion dives and staged falls
of the windows at night
of the windows
of the windows at dusk
of an architecture composed of soft cloth
of a dangling posture
of human flows and the limits of the body
of slapstick motions
of quiescent movements
of pivots and glides and playful physics
of the bends and tucks
of the quantum jumps
of being suspended and lit
of moving ever slightly toward the wall
of shadows
of shadow movements
of that which shifts one over
of a false wall
of words of light
of shadow words
of the motion of shadows
of permanent shadows
of weightlessness
of sound returning
of turning on a dime
of a timed deployment
of this space of light flows
of motion composed in thought
of introspection
of pure composite
of the composer
of the singer
of the megaphone
of the muted horn
of the angle of inception
on the face of the event
in mid air
inside stone architecture
on the sliding floors
of emptiness
in this situation
exploring shoes and laces
examining the shunt
bathing the room in tired light
through being under pressure
through being under water
in obscure words
in arcane language
from world to word
from world to world
from word to word
by throwing the loaded dice
by circling back
through binding
through touching backs
through touching abstractions
through moving sounds
through blue music
through salient atmospheres
across the syncopation
within the duration of a breath
by remembering the emotions
of a flickering candle
observed in in the drops streaming down
observed in the windows
in the proprioceptive study
in the structure
through anticipation
by mistake
inside resilience
through introspection
by exploring an unfamiliar nature
in the indefinite features
in uncovering the systematic nature
of an anonymous signature
within an undiscovered quality
via an exacting momentum
through choice quirks
exemplifying a rare economy

demands a timely finish
signals an endless restlessness
overestimates the desired effect
embelishes the otherwise seamless delivery
collapses at the moment of exhaustion
defines a historical perspective on doubt
encourages a less than stable outlook
leaves little to the imagination
alters substantial lasting plans
is nothing but a camouflaged ruse
define a future for vaudeville
executes a soft elegant elocution
illuminates without comparison
carries a voice into infinity
defines the outward shape of motion
points to the material of emotion
is nonetheless highly functional
develops its own sense of momentum
seeks to align moving built mechanisms
is being elevated
are examining the beauty of pratfalls
re-envisions the stationary
enlists reactions from the dancing body
elicits the semblance of a score
speaks of words on the back of the hands
erodes the permanence
celebrates impermanence
points to the riverbed slowly changing
listens to the riverbed slowly eroding
explores a valence of rests and stillness
is displayed in similar but different stills
goes beyond photographic memory
celebrates notions of the still life
is still standing
represents an odd example of standing still
is abstracting the music stand
is still standing the pressure
is that which stands down
is that which includes stand-ins
is that which includes awkward relations
is reflected in the low light of black shoes
is then observed in the luminous doors
is certainly also observed in the hallways
is often achieved in repositioned phrases
is composed of nothing but thin air
amplifies the illumination
is the performance of doubt
Facets of the Ruby: installation 2023
The apparent state of quiescent movements of the black box enlivens the articulated stands.

The absence observed in the windows illuminates without comparison.

The constructionsten entities the vehicles of expression.

The leaving of the suspension of disbelief scans the semblance of a score.
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Back cover</td>
<td>The Exquisite Mechanism of Shivers (1991/2022) (detail)</td>
<td>19</td>
<td>C</td>
<td>Moveable Lines [Set Drawing for The Oper&amp;] (2016/2022) 44 w × 13 h</td>
</tr>
<tr>
<td>Statement</td>
<td>Details From The Book of Notice (Early Works—Enigmatic Landscapes) (detail)</td>
<td>20</td>
<td></td>
<td>Sunken Score (2019/2022) 24 w × 23 h</td>
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<tr>
<td></td>
<td>The World Generator / The Engine of Desire (1996-present/2022) [bottom] 188 w × 44 h</td>
<td></td>
<td>B</td>
<td>Map Scores / Erasures and Displacements (Black Trees 5)</td>
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<tr>
<td></td>
<td>The World Generator / The Engine of Desire (1996-present/2022) [top] 107 w × 40 h</td>
<td></td>
<td></td>
<td>a (Black Trees 4)</td>
</tr>
<tr>
<td>16</td>
<td>An Engine of Many Senses—Generative Text (2013)</td>
<td>26–27</td>
<td></td>
<td>The Watch Detail (1990/2022) 91 w × 44 h</td>
</tr>
<tr>
<td></td>
<td>An Engine of Many Senses (detail) (2012/2022)</td>
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</tr>
<tr>
<td></td>
<td>An Engine of Many Senses (detail) (2012/2022)</td>
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<td></td>
</tr>
</tbody>
</table>

37. A China of Many Senses (2009/2012/2022)
   A China of Many Senses | The Action of breathing as One (generative Text) (2009)

38. A China of Many Senses (detail)
   A China of Many Senses | The Action of breathing as One (generative Text) (2009)

39. A Repository for Covers (2012/2022) 62 w × 44 h

40. A Hybrid Invention [Generator Objects] 44 w × 16 h
   B Hybrid Invention [Generator Objects] (detail)
   C Pivot Bridge (1977–2022) (detail)

41. Pivot Bridge (1977–2022) (detail)

42. A Working When Not (1982/2022) 53 w × 44 h
   B How I Write Music—Details From the Book of Notice (1981/2022) (detail)
   C Exchange Fields Drawings (2000/2022)

43. Small and Large Glass Variables

44–45. A Painter Not to Be Confused with House (1984/2022) 86 w × 44 h
   B Noisy Typewriter (1983?/2022)


48. A Details From The Book Of Notice [Landscapes and Sites] (Landscape) (1979–1986/2022) 91 w × 44 h
   B Details From The Book Of Notice (Sites) (1979–1986/2022) 90 w × 44 h

49. Details From The Book Of Notice (Sites) (detail)

50. A Details From The Book Of Notice—New Music America (1988/2022) 44 w × 33 h
   B Details From The Book Of Notice—Early Works (1979–1986/2022) 90w × 44 h

51. Details From The Book Of Notice—Early Works (1979–1986/2022) 91 w × 44 h

52. A Oper&—Assorted Stage Elements: Ladder/Screens (Tests) (2016/2022) (detail)
   B The Oper&—Assorted Stage Elements (2016/2022) 191 w × 44 h
   C The Oper&—Assorted Stage Elements (Tests) (2016/2022) (detail)


54–55. A Passage Sets / One Pulls Pivots At The Tip Of The Tongue (1995/2017) 200 w × 44 h
   B Passage Sets / One Pulls Pivots At The Tip Of The Tongue (1995/2017) (detail)

55. D Passage Sets / One Pulls Pivots At The Tip Of The Tongue (1995/2017) (detail)

56–57. A Passage Sets / One Pulls Pivots At The Tip Of The Tongue (text)


62 .......... Suspended Sentence—Documentation Set 1
(2018/2022) 64 w × 44 h

63 .......... Suspended Sentence—Documentation Set 2
(2018/2022) 68 w × 44 h

64 .......... A Erasures and Displacements [Map Scores] 201bi
(2014/2017) approx. 25 w × 33 h
B Erasures and Displacements [Map Scores] 202bid
(2014/2017) approx. 25 w × 33 h

65 .......... Erasures and Displacements [Map Scores] 203ci
(2014/2017) approx. 25 w × 33 h

66 .......... A Erasures and Displacements [Map Scores] 2
(2014/2017) approx. 25 w × 33 h
B Erasures and Displacements [Map Scores] 6i
(2014/2017) approx. 25 w × 33 h

67 .......... C Erasures and Displacements [Map Scores] 7i
(2014/2017) approx. 25 w × 33 h
D Erasures and Displacements [Map Scores] 2bc
(2014/2017) approx. 25 w × 33 h

68 .......... A Erasures and Displacements [Map Scores] 500cb
(2014/2017) approx. 25 w × 33 h
B Erasures and Displacements [Map Scores] 204c
(2014/2017) approx. 25 w × 33 h

69 .......... C Erasures and Displacements [Map Scores] ob2iv
(2014/2017) approx. 25 w × 33 h
D Erasures and Displacements [Map Scores] 1
(2014/2017) approx. 25 w × 33 h

70-71 .......... Facets of the Ruby (Generative Text) (2023)

72 .......... Facets of the Ruby (Installation) (2023)

73 .......... Facets of the Ruby (Installation) (2023)

74 .......... Erasures and Displacements [Map Scores] 203c
(2014/2017) approx. 25 w × 33 h

78 .......... Erasures and Displacements [Map Scores]
505aibcefi (2014/2017) (rotated 90°)
approx. 25 w × 33 h