

BILOCATIONS

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Bill DiMichele

bilocations



VEGYESKERESKEDÉS

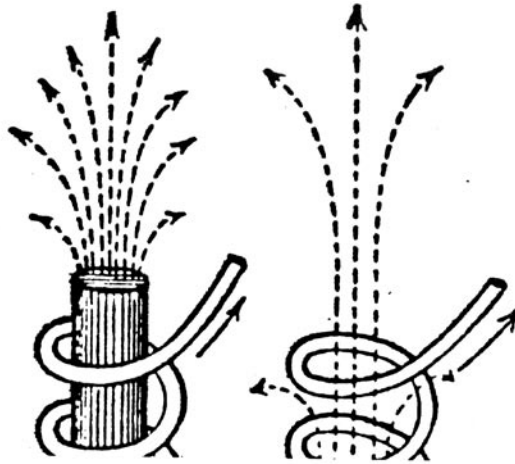
BiLOCATIONS

by Bill DiMichele

(1985)

HEXOXIAL EDITIONS

West Lima, Wisconsin



=+ bilocations have appeared in score, NRG & anti-isolation
Industrial Sabotage, & Jukebox Terrorists with Typewriters +=

=+ other published books by dimichele are 3 spare coats
(curvd H&Z) and (above) at the meeting of white witches
(xerolage #1, xexoxial editions) +=

=+ dimichele is co-editor of score, a california magazine
of visual literature +=

=+ this book was originally published by xerox sutra editions. +=

2nd edition designed by mIEKAL aND 2008.

©Bill DiMichele 1985, 2008

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The curtain has lifted on visual poetry. We are 20 years & more away from the shockingly simple & direct experiments of the 60's. Not that it is any more accepted now, but that the original massive thrust by hundreds of poets & artists has spawned a 2nd, 3rd, even 4th generation, each one seemingly repeating the failures as well as the many fait de complet.

One direction that has been little explored to my knowledge is that of transmitting visually exciting graphics & images that are also richly nonsyntactic / multi-referential. Many of the experiments with textural fields of words & alphabets suggest a similar consciousness, but do not, in the end allude to specific verbal communications.

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While the print culture is rapidly giving way to the multimedia electronic technology of video & computer, more weight is placed on the artists & creators to be making connections & creating works of art that can only exist by the gift of humanness. The drawn & the spoken. In a sense poetry has always been responsible for its preservation, both before the invention of type made it accessible & after the technization of print has made it virtually obsolete.

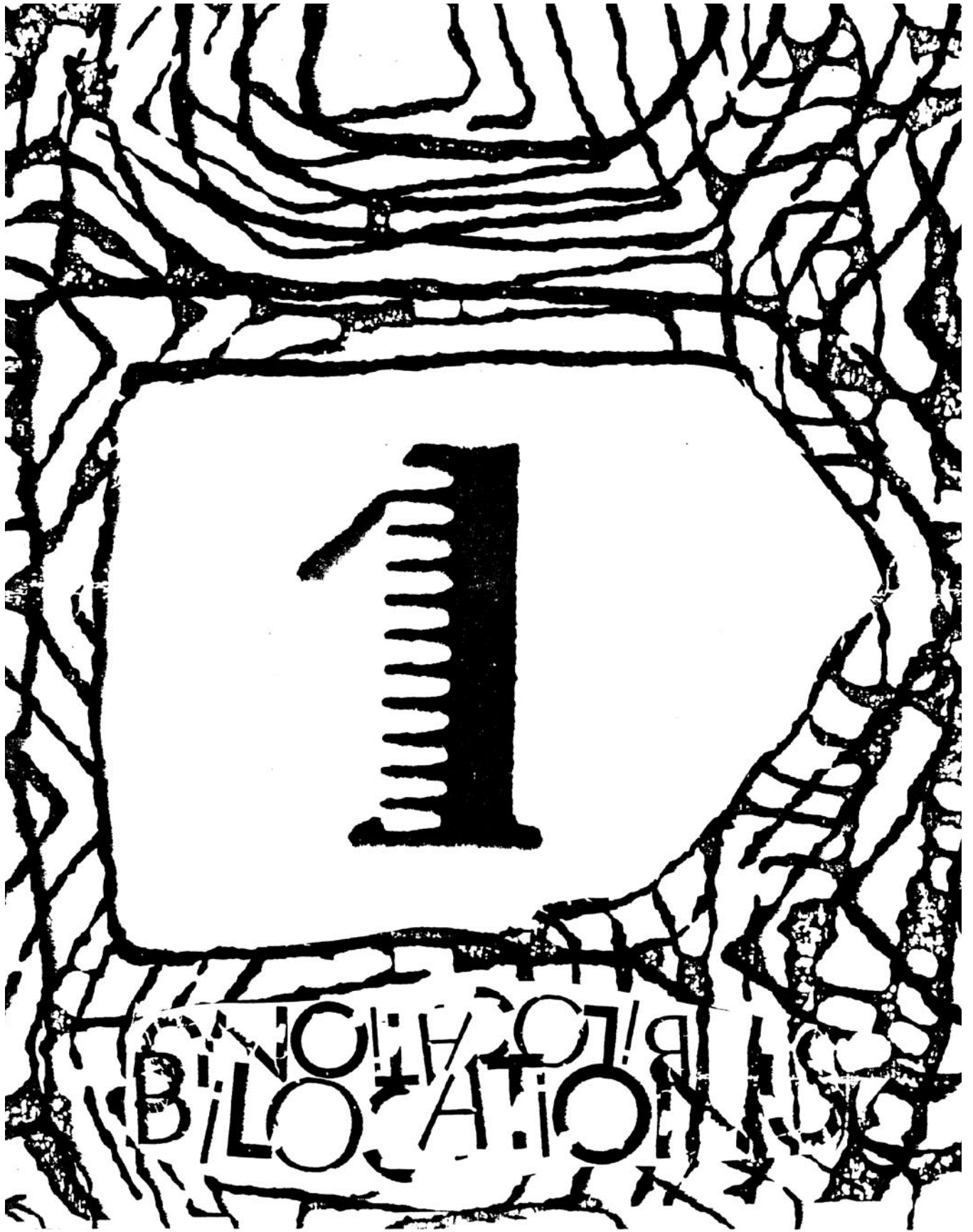
Thus the role. & people filling it. & a theory springing up around it. & just maybe a notion of a new method or many of how reading has changed. Scanning, staring, oral citation, retracing from memory, right to left, in columns.... Surely there is no one way, yet each seem contingent on acquiring an attention & concentration for interpreting semiotic & conceptual information. Whether by continually referencing & association or by engaging the deeper psychical apparatus, this is a landscape possible of re-enacting an inner theatre not available in the many linear forms of art.

Ive been seeing parts of BILOCATIONS for well over a year now & each time I see them, they come to me & fill a different gap. To me they are the momentary phosphenes produced by looking into a light & then away, with an after-image lasting for minutes.

DiMichele has infused these poems with the obscure light of a lunar eclipse & I should think that the many graphic & contextual codes will stealthily reveal many untold stories.

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october 1985



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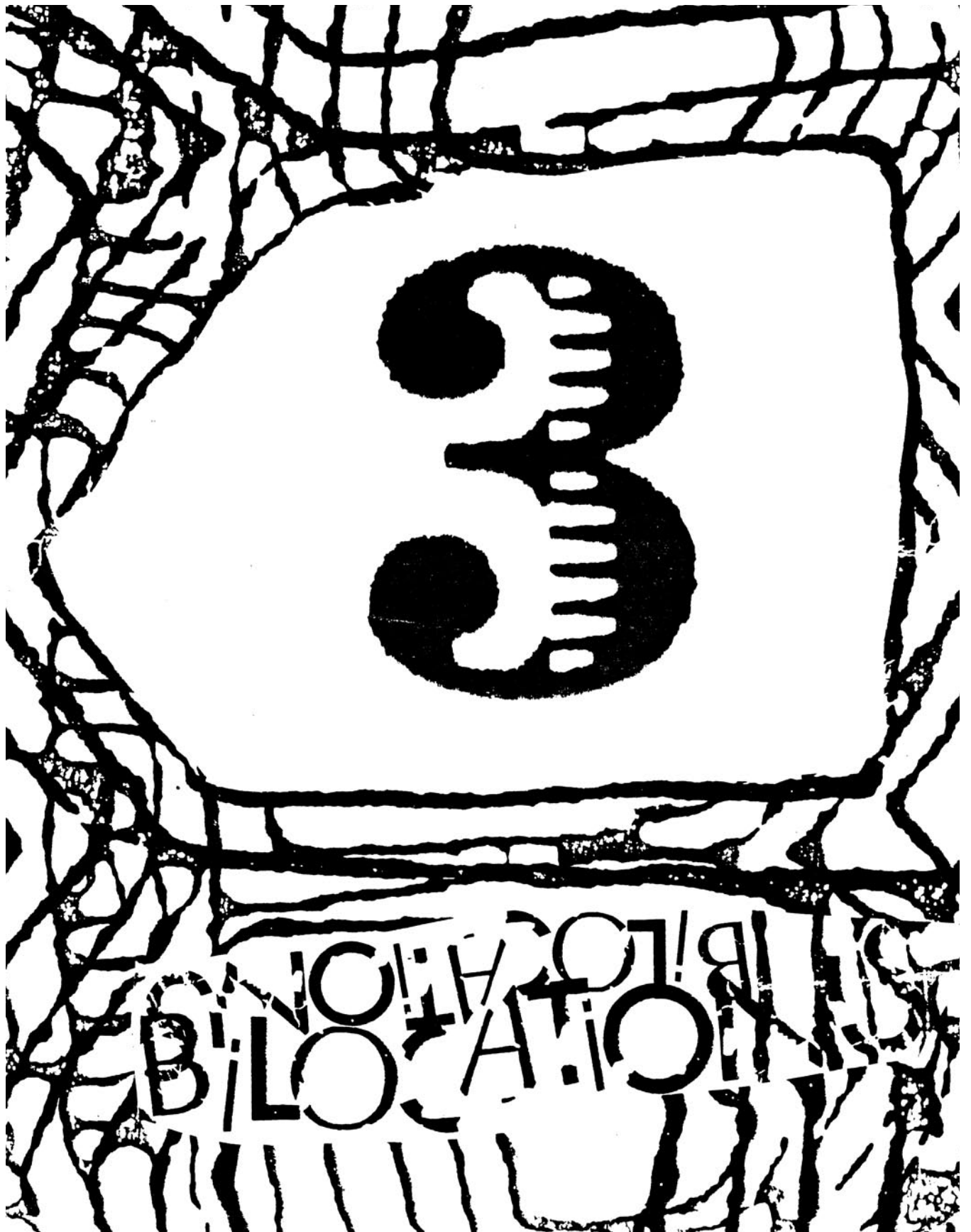
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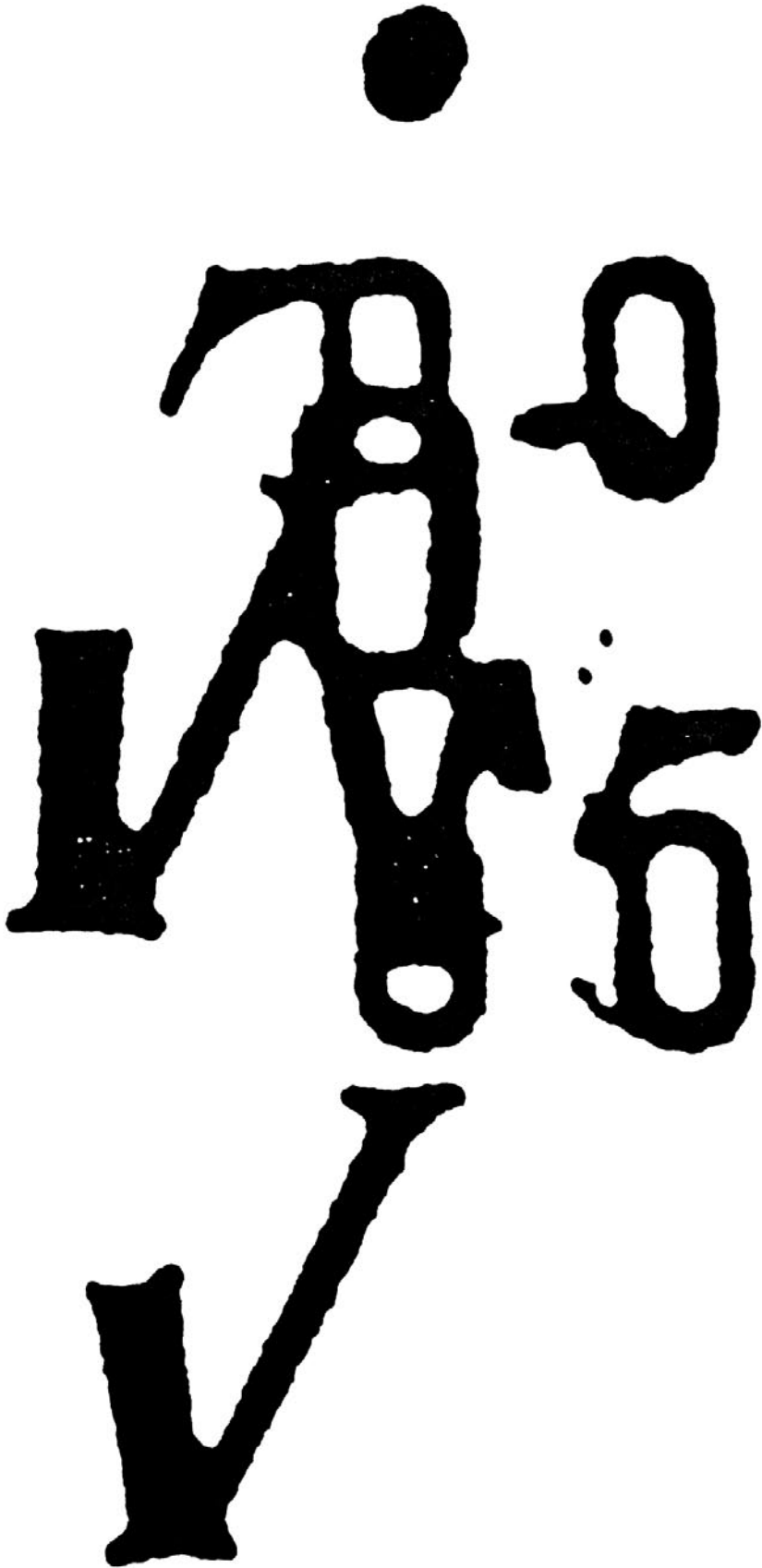
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Handwritten symbols and characters, possibly representing a code or cipher, arranged in a grid-like pattern. The symbols include various shapes such as 'Y', 'C', 'L', 'K', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z', and other abstract forms.

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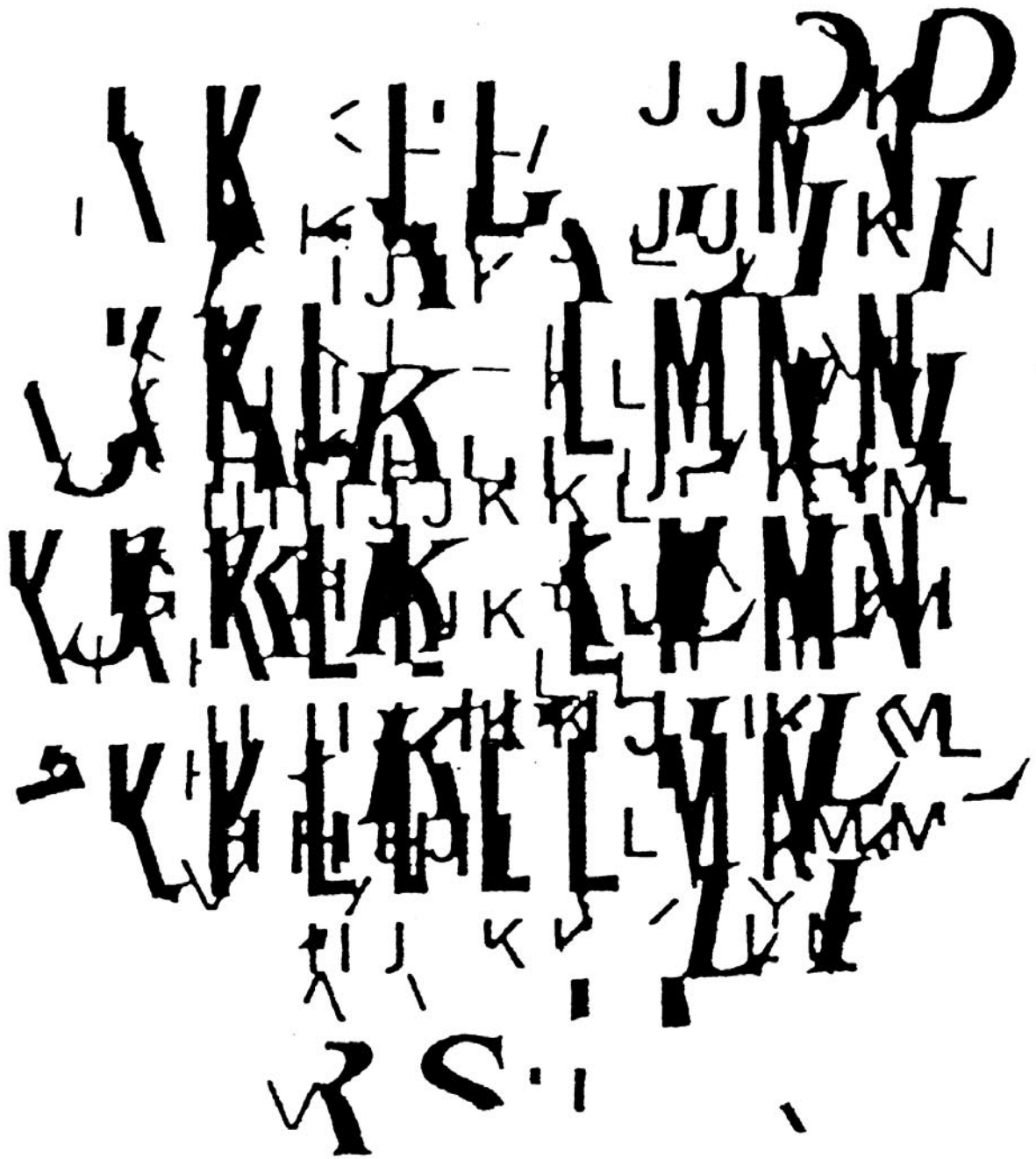
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