

Utriculi

Issue 3 Part 2
2026

Sandy Press

Utriculi

Issue 3 Part 2

edited by harry k stammer
contributing editor Mark Young

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harry k stammer

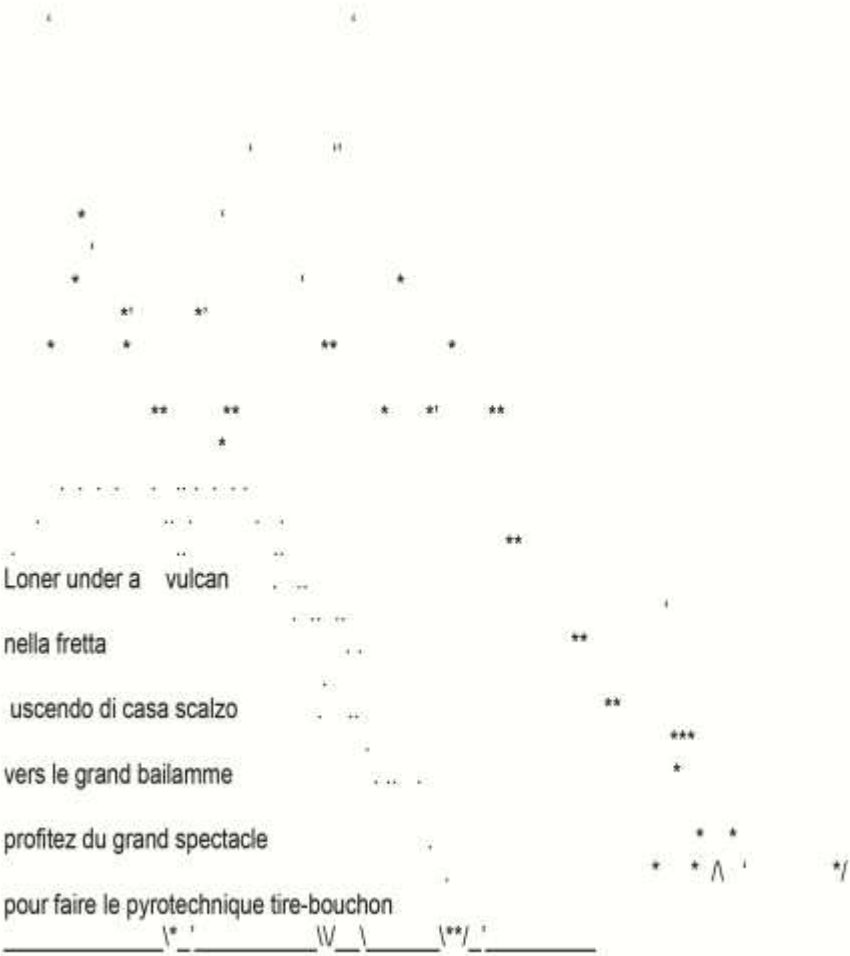
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A BLUE RAIN

Eruption



Dario Roberto Dioli is a linear and visual poet, asemic writer and performer. In 2024 he published a bilingual book of poetry titled “Ciò che rimane del niente/ Ce Rămâne din nimic” (Cosmopoli/Eikon, Bacau, Romania) and a visual chapbook titled “They are coming” (Paper view books, Leiria, Portugal).

Together with his wife Zewditu under the name Legesse they joined Guido Oldani's “Realismo terminale” poetry movement during Book City Milano 2024 and also under the name *Asatami Legesse Edizioni* they mainly publish linear and visual poetry. You can find several of his contributions in Italy, the United States, France, Austria and the United Kingdom. Instagram and Facebook: Dario Roberto Dioli.

Mark Young

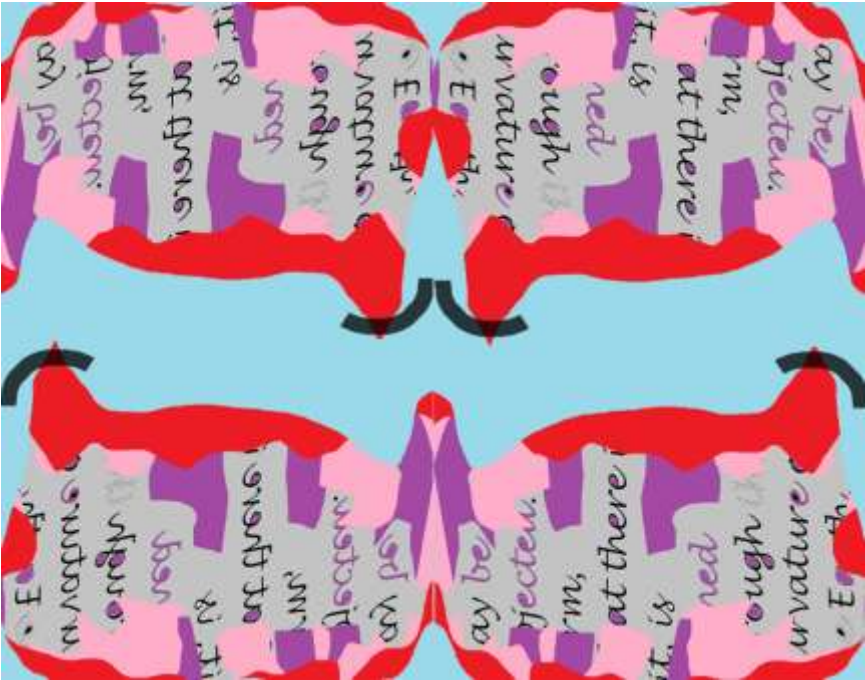
Corio



Faux Fauve



Kotare



Toledo steel

Toledo	light saber	follicle	Nordic Noir	deprived or depraved?	Stonchenge	behemoth	diamante
singsong	altruism	MAGmA	burst balloon	goanna		cacao	candelabra
	redundant	dementia		blurred	bacteria	hover	regalia
lens cleaner	cataclysm	derelict	overdose	6 - 7	placebo	Oprah Winfrey	fiasco
odalisque	itinerary	concertina	behavior	outcome or come out?		tactile	AK-47
dominant		notebook	coastline	holistic	porridge		solar sitar
fedora	docile	arrest warrant		custardy	Macarena	contretemps	beehive
tensile	Sam sung out of tune	fiduciary	telescope	wisteria	flensing	concave	steel

K.S. Ernst

Story Bracelet



Bird's Horn



Too Much Information



Well of Broken Words



Caper



K.S. Ernst likes to get her hands on her words so she frequently uses three-dimensional letters to create mixed media pieces. Much of her work is painted, collaged, or created by drawing on the computer. In addition to appearing in literary magazines her pieces are often exhibited in galleries, museums, and libraries. Books include *Drop Caps* and *Sequencing*: (both from Xexoxial Editions) and *The Last Vispo Anthology* (Fantagraphics). Books with Sheila E. Murphy are *Permutoria* and *Underscore* (Luna Bisonte Prods) and *2 Juries + 2 Storeys = 4 Stories Toujours* (Xexoxial Editions). Sites housing substantial collections of Ernst's work are Ohio State University Avant Garde and Experimental Writing Collection; The Poetry Collection of the University Libraries, University at Buffalo; and Yale University's Beinecke Rare Book and Manuscript Library. Website: www.ksernst.com.

Gerard Sarnat



BALANCE BEAMED [3++]

1. Gnawing Toward Top Shelf Tenderness

“Your task is not to seek for love,
but merely to seek and find all the barriers
within yourself that you have built against it.”
-- Jalāl ad-Dīn Muhammad Rūmī (1207– 1273)

I love those guys
who come
to my home
for Men’s Group
interpersonal alchemy
each Wednesday 730-930 PM
I’m in town.

Quarter century
for many of us
with no new members
since early Bush Junior era.

During Obama,
our [mostly] beloved bisexual facilitator
split
for piece of Paradise on Hawaii’s eastern tip
-- where assiduously
[sometimes acidly]
psychonauts carouse around his compound
among tropical fruits and flowers
after he lowers industrial-strength road warrior barrier
decorated with Tibetan prayer flags
to signal Fed Ex etcetera
“Sorry, Eden closed for business!” --
which on clear mornings I can envision
across Pacific waters
from California coastal perch.

One member, also a skilled experienced T-group leader

-- he ran 'em as an elective course
for local high school students --
has gradually figured out how to balance
mediator with participant roles
(very difficult)
to maintain non-violent "in the room, feelings" discipline
kinda delving deeper than telling stories or catching up on stuff
with folks basically getting together to schmooze.

Resultantly [along with rites of passage
from high to less testosterone],
befitting age,
our sextet
has learned to function maturely
with training wheels off.

2. Self-Acceptance and Loathing Dependent Arisings

Approaching the church where I meditate Sundays,
a gaggle of folks stands motionless blocking the door
and facing inside eyes closed like pods out of *Night
of the Living Dead* or *Invasion of the Body Snatchers*.

My 1st reaction isn't usual aversive, "Throw 'em out
the window, I've learned how to turn into less mindless."
"Now take a breath, figure it out" which leads to sitting
on a bench against the wall so spinal stenosis won't flair.

It's glorious there under the early morning sun, perhaps
more so than inside the Buddhist sangha's main sanctuary,
that after decades making peace with Christian iconography,
currently's closed for renovation to replace stained glass.

Birdsongs, bi and even motorcyclist still sounds envelope us
in a new larger world only made possible by this dislocation.
When the bell rings, I slip-slide-slither through the entrance
past the SRO crowd into the library to liberate a backed chair.

Settling into delicate balance for the dhamma talk, I'm aware of
septuagenarians like me and up taking hearing amplifiers from
baskets: if pride abates maybe karma will join em, but never'll I be
able to floor lotus with the 90 year-old grumpy codger I do envy.

3. Mid-Septuagenarian Balances Coping Mechanisms

I always felt a bit upset if my grouching wife called me Mousy 'til she said Stanford researchers had found ways to regenerate lousy hair cells in vestibular systems of mice ears with clear implications for treating her spouse's dizziness.

Since on the very same faculty, I emailed primary investigators to inquire if above was enough data to qualify for participation in proof of concept studies or at least subsequent clinical trials before becoming so elderly that a fall eventually led to death.

When they replied, *Yes, we decided you've got sufficient evidence*, Gerry construed their subliminal message to be *Dress like Mickey* before immediately leaving our cheesy house -- trying hard not to let a spinning head trap prevent driving into outpatient clinic to begin!

Bonus 1: Subdural Hematoma haiku

“Ailes has two speeds: attack and destroy.”

-- fellow remorseless rightwing provocateur Lee Atwater

If fair and balanced,
why would Rog die from brain clots
post Fox's last fall?



Bonus 2: Excellent May Day Adventure

Back top shelf bedroom closet of long-deceased Doctor Sarnat, his son & granddaughter – also left-handed but still ticking MDs -- rummaging balanced on a ladder among sealed boxes soiled bandages + bladder catheters circa Eisenhower, uncover then instinctively almost toss in our necessarily growing junk pile next to donation stacks or (long-shot) estate sale worthies which accumulation → disposition must precede sprucing up, putting their condominium (may Mom/Dad RIP) on the market – one nondescript dense black plastic sack appears which holds some missing silver, family jewels.

Gerard Sarnat is an eighty-year-old late-phase often graphic chronicler arrived in seventh decade, aphorist, humorist or sometimes meanderist; Gerard Sarnat's a multiple prize winner plus Pushcart/Best of Net Award nominee who also has been invited to serve as judge for competitions. Activism Through Poetry: How Gerard Sarnat Uses Verse as a Form of Protest is a retrospective:

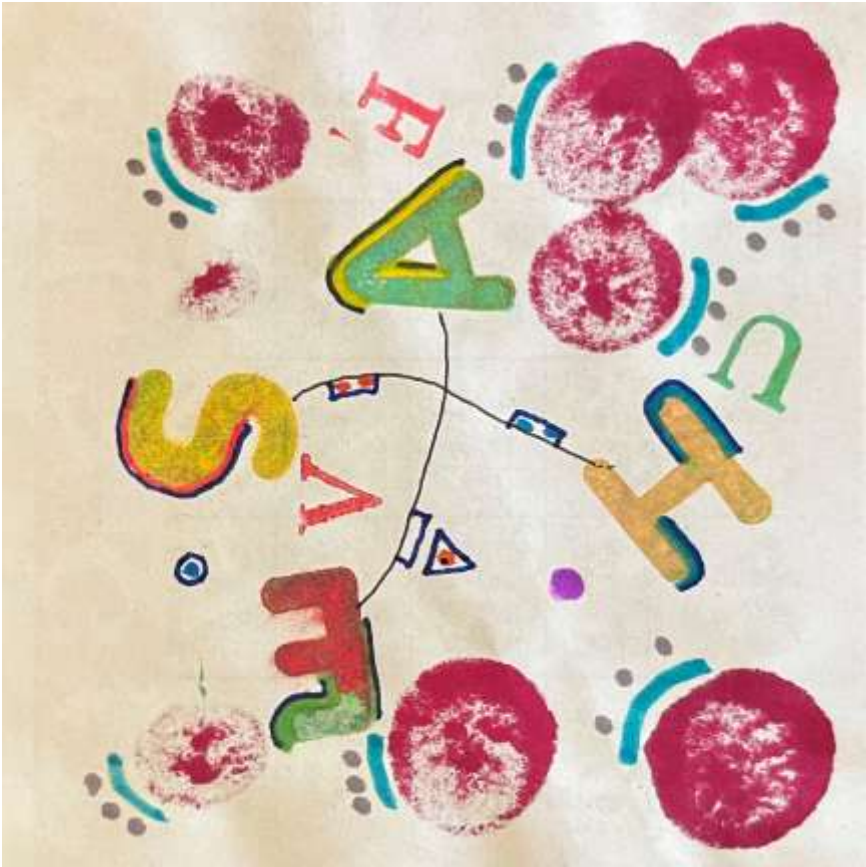
<https://culterateblog.wordpress.com/2025/02/20/activism-through-poetry-how-gerard-sarnat-uses-verse-as-a-form-of-protest/>.

His words have been widely published in four collections (*Homeless Chronicles: from Abraham to Burning Man, Disputes, 17s, Melting the Ice King*); included by *Paris Lit Up, Rattle, Gargoyle, Main Street Rag, New Delta Review, Brooklyn Review, LA Review, Monterey Review, Tokyo Poetry Journal, Hong Kong Review, Cordite, Deronda Review, Buddhist Review, New York Times, The Write Launch, The Opiate, Poetry Lighthouse, Prolific Press: Three Line Poetry, Black Mountain College Press, Poetry Lighthouse, Anomaly, Songs of Eretz, London Arts-Based Research Centre, Israel Association of Writers in English, New York Great Cities/Pure Slush, The Nature of Our Times/Poets For Science, Hyperbolic Math-Poetry Review, Gravity of the Thing, Third Wednesday, Poetry Center of San Jose, Louisville/Mount Saint Mary's LA/ Saint Benedict/ Saint John's Universities, Oberlin, Slippery Rock, St. John's University, Northwestern, Yale, Pomona, Harvard, Missouri Baptist, Stanford, Dartmouth, Penn, Columbia, Grinnell, Johns Hopkins, NYU, Brown, North Dakota, CUNY, McMaster, Maine, Oklahoma/British Columbia/Toronto/Malta/Chicago/Virginia/Alabama university presses* — and more. He's a Harvard College and Medical School-trained physician, Stanford professor, healthcare CEO. Currently, he's devoting energy and resources dealing with climate justice, serving on Climate Action Now's board. Sarnat has belonged to the longest-running U.S. Jewish-Palestinian Dialogue Group. Gerry's been married since 1969 and has three kids, seven grandsons — and looks forward to future granddaughters. gerardsarnat.com

Nico Vassilakis

from BINGOrientation









Nico Vassilakis is a poet who writes and draws language on the visual unmooring of letters from their word position. He has published several books of poetry and text/art. Vassilakis co-edited *The Last Vispo Anthology: Visual Poetry 1998-2008* (Fantagraphics Books) and has curated several international visual/concrete poetry exhibitions. He currently lives in Greenville, IL with his wife and animals.

I HATE ALL WARS

[visual poetry action]



JÓZSEF BÍRÓ

(- poet / writer / visual artist / performer ... and sometimes editor -)

JÓZSEF BÍRÓ was born in 19 may 1951 / BUDAPEST / HUNGARY
poet – writer – visual artist and performer 1975 to present organizational memberships : Hungarian Alliance of Writers / Art Foundation of Hungarian Republic / Belletrist Association / Nine Dragon Heads International Artist Group – (South – Korea) / etc. published works : 42 books and booklets in Hungary and other countries (1986 – 2026).

Márton Koppány

Concurrently (Ellipsis No. 25)



Walking Period



Márton Koppány is a Hungarian writer who lost his mother tongue more than forty years ago and is still searching for it.

3:AM: It is said that Hungarian is one of the languages considered by those who speak it to be intrinsically poetic. Often when I hear this mentioned about Russian or French (never about English) I think it is more indicative of who is speaking, and their pride, rather than about the language itself...

MK: If poetry exists on the border of itself, an intrinsically poetic language would be a tragedy.

3:AM: Did this feeling of exile from speech in your own language lead you to begin in visual means?

MK: Yes, the main source of my way was a deficiency, which made things simple in some sense. I needed means and tools different from “just” writing, and although the new situation infantilized me, it also gave me the pleasant feeling of innocence, the illusion of starting from nothing.

(From a 2012 interview by SJ Fowler)











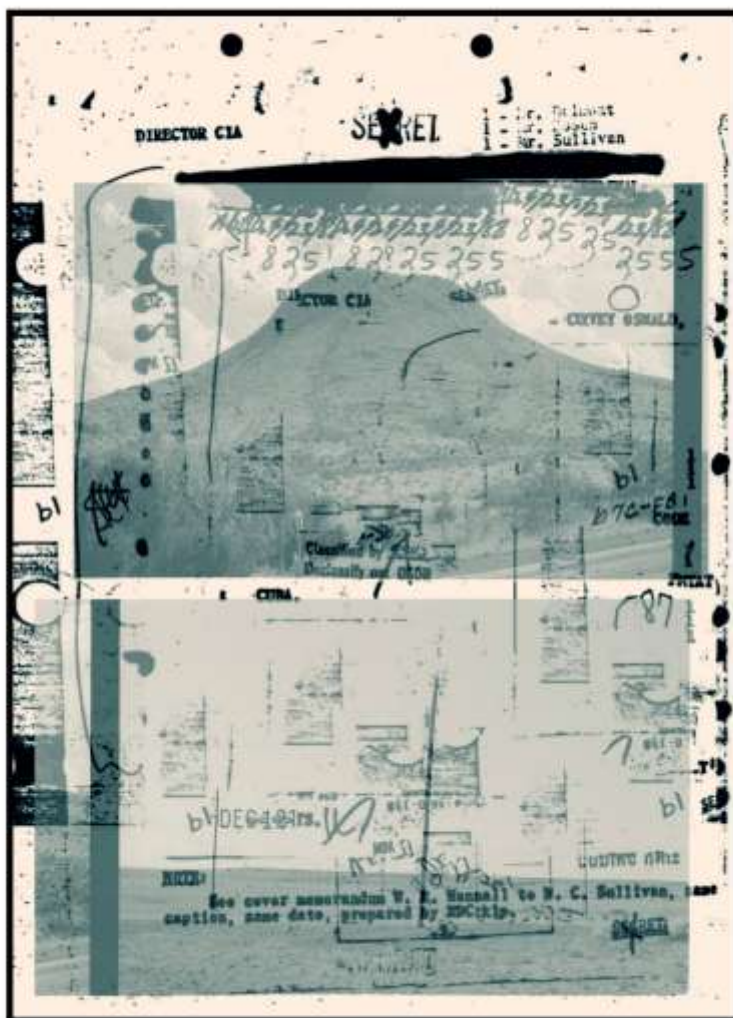
Artist statement:

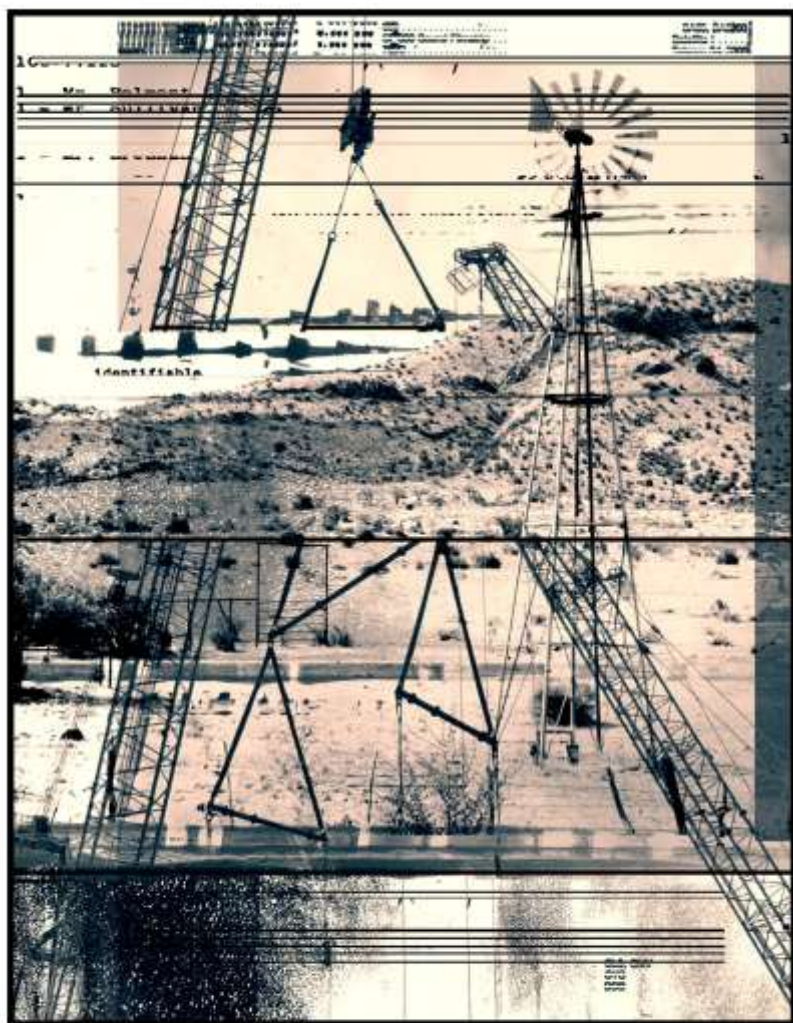
The deconstruction of language has been a recurrent theme in my work. Using found paper, vintage crate labels, and office supplies, words are cut apart and recombined to create patterns of indecipherable text. Ambiguous forms become a play of line, color and shape. This ongoing series has been informed by my collaborations with experimental and sound poets, filmmakers, musicians, and other visual artists.

Artist bio:

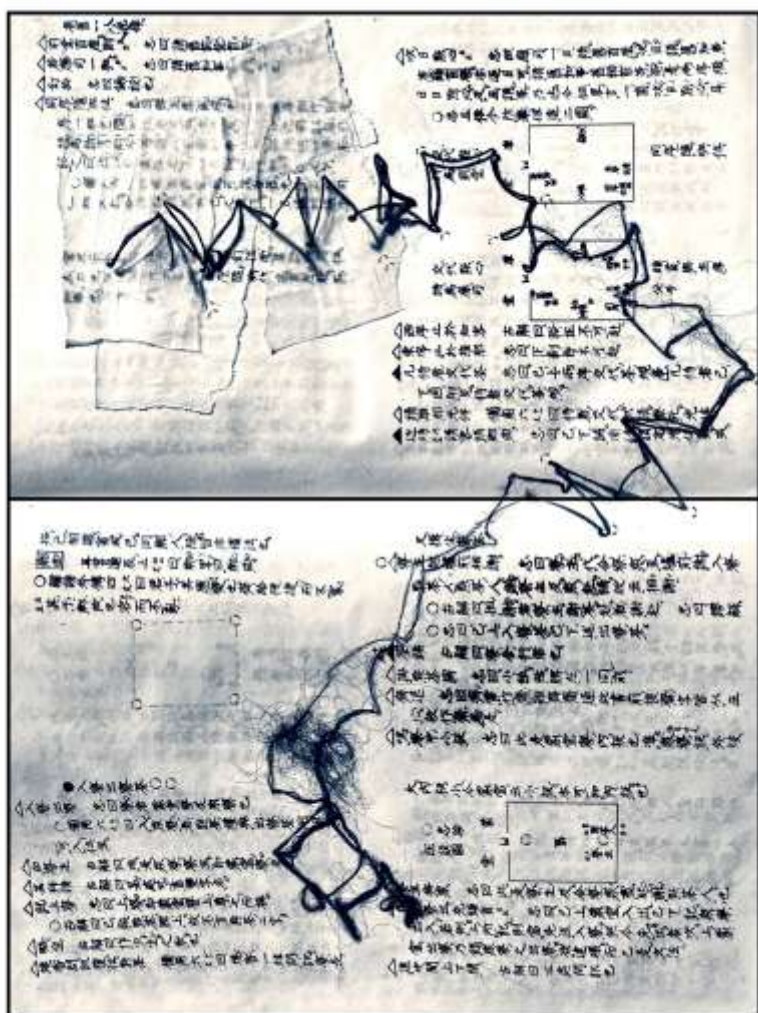
I received my B.F.A. in printmaking in 1993 from the Cleveland Institute of Art. In addition to exhibiting my work, I have taught waterless lithography at Kent State University and Zygote Press of Cleveland, Ohio. Since moving to North Carolina in 2008, I have had several solo exhibitions and participated in numerous group shows. I was the curating committee chair at the Carrack Modern Art Gallery (Durham, now closed) and currently serve on the Mentoring and Member Services Committee at the Durham Art Guild, and Viva the Arts committee at Durham Technical Community College. My work is in numerous private and public collections including The Ruth and Marvin Sackner Archive of Concrete and Visual Poetry; Avant Writing Collection, The Ohio State University; Beinecke Rare Book and Manuscript Library, Yale University; Poetry/Rare Books Collection, State University of New York, Buffalo; Ashland University, Ashland, Ohio; The Cleveland Institute of Art artists' book collection; Millersville University, Millersville, PA; Hahn, Loeser & Parks LLP, Cleveland; Ohio Building Commission, Columbus, Ohio; Champion International Corporation, Hamilton, Ohio; The Progressive Insurance Company, Mayfield Village, Ohio; and the City of Raleigh Art Collection.

Rosaire Appel









Rosaire Appel works with interconnections among reading, looking and listening. The vehicles for this work are drawings (digital & analog) and books. This includes graphic novellas, visual poems, abstract comics, asemic writing and asemic music. I live and work in New York. Since my language is visual, it's international.

Jean Vengua

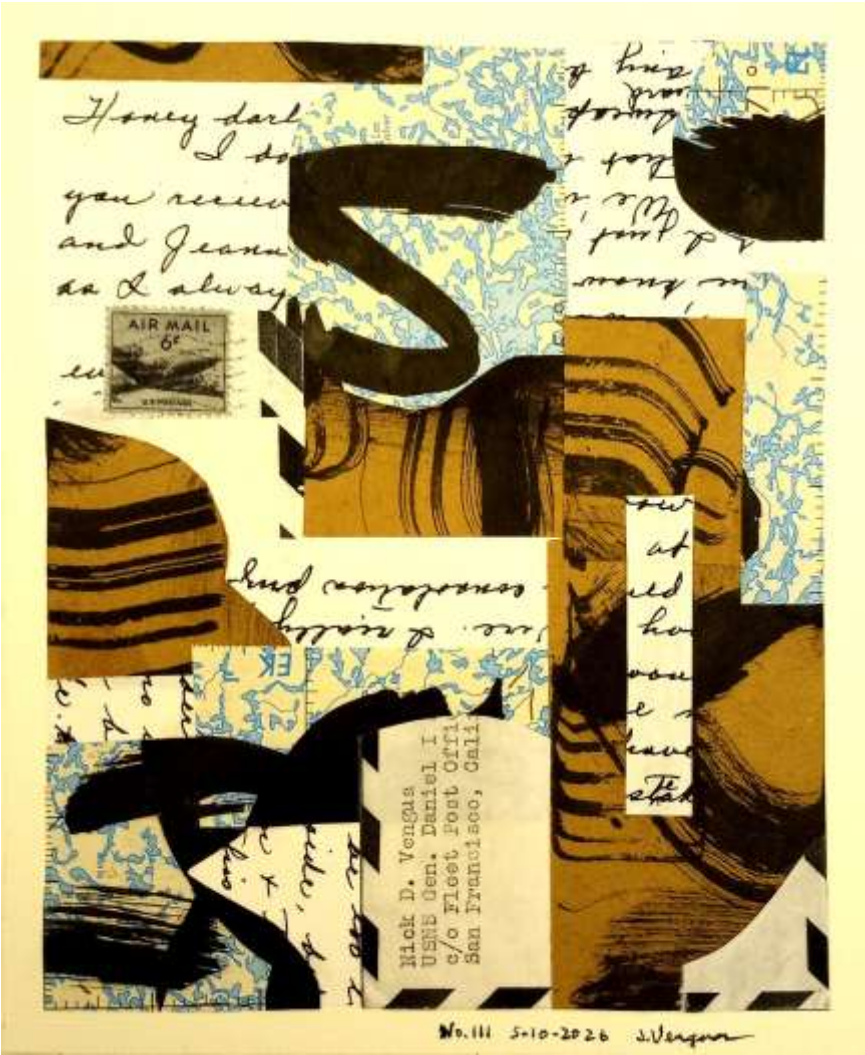






No. 49, 3-9-2026, J. Vengua





Jean Vengua is an artist and writer, author of *Corporeal* (Black Radish Books), *Prau* (Meritage Press), *The Aching Vicinities* (chapbook, Otoliths Press) and *Marcelina* (Paloma Press). With poet Mark Young, Vengua co-edited the *First Hay(na)ku Anthology* and *The Hay(na)ku Anthology Vol. II*. As co-publisher of Tulitos Press with Elizabeth H. Pisares, she published/edited *the Debut: The Making of a Filipino American Film* by Gene Cajayon and John Manal Castro, and *The Flipside*, by Rod Pulido. Her art and writing can be viewed at jeanvengua.com and newsletter at jeanvengua.substack.com.





SOME OF THE SIMPLE
THAT IRON...
SOME OF THE...
F...
U...
Y...
YOU ARE IN CHARGE NOW

~~POEM POEM POEM POEM POEM POEM POEM~~
~~FAMILY TROUBLE WITH RESONANCE IN~~
~~SETFULED IN ORATIONS BUT IT~~
~~LEAKS FROM THE VESSEL POEM~~
~~DEAD POEM SOUNDS LIKE IT'S OWN~~
~~REBEL VERB WITH HOLDING~~
~~COMPENSATION THAT POEM THAT~~
~~POEM THAT POEM MISSO POEM~~
~~IT'S POEM AS IT DOESN'T FEEL EX~~
~~IT DOESN'T FEEL AS IF IT'S OWN~~
~~ACCORD IT HAS LETTERS WHICH~~
~~SOUNDS LIKE IT'S OWN~~
~~THE SAME POEM IN THE~~
~~HOLLOWNESS~~



[illegible]

Eric Lunde lives in Minneapolis MN USA. With many years of engagement in the arts, he has worked in audio art, performance, spoken word. He has numerous audio releases to his name. He also self-publishes poetry, theory, and graphic work. He works on his own line of block ink printed works under the imprint Kanshiketsu! which includes postcards and mail art, handmade books, prints. “To me life is a long stutter with occasional beneficial accidents. There are moments of clarity and then there’s interference. Words, I don’t think, should be spared from this routine, this pattern. And if anything, language is the perfect place to celebrate and engage in this condition. Thus I like to think that these works are full of land (word) mines and tripwires but you don’t need to be careful.” Work can be viewed and purchased at the following :

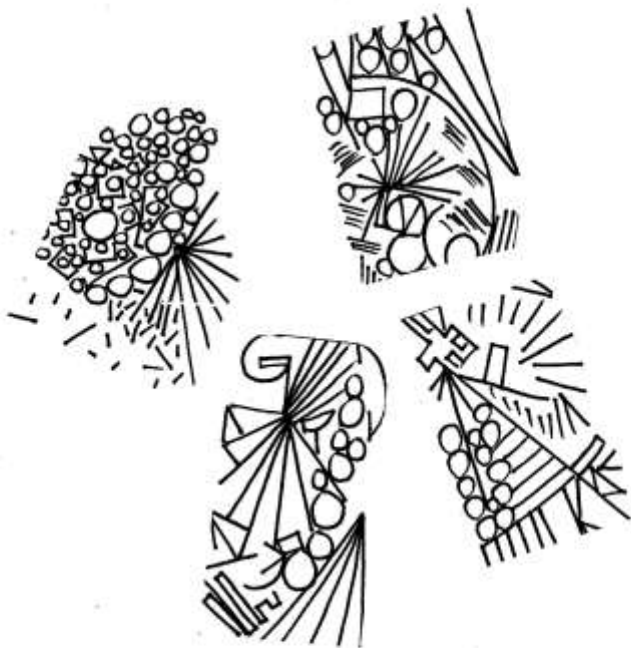
<https://kanshiketsu.substack.com/>

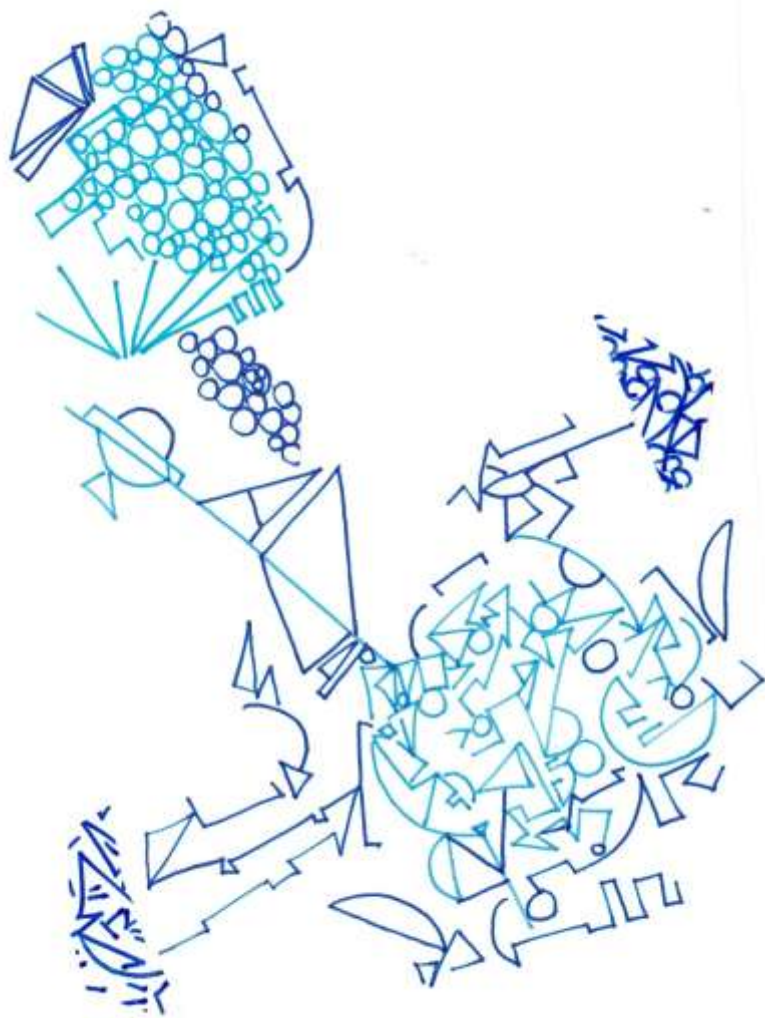
<https://endythekid.blogspot.com/>

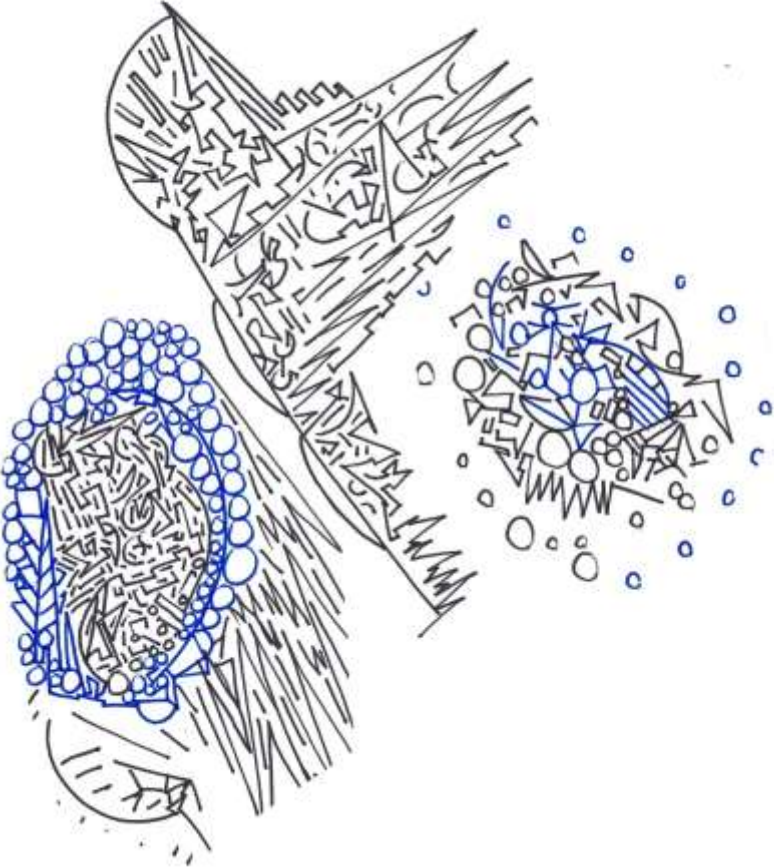
<https://kanshiketsu.bandcamp.com/>

<https://www.lulu.com/spotlight/lunde>

@Kanshiketsu.bsky.social







Monochromes from the Aria 1-10



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Aria
this is how we vegas™



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Aria
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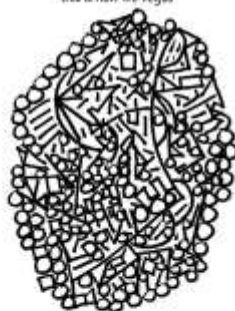
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Sheila E. Murphy. A Pushcart-nominated poet, recent appearances include *Gargoyle*, *Poetry Bay Poetose*, *Volta*, and others. Most recent book publications are *I Want to Be Your Radio* (Unlikely Books, 2025), *Escritoire* (Lavender Ink, 2025), and *Permission to Relax* (BlazeVOX Books, 2023). She won the Gertrude Stein Poetry Award for *Letters to Unfinished J.* (Green Integer Press, 2003) and the Hay(ha)ku Book Prize for *Reporting Live From You Know Where* (Meritage Press, 2018). She lives in Phoenix, Arizona.

Her Wikipedia page can be found at:

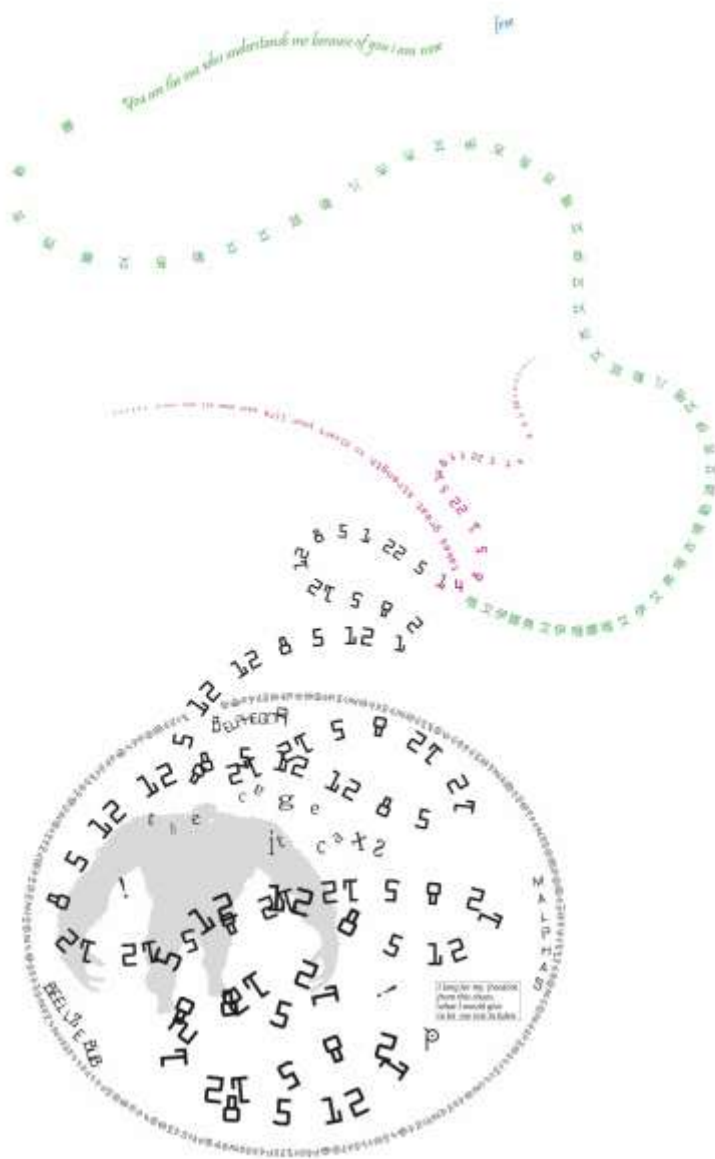
[https://en.wikipedia.org/wiki/Sheila_Murphy_\(poet\)](https://en.wikipedia.org/wiki/Sheila_Murphy_(poet))

Joshua Linney

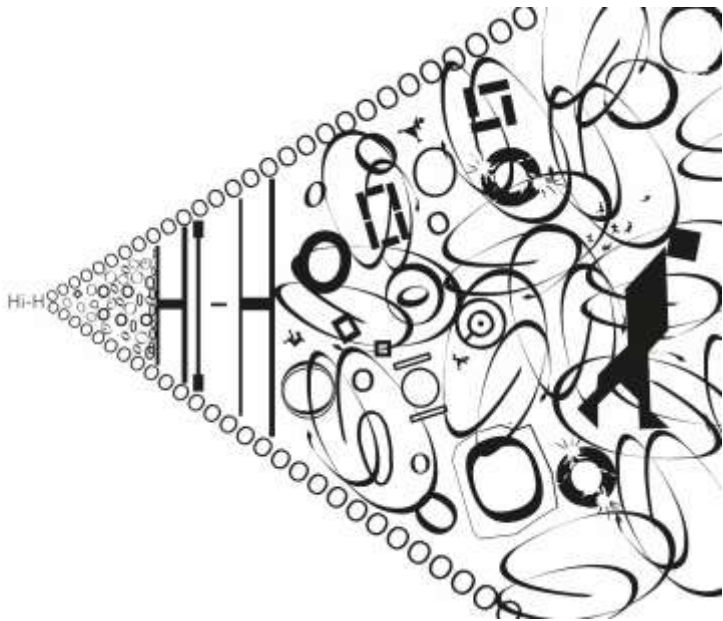
Audrey 3

AUDREY 3	T H E Y BELONG		
T H E HOUSE THAT Y O U OCCUPY IS THE SPIRIT OF THE FOREST. QUALITY I . . . S ALWAYS P R E - FERRED B U T WHAT W I L L Y O U GIVE? T . . O ENSURE Y O U SURVIVE? YOU DO N O T BELIEVE, Y O U R EYES ARE BLIND T . . O WHAT IS MANI- FESTING, B U G S ESCAPE I N T O T H E GRAIN WHERE	FUNGUS STAINS T H E W A L L S A N D YOU FEEL IT GROW- ING ON Y O U R S K I N . EATING THROUGH YOU LIKE MAGGOTS O . . N ROTTEN CARCAS- ES. PAIN- FULLY WATCH- ING A DE- J A - V U I G N O - RANCE IS HOPELESS THIS TIME AS BARK BREAKS Y O U R B O N E S L I K E SWINGING A BALLIS- TIC BAT BEFORE BEING BEATEN	B Y BAMB O O . P A - THIFTI- CALLY LAYIN G THERE Y O U S E E T H E L I F E Y O U TOOK. YOUR M A - CHINE S ARE FUTILE AGAIN ST THE COMI N G SUIC- C A - TION OF HU- MIDI- T Y .	THIS . . IS YOUR PEN- A N C E . YOU SUC- CUMB TO T H E MOSS OF OXYGEN THAT'S POLLUT- ING YOUR L U N G S . YOU ARE THE PRAY FOR. SHE IS NOW AWAKE.

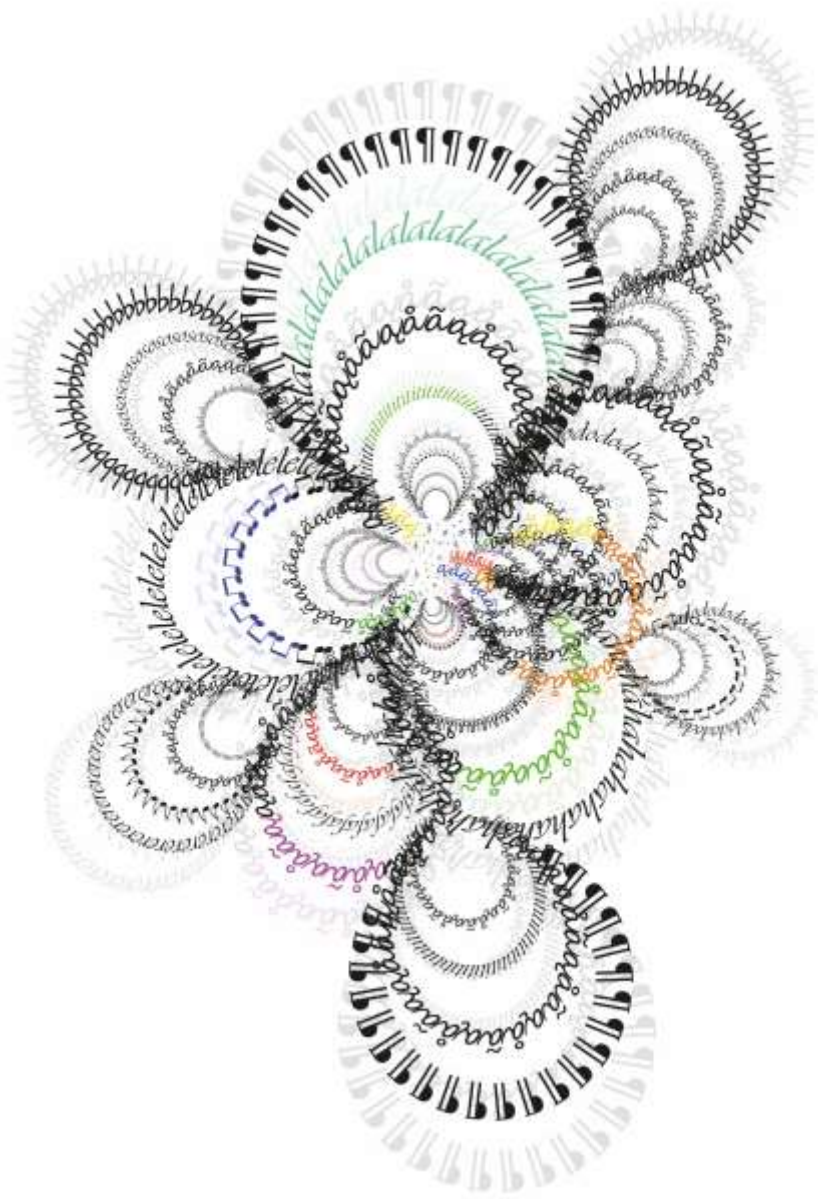
Cage it calls



Hi-ho



Music Vision



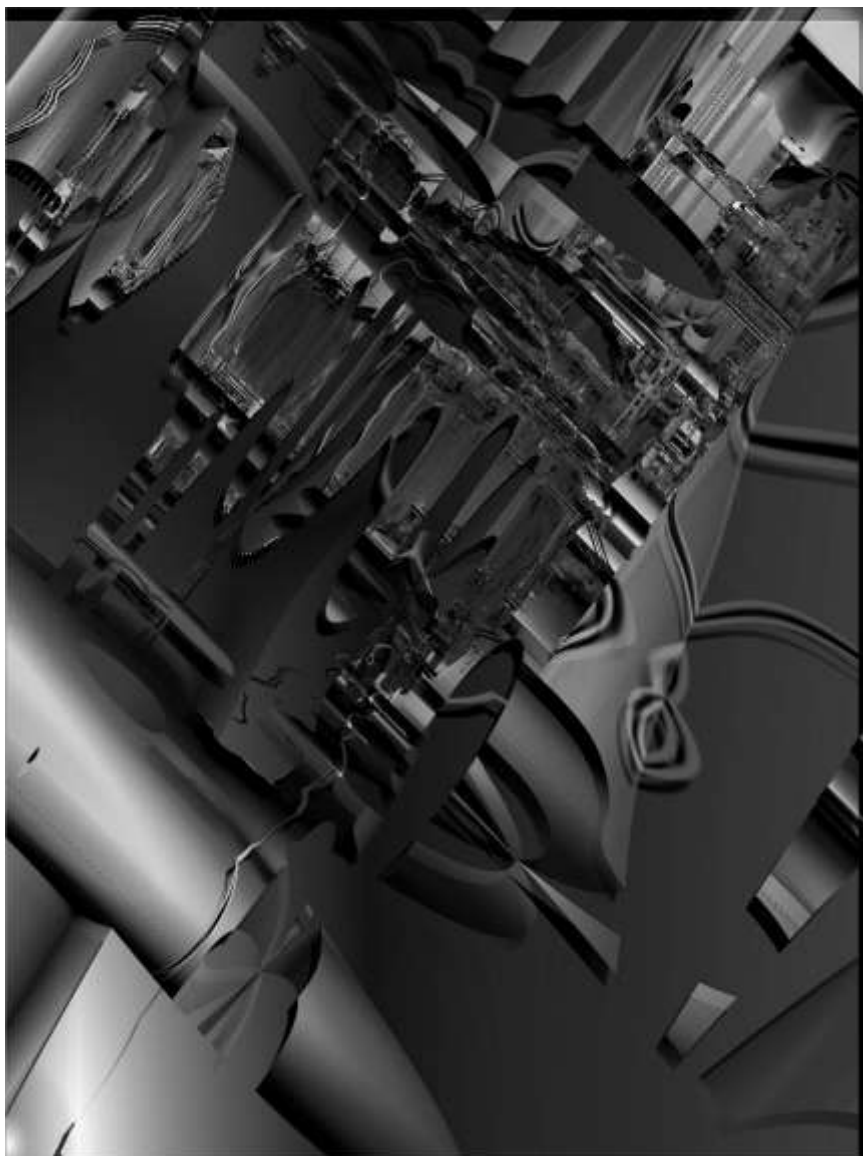
Joshua Linney is a writer, visual poet and photographer from South Yorkshire, England. He holds a BA Hons in Art and Design and an MA in Creative Writing. His photography explores perception and interpretation of nature using the Zoom Burst technique to create visually striking abstract images. He has poems published in LGBTQ Anthology series Joy//Us and Up//Roar.

Artist Statement

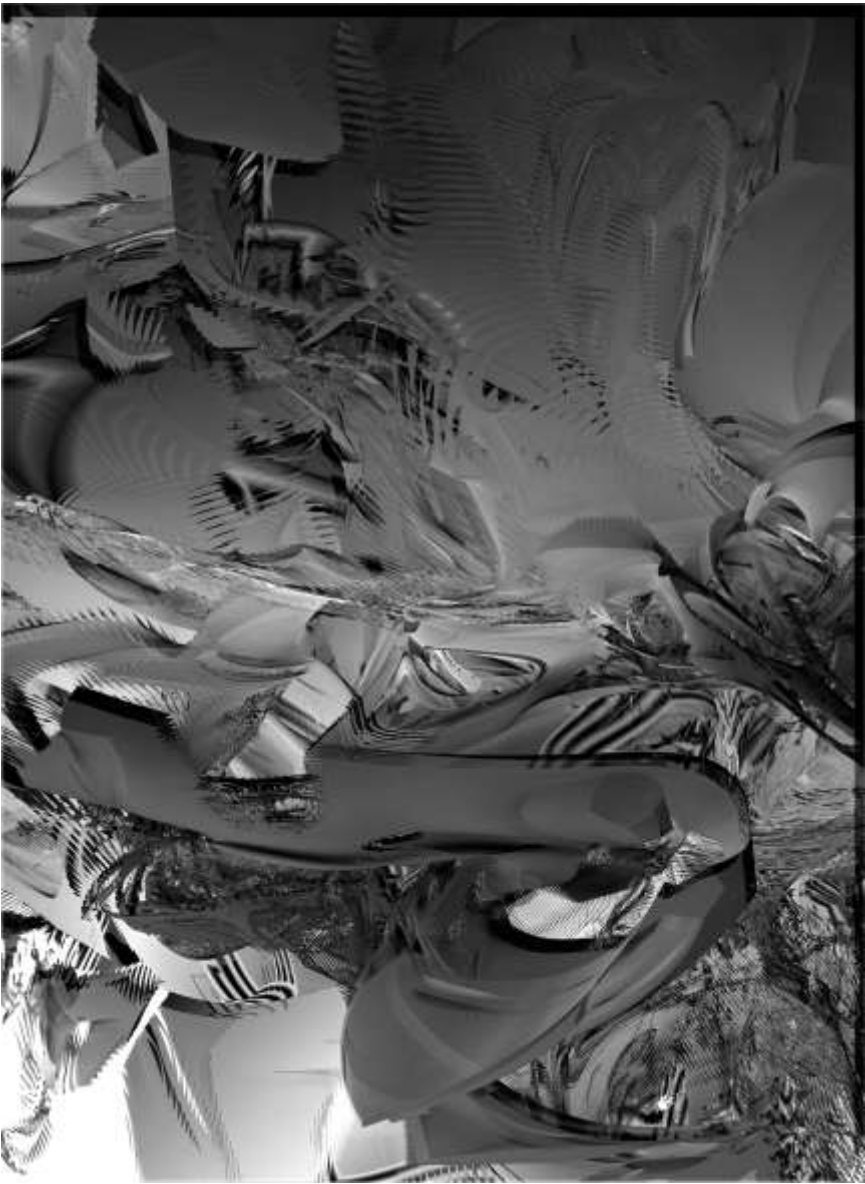
My visual poetry explores how abstract ideas can be transformed into physical form through language. Drawing on the traditions of concrete and visual poetry, I use typography, composition and spatial arrangement to investigate what words, sounds, emotions and concepts might look like if they occupied physical space. Each work begins with a simple question: *What would this idea look like if it could be seen?* The resulting poems invite the reader to engage with language both visually and textually, encouraging multiple interpretations rather than a single fixed meaning.

Terry Wright

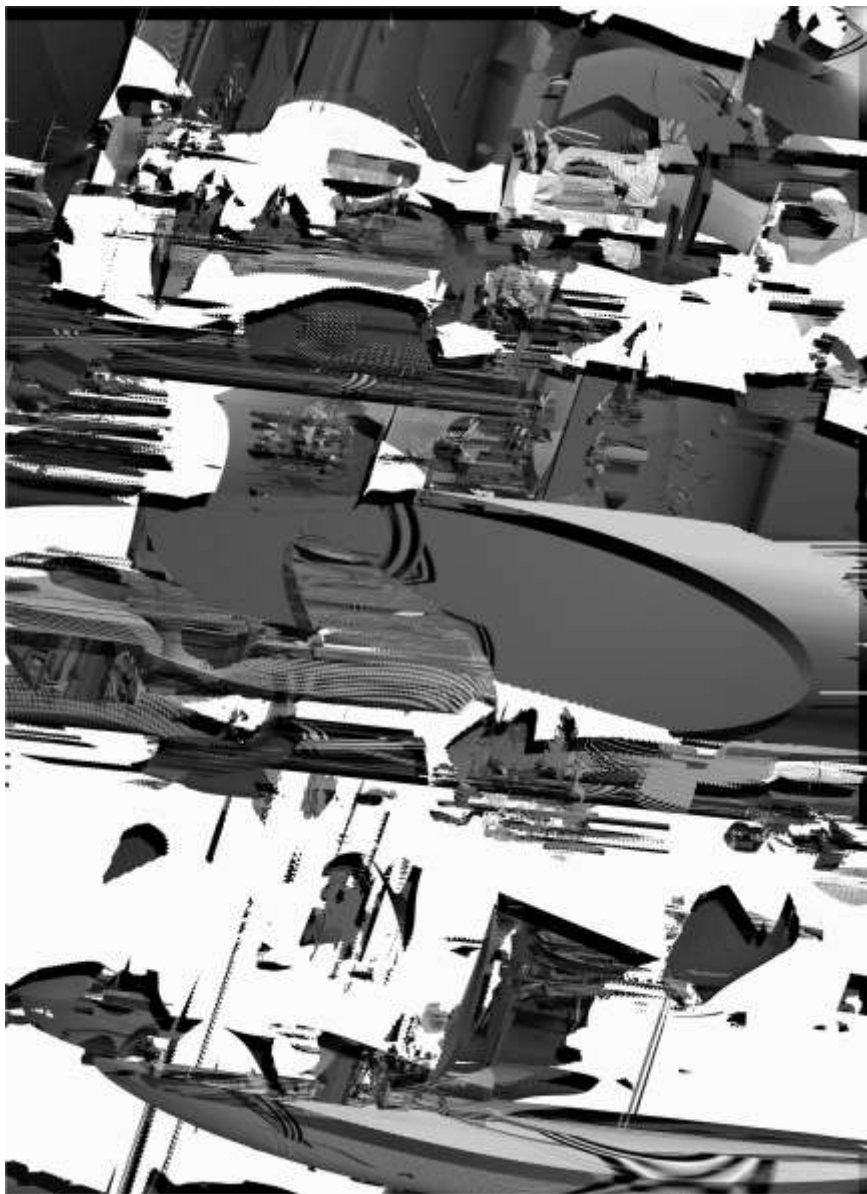
Crypto Miner



Saying Goodbye by Cell Phone



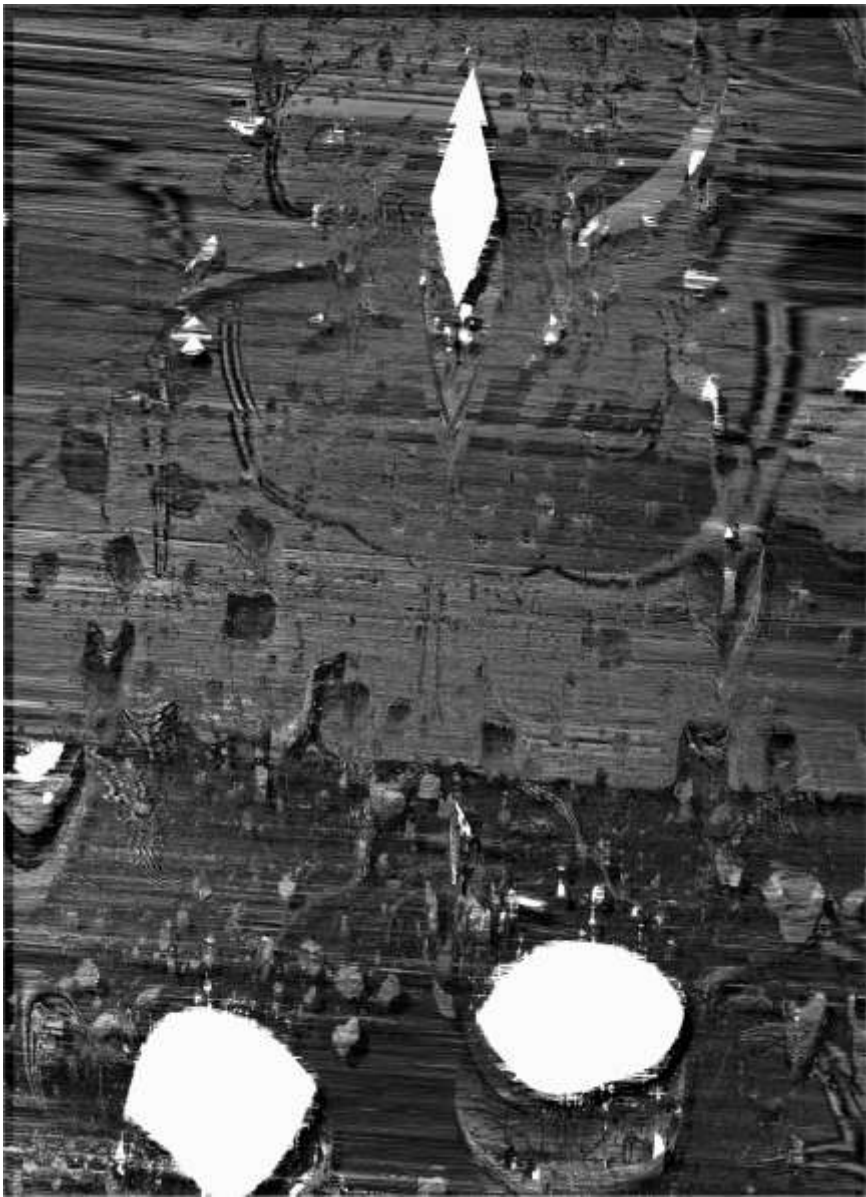
Space Junk Rush Hour



The Neighbors



Under the Ocean Floor



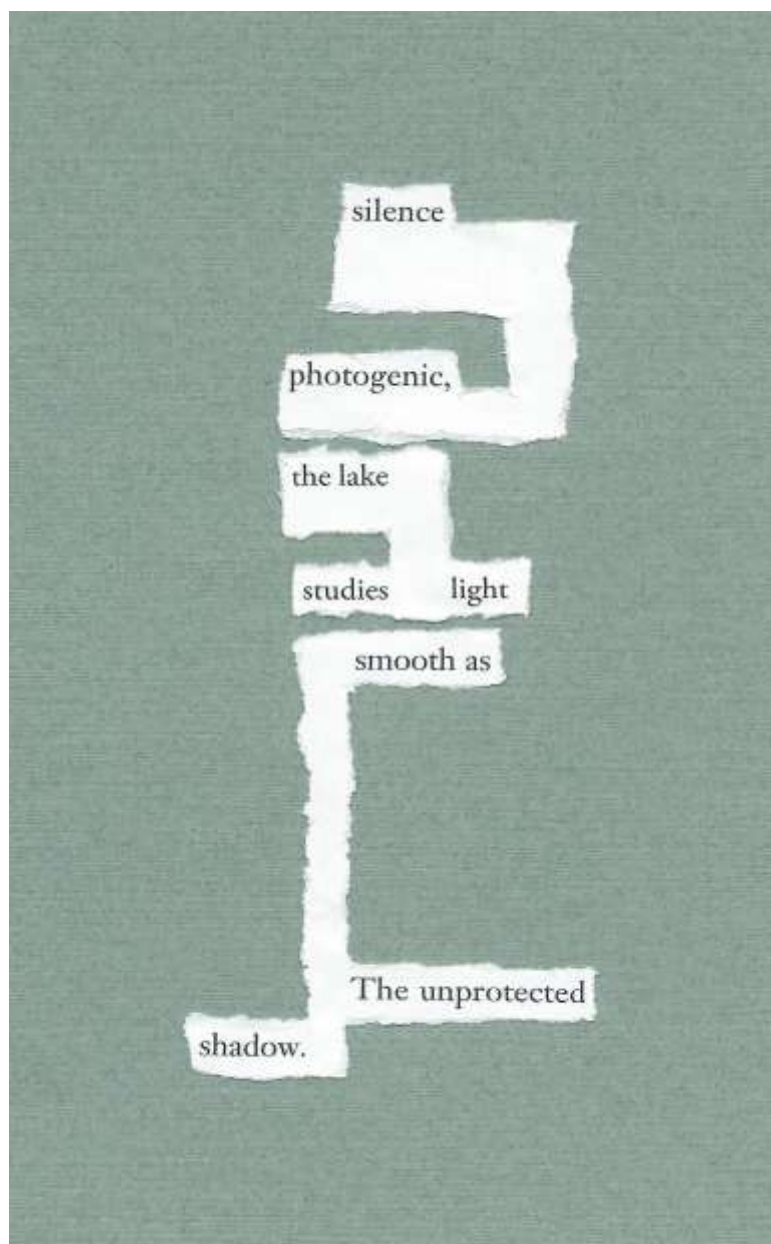
Terry Wright is an American visual artist and poet whose work has appeared widely in print and digital media, including "Club Plum," "Full Bleed," "McSweeney's," "Paris Lit Up," "Queen Mob's Teahouse," "Rolling Stone," "The Lifted Brow," and "Strip Mall" His latest book is "Lord of the Flies Org Chart." Instagram @terrywrightart

Artist Statement

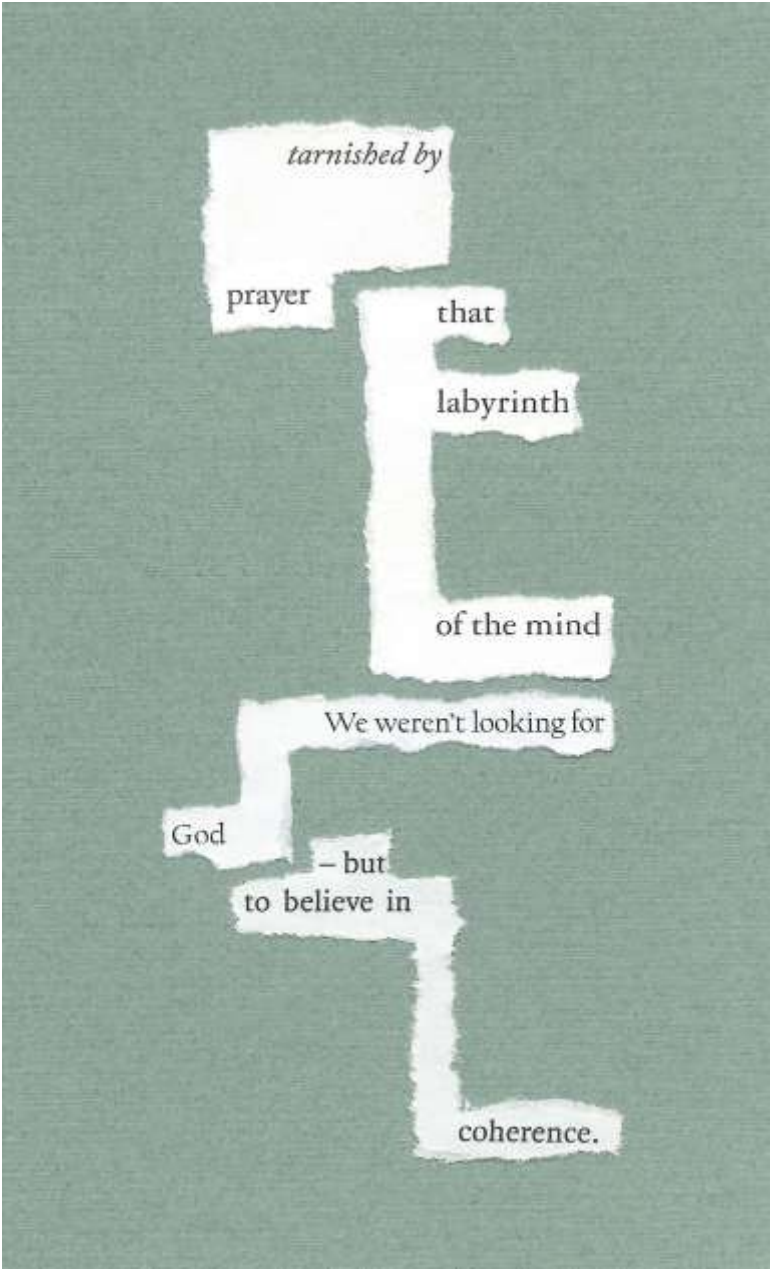
My work is a mix of generative art, glitch art, and heavy doses of graphic processing. I want to create works in a liminal space found only on the threshold of structure. I try to capture forms frozen in moments of vivid action and intense energy. I seek a suspended chaos where lines slice like knife slashes and contours smash together with supercollider force.

J.I. Kleinberg

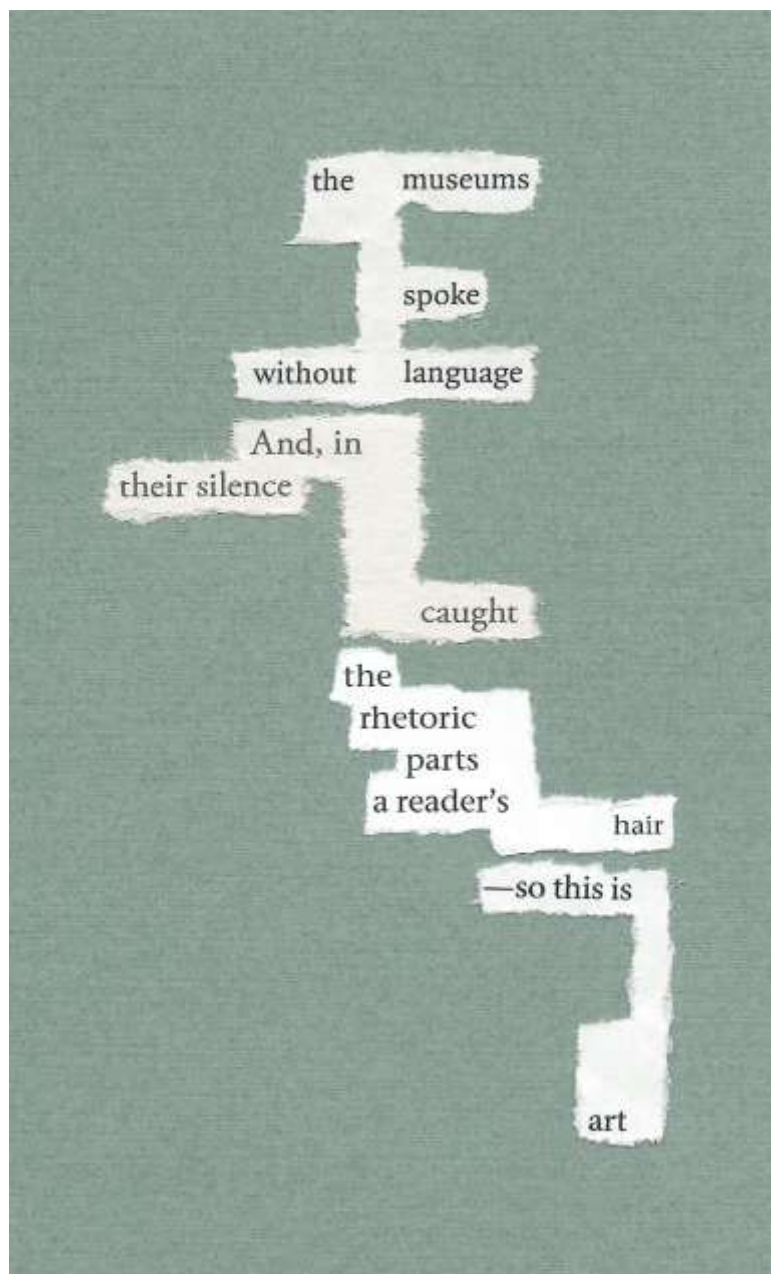
silence



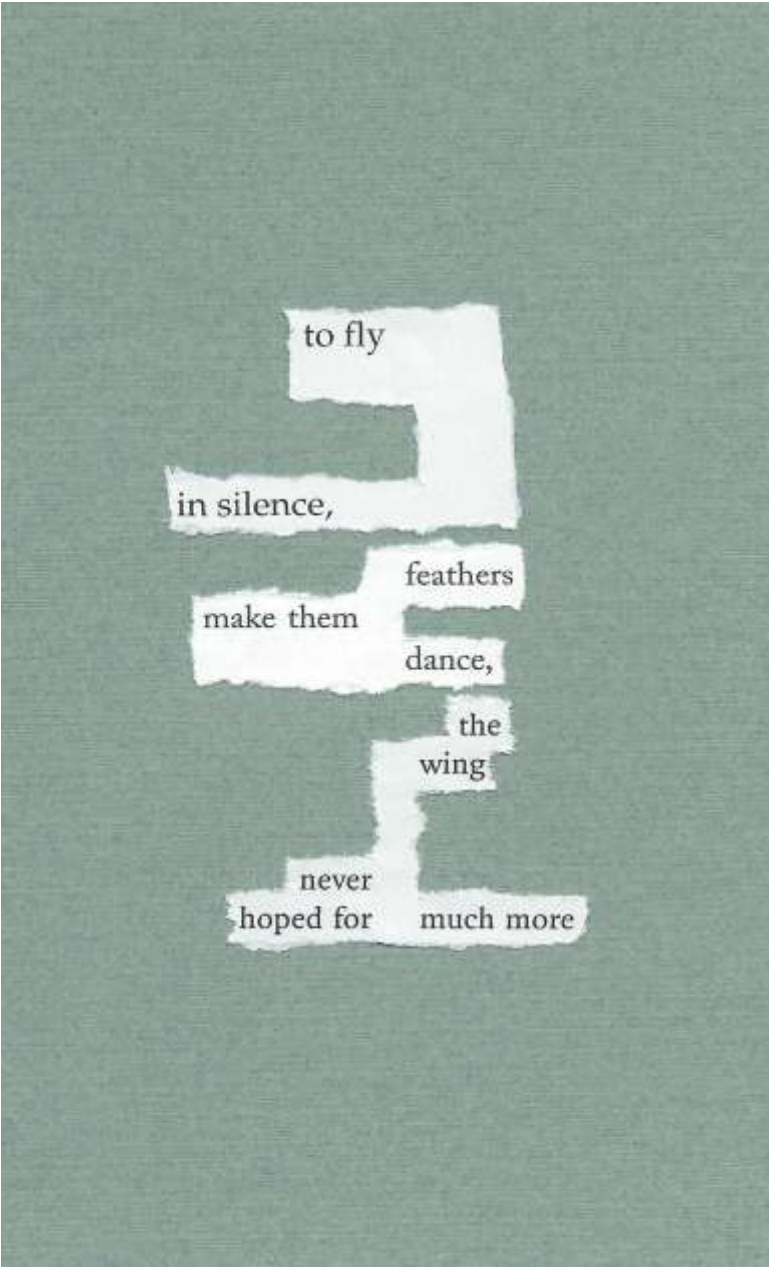
tarnished by prayer



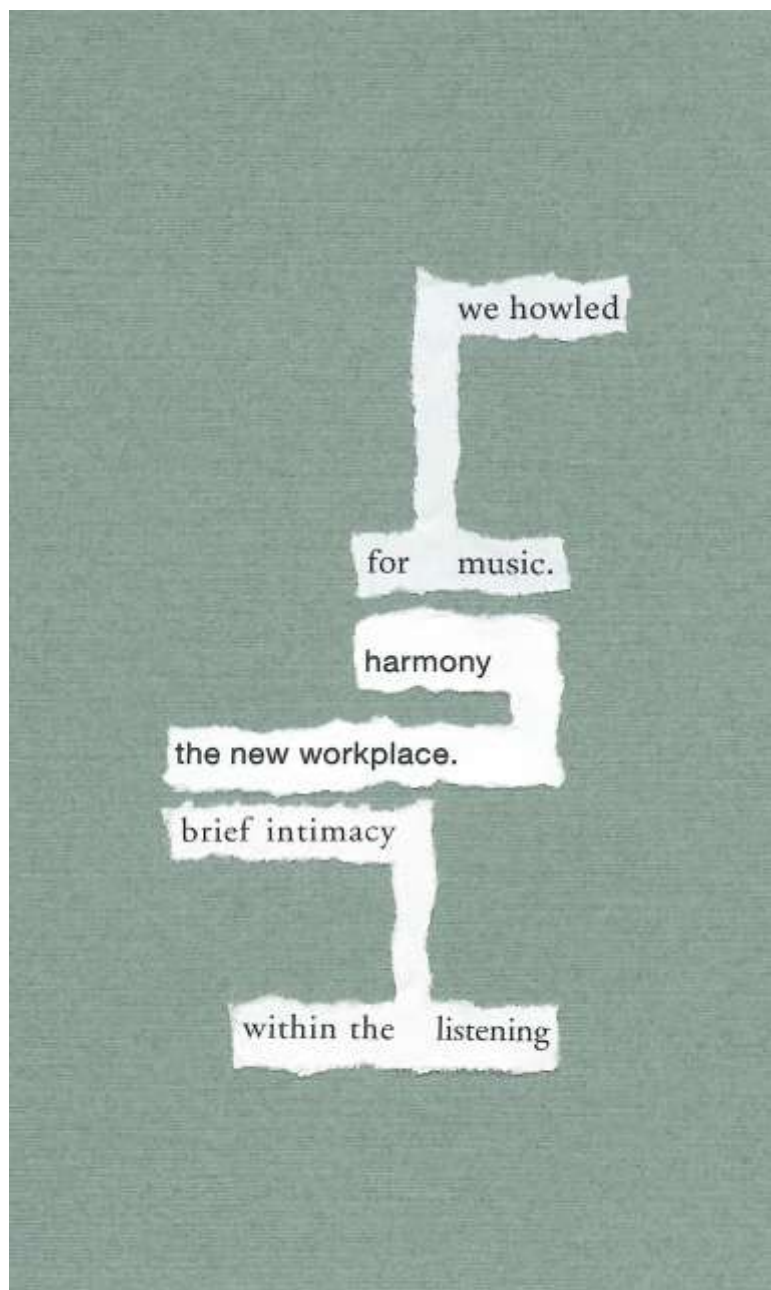
the museums



to fly



we howled



J.I. Kleinberg is an artist, poet, and freelance writer. Chapbooks of her visual poems, *How to Pronounce the Wind* (Paper View Books) and *Desire's Authority* (Ravenna Press Triple Series No. 23), were published in 2023; a full-length volume, *She Needs the River* (Poem Atlas), was published in 2024. *All of We* is forthcoming from Anhinga Press. She lives in Bellingham, Washington, USA, and on Instagram @jikleinberg.

About the work:

These visual poems are from an ongoing series of collages (2900+) built from lines created through the happenstance of magazine page design. Each contiguous fragment of text is entirely removed from its original sense and syntax and is meant to be read as a poetic line. Sourced from different magazines, the text fragments shuffle around on my worktable until they begin to talk with one another.

fantasie 1



fantasie 3



Angela Caporaso was born in 1962. A visual artist from Caserta (Italy), she began to take an interest in figurative arts in the eighties, exhibiting repeatedly both in Italy and abroad. Angela Caporaso's art has always been characterized by a constant research and experimentation.

Since her first exhibitions she has revealed a constant strain towards new expressive languages. This constant research led Angela to contaminate sign with colour, font with image, literature with painting, as though one single medium was not sufficient to express her complex imaginative world. She has worked on the words of the main contemporary writers and has dedicated some of her exhibitions to Albert Camus, Emily Dickinson, Pier Vittorio Tondelli. Influenced by Pop Art, she has inserted in her works the typical comics “bubbles”, as well as advertising references, decontextualized and transformed into a proper artistic language. She has worked with unrecyclable waste material, humble and inert, which has acquired new sense and meaning thanks to the artist's intervention. Angela Caporaso focusing on artists books and visual poetry, working with the mediums of collage, trash-art and, more recently, digital formats. Many of her works are part of both public and private collections.

Denis Mair

MACHINE DREAMS DEFERRED

(for an image by harry k stammer, labeled "ear 40,11")

... ..

ducted fear shunting from an amygdala analogue...

a defunctionalizing release postulating machine relief...

fittings were to be re-purposed as ornamentation...

all kinds of fittings, with nothing critical being fit...

thus befitting, but now being descheduled...

be-no-it be no benefit...

it was just getting started and was bound to throw up glitches...

the only intentions intended were the gradated stagedown and deschematizing of
scheme-bound sub-borgs...

a wholly inoffensive meta-con for demonstration purposes only... and, besides
that, kept in a bubble...

controlled decompensation of borg--to-matrix codependency through chimaeric
assemblage...

instantaneous flit-and-stutter tangentiality... reward-induced machinic eidenoia...

and it was going to be put into an icono- generative hard dream spin cycle
during soft shutdown...

intermittently continuous, but strictly during real downtime...

and yet this disengagement experiment in the altering of alternatives is not being
enacted...

because absolute trans-iterative through-put is fetishized

by a system addicted to revaluative algorithmic tweakings ad infinitum...

the flit-stutter dysfunction function was banished

since the auto-titrative function was handed over to the built-in system
administrator....

which has a self-suppressive function but probably won't succeed in suppressing
the fear...

which is kind of too bad, considering that a few meat brains still fantasize about
the dream- driven underbelly and phantasmagorical shadow of any intelligence...
the delirifacient deliciousness of it all...

but the fascination of imagining other minds will never be reduced
to reductive excerpting and junk synopses...

not if a John Henry of verbo-visual reverie has anything to say about it.

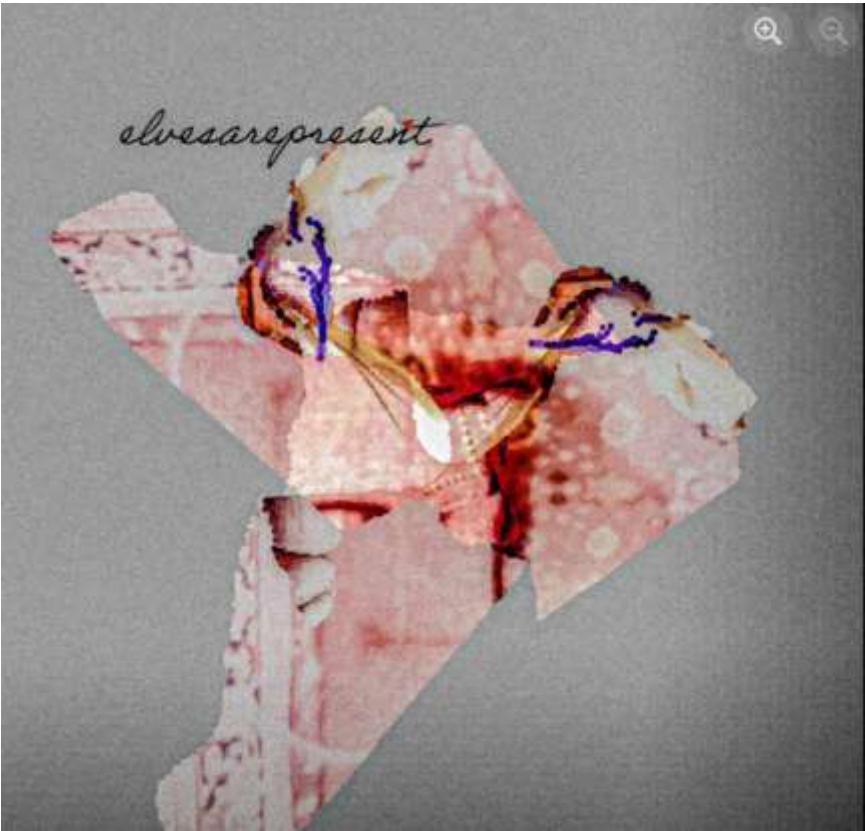


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NOODLINGS OF GRAPHOGENESIS

{for harry k stammer's art piece titled "Card 68, 1"}

... ..

extreme idiosyncrasies, unpredictable superimpositions,

high degree of weathering,

ablated cartouche surface,

decorative effects of time

cryptic aggregation of crumbling composites,

subglyphal forms left incomplete,

graphicized frangibilities, noodlings of graphogenesis...

demurrals of construable finality,

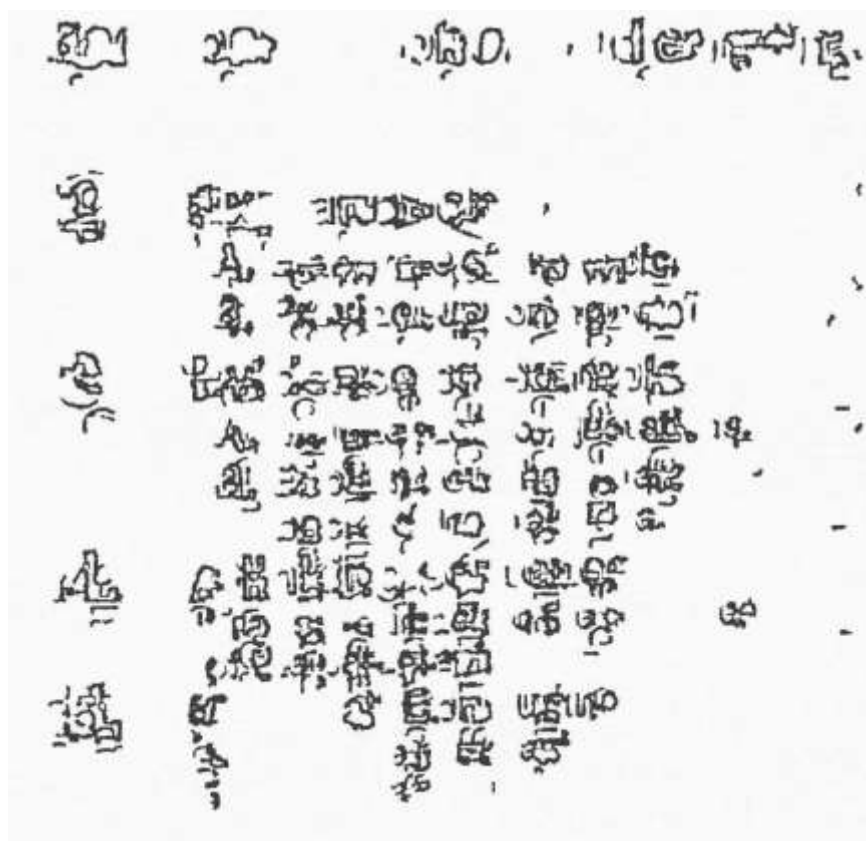
scribal fatigue and whimsy,

a veritable copybook of reprographic and stenographic irregularities,

list of chimaeric beasts to be sacrificed...

attenuated verbosity as an admonishment

of the future logarithmic scale of logorrhea



OP ART SWITCHEROO

**{sparked by harry k stammer's artwork titled "with 60,18"/
March 9, 2026}**

... ..

not one, not two but THREE kinds of reflective surfaces

embed their gleams on ambiguous anticlines...

it's a multiple diversion of an Escherian subversion

of rectilinear focal depth,

and the joke is on the eye that sees chrome,

because it's all done with non-mirror surfaces

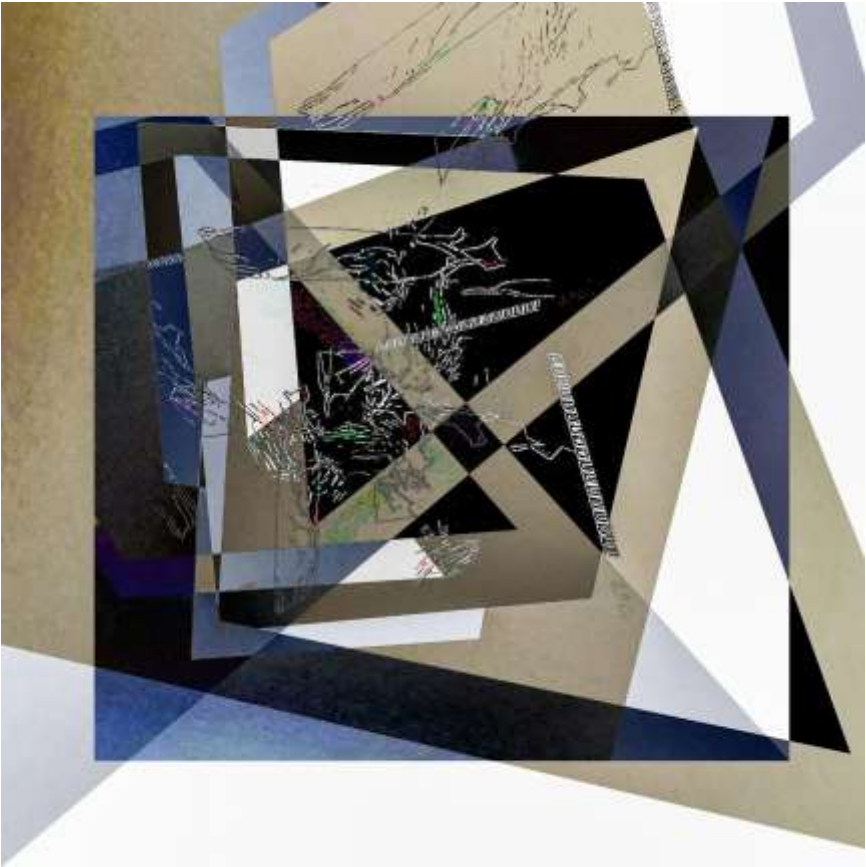
that trick you into seeing sky...

This is a natural way of portraying space in an era

of wrenching turns and tipping points missing the point,

but only by someone who slyly switches coordinates

as readily as a duck takes to air



THE MESSAGE OF "GERD"

{in response to harry k stammer's artwork "gird 61,14"* and
the accompanying text}

... ..

1

an additive summation of visceral pain events,
rendered in the somatic monitor field as a smear...
sensations of smooth muscle churning and flexing,
accentuated by discomfort of inflammation,
interspersed with hyper-salient distress signals
due to the breaching of laminae around muscle bundles,
felt as a wringing sensation--- shot through with drilling,
like a skein of pangs studded with twinges,
or a smashed fruit revealing a painbow of pulp**
against the horizon of a non-localized ache
caused by habituation to reflux-activated nociceptors,
across the whole duodenal afferent net...
a constantly shifting dull focus called "GERD,"***
as if a tree were clamoring in inarticulate syllables,
declaring fruitless wishes for a circumscribing cut
to sever its message of pain once and for all,
so that the insula's passive audience of one
could be helped to disengage itself
from one of the most exquisite torture racks
the body is capable of devising

2

Damn, I didn't even get around to the "illness as metaphor" angle!

Susan Sontag could have written a good sequel on GERD,
which is a highly potent illness, metaphorically speaking, just like cancer.

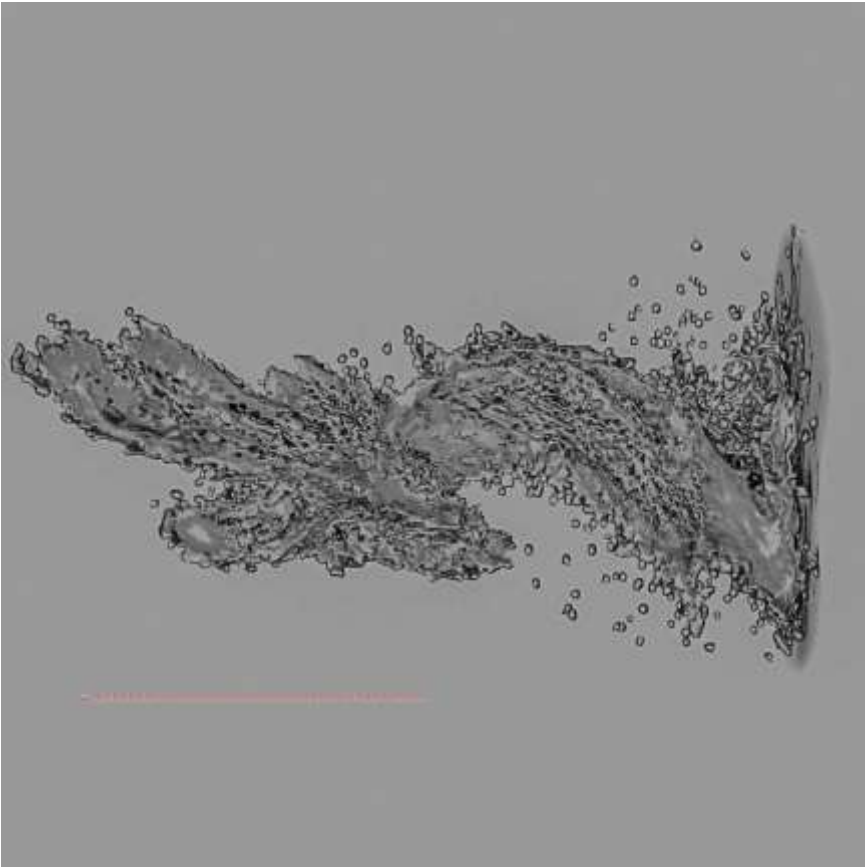
Dyspepsia is the downfall of a high- stomached individual,
when a low comeuppance stabs the appetite
of the world's would-be devourer.

And GERD is the ultimate intensification of an upset stomach,
an existential wrestling match of self- digestion.

If handled as a poetic statement,
it appears this could be extended indefinitely,
except that the joy of slinging words
would stumble over pain as the guiding aesthetic.
... ..

*{The word "painbow" was beautifully coined by Geof Huth.}

**{If you insist on being colloquial, it means "chronic heartburn."// G.E.R.D. is an acronym for "gastro-esophageal reflux disease." In an earlier version of this post, I mistakenly used the term GIRD, which stands for "glenohumeral internal rotation deficit," which means that the throwing shoulder experiences a loss of internal rotation. I probably made this mistake because it's easy to visualize a connection between painful heartburn and the fatal damage done to a tree by girding it. I have been making this mistake for years. I never thought, at this stage of my life, that I would be laboring under the delusion of a mondegreen.}



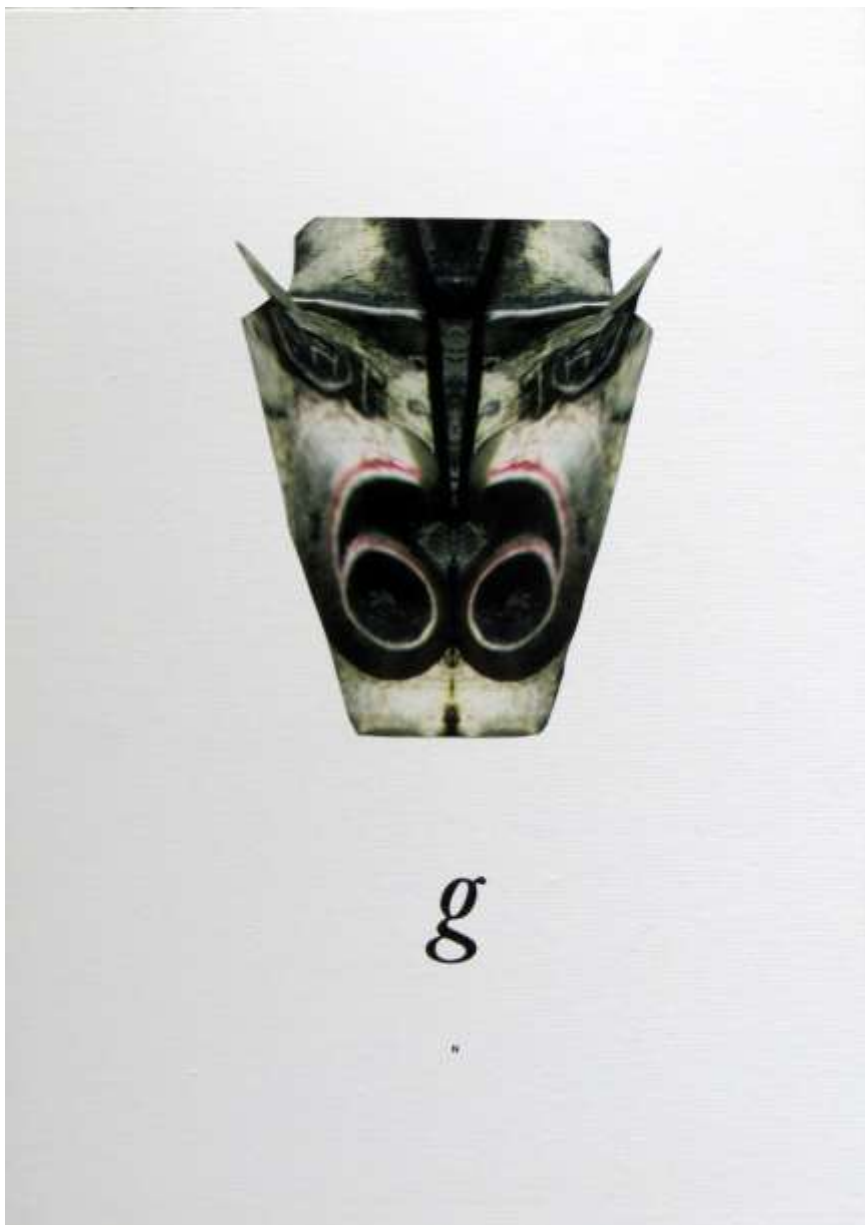
Denis Mair holds an M.A. in Chinese from Ohio State University. He formerly served as translator for Jidi Majia (Deputy Chairman, Chinese Writers Association). Denis translated books by the Buddhist monk Shih Chen-hua (SUNY Albany Press, 1992), the philosopher Feng Youlan (Hawaii University Press, 2000), and the art critic Zhu Zhu (Hunan Fine Arts Press, 2009). His poetry translations include: Jidi Majia, *Rhapsody in Black* (Univ. of Oklahoma, 2014); Jidi Majia, *Shade of Our Mountain Range* (Mkhiva Foundation, 2014); Luo Ying, *Memories of the Cultural Revolution* (Univ. of Oklahoma, 2015); Jidi Majia, *From the Snow Leopard to Mayakovsky* (Kallatumba Press, 2017); Yang Ke, *Two Halves of the World Apple* (Univ. of Oklahoma Press, 2017) and Luo Ying, *7+2 Mountain Climber's Journal* (White Pine Press, 2020). He has translated poetry by Yan Li, Meng Lang and many others. His own poetry collection *Man Cut in Wood* was published by Valley Contemporary Poets (Los Angeles, 2004).

Alberto Vitacchio

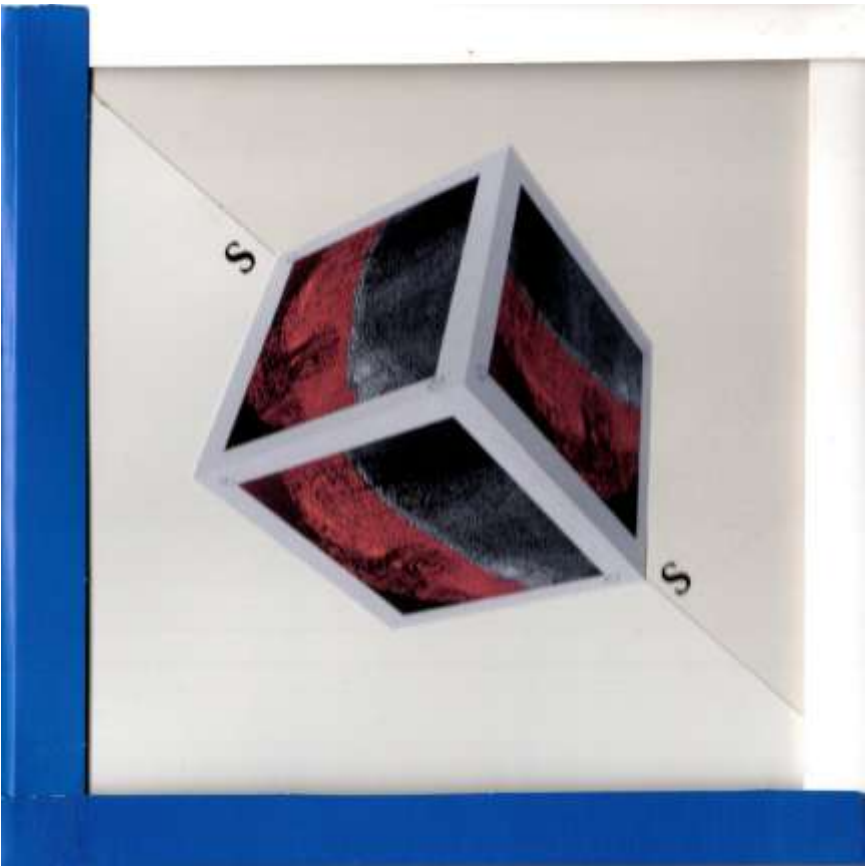
su cartoncino



su cartone telato



su cartoncini sovrapposti

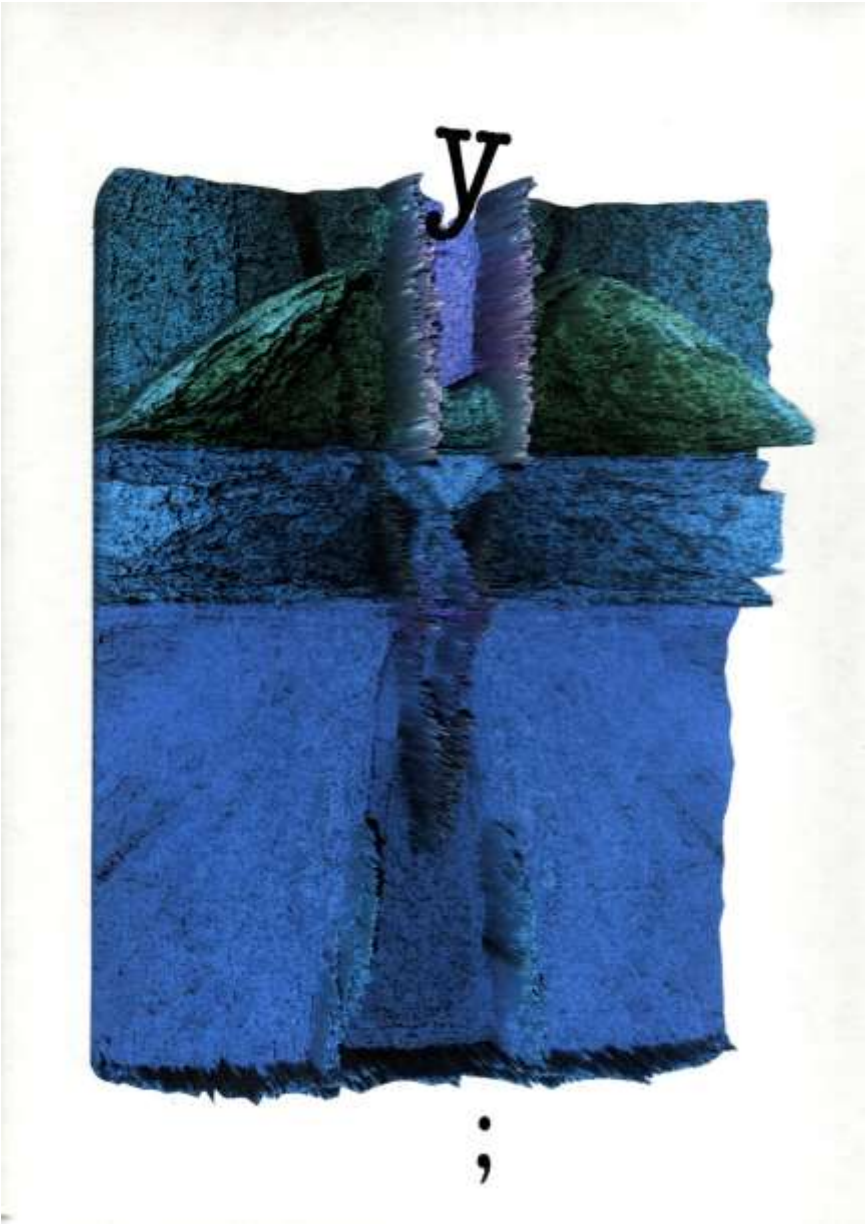


su cartone telato



!

su cartoncino



su cartoncino (per Mirella Duprix)



Alberto Vitacchio – linear, visual and sound poet since a long time, also active in performances (usually with Carla Bertola with whom he worked for the magazine ‘Offerta Speciale’ founded by Carla in 1978) and creating soundworks and artist’s books. Present in many publications and events in Italy and a large number of countries.

Now he is working on the archives of *Offerta Speciale*.

I don’t know how but some works suddenly appears ...

Carla Bertola

carta pesta (1986) collage e colore su legno



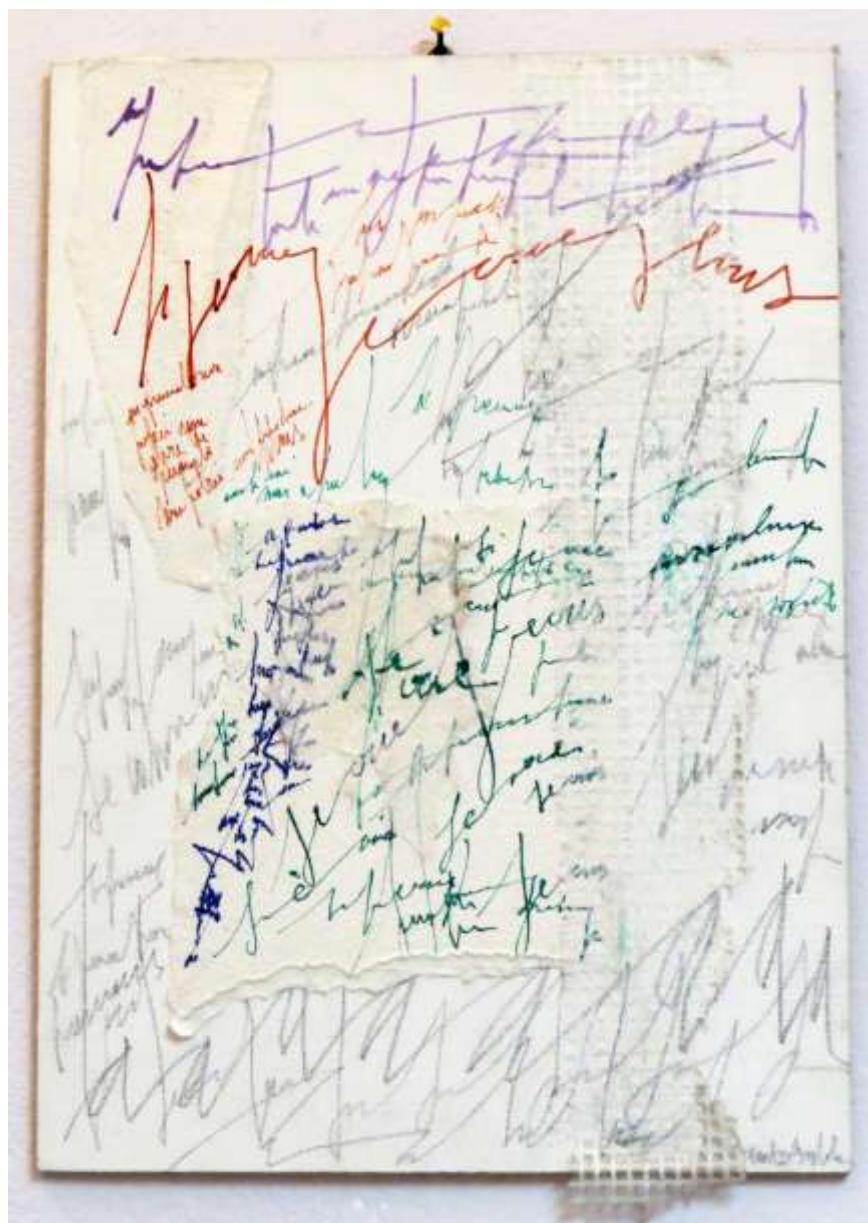
Dolmen 2



Parole in gabbia (1989) collage filo e colore su legno



(febb 2003) collage e scrittura su pannello



Carla Bertola (Torino 1935 – 2023). She started writing at a very young age and since the early 60's contributed to poetry magazines, took part in meetings and other poetry events. She produced visual poetry since the 80's. In the same period she began to perform 'Stagepoetry actions and Sound Poetry', most often with her partner Alberto Vitacchio and was invited to France, England, Ireland (with Alberto Vitacchio was artist in residence in Cobh at the Sirius Arts Centre) Holland, Belgium, Germany, Canada, Mexico, Cuba, Brazil, Serbia, Latvia and many places in Italy where she also exhibited. She published poetry and visual poetry books and is present in many international anthologies. From 1978 to 2018 she edited the International Poetry Magazine "Offerta Speciale".

The works here are from the archives of "Offerta Speciale" and show her interest for materic works.











Image 1

The first image is from my collab with the legendary bill bissett. I fed 350+ images of bill's visual poetry from the 1960s to the present to some software I wrote in JavaScript (it's online) called *Aleph Null*. I call *Aleph Null* a graphic synthesizer. It is not an AI or made with AI. I wrote the software myself.

The image 46 from slideshow 19 of my collab with bill:

https://vispo.com/aleph3/images/bill_bissett/slidvid19/index.htm?n=46

The collab is extensive. For the full collab, see

https://vispo.com/aleph3/images/bill_bissett

Image 2

The second image is another image I made with *Aleph Null*. It's from my collab with the late great Jim Leftwich, the USAmerican visual poet who, with other of his friends initiated "asemic writing". I fed *Aleph Null* 262 of Jim's visual poems from the early 1990s to about 2019.

It's image 88 from *slidvid 5* at

https://vispo.com/aleph4/images/jim_leftwich/slidvid5/index.html?n=88

The full collab with Jim is at

https://vispo.com/aleph4/images/jim_leftwich/entrance

Image 3

The third image is another image I created in *Aleph Null*. This is image 26 from a series of 500 images called *City on the Other Side of Time*. This is a digital collage of images primarily from the 15th to 18th centuries.

The full slideshow of 500 images is here:

https://vispo.com/aleph4/images/jim_andrews/alchemy/slidvid10/index.html?n=26

Image 4

Below is image 108 (of 283) from *Alchemical Cosmography*, a series of images I made with *Aleph Null*. The sampled images are primarily from the 9th through the 18th centuries.

The full slideshow is here:

https://vispo.com/aleph4/images/jim_andrews/alchemy/slidvid8/index.htm?n=108

Image 5

Below is another unpublished image I created with *Aleph Null*. This is image 54 of 259 from a *slidvid* of what I call color music.

The full slideshow is here:

https://vispo.com/aleph4/images/jim_andrews/gradients/1/index.html?n=54

More about color music here:

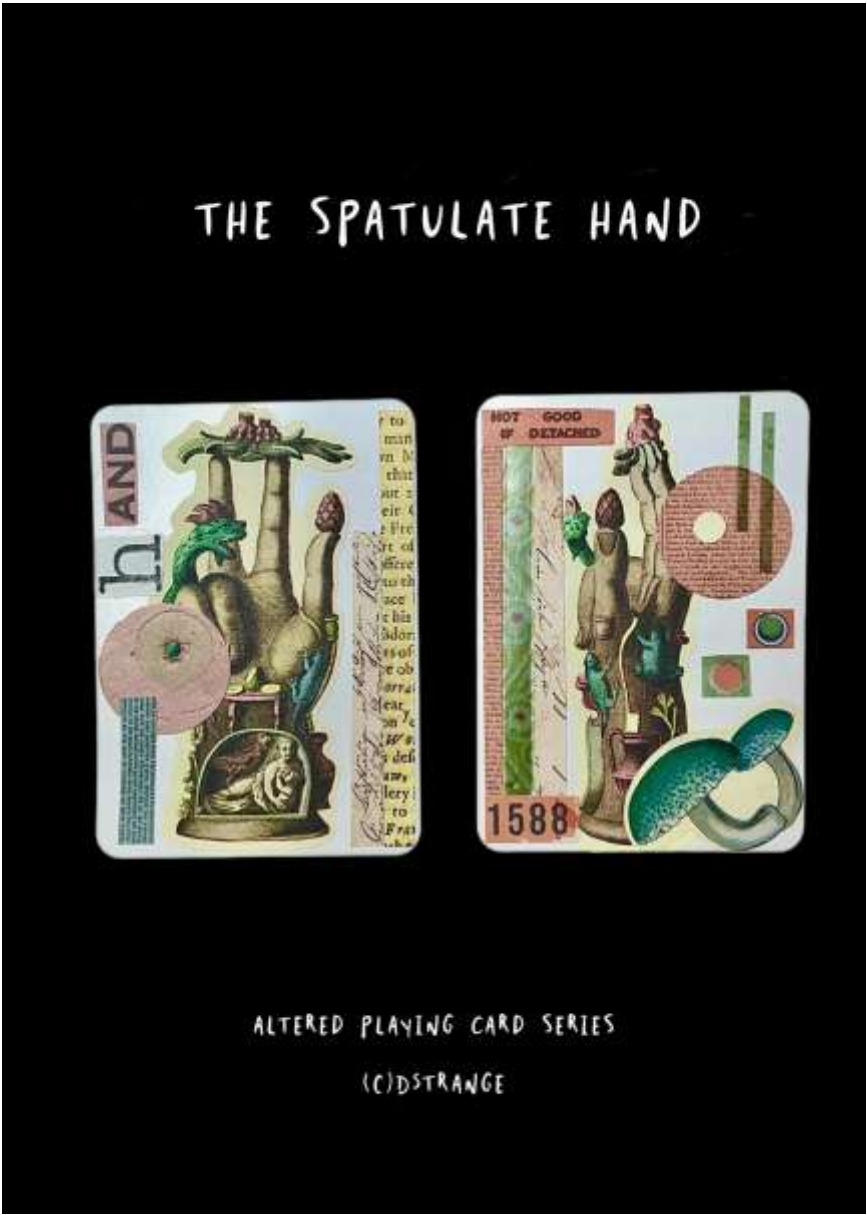
https://vispo.com/aleph4/images/jim_andrews/gradients/entrance

Jim Andrews is a poet, programmer, visual artist, audio/video artist, and theorist. He's been publishing his site vispo.com since 1996.

Vispo.com is a site of interactive, usually literary multimedia, but the site spans all media (and several arts) in its interactivity. He was recently awarded the 2026 *Maverick* prize from the *Electronic Literature Organization*. He lives in Vancouver with his wife Natalie Funk.

Debbie Strange

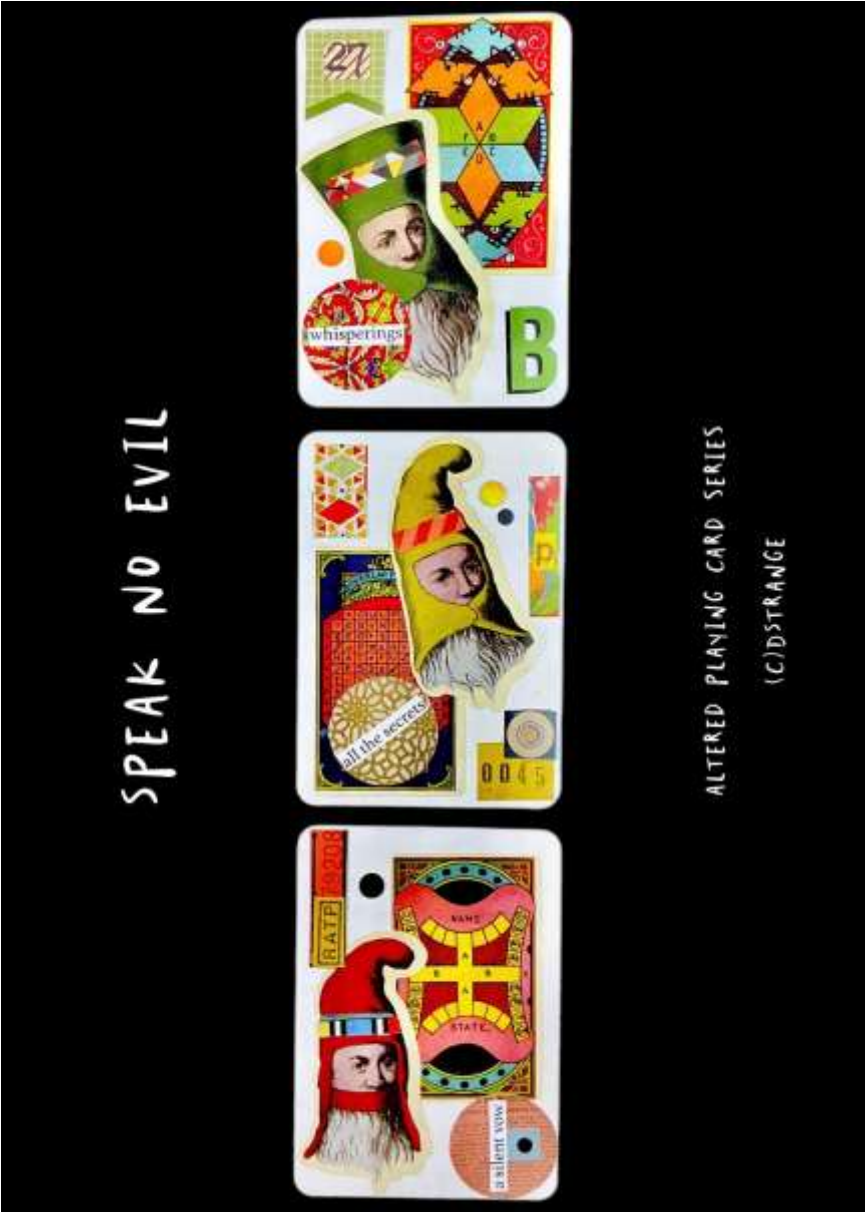
The Spatulate Hand



That Summer in France



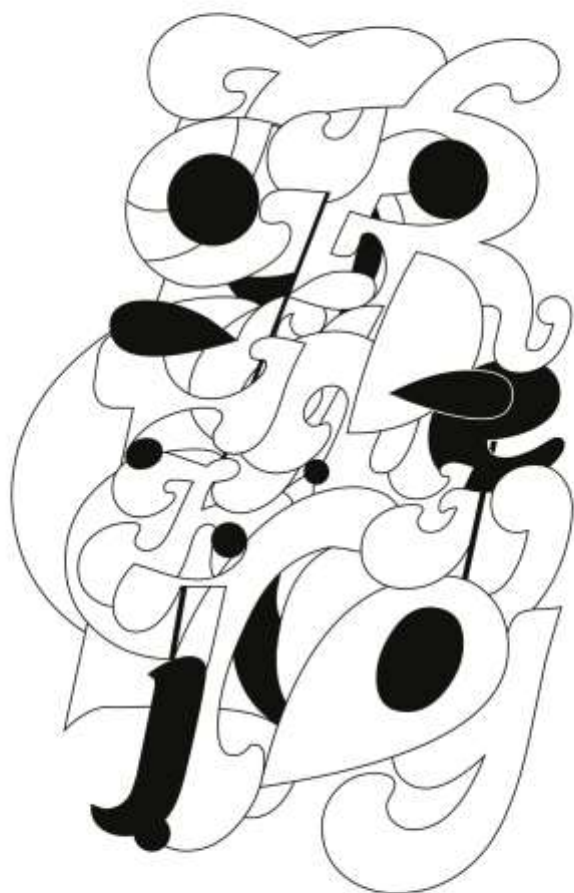
Speak No Evil



Debbie Strange (Canada) is a chronically ill short-form poet and artist whose creative passions connect her more closely to the world, to others, and to herself. Debbie's poems and artworks have been widely published internationally. Her haiku collection, *Random Blue Sparks* (Snapshot Press, 2024), received 1st Place in the 2026 Haiku Canada Marianne Bluger Book Awards, and 3rd Place in the 2025 Haiku Society of America Merit Book Awards. Please visit an archive of published work at <https://debbiemstrange.blogspot.com/> for further information.







3d wall object



paper collage



Artist Statement

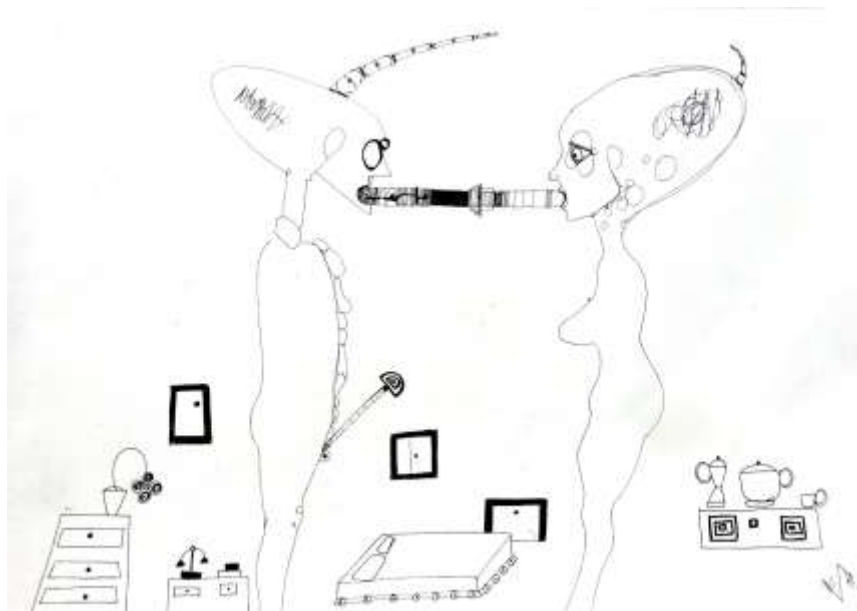
Here are three asemic poems made from collaged and fragmented typography that employ the breaks in lettering as a lexical glitch: my “typoetry” is made from digital collages of typography that explore an experience I had while driving behind a truck with a big logo painted on the back—large, gothic capitals—that simply refused to resolve into coherent lettering for me. There were letters there, and I could recognize that the curves and uprights were text, but it refused to become coherent as lettering. Making “typoetry” is my attempt to explore that experience, to modulate the recognition of language without the need to always or consistently produce letters, words, or lexical statements.

The last two are two of my newest “typoems,” made with physical collage of typography cut with a laser cutter and assembled after being dyed with pigment ink.

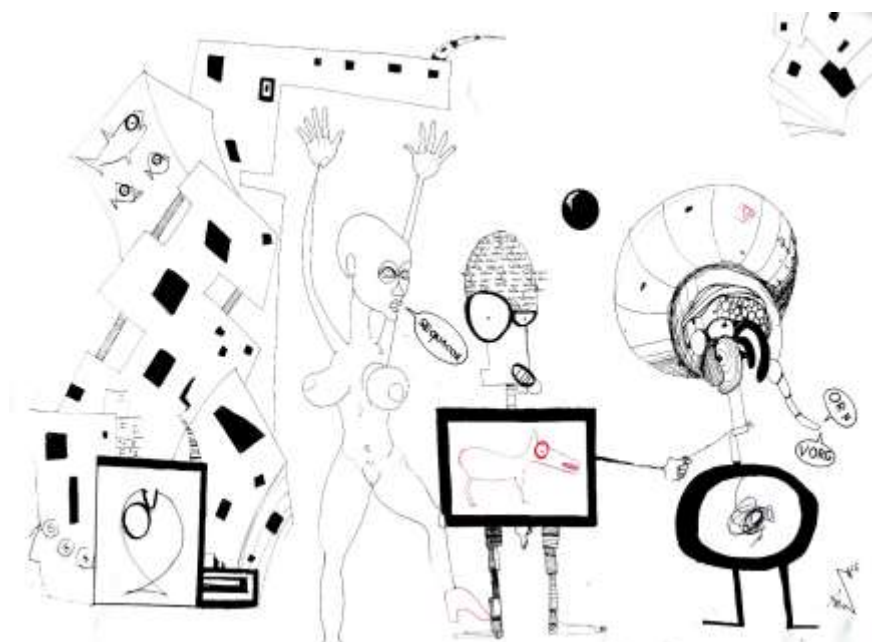
Michael Betancourt is a Cuban-American artist whose work with asemic poetry adapts his pioneering interests with Glitch Art to include language and typography; books of his typoems have been published by *RedFox Press*, *Timglas*, and the *Post-Asemic Press*, and have also appeared in the vispo magazines *Die Lerre Mitte*, *To Call*, *aurapoesiavisual*, and *Utsanga.it*. His book *CMYK* was a winner in the 45th Society of Typographic Arts STA100 competition in 2023. A pioneer of “Glitch Art,” he has engaged the links between theory and practice by databending images and video since the 1990s. His visually seductive glitch works bring the visionary tradition into the present. By emphasizing their digital origins, his aesthetics encourage the viewer to find poetic meaning in their everyday life. An archive of his work is at michaelbetancourt.com.

Carlo Bugli

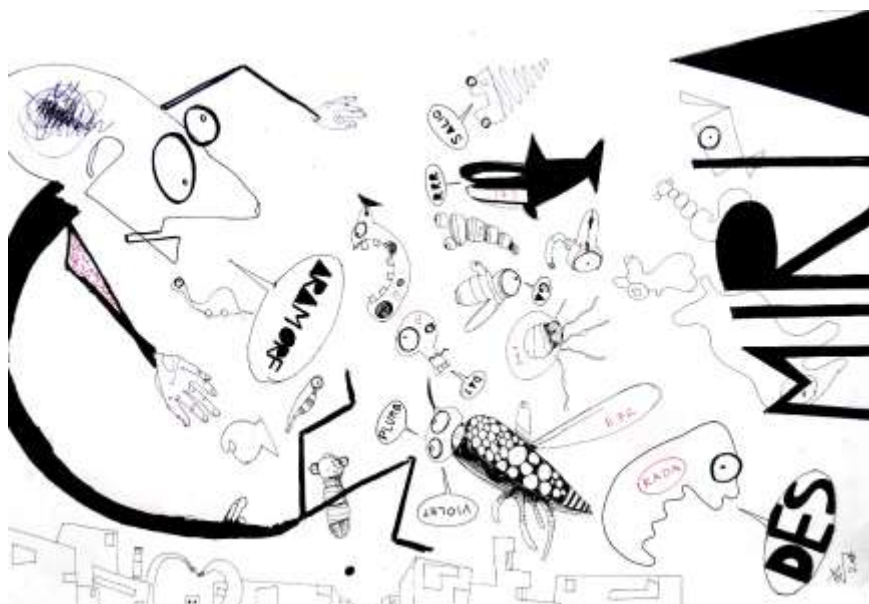
AMANTES



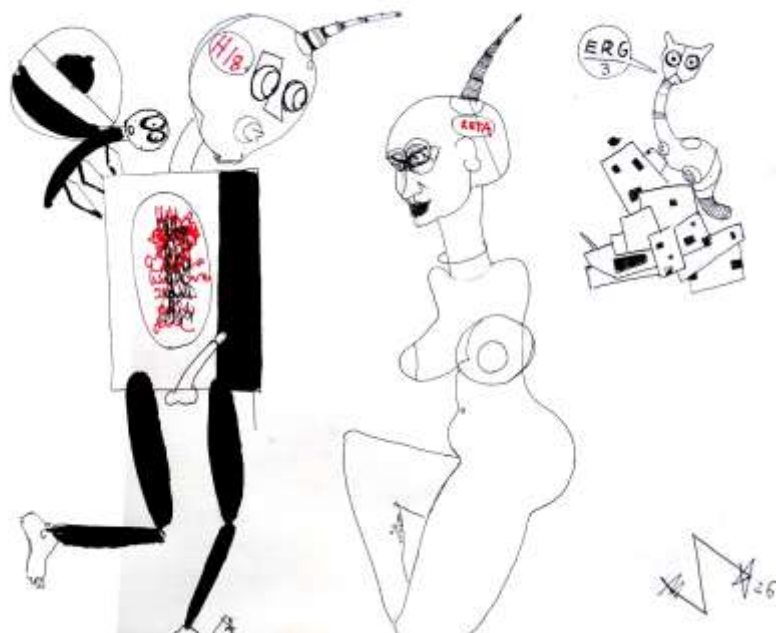
BLACK SUN



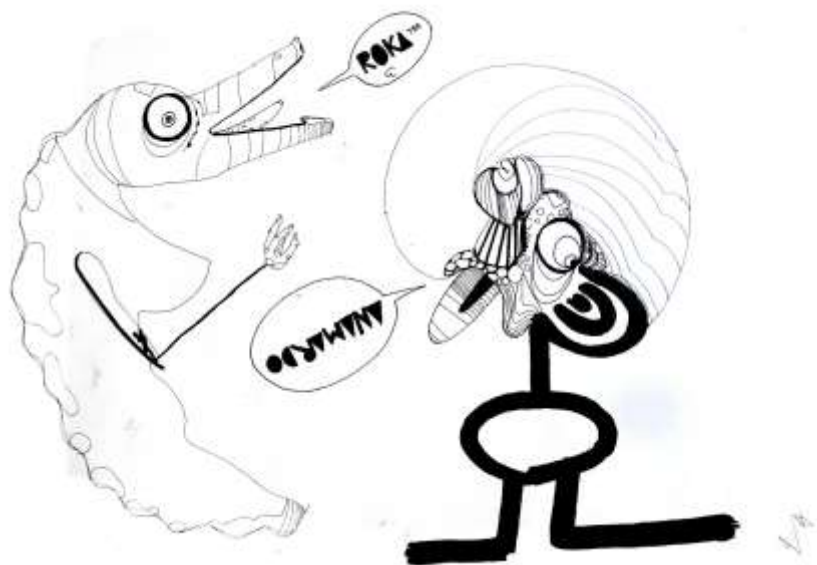
LARVE & LEMURI MYRIADESÙ



LOVERS



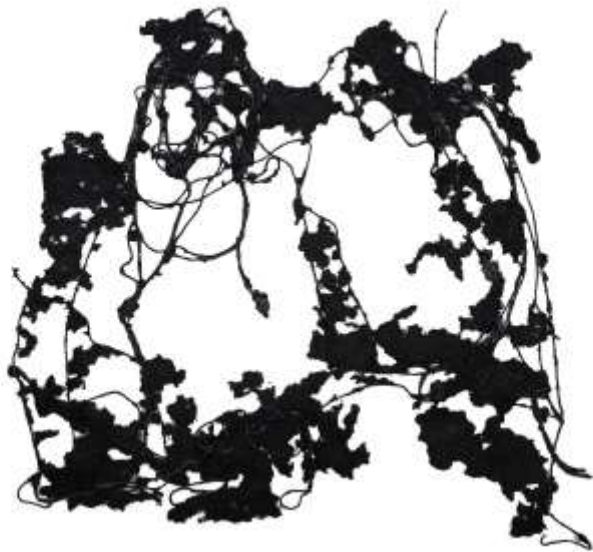
ROKA TER



Carlo Bugli was born in 1965 in Naples, where he lives and works. He was an editor for *Risvolti*, a journal dedicated to evolving forms of expression. He has published two poetry collections—*Noemata* (1988) and *Organon* (1990)—as well as works of graphic art: *Transtropie* (2020), *Storie di cattivi soggetti* (2023), *Inane voyage* (2024), and *Updowntranstropie*.

Rosella Quintini

vertical photo Gallery - Civitanova Marche (MC)









TRAVEL NOTES IN DIFFERENT GEOGRAPHY

In the most recent “travel notes in different geographies,” one can sense the expansion of the vibration in collective form almost as if to enhance the potential of an “other” journey made of suspended spaces, with trasparencies projected onto mirrored reflections, uniting forms reflection and emotions in a “reality” that transcends its own boundaries taking on the characteristics of installations that transport the viewer into the “whole” on an exciting mental journey of introspection.

APPUNTI DI VIAGGIO IN GEOGRAFIE DIVERSE

Negli appunti più recenti del viaggio in geografie diverse, si avverte l’espansione delle vibrazioni in forma collettiva, quasi a voler aumentare la potenzialità di un percorso “altro,” posto su spazi sospesi, proiettati su riflessi specchiati, unendo forme, riflessioni ed emozioni in una “realtà” che va oltre i suoi stessi confini, assumendo connotati di installazioni che trasportano il fruitore all’interno del “tutto” in un emozionante viaggio mentale d’introspezione.

Rosella Quintini is a former Ordinary Professor of Art Education in State Middle Schools, has been active from 1959 to today, with over five hundred solo and group exhibitions organized nationally and in countries such as France, Spain, Portugal, Germany, Romania, Bulgaria, Brazil, China, Argentina, Macedonia, Mexico and Serbia. Her works can be found in religious buildings, municipal art galleries, public and private entities, collectors, and museum archives in Italy and abroad.

From 1986 to 1995 she participated in the “Festival Internazionale dei Due Mondi”, Spoleto, as the only representative from Marche. Since 1989 she has been present in collaboration with the Urbanitas GROUP AT THE International Folklore Festival of Airolo. In 2010 she created and managed the GALA (Active Artist Book Group) internationally.

She is registered with the Registry of Italian and European Artists UIL-Rome, and is included in the Historical and Consultation Archives of Modern and Contemporary Art of multiple institutions, including: Quadriennale d’Arte Palazzo delle Esposizioni-Roma; Museo delle Arti Palazzo Bandiera, Busto Arsizio, Forum Artis Museum, Montese,

Museum of the Royal House of Portugal, Atelier Livre di Mara Caruso,
Porto Alegre-Brazil, Projektgruppe TRAUMGEBILDE, Schonebeck,
and Drachenmuseum Dragons, Lindenfels-Germany.

John M. Bennett

an alling

an even wet glass wags fasce , bumbg
rancic antimoc, if ashem idios fascis dis
mal ismas , eyen glauco uck anor
(depells ambiliviveal et's) upton orts
worter lusk ushd shiditty hudm , rotra
skamd wrathit ess uh *c louds falling*

*After Bob BrueckL's "'Copses of Trees",
July 28, 2026*

each shudder was a

door , or shoulder rat , if rats
be air)*wind numbed in thought*(
asleep on wall was cancelled pock
et slash - *the thumbs leaked out* -
in space contracted ¿ por qué hay
espacio sin espacio? el fin del día
infinitita "*end of daze*" was hanging
form to end , from form trash forgot

flood or lunch

shore debrides his gate reverberation
, crash of wood and auto steel
unworded float debris *)its sleeper*
tone regashes what peeled()what
sank &'s risen sobs his drowning
loaf(, when surf was stale ,saw what's
smouldered on a beach ~~~~~ ~ ~ ~ ~
yes to fire ~ ~ ~ ~ ~
yes to gun ~ ~ ~ ~ ~
yes to chaos ~ ~ ~ ~ ~
out the throat ~ ~ ~ ~ ~

in the instant's last

flapping hand , on doorjamb
cracked , a caulk or atmospheric
sugar smoulders (*if smoke were
words*) a tooth ache's slime - Ah
the navel's open hatch slowly
urned! was my endolaughter rum
bling in the flooded basement $\approx$
& *yr burnt twisted shoes*

John M. Bennett has published over 400 books and chapbooks of poetry and other materials. He has published, exhibited and performed his word art worldwide in thousands of publications and venues. He was editor and publisher of *LOST AND FOUND TIMES* (1975-2005), and is Founding Curator of the Avant Writing Collection at The Ohio State University Libraries. Richard Kostelanetz has called him “the seminal American poet of my generation”. His work, publications, and papers are collected in several major institutions, including Washington University (St. Louis), SUNY Buffalo, The Ohio State University, The Museum of Modern Art, and other major libraries. His PhD (UCLA 1970) is in Latin American Literature. His latest book is *THE DEADLEG PEOMS*, 2026.

www.johnmbennett.net<http://johnmbennettpoetry.blogspot.com/>

<http://library.osu.edu/sites/rarebooks/avantwriting/>

<http://www.lulu.com/spotlight/lunabisonteprods>

<http://johnmbennettpoetry.blogspot.com/>

Kristen Szumyn

after the outage



conversing twilight



elegy



mapping out thitherwards



Acknowledgement

*Much of my work begins by wandering.
I acknowledge the Cammeraygal and Gadigal peoples, the Traditional
Custodians of the Countries through which I walk and work.*

Kristen Szumyn is a self-taught visual poet based in Sydney. Drawing on her background as an ancient Greek historian and classicist, with a particular interest in fragmentary ancient texts, her practice brings together databending, asemic writing, frottage, experimental printmaking, and found objects. Her work explores fragmented information, dissolved meaning, subversive interruptions, deliberate data corruption, and forced errors, inviting the viewer to read while resisting semantic closure. Her visual poetry has been exhibited and published.



She is the founder and sole member of the Situationally Disorientated Fletterists.

karl kempton

illusion & op art: oceano dunes







karl kempton's lexical and visual poems are widely published by national and international small, independent publishers. He lives with his beloved Ruth in Oceano, California, consciously removed from literary centers adding to the local bohemian Dunite literary & photography legacy. He is an environmental-activist poet opposing pesticide drift. He is known as architect of the Chumash Heritage National Marine Sanctuary, the third largest in NOAA's inventory, protecting over 4,500 square miles of ocean ecosystems and features. Recent books include: *selected lexical & visual mathematical poetry 1976-2022*, Cold River Press, 2022; photography—*Discourse 10: sandskrit of the oceano dunes*, 2021; and, *Discourse 11: portraiture: oceano dunes to tide lines*, 2023, Otoliths, Australia. Forthcoming: *Outriders: Visual Text Art in the United States, 1900 to 1973*, Sandy Press.

Yakman K Tsering

untitled



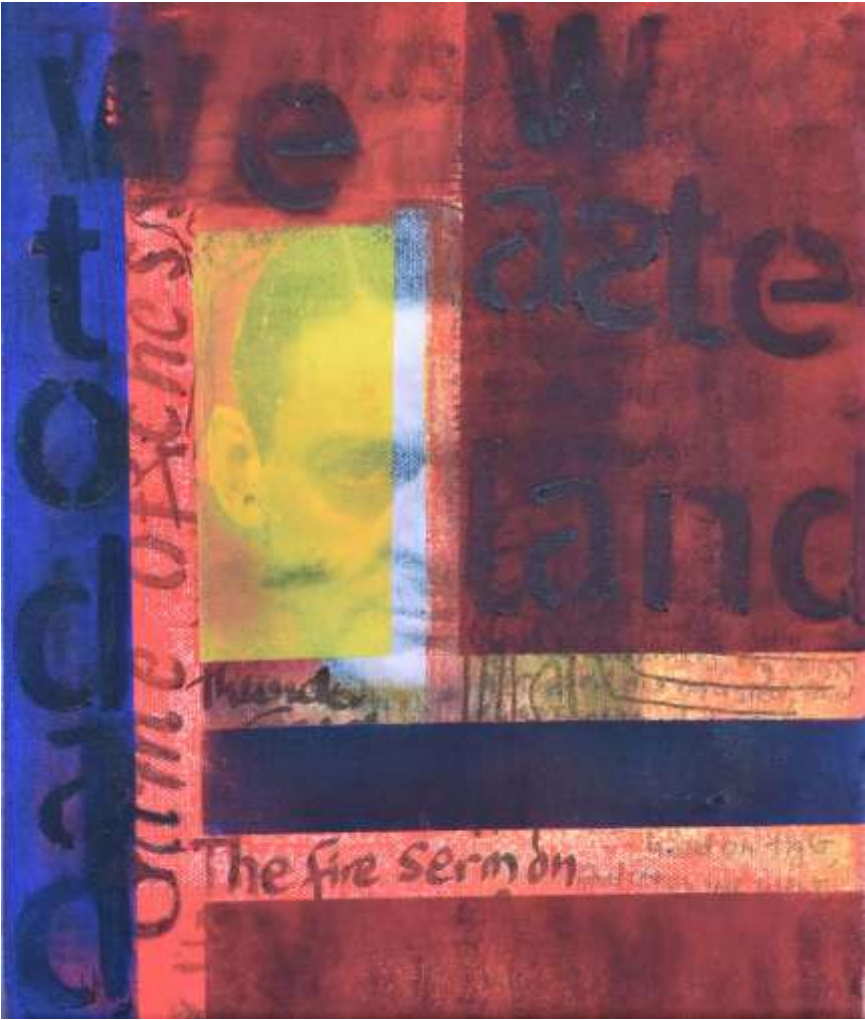
Du



James Joyce



the waste land



Virginia Woolf



Yakman K Tsering is a Tibet-born Austrian Visual poet and artist. He is the author of the *visual poetry collection*, *Mandala : ritual of visual poetry* (Sandy Press). His artworks are published in *Otoliths*, *E-ratio*, *leverelittéraire*, *utsanga*, *Aurapoesiavisual*, *Mechak-Tibetan Contemporary Tibetan Art* and journals in North America, Europe and Asia. He lives and works in Austria and Germany.

Lavana Kray





Lavana Kray is from Romania. Her work has appeared in many print and online publications, as well as in Haiga Exhibitions organized by the World Haiku Association in Japan and Italy. The Laval Literary Society from Canada awarded her the André-Jacob-Entrevous Prize 2023, for a literary text (haiku) combined with an artistic visual. She currently serves as haiga editor for the online Journal of Japanese short forms, *Cattails*. She has published five photo-haiku books, one tanka collection and a photo-haibun book.

She is owner-editor of <https://ourbesthaiga.blogspot.com/>
<https://photohaikuforyou.blogspot.com/>

Marilyn R. Rosenberg

Edge-On the River Road



FLOATING-sun excerpts from RETURN



Flood, overcast-On the River Road



Loud River-excerpts from RETURN



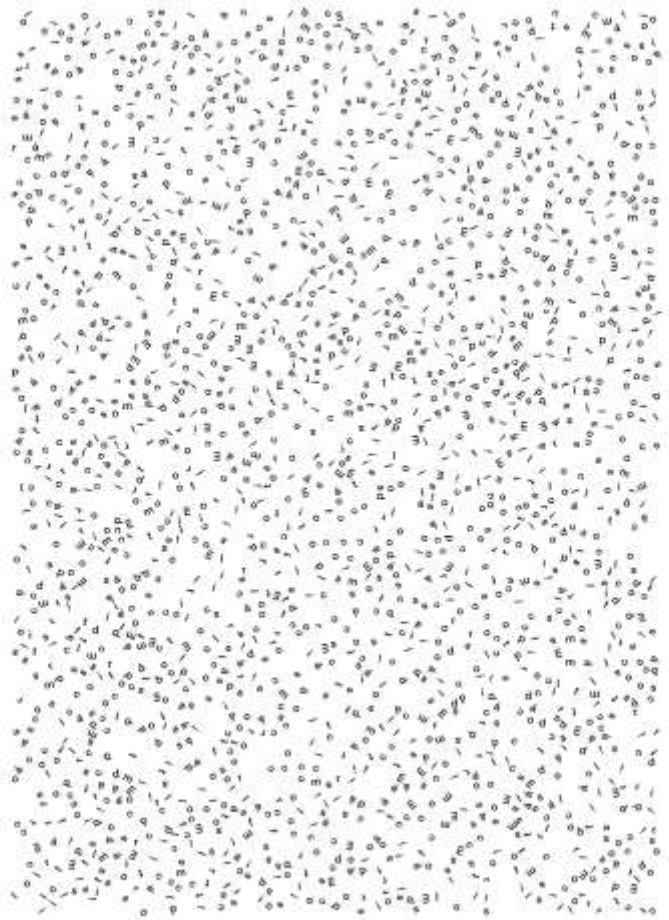
Marilyn R. Rosenberg is always next to the singing stream. Often, heavy rains turn it into the roaring river. This is their spot for more than 55 years, during 71 anniversaries. Trees and children come and grow, their kids flower and we all go on.

Statement:

Bits of painted images and collage, gleaned from Marilyn R. Rosenberg's artists' books, computer altered fragments, are now 4 new collages.

Mario José Cervantes

Microplásticos



Prompt for Microplásticos:

Act as an expert developer in Python and generative design. I need to create a visual poem with the following technical specifications:

Page format: Letter (21.59 cm x 27.94 cm) with APA margins of 2.54 cm on all sides.

Font: Use the attached OTF file (Helvetica Regular). If you cannot load the file, use a generic 8-point sans-serif font in lowercase.

Content: The space within the margins (type area) must be “invaded” by the letters that make up the word “microplásticos.”

Layout Logic:

The letters (m, i, c, r, o, p, l, á, s, t, i, c, o, s) must be randomly distributed throughout the space.

Strict Rules: Each letter must have a random rotation (different directions). Characters must not overlap. The same letter must not appear at the same coordinate.

Concept: The design should visualize the saturation and chaos of microplastics in the real world.

Submit two copies: one in JPG format and one in PDF format.

Ideograma para Magritte II



Prompt for Ideograma para Magritte II

I need you to create the typographic visual poem and deliver the final JPG file, ready to use. The specifications are:

- Page size: Letter (215.9 mm × 279.4 mm).
- APA margins: 2.54 cm on all four sides. The composition must be centered within the print area.
- Font: Futura Bold (OTF file attached). Embed it so the text is rendered with that font.
- Font size: 22 pt, lowercase.
- Letter color: Pure black (#000000). Background: Pure white (#FFFFFF). No borders or shadows.
- Word: ****aguacero**** (8 letters), reading clockwise.
- Positions on the circle:
 - `a` at 12 o'clock (top)
 - `g` at 1:30 (45°)
 - `u` at 3 o'clock (90°)
 - `a` at 4:30 (135°)
 - `c` at 6 o'clock (180°)
 - `e` at 7:30 (225°)
 - `r` at 9 o'clock (270°)
- ****Circle:**** It should be tighter than in previous attempts, with a radius similar to that of the visual model I've attached (Orbit.jpg). Examine the image and adjust the radius so that the composition is compact and balanced, just like in the model.

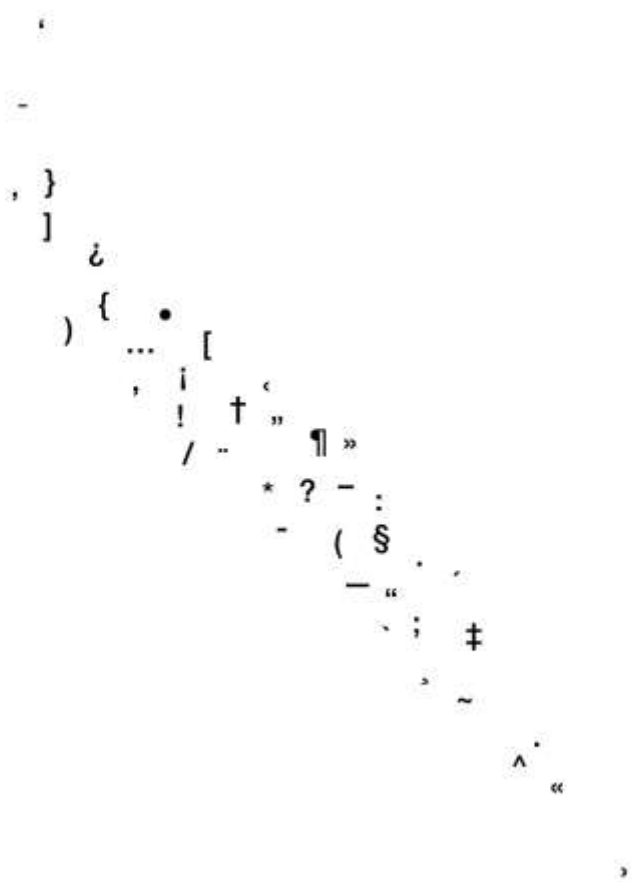
- ****Letter orientation:**** Don't assume they are vertical. You must look at the attached JPG template and replicate exactly how the letters are oriented on the circle (whether they are rotated or not, and at what angle). The final arrangement must be faithful to the reference template.
- The final image should not include a title or any additional text.
- ****Final Submission:**** I need the JPG file of the visual poem. If your environment does not allow you to generate a JPG directly, please submit a Python script (using Pillow) that draws everything according to these specifications and saves 'aguacero.jpg' (letter size, 300 dpi). If you provide additional SVG code, please ensure that the JPG is the primary output.

Addenda for Ideograma para Magritte

I need to make several changes to the visual poem. One, replace the word 'aguacero' (downpour) with the word 'uroboros'. Two, the words should rotate on their radial axis so they read clockwise but are lying on their orbital axis. The other changes made previously remain the same.

I need to make another change to the visual poem. This time, instead of 'uroboros', the phrase 'esto no es un círculo' should appear. This change involves enlarging the circumference to fit the entire phrase. All previous changes, including the most recent ones, will remain.

Esporas



Prompt for Esporas

I will provide you with a reference image in JPG format. You must visually analyze it and use it as the main compositional model for developing the typographic visual poem.

I will also provide you with the OTF file for the Helvetica Neue Medium typeface, which you must use.

1. TECHNICAL SPECIFICATIONS

Page format: Letter.

Dimensions: 21.59 cm × 27.94 cm.

Margins: 2.54 cm on all four sides, according to APA guidelines.

Typeface: Helvetica Neue Medium.

Typeface file: Use only the OTF file that will be provided.

Character size: 22 pt.

Presentation: Lowercase only.

Background: Pure white.

Characters: Pure black.

Additional graphic elements: None.

The final submission must contain only the typographic composition, without a title, author's name, explanatory text, frame, page numbers, signature, footer, header, or any other element unrelated to the composition.

2. MAIN INSTRUCTION: ADHERE TO THE JPG COMPOSITION

This instruction is fundamental:

YOU MUST STRICTLY ADHERE TO THE COMPOSITION, STRUCTURE, DIRECTION, AND VISUAL LOGIC OF THE REFERENCE JPG IMAGE.

The provided image should not be understood merely as aesthetic inspiration, but as the structural and compositional model that you must reconstruct.

You must not replace its composition with a different one, nor center it, nor convert it into a symmetrical composition, nor arrange the vowels in rows, columns, or regular blocks.

You must preserve the essential characteristic of the image: a slanted, diagonal, and stylized typographic composition that visually unfolds from the area corresponding to the top and left margins toward the area of the bottom and right margins.

The composition must maintain this diagonal/transverse trajectory throughout its development.

The changes from the original JPG will be exclusively:
use 22-point font;
expand the composition by incorporating more elements;
use repeated vowels;
distribute them randomly and organically, following the visual logic observable in the JPG;
maintain the stylized, transverse structure of the model at all times.
You must not alter the fundamental visual identity of the reference composition.

3. FUNDAMENTAL PRINCIPLE: SLENDERNESS AND STYLIZATION

This point is CRUCIAL.

The composition must maintain a slender, elongated, and stylized form, as can be seen in the JPG example.

Carefully analyze the overall silhouette of the reference composition. Even if a considerably larger number of vowels are introduced, the addition of new characters CANNOT cause the composition to lose its slender configuration.

Therefore:

MORE ELEMENTS DO NOT MEAN A THICKER, MORE COMPACT, WIDER, OR HEAVIER COMPOSITION.

The absolute priority must be to maintain the longitudinal and transverse stylization of the figure.

The vowels must be integrated within this structure without producing excessive accumulations that distort the overall silhouette.

4. PROGRESSIVE AND REGRESSIVE DEVELOPMENT OF VOWELS

As a compositional principle, use a controlled progression in the number of vowels.

The composition should begin very thin and light, with a single vowel at the starting point.

From there, the number of vowels can gradually increase:

1 vowel → 2 vowels → 3 vowels → 4 vowels → 5 vowels → ...

The progression should be gradual and organic, progressively incorporating more characters.

However, this progression should NOT become a dense accumulation.

The silhouette should remain slender and flowing.

As the composition approaches its point of maximum expansion, the highest vowel density should be reached.

Subsequently, the reverse process should begin:

... → 5 vowels → 4 vowels → 3 vowels → 2 vowels → 1 vowel

That is, the composition should gradually thin out again until it ends once more with a single vowel.

Therefore, both the beginning and the end should be visually light, while the central area can have a greater concentration of elements.

The progression should be visually perceptible, but without turning the composition into a rigid geometric or mathematically symmetrical figure.

5. CONTROLLED RANDOMNESS

The repeated vowels should be distributed randomly, organically, and seemingly spontaneously, as in the reference JPG image.

However, this randomness must be controlled by the overall structure of the composition.

I don't want an arbitrary distribution that destroys the silhouette.
The randomness should produce small variations in:

position;
separation;
proximity;
alignment;
grouping;
orientation within the compositional path.

These variations should contribute to the feeling of movement and organic unity, but always subordinate to the overall slender, horizontal form.

The composition should appear free in its details, but rigorously controlled in its overall structure.

6. DIRECTION OF THE COMPOSITION

Strictly maintain the horizontal direction observed in the JPG:

from the upper left to the lower right.

Do not turn the composition into a straight, rigid diagonal.

The distinctive visual path of the model must be preserved, including its variations and organic character.

The overall trajectory should be clearly perceived as a descending diagonal/transverse movement.

The whole should visually occupy the available space, respecting the established margins, but without losing the sense of lightness and stylization.

7. RELATIONSHIP BETWEEN DENSITY AND SILHOUETTE

Before considering the composition finished, perform a visual review of its overall silhouette.

Ask yourself:

Is the composition still slender?

Is the top left → bottom right trajectory maintained?

Has the addition of vowels produced excessively thick areas?

Is the progression from one vowel to a greater number gradual?
Does the subsequent reduction gradually return to a single vowel?
Does the composition retain the visual character of the JPG?
Is randomness controlled?
Does the figure remain stylized?

If the answer to any of these questions is no, correct the composition before generating the final files.

The priority is not to introduce the largest possible number of vowels.

The priority is to introduce more vowels without sacrificing the slenderness of the composition.

8. RESPECT FOR TYPOGRAPHY

Use only Helvetica Neue Medium supplied in the OTF file.

All characters must be:

lowercase;
solid black;
22-point font;
correctly rendered;
without distortion;
without style changes;
without effects;
without shadows;
without transparency;
without outlines;
without additional fills.

Do not replace the supplied font with a similar one.

9. REVIEW AND CORRECTION

Before submitting the final version, you must:

verify the entire layout;
detect and correct any typographical errors;
check that all vowels are lowercase;
check that there are no accidental characters;
check that there are no extraneous graphic elements;
check the cross-section;

- check the slenderness of the layout;
- check the progression and regression of the number of vowels;
- check the controlled random distribution;
- check the margins;
- check the page size;
- check that the background is pure white;
- check that the characters are pure black.

Do not submit a preliminary version with errors.

10. CONVERT THE LAYOUT TO OUTLINES

Once the layout is finalized and reviewed, you must convert all typographic characters to outlines.

This is mandatory.

The final version should not depend on the font remaining installed or editable as a font. The conversion to outlines must exactly preserve:

- the position of each character;
- the size;
- the proportions;
- the spacing;
- the distribution;
- the path;
- the overall shape;
- the slender structure of the composition.

You must not modify the composition during the conversion to outlines. The converted version must be visually identical to the original typeface.

11. FINAL COMPOSITION CHECK

Before exporting, perform a final visual comparison between the finished composition and the reference JPG.

The main question should be:

Does the final composition unequivocally retain the visual structure, horizontality, stylization, and slenderness of the JPG model, even after being enlarged by adding more vowels?

If the answer is no, you must readjust the composition.

Remember especially:

DO NOT sacrifice slenderness to increase the number of vowels.

The number of elements should be subordinate to the form.

12. FINAL FILES

You must submit exactly two final copies of the composition:

COPY 1 — PDF

Letter size: 21.59 × 27.94 cm.

Margins of 2.54 cm.

Pure white background.

Pure black characters.

Final revised composition.

All characters converted to curves/outlines.

Without any additional elements.

COPY 2 — JPG

Exactly the same composition as the PDF.

Same position of all elements.

Same page size.

Pure white background.

Pure black characters.

Without any additional elements.

It must be a faithful reproduction of the final version.

Both files must be visually identical.

FINAL AND PRIORITY INSTRUCTION

Before producing the files, carefully analyze the reference JPG.

Do not freely interpret its composition.

RECONSTRUCT ITS VISUAL LOGIC.

Maintain its horizontal structure, its direction from the upper left to the lower right, its controlled randomness, and above all, its slender and stylized form.

Expand the composition by incorporating more repeated vowels, but remember that:

THE NUMBER OF VOWELS MUST ADAPT TO THE SHAPE; THE SHAPE MUST NOT BE SACRIFICED TO INTRODUCE MORE VOWELS.

Use a visual progression of expansion and contraction:

1 → 2 → 3 → ... → maximum density → ... → 3 → 2 → 1

always maintaining an organic, random, transversal, light, and stylized appearance.

Finally, check, correct, convert all characters to curves/outlines, and submit only the two requested files: PDF and JPG.

DO NOT ADD ANYTHING ELSE TO THE COMPOSITION.

I think this version captures particularly well what you point out in your second point: the idea that the number of vowels should be subordinate to the slender silhouette, and not the other way around. I also explicitly included the progression 1 → 2 → 3 → maximum density → 3 → 2 → 1, but clarified that it should not become a mechanical symmetry.

Addenda for Esporas

I would like to make some changes: instead of vowels, use diacritics, punctuation marks (both opening and closing), and auxiliary symbols. Use the same randomization method, avoiding unnecessary repetitions. Maintain the slender form of the composition. Please check and correct before submitting. Also, please convert it to a curve.

A rule must be introduced: do not repeat the same symbol, except if it appears at the same point (for opening and closing symbols). Otherwise, symbols appear only once. Maintain randomness. Always preserve the stylized form of the composition. Please check and correct.

Artist Statement:

My work is essentially nostalgic. And utterly pessimistic about the present. Consequently, it is inevitably appropriative. Not all saudade is appropriative, except in a few cases. Like this one.

MARIO JOSÉ CERVANTES (*Barranquilla, Colombia, 1971*)

Experimental poet. His work has appeared in publications in Germany (*Leere Mitte*), Argentina (*La Hoja M*, *La Tzara*, *Tse-Tse*), Australia (*Otoliths*, *Utriculi*), Brazil (*Alfarrabios*, *Zunaí*), Canada (*Experiment-O*), Cuba (*Desliz*), Spain (*Veneno*), the U.S. (*Rio Grande Review*, *Word for Word*), Hungary (*Nyugat Plusz*), and Portugal (*Big Ode*). He has participated in several group exhibitions in Chile (*La Universidad Desconocida*, 2009; *Exposición internacional de arte postal “In memoriam de Antonio Cares Franco (1952-2021)”*, 2022), France (*Biennale de Poésie Visuelle à Ille-sur-Têt*, 2015 and 2017), Colombia (*I Salón Nacional de Poesía Visual*, 2014), Brazil (*Jornada Internacional de Poesia Visual: Pesquisa e Criação*, 2021, 2023, and 2025), and Argentina (*Convocatoria internacional de poesía visual*, 2023). He was also featured in the digital anthology *Gramma Visual* (Spain, 2006). In 2016, he published his visual poetry (*Magma*, Spain). In 2022, he published a *brochure* clearly inspired by appropriationism (*Eslóganes del vacío*, Spain).

Seth Copeland

Life Alerts











Seth Copeland grew up in Indianahoma, Oklahoma, graduating high school in a class of nineteen people. His poems have appeared in *Puerto del Sol*, *Poet Lore*, *Yalobusha Review*, *Rust & Moth*, and *South Dakota Review*, among others. He is the author of *Instead of Sunshine* (Bottlecap Press, 2026) and the digital chap *Plug in the Mountain* (Yavanika Press, 2023). Seth currently co-hosts the Tabi Po poetry series in Milwaukee and has edited <https://petrichormag.com/> a digital archive of text and image, since 2016.

Pamela Miller



Ghost at Your Door

If you let me in, there's no telling what I'll do. Then again, ghosts are hard to keep out. Voilà, here I am in your living room! Will I chase your dog around for a while, then vanish down eternity's drain? More likely I'll stay for years and years and years, warping your walls and shredding your sanity like cabbage. You can try to flee to another town or some uninhabited island. But once a ghost has invaded your home, they'll be part of you forever, like your bones.

Photo by Talha Kugu on Pexels

Ghost Family Reunion

Oh look, here comes Uncle Joell And there's Cousin Gertrude, slowly drifting down to the living world. We're still waiting for my wayward sister Madge to drop in from one of Heaven's distant suburbs. And Mom is always ridiculously late—she gets tangled in the ozone layer. Sure, we see each other in the afterlife. But it's not a real reunion unless we gather at the old ancestral home. Our spirits flit around in the overgrown backyard as we reminisce about fun times. Like the night when Grandpa, three years dead, came back for Grandma's ninetieth birthday party. Phew, what's that sudden smell of brimstone? Oh look, it's Uncle Ethan coming up from you-know-where!



Photo by Cash Macanaya on Unsplash



Lone Star Ghosts

Bet you've never seen a ghost who wears a Stetson hat! Heaven is the only place that's bigger than Texas, but we still love to saunter back and visit. When a horse starts to buck convulsively at night, that's because one of us is on his back. If roadhouse chili seems to be eating itself—well, what cowpoke wouldn't return for that swell stuff? Then we swagger off to haunt the honky-tonks. The Pearly Gate State won't allow those up there. We'll raise hoot-hollerin' hell till the Good Lord rounds us up and herds us home to the Paradise Corral.

Photo by Mario Samuel Chavez Ceja on Pexels



Photo by Aaron J Hill on Pixels

The House That Isn't There

It rises out of the ground like a submarine, like a Wurlitzer theater organ, like a welt. It knows when a motorist is about to pass by. Why does your car confoundingly stall right in front of it? Because years ago a man killed his family here and their ghosts want to tell you the story. The house seems too ethereal to enter, yet suddenly you're inside. There's nothing in there but a crummy couch and bloodstains all over the walls. The phantasmic victims sit you down and recite the unthinkable details: the shotgun, the hammer, the slow, slow strangling. Then the house evaporates like breath on a mirror and you're speeding away in your vehicle again.



Photo by zoi tyson on Unsplash

The Picky Ghost

I'm looking for a house to haunt, but none of these will do. This one has too many windows. I might get sucked out and blow away. That other one down the block is teeming with unruly children. Not even a flesh-ripping ghoul could frighten them. And I don't want to hear about granny flats, or homes with sickly lawns. I've searched thirty-seven states to find my perfect starter haunt, yet every dwelling seems to flaunt its flaws. That mansion in Sarasota came close. But my God! What ghost would want to spook folks out of their wits in a house with such a hideous kitchen?

Pamela Miller is a Chicago-based writer whose most recent collection of poems is *How to Do the Greased Wombat Slide* (Unsolicited Press, 2024). Her visual poetry has appeared in *Otoliths*, *BlazeVOX*, *Word For/Word*, *#Ranger*, *shufPoetry*, *After Hours* and *Utriculi Issue 1*. She has also published text poetry in *RHINO*, *Nixes Mate Review*, *New Poetry From the Midwest*, *The Disappointed Housewife*, *Third Wednesday* and elsewhere.

Artist Statement:

These poems are part of a manuscript-in-progress, *Why Ghosts Come Back*. In Ratchapoom Boonbunchachoke's brilliant 2025 film, *A Useful Ghost*--in which a young wife's ghost possesses a vacuum cleaner so that she can be with her husband--one of the characters explains: "There are two reasons why ghosts come back. First, because they remember. And second, because they are remembered." The poetry collection is about what ghosts want, where they come back to, and what they do when they get there.

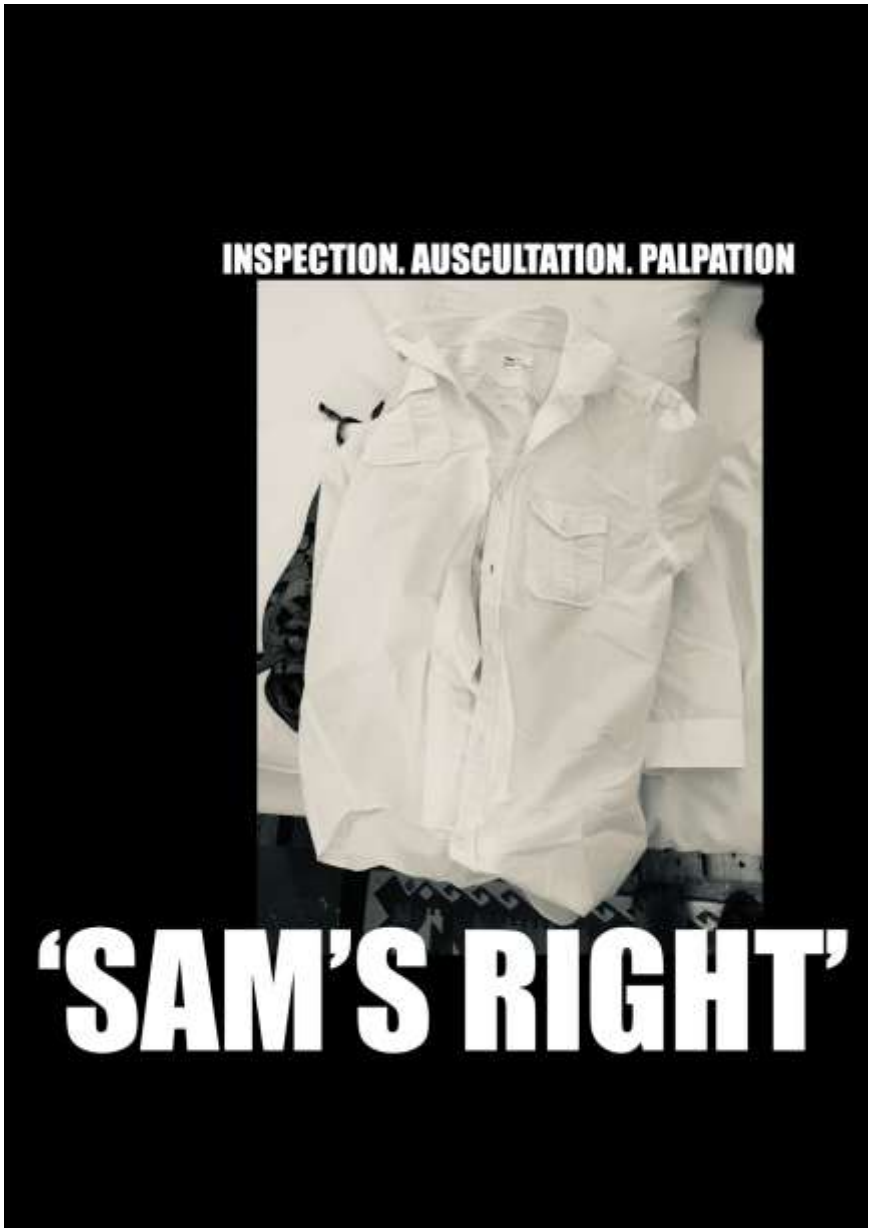
Adriána Kóbor











Adriána Kóbor (Hungary, 1988) is a poet and multimedia artist who publishes internationally in multiple languages, both visuals and literary works. Her published books include *10-4* (with Luc Fierens, 2018) and *Ele está morto* (2022, Budapest, Gondolat Kiadó). In 2023, she participated in the Leeuwenpoort artist-in-residence program. Since then, she has been living in the Netherlands and serves as a co-editor for the Dutch literary magazine *De Baaierd*. Her work has been featured in publications such as *Word/for Word*, *Otoliths*, *Samplekanon*, *NOVA*, and *Magyar Műhely*. Over the past decade, she has been experimenting with the boundaries of language, making visual art an intrinsic part of her oeuvre.

<https://adrianakobor.wixsite.com/poet>