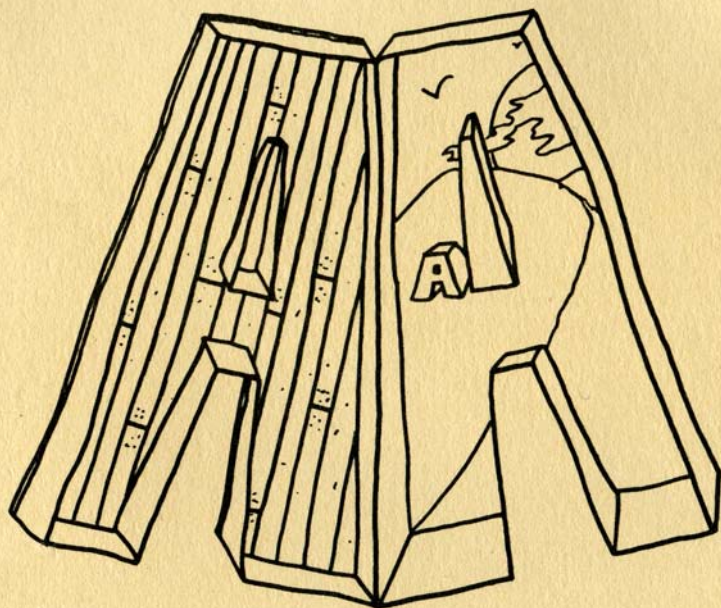
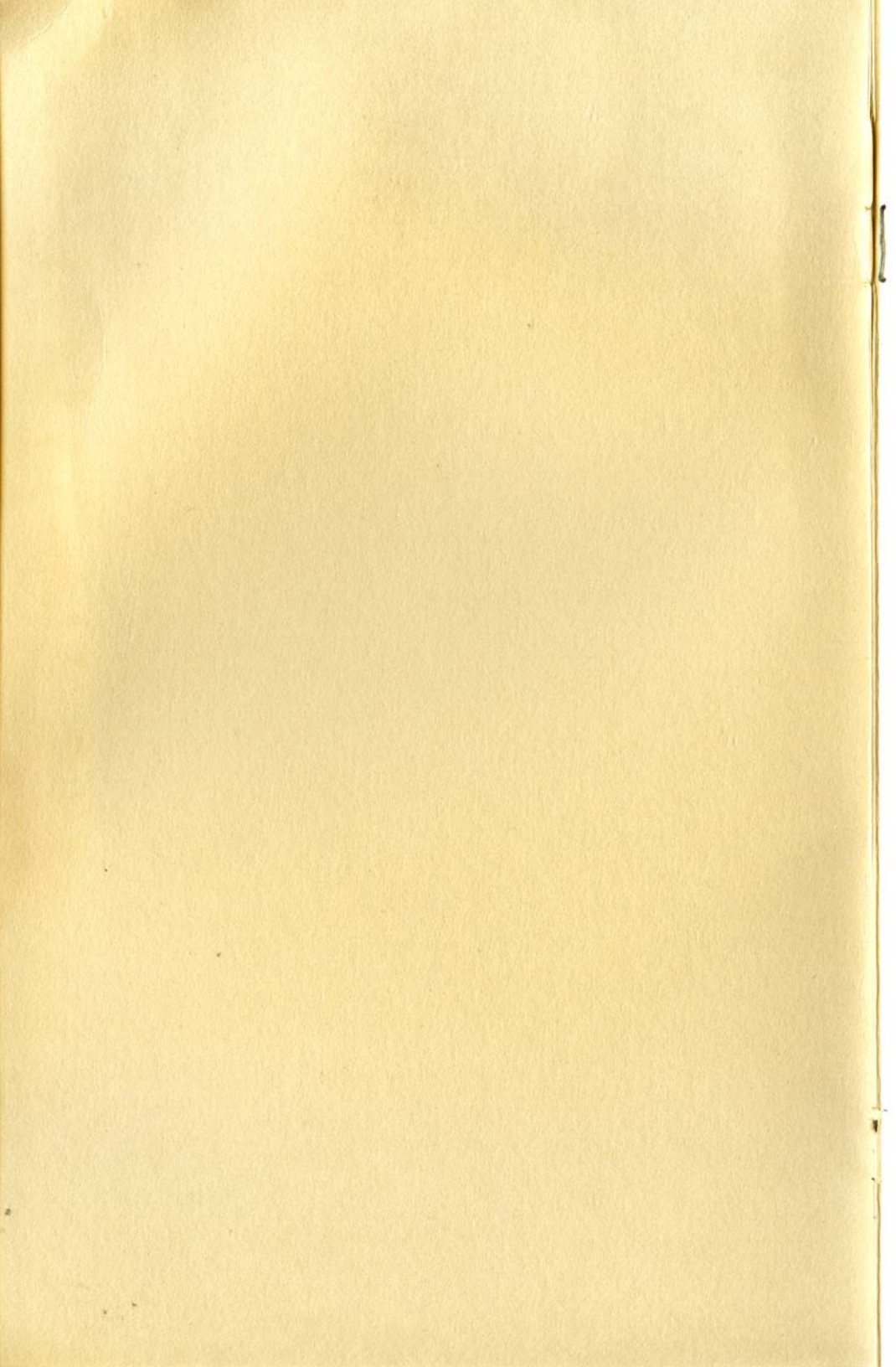


DOORS:

To Oz & Other Landscapes



bp Nichol



← gutter

← title

DOORS:

To Oz & Other Landscapes

↑
sub-title

← frame

← name

bp Nichol

description
↓

CATALOGUE TO
AN EXHIBITION
Dec 3 - Dec 21/79

VIVAXIS GALLERY

310 Dupont St

↑
location

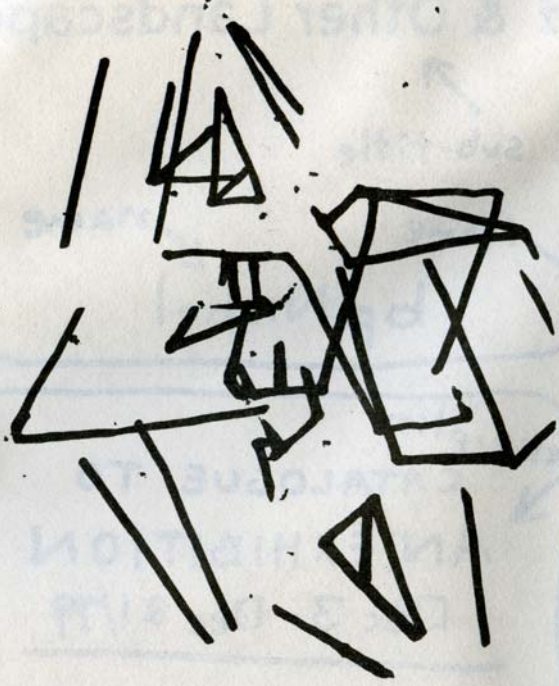
Toronto

← sequence

gr Onk 15 23

title page

edge →



MASQUES 1


An Introduction

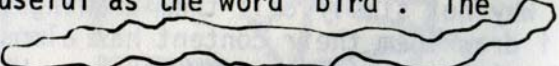
This exhibition, and the few examples printed in this catalogue, come from an area of my work i've never been able to find a useful term to describe. Poem/drawings, hand-drawn poems, drawn poems - none of these seemed or seems accurate enough. Perhaps it is sufficient to say that the pieces presented here fall into the general area of the visuality of language & are one of the approaches i have taken to that field or element of writing over the years.


Why not simply call them drawings? Because tho i draw them their content has almost nothing to do with a desire to draw per se. What i have been concerned with, almost from the beginning, has been image manipulation, the exploration of certain perceived connections between a runic potential in the alphabet, the conventions of the comic strip & comic book, & serial & narrative structures in poetry & prose.

My earliest visual poems i called "ideopomes" because i had read Fenellosa on the Chinese written character as a medium for poetry, because i was very interested in Chinese, Japanese, Haida & Kwakiutl poetic modes, & because i saw myself as consciously working with the ideogrammatic potential of the arabic alphabet. This was before i learned of "Concrete Poetry" as such. I'd stumbled there via Kenneth Patchen, e.e.cummings, Guillaume Appollinaire, descriptions of some of Kurt Schwitters work & the above national poetries.

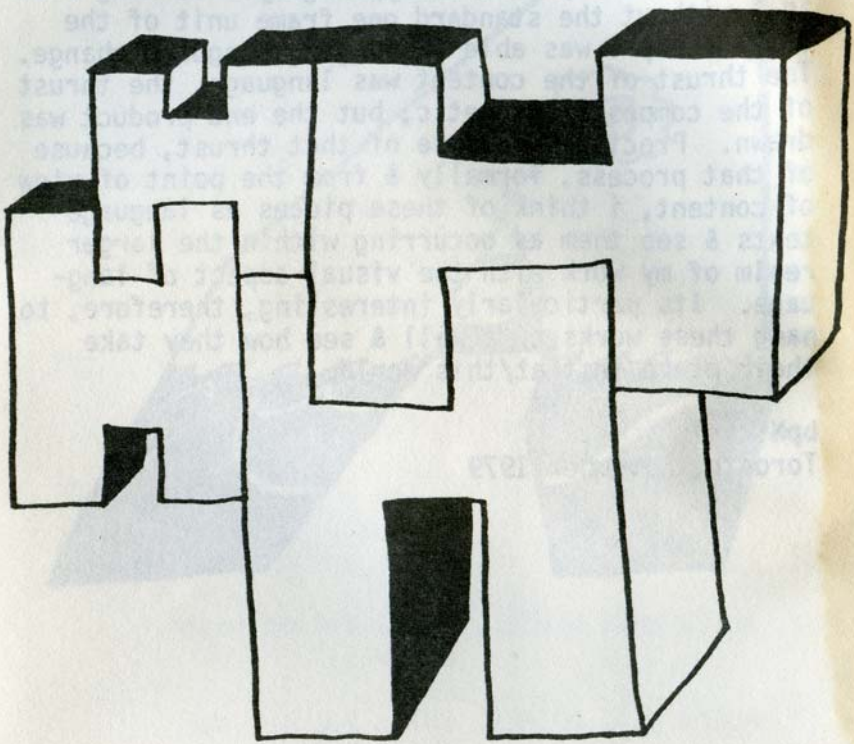
This interest in the ideogrammatic & (as i later saw) runic capacity of the alphabet, ran parallel to an interest in the comic strip & its narrative & syntactic conventions. From 15 to 17 i did a series of comic strips about the adventures of a character named Bob de Cat (who resurfaced in Andy as Colonel Robert du Chat (along with Yahboo, another character from that same strip)) & mailed them to a friend of mine, Linda Grande, in Winnipeg. I began to draw the Mindtraps (one of

which appeared in the JOURNEYING & the returns package) & five or six kids stories (one of which, dreadfully drawn, appeared in an early Blew Ointment). The essential break-thrus were, first, Andy, where i began to include random frames as part of the narrative of the novel &, subsequently, LOVE: A Book Of Remembrances where the sequence Frames helped me make the leap into a pared down image vocabulary to parallel a pared down verbal vocabulary. At this point the impulse behind various drawn texts over the years began to coalesce into an articulation of intent. The  mark in a frame was as useful as the word "bird". The


sign was as clear as the word "cloud". Even more interestingly the


offered an ambiguous choice between "sun" & "moon". Into this limited vocabulated landscape (including mountains, trees, streams, waves, fences, roads, tornadoes, lightning bolts, etc) i placed the alphabet, the visible fact of language. Giant H's loomed over empty plains imaging the macro way i glimpsed these micro particles.

In LOVE: A Book Of Remembrances, particularly in Trans-Continental, Frames & Allegories, i found the bridges between various senses of language. There, in that play among the single letters that eventually lead on to the discoveries of Mid-Initial Sequence & The Martyrology Book IV, the letters were freed to be themselves (in a way that echoed but significantly extended the work of Piere Garnier in i microcosmique & other works) & in the act of being themselves to carry additional symbolic contents. From the isolated drawn pieces that had preceded LOVE (texts such as MASQUES I & DOORS 2 (in which the image of what i would come to see is prefigured)) i began to draw the serial texts which continue to absorb me to the present



THIS EXHIBITION
& THIS CATALOGUE
ARE DEDICATED TO
BARBARA CAHILL

day. The early naming - Aleph Unit, Unit of Four - followed on the pattern of my 60's letraset pieces. But here the language & image flexibility was greater.

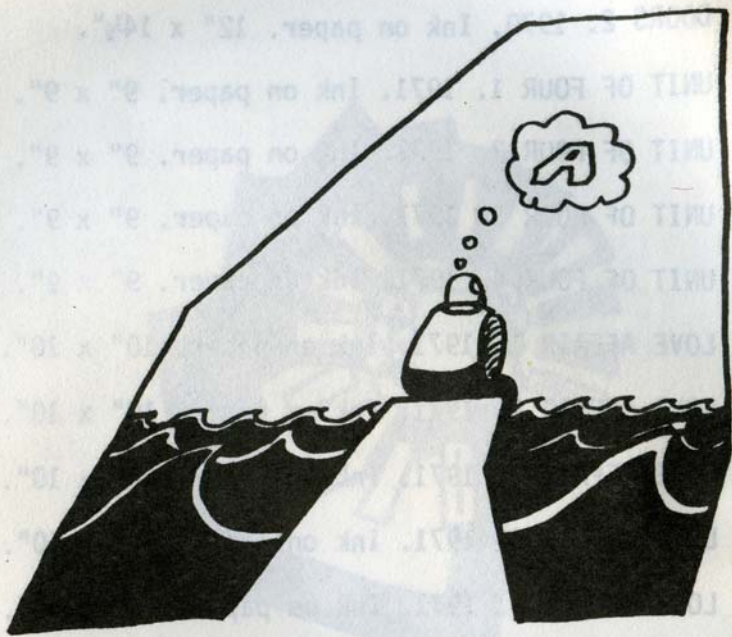
Language texts then, composed with a simplified comic strip vocabulary/imagery. Working with-in & without the standard one frame unit of the comic strip i was able to image a language change. The thrust of the content was language, the thrust of the composition poetic, but the end product was drawn. Precisely because of that thrust, because of that process, formally & from the point of view of content, i think of these pieces as language texts & see them as occurring within the larger realm of my work with the visual aspect of language. Its particularly interesting, therefore, to hang these works on a wall & see how they take their place in that/this world.

bpNichol

Toronto, November 1979

THIS EXHIBITION
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ARE DEDICATED TO

BARBARA CARUSO



12. ALEPH UNIT ENIGMATIC FOR MATH
on paper. 9 1/2" x 11"

Pieces In The Exhibition

1. MASQUES 1. 1970. Ink on paper. 12" x 14½".
2. DOORS 2. 1970. Ink on paper. 12" x 14½".
3. UNIT OF FOUR 1. 1971. Ink on paper. 9" x 9".
4. UNIT OF FOUR 2. 1971. Ink on paper. 9" x 9".
5. UNIT OF FOUR 3. 1971. Ink on paper. 9" x 9".
6. UNIT OF FOUR 4. 1971. Ink on paper. 9" x 9".
7. LOVE AFFAIR 1. 1971. Ink on paper. 10" x 10".
8. LOVE AFFAIR 2. 1971. Ink on paper. 10" x 10".
9. LOVE AFFAIR 3. 1971. Ink on paper. 10" x 10".
10. LOVE AFFAIR 4. 1971. Ink on paper. 10" x 10".
11. LOVE AFFAIR 5. 1971. Ink on paper. 10" x 10".
12. ALEPH UNIT CLOSED. 1971. Ink on paper.
9½" x 11".
13. ALEPH UNIT OPENED. 1971. Ink on paper.
9½" x 11".
14. ALEPH UNIT DISTANCE. 1971. Ink on paper.
9½" x 11".
15. ALEPH UNIT SURFACE. 1971. Ink on paper.
9½" x 11".
16. ALEPH UNIT OBSERVED. 1971. Ink on paper.
9½" x 11".
17. ALEPH UNIT ENIGMATIC for Mona Lisa. 1971. Ink
on paper. 9½" x 11"

18. ALICE UNIT IN FOREST. 1971. Ink on paper. 3 1/2" x 1 1/2"

19. ALICE UNIT IN FOREST. 1971. Ink on paper. 3 1/2" x 1 1/2"

20. SUMMARY (lucky number). 1971. Ink on paper. 13" x 6 1/2"

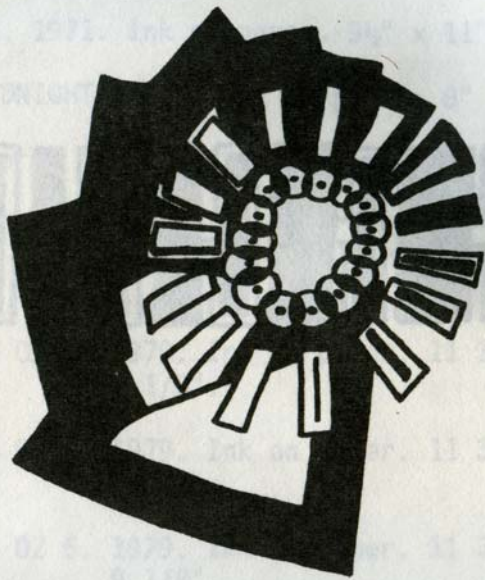
21. PERSONA. 1971. Ink on paper. 11 1/4" x 11 1/4"

22. N AT MIDNIGHT. 1971. Ink on paper. 11 1/4" x 11 1/4"

23. DOOR TO OZ 5. 1979. Ink on paper. 11 3/4" x 9 1/8"

24. DOOR TO OZ 6. 1979. Ink on paper. 11 3/4" x 9 1/8"

25. DOOR TO OZ 7. 1979. Ink on paper. 11 3/4" x 9 1/8"



PERSONA

SYMBOLS: lucky number

Works in the Exhibition

- 1. MASQUES 1, 1970. Ink on paper, 12" x 14 1/2"
- 2. MASQUES 2, 1970. Ink on paper, 12" x 14 1/2"
- 3. UNIT OF FOUR, 1971. Ink on paper, 9" x 9"
- 4. UNIT OF FIVE, 1971. Ink on paper, 9" x 9"
- 5. UNIT OF SIX, 1971. Ink on paper, 9" x 9"
- 6. UNIT OF SEVEN, 1971. Ink on paper, 9" x 9"
- 7. UNIT OF EIGHT, 1971. Ink on paper, 9" x 9"
- 8. UNIT OF NINE, 1971. Ink on paper, 9" x 9"
- 9. LOVE AFFAIR 1, 1971. Ink on paper, 10" x 10"
- 10. LOVE AFFAIR 2, 1971. Ink on paper, 10" x 10"
- 11. LOVE AFFAIR 3, 1971. Ink on paper, 10" x 10"
- 12. ALEPH UNIT CLOSED, 1971. Ink on paper, 9 1/2" x 11"
- 13. ALEPH UNIT OPENED, 1971. Ink on paper, 9 1/2" x 11"
- 14. ALEPH UNIT DISTANCE, 1971. Ink on paper, 9 1/2" x 11"
- 15. ALEPH UNIT SURFACE, 1971. Ink on paper, 9 1/2" x 11"
- 16. ALEPH UNIT OBSERVED, 1971. Ink on paper, 9 1/2" x 11"



SYMPHONY: Lucky number

18. ALEPH UNIT IN TRANSIT. 1971. Ink on paper.
9½" x 11".
19. ALEPH UNIT NOT. 1971. Ink on paper. 9½" x 11".
20. symphony (lucky number). 1971. Ink on paper.
10" x 6¼".
21. PERSONA. 1971. Ink on paper. 9½" x 11".
22. H AT MIDNIGHT. 1973. Ink on paper. 8" x 11½".
23. MEMORIES OF SUMMER. 1973. Ink on paper.
10" x 10".
24. DOOR TO OZ 2 (variant). 1979. Ink on paper.
11 3/4" x 9 1/8".
25. DOOR TO OZ 3. 1979. Ink on paper. 11 3/4" x
9 1/8".
26. DOOR TO OZ 4. 1979. Ink on paper. 11 3/4" x
9 1/8".
27. DOOR TO OZ 5. 1979. Ink on paper. 11 3/4" x
9 1/8".
28. DOOR TO OZ 6. 1979. Ink on paper. 11 3/4" x
9 1/8".
29. DOOR TO OZ 7. 1979. Ink on paper. 11 3/4" x
9 1/8".

A Bibliography of Related Works by bpNichol

This bibliography includes language texts, comic strips, comic book adaptations (the ANDROMEDA & ARIK KHAN items where i did the scripting only), & hand drawn, & therefore related, miscellanea. It suggests a larger essay which i really should get around to writing.

"Ooljah's Story" in BLEW OINTMENT Vol 3 #1.
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Scruptures: Eleventh Sequence. Toronto,
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tions, 1971.

to become obsessed with space. Postcard.
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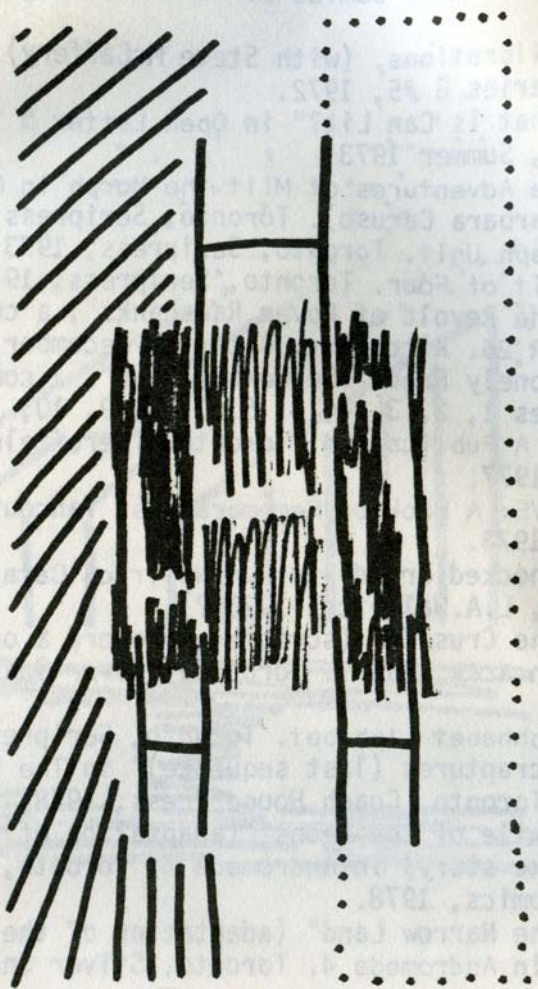
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8 #1, 1970.

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"transformations:" in Typewriter 1. USA,
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"NEWF(oundland?) ANGLES". Title cut in
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H AT MIDNIGHT

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Collibrations. (with Steve McCaffery). Toronto,
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& 50 of A Publication. Toronto, Therafields, 1974,
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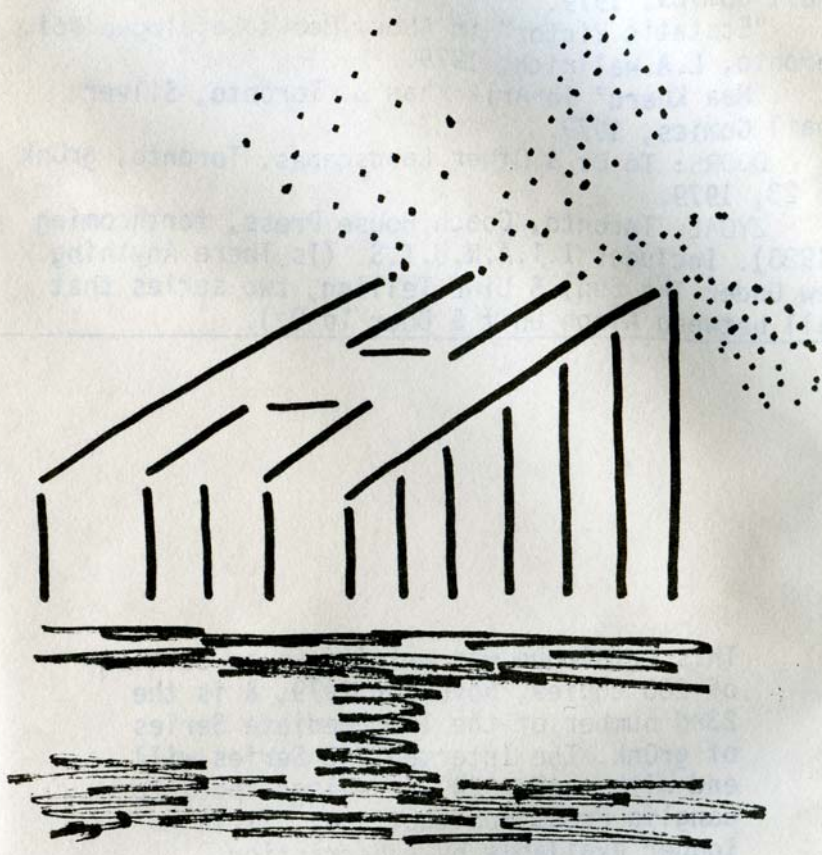
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This catalogue was printed in an edition of 200 copies, November 1979, & is the 23rd number of the Intermediate Series of grOnk. The Intermediate Series will end with number 24 (a revised index to Ganglia Press publications). It is no longer available by subscription.

FRONT COVER: DOORS 2
BACK COVER: DOOR TO OZ 5

