

JIM ANDREWS

Yesterday -

Faster than the infant Hermes stole Apollo's cattle: In a flash Jim Andrews was born in the interior of British Columbia: Canada: Yesterday: Like sun rise shooting through a crystal asteroid in homage to Arshille Gorky: And other color heavy hitters: Jim Andrews' favorite activities as a child were: Fishing: Hockey: Running: Baseball: Table Hockey: Jim Andrews first job was as an attendant in a geriatric residence: Jim Andrews' mother was born in Manitoba: Canada: Jim Andrews' father was born in a smelter town: Trail: In British Columbia: Canada: As a child Jim Andrews lived in Summerside: Vernon: British Columbia: Canada: As a child Jim Andrews loved his mother and father: Two dachshunds: One black and one orange His Grandmother: His Grandfather: His extraordinary aunts: And more family: Make believe: Make real: Story telling: Flying elastic band airplanes: Snoozing in the back seat of the Volkswagen late Sunday nights as his family drove home the 30 miles from visiting his extraordinary aunts and watching the ghosts of the telephone poles and the wires make visual music in the humming night: Running: Swimming: Jim Andrews now lives in Colwood: Victoria: British Columbia: Canada: As an adult Jim Andrews loves: Art: Computers: Philosophical mischief: Wine: Women: Song: Making animisms: Honesty Vision: Humor: Writing : Reading: Conversing: Sexual pleasure: Kindness: Jim Andrews says: I did a degree in English and Math in the late 70s: Early 80s: Then I did a literary radio show called Fine Lines and: later: ?Frame? For six years that concentrated on audio writing: Sound poetry: And so on: It was all analog: But I got a feel for all the radio production gear For working artistically with tech: Still: I hadn't touched a computer and recall the fear and trembling associated with my first sessions on a computer: Which was available at the radio station: Where's the right button???? Help!!! Where is the great one who knows the magic button???? Ah: I feel like an idiot running to her again! Where is she? I think we learned a bit of WordPerfect: Lotus and Dos-ed things: Somehow there was more fear involved in starting to use computers than the analog sound equipment: There was always the prospect of losing your work: I recall coming to feel eventually that it wasn't much different from working in the recording studio in the sense that you need to just get in there: Hit all the buttons: Learn to read the dyes: See what happens: And: Eventually you own it: And I also approached it as: Just another form of language: Which seemed to help: Since I was more familiar with language than machiness: Around 1989: I went back to University to study Mathematics and Computer Science: Which I hadn't done during my degree studies: I did three years of that: I had a UNIX account and access to the Internet: And: The Web was starting to happen at that time: But I was more into doing a literary magazine called: Yet: And reading lots of poetry and writing during that time: Which I did in PageMaker and started using CorelDraw 2.0! and bitmap programs for visual poetry: After I quit University: I went into biz as a freelance programmer and technical writer and was in a couple of bands as a percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relates strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level rather than making industrial widgets: Then in 1995 I started and hosted a weekly live poetry reading venue (lively media!) in Victoria BC Canada: My hometown: The first Web project I participated in was Florian Cramer's wonderful Seven By Nine Squares project in 95: I didn't have a clue what Neois m was at that time: Four years later: I met Maris Kundzins in Seattle: Who was in on the beginnings of Neois m: We had great fun a couple of evenings as he recounted the history of neois m and I showed him Florian's neois m project and much else on the Web: That was around 1999 or so: I lived in Seattle from 97-2000: I worked as a technical writer and solutions architect there for networkcommerce.com during the web boom: I'd end up going to bed at 3 am after working on the vispo.com site and dragged myself into work in the mornings: I knew few people in Seattle: That was my opportunity to hunker down into my own work and do less community work: I've since moved back to Victoria and am doing the web:art full time now: I prefer the term 'visual poetry' to 'concrete poetry' because 'concrete poetry' has more historical specificity than 'visual poetry': I mean 'concrete' to me refers to a certain period of visual poetry and a certain often mimetic approach to the work: The term 'visual poetry' has some historical baggage too: I'm sure: I'd thought when I bought the domain vispo.com that it was my own term: but the term 'vispo' preceded my use of it: I expect that the term was used frequently by visual poets published on Karl Young's site Light & Dust: which is a great archive of pre-Web avant garde visual poetry: In any case: Visual poetry or concrete poetry and the Web: They go together extremely well: They involve awareness of media: And the Web is multi in that regard: And very visual: In a way that is too expensive in print to be practiced by you and me: Also: The monitor can handle many more colors than the printing process: Not necessarily all at once! Visual artists ask if I have taken too much acid: Yet they often have a painterly sense rather than a sense of color for the monitor: The monitor is a very special and unusual visual display: Appreciated correctly: It's color range is unparalleled but its resolution is not as fine as in print: It needn't appear pixelated but you need to know what you're doing to avoid pixelation: I have never been of the: Rectilinear: School of net:art: Though there is some fine work in that style: I like curves too much: Even before the Web: Visual poets often worked in various media: And those who did: Do sound poetry often resort: Ed to visual poetry for various fairly obvious reasons: I like to refer to the words of Apollinaire on this matter: In 1917: In his essay L'Esprit Nouveau et les Poetes: Said: "Typographical artifices worked out with great audacity have the advantage of bringing to life a visual lyricism which was almost unknown before our age: These artifices can still go much further and achieve the synthesis of the arts: Of music: Painting: Literature: One should not be astonished if: With only the means they have now at their disposal: They set themselves to preparing this new art: Vaster than the plain art of words: In which: Like conductors of an orchestra of unbelievable scope they will have at their disposal the entire world: Its noises and its appearances: The thought and language of man: Song: Dance: All the arts and all the artifices: Still more mirages than Morgane could summon up on the hill of Gibe! With which to compose the visible and unfolded book of the future:" Even if it is true that there is nothing new under the sun: The new spirit does not refrain from discovering new profundities in all this that is not new under the sun: Good sense is its guide: And this guide leads it into corners: If not new: At least unknown: But is there nothing new under the sun? It remains to be seen: So working in several media simultaneously is not new to visual poetry: What is new is the way they can be combined with programming: And the resulting interactivity: And the types of interrelations between media and arts: Also: Everything that is digital is just a string of binary digits: In a sense: So transformations of objects and media types are beyond the surreal: Well into voodoo: I suppose this is commonly called the hyperreal: Which predates the digital: I remember hearing that term applied to some of Jean Paul Curta y's sound compositions: For instance: In the 80s: And they were highly transformative in the invisibility of sound: Not psychedelic: But hyperreal: Transformation in one style or another is often crucial to art: It is as though the styles of transformation in an art somehow carry much of the grammar of the world views: Also: You know: There has long been a fine tradition in the avant garde of publishing one's own work and partaking of the communications network that exists in the avant garde outside of insitutional conduits: The Web strengthens and broadens this network: After I did Nio there were various things I wanted to explore in more interactive audio work: The game: Keyboard control: And I want to make language and image more integral to the work: And maybe some sort of narrative or other human event oriented progression to complement the progression of song and composition and visual art composition: Because I think that interactive audio can be a fab alternative to the music video as well as bring about new forms of music: And I wanted to learn how to save info to the player's computer so that I could save their compositions to disks: Also: Collision detection is the basis of some forms of generative music you may have seen on the Web: Arteroids 1.0 does most of these things: but there's no audio! Yet: I hope to add more levels of play to it: I put in about six months on 1.0: But six months of dev with a meamteam doesn't go so far in making a good computer game for the Web: One of the things I learned is that when you look at the code of a: Shoot Em Up: There is nothing inherently shoot em up about the code: Instead: It deals with collision detection and message passing between objects: So that there are many possibilities in the code beyond the typically homicidal: Shoot And Destroy paradigm that Shoot Em Ups display: Part of my aspiration with Arteroids is to find the gems on the other side of the Shoot Em Up over the course of several levels: A kind of evolution from the Shoot Em Up toward something more significant than shooting and beating the clock: But that's what I want to do in the future: What is it now? Well: when I've sent out notices about Arteroids: I've said that it is a literary computer game for the Web and that it requires some coordination and a desire to create and destroy texts: Canto One (level 1) I think of as the battle of poetry against itself and the forces of dullness: I wanted to try to take poetry in a direction that I hadn't seen before: And make the game nicely playable: Fast moving: Most arty computer games you encounter on the Web are in slow motion and they don't play well as computer games: The artists are forced by their lack of programming skills to stress the conceptual because the game aspect just isn't there either in terms of speed of play or usually game design: If you meet the computer game on its own turf: It will give you some resistance: Just as the visual and interactive in web:art can easily overwhelm language to the point where one doesn't care to read the text: So too computer games will vie for attention to their interactivity and the game: And possibly overwhelm the language or whatever else one might want attention drawn toward: That's partly why I put the text editor in Canto Two (level 2): To focus attention on the language dynamics of the piece: Still: When you are actually playing: I'm not sure how many people read the texts: It is an interesting challenge to do so: To read in such a way: To understand the conflicts set up in the texts and not just conflicts but the idea that here we're dealing with the word and what is inside the word: The word cracked open: The word exploded: The outer word and the inner word: And though the green and blue texts are separate: They stream together perhaps into a new text: However you read it: I do think it's inevitable that the electric and digital will change writing: In many ways: But also via this infusion you speak of concerning the sensual into the material of language: I don't think that portends a diminishing of the contemplative in writing though: We will learn to read both sensually and contemplatively: thoughtfully: And write in such a way: Text: Sound: Image: And interactivity will enjoy more intimate relations than they do now: I think that there are new forms of music emerging from the Web: and that's exciting artistically: I want to be a part of that: Right now I'd say I'm concentrating on the art: Research: Tech: And biz of interactive audio for the Web: Instead of Nio: I could have spent more time on developing the tech to greater sophistication than is present in Nio: But I thought: It'd be more fun to go whole hog on the art: I am moved more strongly in that direction and: Incidentally: A strong piece of art would be more convincing concerning the possibilities of the tech and the biz than an empty shell of technology would be: I've laid out some of the possibilities for the art: Tech: And biz in an essay called Nio and the Art of Interactive Audio for the Web. : The arts councils seem to be convinced: Now: I try to synthesize arts and media and programming in my work: So some net writers see what I'm doing as reductive of poetry: Etc: Certainly it's true that when you synthesize arts and media: Certain things are lost or discarded from a particular art: At least in a particular piece: Yet it's also true that other things are gained in the synthesis: Joseph Keppler used to publish a magazine called Poets:Painters:Composers: Jim Andrews favorite animals are Humans: Jim Andrews is very fond of cats: Butterflies: Swallows in a field: Beautiful women: Brook trout: Jim Andrews favorite ideas are: Arithmetic: (Georg Cantor): Godel's incompleteness theorems: The Points at the beginning and at the end of the universe: Occam's razor: Ashbery's disjunctive point of narrative consciousness: Wallace Stevens's meditations on the blue and green: Animisms: Alphanemerachines: Language machines: Poetry: Meaning: Integration: The resolution of opposites: The generation of the ten thousand things: The one and many: Flux: Maya: Interzone: Other worlds: God: You: Us: Him: Me: Everyone: Anyone: Love: Sex: Parent Child relationships: Multi sprite objects: Apples: Oranges: Evil: Insanity: Frames: Layers: Writing Drift: Models: Metaphor: Simile: Isomorphism: Magic: Identity: Duality: Operations: Closure: Continuum: Limite Rationale: Irrational: Arbitrarily many: The circle: Jim Andrews favorite object: Crystals: Formerly a Multimedia Developer: Visual Poet: Essayist: Mathematician: Senior Technical Writer: Now: Jim Andrews earns his living as a web:artist: The aim of the art of Jim Andrews is cosmic amusement: The aim of the life of Jim Andrews is: Enlightenment: Enlightenment: Menlightenmen: Tenmen light: And so I will say farew ell to you: And I will sing of another far asteroid shooter Elect:tron rider of the Red:Orange:Yellow: Green: Blue: Indigo: Violet: Do: Re:Mi:Fa:Sol:La:Si:Do: World Wide Web: Out of the flashing purple dark west too:

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For six years that concentrated on audio writing: Sound poetry: And so on: It was all analog: But I got a feel for all the radio production gear For working artistically with tech: Still: I hadn't touched a computer and recall the fear and trembling associated with my first sessions on a computer: Which was available at the radio station: Where's the right button???? Help!!!! Where is the great one who knows the magic button???? Ah: I feel like an idiot running to her again! Where is she? I think we learned a bit of WordPerfect: Lotus and Dos-ed things: Somehow there was more fear involved in starting to use computers than the analog sound equipment: There was always the prospect of losing your work: I recall coming to feel eventually that it wasn't much different from working in the recording studio in the sense that you need to just get in there: Hit all the buttons: Learn to read the docs: See what happens: And: Eventually you own it: And I also approached it as: Just another form of language: Which seemed to help: Since I was more familiar with language than machines: Around 1989: I went back to University to study Mathematics and Computer Science: Which I hadn't done during my degree studies: I did three years of that: I had a UNIX account and access to the Internet: And: The Web was starting to happen at that time: But I was more into doing a literary magazine called: Yet: And reading lots of poetry and writing during that time: Which I did in PageMaker and started using CorelDraw 2:01 and bitmap programs for visual poetry: After I quit University: I went into biz as a freelance programmer and technical writer and was in a couple of bands as a percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relate strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level rather than making industrial widgets: Then in 1995 I started and hosted a weekly live poetry reading venue (lively media!) in Victoria BC Canada: My hometown: The first Web project I participated in was Florian Cramer's wonderful Seven By Nine Squares project in 95: I didn't have a clue what Neoism was at that time: Four years later: I met Maris Kundzins in Seattle: Who was in on the beginnings of Neoism: We had great fun a couple of evenings as he recounted the history of neoism to me and I showed him Florian's neoist project and much else on the Web: That was around 1999 or so: I lived in Seattle from 97-2000: I worked as a technical writer and solutions architect there for networkcommerce.com during the web boom: I'd end up going to bed at 3 am after working on the vispo.com site and dragged myself into work in the mornings: I knew few people in Seattle: That was my opportunity to hunker down into my own work and do less community work: I've since moved back to Victoria and am doing the web:art full time now: I prefer the term 'visual poetry' to 'concrete poetry' because 'concrete poetry' has more historical specificity than 'visual poetry': I mean 'concrete' to me refers to a certain period of visual poetry and a certain often mimetic approach to the work: The term 'visual poetry' has some historical baggage too: I'm sure: I'd thought when I bought the domain vispo.com that it was my own term: but the term 'vispo' preceded my use of it: I expect that the term was used frequently by visual poets published on Karl Young's site Light & Dust: which is a great archive of pre-Web avant garde visual poetry: In any case: Visual poetry or concrete poetry and the Web: They go together extremely well: They involve awareness of media: And the Web is multi in that regard: And very visual: In a way that is too expensive in print to be practiced by you and me: Also: The monitor can handle many more colors than the printing process: Not necessarily all at once! Visual artists ask if I have taken too much acid: Yet they often have a painterly sense rather than a sense of color for the monitor: The monitor is a very special and unusual visual display: Appreciated correctly: It's color range is unparalleled but its resolution is not as fine as in print: It needn't appear pixelated but you need to know what you're doing to avoid pixelation: I have never been of the: Rectilinear: School of net:art: Though there is some fine work in that style: I like curves too much: Even before the Web: Visual poets often worked in various media: And those who did: Do sound poetry often resort:Ed to visual poetry for various fairly obvious reasons: I like to refer to the words of Apollinaire on this matter: In 1917: In his essay L'Esprit Nouveau et les Poètes: Said: "Typographical artifices worked out with great audacity have the advantage of bringing to life a visual lyricism which was almost unknown before our age: These artifices can still go much further and achieve the synthesis of the arts: Of music: Painting: Literature: One should not be astonished if: With only the means they have now at their disposal: They set themselves to preparing this new art: Vaster than the plain art of words: In which: Like conductors of an orchestra of unbelievable scope they will have at their disposal the entire world: Its noises and its appearances: The thought and language of man: Song: Dance: All the arts and all the artifices: Still more mirages than Morgane could summon up on the hill of Gibel: With which to compose the visible and unfolded book of the future:" Even if it is true that there is nothing new under the sun: The new spirit does not refrain from discovering new profundities in all this that is not new under the sun: Good sense is its guide: And this guide leads it into corners: If not new: At least unknown: But is there nothing new under the sun? It remains to be seen: So working in several media simultaneously is not new to visual poetry: What is new is the way they can be combined with programming: And the resulting interactivity: And the types of interrelations between media and arts: Also: Everything that is digital is just a string of binary digits: In a sense: So transformations of objects and media types are beyond the surreal: Well into voodoo: I suppose this is commonly called the hyperreal: Which predates the digital: I remember hearing that term applied to some of Jean Paul Curtay's sound compositions: For instance: In the 80s: And they were highly transformative in the invisibility of sound: Not psychedelic: But hypereal: Transformation in one style or another is often crucial to art: It is as though the styles of transformation in an art somehow carry much of the grammar of the world views: Also: You know: There has long been a fine tradition in the avant garde of publishing one's own work and partaking of the communications network that exists in the avant garde outside of institutional conduits: The Web strengthens and broadens this network: After I did Nio there were various things I wanted to explore in more interactive audio work: The game: Keyboard control: And I want to make language and image more integral to the work: And maybe some sort of narrative or other human event oriented progression to complement the progression of song and composition and visual art composition: Because I think that interactive audio can be a fab alternative to the music video as well as bring about new forms of music: And I wanted to learn how to save info to the player's computer so that I could save their compositions to disk: Also: Collision detection is the basis of some forms of generative music you may have seen on the Web: Arteroids 1.0 does most of these things: but there's no audio! Yet: I hope to add more levels of play to it: I put in about six months on 1.0: But six months of dev with a one man team doesn't go so far in making a good computer game for the Web: One of the things I learned is that when you look at the code of a: Shoot Em Up: There is nothing inherently shoot em up about the code: Instead: It deals with collision detection and message passing between objects: So that there are many possibilities in the code beyond the typically homicidal: Shoot And Destroy paradigm that Shoot Em Ups display: Part of my aspiration with Arteroids is to find the gems on the other side of the Shoot Em Up over the course of several levels: A kind of evolution from the Shoot Em Up toward something more significant than shooting and beating the clock: But that's what I want to do in the future: What is it now? 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Now: I try to synthesize arts and media and programming in my work. So some net writers see what I'm doing as reductive of poetry: Etc: Certainly it's true that when you synthesize arts and media: Certain things are lost or discarded from a particular art: At least in a particular piece: Yet it's also true that other things are gained in the synthesis: Joseph Keppler used to publish a magazine called Poets:Painters:Composers: Jim Andrews favorite animals are Humans: Jim Andrews is very fond of cats: Butterflies: Swallows in a field: Beautiful women: Brook trout: Jim Andrews favorite ideas are: Arithmetic: (Georg Cantor): Godel's incompleteness theorems: The Points ate the beginning and at the end of the universe: Occam's razor: Ashbery's disjunctive point of narrative consciousness: Wallace Stevens's meditations on the blue and green: Animisms: Alphanemerachines: Language machines: Poetry: Meaning: Integration: The resolution of opposites: The generation of the ten thousand things: The one and many: Flux: Maya: Interzone: Other worlds: God: You: Us: Him: Me: Everyone: Anyone: Love: Sex: Parent Child relationships: Multi sprite objects: Apples: Oranges: Evil: Insanity: Reality: Frames: Layers: Writing Drift: Models: Metaphor: Simile: Isomorphism: Magic: Identity: Duality: Operation: Closure: Continuum: Limit: Rational: Irrational: Arbitrarily many: The circle: Jim Andrews favorite object is Crystals: Formerly a Multimedia Developer: Visual Poet: Essayist: Mathematician: Senior Technical Writer: Now: Jim Andrews earns his living as a web.artist: The aim of the art of Jim Andrews is cosmic amusement: The aim of the life of Jim Andrews is: Enlightenment: Enlightenmenten: Mentlightneen: Tenmenen light: And so I will say far ewell to you : And I will sing of another far asteroid shooter Elect.tron rider of the Red:Orange:Yellow: Green: Blue: Indigo: Violet:Do:Re:Mi:Fa:Sol:La:Si:Do: World Wide Web: Out of the flashing purple dark west too:

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For six years that concentrated on audio writing: Sound poetry: And so on: It was all analog: But I got a feel for all the radio production gear For working artistically with tech: Still: I hadn't touched a computer and recall the fear and trembling associated with my first sessions on a computer: Which was available at the radio station: Where's the right button???? Help!!!! Where is the great one who knows the magic button???? Ah: I feel like an idiot running to her again! Where is she? I think we learned a bit of WordPerfect: Lotus and Dos-ed things: Somehow there was more fear involved in starting to use computers than the analog sound equipment: There was always the prospect of losing your work: I recall coming to feel eventually that it wasn't much different from working in the recording studio in the sense that you need to just get in there: Hit all the buttons: Learn to read the docs: See what happens: And: Eventually you own it: And I also approached it as: Just another form of language: Which seemed to help: Since I was more familiar with language than machines: Around 1989: I went back to University to study Mathematics and Computer Science: Which I hadn't done during my degree studies: I did three years of that: I had a UNIX account and access to the Internet: And: The Web was starting to happen at that time: But I was more into doing a literary magazine called: Yet: And reading lots of poetry and writing during that time: Which I did in PageMaker and started using CorelDraw 2:01 and bitmap programs for visual poetry: After I quit University: I went into biz as a freelance programmer and technical writer and was in a couple of bands as a percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relate strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level rather than making industrial widgets: Then in 1995 I started and hosted a weekly live poetry reading venue (lively media!) in Victoria BC Canada: My hometown: The first Web project I participated in was Florian Cramer's wonderful Seven By Nine Squares project in 95: I didn't have a clue what Neoism was at that time: Four years later: I met Maris Kundzins in Seattle: Who was in on the beginnings of Neoism: We had great fun a couple of evenings as he recounted the history of neoism to me and I showed him Florian's neoist project and much else on the Web: That was around 1999 or so: I lived in Seattle from 97-2000: I worked as a technical writer and solutions architect there for networkcommerce.com during the web boom: I'd end up going to bed at 3 am after working on the vispo.com site and dragged myself into work in the mornings: I knew few people in Seattle: That was my opportunity to hunker down into my own work and do less community work: I've since moved back to Victoria and am doing the web: art full time now: I prefer the term 'visual poetry' to 'concrete poetry' because 'concrete poetry' has more historical specificity than 'visual poetry': I mean 'concrete' to me refers to a certain period of visual poetry and a certain often mimetic approach to the work: The term 'visual poetry' has some historical baggage too: I'm sure: I'd thought when I bought the domain vispo.com that it was my own term: but the term 'vispo' preceded my use of it: I expect that the term was used frequently by visual poets published on Karl Young's site Light & Dust: which is a great archive of pre-Web avant garde visual poetry: In any case: Visual poetry or concrete poetry and the Web: They go together extremely well: They involve awareness of media: And the Web is multi in that regard: And very visual: In a way that is too expensive in print to be practiced by you and me: Also: The monitor can handle many more colors than the printing process: Not necessarily all at once! 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Now: I try to synthesize arts and media and programming in my work. So some net writers see what I'm doing as reductive of poetry: Etc: Certainly it's true that when you synthesize arts and media: Certain things are lost or discarded from a particular art: At least in a particular piece: Yet it's also true that other things are gained in the synthesis: Joseph Keppler used to publish a magazine called Poets: Painters: Composers: Jim Andrews favorite animals are Humans: Jim Andrews is very fond of cats: Butterflies: Swallows in a field: Beautiful women: Brook trout: Jim Andrews favorite ideas are: Arithmetic: (Georg Cantor): Godel's incompleteness theorems: The Points ate the beginning and at the end of the universe: Occam's razor: Ashbery's disjunctive point of narrative consciousness: Wallace Stevens's meditations on the blue and green: Animisms: Alphanemerachines: Language machines: Poetry: Meaning: Integration: The resolution of opposites: The generation of the ten thousand things: The one and many: Flux: Maya: Interzone: Other worlds: God: You: Us: Him: Me: Everyone: Anyone: Love: Sex: Parent Child relationships: Multi sprite objects: Apples: Oranges: Evil: Insanity: Reality: Frames: Layers: Writing Drift: Models: Metaphor: Simile: Isomorphism: Magic: Identity: Duality: Operation: Closure: Continuum: Limit: Rational: Irrational: Arbitrarily many: The circle: Jim Andrews favorite object is Crystals: Formerly a Multimedia Developer: Visual Poet: Essayist: Mathematician: Senior Technical Writer: Now: Jim Andrews earns his living as a web. artist: The aim of the art of Jim Andrews is cosmic amusement: The aim of the life of Jim Andrews is: Enlightenment: Enlightenmenten: Mentlightneen: Tenmenen light: And so I will say farewell to you : And I will sing of another far asteroid shooter Elect. tron rider of the Red: Orange: Yellow: Green: Blue: Indigo: Violet: Do: Re: Mi: Fa: Sol: La: Si: Do: World Wide Web: Out of the flashing purple dark west too:

JIM ANDREWS

Yesterday -

Faster than the infant Hermes stole Apollo's cattle: In a

Flash

Jim

Andrews

was born

in the interior

of British Columbia: Canada:

Jim Andrews' favorite activities

residence: Jim Andrews' mother

Jim Andrews lived in Summerside:

His Grandmother: His Grandfather:

late Sunday nights as his family drove

Swimming: Jim Andrews now lives in Colwood:

Writing : Reading: Conversing: Sexual pleasure:

audio writing: Sound poetry: And so on: It was all analog:

Which was available at the radio station: Where's the right button???? Help!!!!

Somehow there was more fear involved in starting to use computers than the analog sound equipment:

to just get in there: Hit all the buttons: Learn to read the docs: See what happens: And: Eventually you own it: And I also approached it as:

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Yet: And reading lots of poetry and writing during that time: Which I did in PageMaker and started using CorelDraw 2:01 and bitmap programs for visual poetry: After I quit University: I went into biz as a freelance programmer and technical writer and was in a couple of bands as a percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relate strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level rather than making industrial widgets: Then in 1995 I started and hosted a weekly live poetry reading venue (lively media!) in Victoria BC Canada: My hometown: The first Web project I participated in was Florian Cramer's wonderful Seven By Nine Squares project in 95: I didn't have a clue what Neoism was at

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Seattle: That was my opportunity to hunker down into my own work and do less community work: I've since moved back to Victoria and am doing the web: art full time now: I prefer the term 'visual poetry' to 'concrete poetry' because 'concrete poetry' has more historical specificity

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invisibility of sound: Not psychedelic: But hypereal: Transformation in one style or another is often crucial to art: It is as though the styles of transformation in an art somehow carry much of the grammar of the world views: Also: You know: There has long been a fine tradition in the

avant garde of publishing one's own work and partaking of the communications network that exists in the avant garde outside of institutional conduits: The Web strengthens and broadens this network: After I did Nio there were various things I wanted to explore in more interactive

audio work: The game: Keyboard control: And I want to make language and image more integral to the work: And maybe some sort of narrative or other human event oriented progression to complement the progression of song and composition and visual art composition: Because

I think that interactive audio can be a fab alternative to the music video as well as bring about new forms of music: And I wanted to learn how to save info to the player's computer so that I could save their compositions to disk: Also: Collision detection is the basis of some forms of

generative music you may have seen on the Web: Arteroids 1.0 does most of these things: but there's no audio! Yet: I hope to add more levels of play to it: I put in about six months on 1.0: But six months of dev with a one man team doesn't go so far in making a good computer game

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I think of as the battle of poetry against itself and the forces of dullness: I wanted to try to take poetry in a direction that I hadn't seen before: And make the game nicely playable: Fast moving: Most arty computer games you encounter on the Web are in slow motion and they don't play well as

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convinced. Now: I try to synthesize arts and media and programming in my work. So some net writers see what I'm

discarded from a particular art: At least in a particular piece: Yet it's also true that other things are gained in the

are Humans: Jim Andrews is very fond of cats: Butterflies: Swallows in a field: Beautiful women: Brook trout: Jim

beginning and at the end of the universe: Occam's razor: Ashbery's disjunctive point of narrative consciousness:

Poetry: Meaning: Integration: The resolution of opposites: The generation of the ten

Love: Sex: Parent Child relationships: Multi sprite objects: Apples: Oranges: Evil:

Operation: Closure: Continuum: Limit: Rational: Irrational: Arbitrarily many:

Mathematician: Senior Technical Writer: Now: Jim Andrews earns his living

Andrews is: Enlightenment: Enlightenmenten: Mentlightneen: Tenmenen

Elect.tron rider of the Red: Orange: Yellow: Green: Blue: Indigo: Violet:

Yesterday: Like sun rise

as a child were: Fishing: Hockey: Shooting through a crystal asteroid in hom

key: Running: Baseball: Table Hockey: Jim

was born in Manitoba: Canada: Jim Andrews' father was born in a smelter

Vernon: British Columbia: Canada: As a child Jim Andrews loved his mother

His extraordinary aunts: And more family: Make believe: Make real: Story

home the 30 miles from visiting his extraordinary aunts and watching the ghosts of the telephone poles and the wires make visual music in the

Victoria: British Columbia: Canada: As an adult Jim Andrews loves: Art: Computers: Philosophical mischief: Wine: Women: Song: Making animisms: Honesty Vision: Humor:

Kindness: Jim Andrews says: I did a degree in English and Math in the late 70s: Early 80s: Then I did a literary radio show called Fine Lines and: later: ?Frame? For six years

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possibilities of the tech and the biz than an empty shell of technology would be. I've laid out some of the possibilities

convinced. Now: I try to synthesize arts and media and programming in my work. So some net writers see what I'm

discarded from a particular art: At least in a particular piece: Yet it's also true that other things are gained in the

are Humans: Jim Andrews is very fond of cats: Butterflies: Swallows in a field: Beautiful women: Brook trout: Jim

beginning and at the end of the universe: Occam's razor: Ashbery's disjunctive point of narrative consciousness:

Poetry: Meaning: Integration: The resolution of opposites: The generation of the ten

Love: Sex: Parent Child relationships: Multi sprite objects: Apples: Oranges: Evil:

Operation: Closure: Continuum: Limit: Rational: Irrational: Arbitrarily many:

Mathematician: Senior Technical Writer: Now: Jim Andrews earns his living

Andrews is: Enlightenment: Enlightenmenten: Mentlightneen: Tenmenen

Elect.tron rider of the Red: Orange: Yellow: Green: Blue: Indigo: Violet:

age to Arshille Gorky: And other color heavy hitters:

Andrews first job was as an attendant in a geriatric

town: Trail: In British Columbia: Canada: As a child

and father: Two dachshunds: One black and one orange

telling: Flying elastic band airplanes: Snoozing in the back

seat of the Volkswagen

humming night: Running:

Victoria: British Columbia: Canada: As an adult Jim Andrews loves: Art: Computers: Philosophical mischief: Wine: Women: Song: Making animisms: Honesty Vision: Humor:

Kindness: Jim Andrews says: I did a degree in English and Math in the late 70s: Early 80s: Then I did a literary radio show called Fine Lines and: later: ?Frame? For six years

But I got a feel for all the radio production gear For working artistically with tech: Still: I hadn't touched a computer and recall the fear and trembling associated with

Where is the great one who knows the magic button???? Ah: I feel like an idiot running to her again! Where is she? I think we learned a bit of

There was always the prospect of losing your work: I recall coming to feel eventually that it wasn't much different from working in the recording studio in the sense that you need

Just another form of language: Which seemed to help: Since I was more familiar with language than machines: Around 1989: I went back to

Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level rather than making industrial

My hometown: The first Web project I participated in was Florian Cramer's wonderful Seven By Nine Squares project in 95: I didn't have a clue what Neoism was at

so: I lived in Seattle from 97-2000: I worked as a technical writer and solutions architect there for networkcommerce.com during the web boom: I'd end up going to bed at 3 am after working on the vispo.com site and dragged myself into work in the mornings: I knew few people in

Victoria and am doing the web: art full time now: I prefer the term 'visual poetry' to 'concrete poetry' because 'concrete poetry' has more historical specificity

than 'visual poetry': I mean 'concrete' to me refers to a certain period of visual poetry and a certain often mimetic approach to the work: The term 'visual poetry' has some historical baggage too: I'm sure: I'd thought when I bought the domain vispo.com that it was my own term: but

the term 'vispo' preceded my use of it: I expect that the term was used frequently by visual poets published on Karl Young's site Light & Dust: which is a great archive of pre-Web avant garde visual poetry: In any case: Visual poetry or concrete poetry and the Web: They go together

extremely well: They involve awareness of media: And the Web is multi in that regard: And very visual: In a way that is too expensive in print to be practiced by you and me: Also: The monitor can handle many more colors than the printing process: Not necessarily

all at once! Visual artists ask if I have taken too much acid: Yet they often have a painterly sense rather than a sense of color for the monitor: The monitor is a very special and unusual visual display: Appreciated correctly: It's color range is unparalleled but its resolution

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visual poetry: What is new is the way they can be combined with programming: And the resulting interactivity: And the types of interrelations between media and arts: Also: Everything that is digital is just a string of binary digits: In a sense: So transformations of objects and media

types are beyond the surreal: Well into voodoo: I suppose this is commonly called the hyperreal: Which predates the digital: I remember hearing that term applied to some of Jean Paul Curtay's sound compositions: For instance: In the 80s: And they were highly transformative in the

invisibility of sound: Not psychedelic: But hypereal: Transformation in one style or another is often crucial to art: It is as though the styles of transformation in an art somehow carry much of the grammar of the world views: Also: You know: There has long been a fine tradition in the

avant garde of publishing one's own work and partaking of the communications network that exists in the avant garde outside of institutional conduits: The Web strengthens and broadens this network: After I did Nio there were various things I wanted to explore in more interactive

audio work: The game: Keyboard control: And I want to make language and image more integral to the work: And maybe some sort of narrative or other human event oriented progression to complement the progression of song and composition and visual art composition: Because

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generative music you may have seen on the Web: Arteroids 1.0 does most of these things: but there's no audio! Yet: I hope to add more levels of play to it: I put in about six months on 1.0: But six months of dev with a one man team doesn't go so far in making a good computer game

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shooting and beating the clock: But that's what I want to do in the future: What is it now? Well: when I've sent out notices about Arteroids: I've said that it is a literary computer game for the Web and that it requires some coordination and a desire to create and destroy texts: Canto One (level 1)

I think of as the battle of poetry against itself and the forces of dullness: I wanted to try to take poetry in a direction that I hadn't seen before: And make the game nicely playable: Fast moving: Most arty computer games you encounter on the Web are in slow motion and they don't play well as

computer games: The artists are forced by their lack of programming skills to stress the conceptual because the game aspect just isn't there either in terms of speed of play or usually game design: If you meet the computer game on its own turf: It will give you some resistance: Just as the visual

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That's partly why I put the text editor in Canto Two (level 2): To focus attention on the language dynamics of the piece: Still: When you are actually playing: I'm not sure how many people read the texts: It is an interesting challenge to do so: To read in such a way: To

JIM ANDREWS

Yesterday -

Faster than the infant Hermes stole Apollo's cattle: In a

Flash

Jim

Andrews

was born

in the interior

of British Columbia: **Canada:**

Jim Andrews' favorite activities

residence: Jim Andrews' mother

Jim Andrews lived in Summerside:

His Grandmother: His Grandfather:

late Sunday nights as his family drove

Swimming: Jim Andrews now lives in Colwood:

Writing : Reading: Conversing: Sexual pleasure:

audio writing: Sound poetry: And so on: It was all analog:

Which was available at the radio station: Where's the right button???? Help!!!! Where is the great one who knows the magic button???? Ah: I feel like an idiot running to her again! Where is she? I think we learned a bit of

Somehow there was more fear involved in starting to use computers than the analog sound equipment: There was always the prospect of losing your work: I recall coming to feel eventually that it wasn't much different from working in the recording studio in the sense that you need

to just get in there: Hit all the buttons: Learn to read the docs: See what happens: And: Eventually you own it: And I also approached it as: Just another form of language: Which seemed to help: Since I was more familiar with language than machines: Around 1989: I went back to

University to study Mathematics and Computer Science: Which I hadn't done during my degree studies: I did three years of that: I had a UNIX account and access to the Internet: And: The Web was starting to happen at that time: But I was more into doing a literary magazine called:

Yet: And reading lots of poetry and writing during that time: Which I did in PageMaker and started using CorelDraw 2:01 and bitmap programs for visual poetry: After I quit University: I went into biz as a freelance programmer and technical writer and was in a couple of bands as a

percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relate strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level rather than making industrial

widgets: Then in 1995 I started and hosted a weekly live poetry reading venue (lively media!) in Victoria BC Canada: My hometown: The first Web project I participated in was Florian Cramer's wonderful Seven By Nine Squares project in 95: I didn't have a clue what Neoism was at

that time: Four years later: I met Maris Kundzins in Seattle: Who was in on the beginnings of Neoism: We had great fun a couple of evenings as he recounted the history of neoism to me and I showed him Florian's neoist project and much else on the Web: That was around 1999 or

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Seattle: That was my opportunity to hunker down into my own work and do less community work: I've since moved back to Victoria and am doing the web:art full time now: I prefer the term 'visual poetry' to 'concrete poetry' because 'concrete poetry' has more historical specificity

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conflicts set up in the texts and not just conflicts but the idea that here we're dealing with the word and what is inside the word: The word cracked open: The word exploded: The outer word and the inner word: And though the green and blue texts are separate: They stream

together perhaps into a new text: However you read it: I do think it's inevitable that the electric and digital will change writing: In many ways: But also via this infusion you speak of concerning the sensual into the material of language: I don't think that portends a

diminishing of the contemplative in writing though: We will learn to read both sensually and contemplatively: thoughtfully: And write in such a way: Text: Sound: Image: And interactivity will enjoy more intimate relations than they do now: I think that there are

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Yesterday: Like sun rise

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was born in Manitoba: Canada:

Vernon: British Columbia: Canada:

His extraordinary aunts: And more

home the 30 miles from visiting his extraordinary aunts and watching the ghosts of the telephone poles and the wires make visual music in the

Victoria: British Columbia: Canada: As an adult Jim Andrews loves: Art: Computers: Philosophical mischief: Wine: Women: Song: Making animisms: Honesty Vision: Humor:

Kindness: Jim Andrews says: I did a degree in English and Math in the late 70s: Early 80s: Then I did a literary radio show called Fine Lines and: later: ?Frame? For six years

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shooting through a crystal asteroid in hom

ckey: Running: Baseball: Table Hockey: Jim

Andrews' father was born in a smelter

As a child Jim Andrews loved his mother

family: Make believe: Make real: Story

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age to Arshille Gorky: And other color heavy hitters:

Andrews first job was as an attendant in a geriatric

town: Trail: In British Columbia: Canada: As a child

and father: Two dachshunds: One black and one orange

telling: Flying elastic band airplanes: Snoozing in the back

seat of the Volkswagen

humming night: Running:

that concentrated on

my first sessions on a computer:

WordPerfect: Lotus and DOS things:

that you need

to just get in there: Hit all the buttons: Learn to read the docs: See what happens: And: Eventually you own it: And I also approached it as: Just another form of language: Which seemed to help: Since I was more familiar with language than machines: Around 1989: I went back to

University to study Mathematics and Computer Science: Which I hadn't done during my degree studies: I did three years of that: I had a UNIX account and access to the Internet: And: The Web was starting to happen at that time: But I was more into doing a literary magazine called:

Yet: And reading lots of poetry and writing during that time: Which I did in PageMaker and started using CorelDraw 2:01 and bitmap programs for visual poetry: After I quit University: I went into biz as a freelance programmer and technical writer and was in a couple of bands as a

percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relate strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level rather than making industrial

widgets: Then in 1995 I started and hosted a weekly live poetry reading venue (lively

JIM ANDREWS

Yesterday -

Faster than the infant Hermes stole Apollo's cattle: In a

Flash

Jim

Andrews

was born

in the interior

of British Columbia: Canada:

Jim Andrews' favorite activities

residence: Jim Andrews' mother

Jim Andrews lived in Summerside:

His Grandmother: His Grandfather: late Sunday nights as his family drove

Swimming: Jim Andrews now lives in Colwood:

Writing : Reading: Conversing: Sexual pleasure:

audio writing: Sound poetry: And so on: It was all analog:

Which was available at the radio station: Where's the right button???? Help!!!!

Somehow there was more fear involved in starting to use computers than the analog sound equipment:

to just get in there: Hit all the buttons: Learn to read the docs: See what happens: And: Eventually you own it: And I also approached it as: Just another form of language: Which seemed to help: Since I was more familiar with language than

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percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relate strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level rather than making industrial widgets: Then in 1995 I started and hosted a weekly live poetry reading venue (lively media!) in Victoria BC Canada: My hometown: The first Web project I participated in was Florian Cramer's wonderful Seven By Nine Squares project in 95: I didn't have a clue what Neoism was at

that time: Four years later :I met Maris Kundzins in Seattle: Who was in on the beginnings of Neoism: We had great fun a couple of evenings as he recounted

so: I lived in Seattle from 97- 2000:I worked as a technical writer and solutions architect there for networkcommerce.com during the web boom: I'd end up going

Seattle: That was my opportunity to hunker down into my own work and do less community work: I've since moved back to Victoria and am doing the web:art full

than 'visual poetry': I mean 'c oncrete' to me refers to a certain period of visual poetry and a certain often mimetic approach to the work: The term 'visual poetry' has s

the term 'vispo' preceded my use of it: I expect that the term was used frequently by visual poets published on Karl Young's site Light & Dust: which is a great archive of

extremely well: They involve awareness of media: And the Web is multi in that regard: And very visual: In a way that is too expensive in print to be practiced by you and me: Also: The monitor can handle many more colors than the printing process: Not necessarily

all at once! Visual artists ask if I have taken too much acid: Yet they often have a painterly sense rather than a sense of color for the monitor: The monitor is a very special and unusual visual display: Appreciated correctly: It's color range is unparalleled but its resolution

is not as fine as in print: It needn't appear pixelated but you need to know what you're doing to avoid pixelation: I have never been of the: Rectilinear: School of net:art: Though there is some fine work in that style: I like curves too much: Even before the Web: Visual poets

often worked in various media: And those who did: Do sound poetry often resort:Ed to visual poetry for various fairly obvious reasons: I like to refer to the words of Apollinaire on this matter: In 1917: In his essay L'Esprit Nouveau et les Poètes: Said: "Typographical artifices

worked out with great audacity have the advantage of bringing to life a visual lyricism which was almost unknown before our age: These artifices can still go much further and achieve the synthesis of the arts: Of music: Painting: Literature: One should not be astonished if: With

only the means they have now at their disposal: They set themselves to preparing this new art: Vaster than the plain art of words: In which: Like conductors of an orchestra of unbelievable scope they will have at their disposal the entire world: Its noises and its appearances: The thought

and language of man: Song: Dance: All the arts and all the artifices: Still more mirages than Morgane could summon up on the hill of Gibel: With which to compose the visible and unfolded book of the future:" Even if it is true that there is nothing new under the sun: The new spirit does not

refrain from discovering new profundities in all this that is not new under the sun: Good sense is its guide: And this guide leads it into corners: If not new: At least unknown: But is there nothing new under the sun? It remains to be seen: So working in several media simultaneously is not new to

visual poetry: What is new is the way they can be combined with programming: And the resulting interactivity: And the types of interrelations between

types are beyond the surreal: Well into voodoo: I suppose this is commonly called the hyperreal: Which predates the digital: I remember hearing tha

invisibility of sound: Not psychedelic: But hypereal: Transformation in one style or another is often crucial to art: It is as though the styles of tra

avant garde of publishing one's own work and partaking of the communications network that exists in the avant garde outside of institutiona

audio work: The game: Keyboard control: And I want to make language and image more integral to the work: And maybe some sort of na

I think that interactive audio can be a fab alternative to the music video as well as bring about new forms of music: And I wanted to learn how to save info to the player's computer so that I could save their compositions to disk: Also: Collision detection is the basis of some forms of

generative music you may have seen on the Web: Arteroids 1.0 does most of these things: but there's no audio! Yet: I hope to add more levels of play to it: I put in about six months on 1.0: But six months of dev with a one man team doesn't go so far in making a good computer game

for the Web: One of the things I learned is that when you look at the code of a: Shoot Em Up: There is nothing inherently shoot em up about the code: Instead: It deals with collision detection and message passing between objects: So that there are many possibilities in the code beyond

the typically homicidal: Shoot And Destroy paradigm that Shoot Em Ups display: Part of my aspiration with Arteroids is to find the gems on the other side of the Shoot Em Up

shooting and beating the clock: But that's what I want to do in the future: What is it now? Well: when I've sent out notices about Arteroids: I've said that it is a literary compu

I think of as the battle of poetry against itself and the forces of dullness: I wanted to try to take poetry in a direction that I hadn't seen before: And make the game nicely playa

computer games: The artists are forced by their lack of programming skills to stress the conceptual because the game aspect just isn't there either in terms of speed of play or u

and interactive in web.art can easily overwhelm language to the point where one doesn't care to read the text: So too computer games will vie for attention to their interactivity and the game: And possibly overwhelm the language or whatever else one might want attention drawn toward:

That's partly why I put the text editor in Canto Two (level 2): To focus attention on the language dynamics of the piece: Still: When you are actually playing: I'm not sure how many people read the texts: It is an interesting challenge to do so: To read in such a way: To understand the

conflicts set up in the texts and not just conflicts but the idea that here we're dealing with the word and what is inside the word: The word cracked open: The word exploded: The outer word and the inner word: And though the green and blue texts are separate: They stream

together perhaps into a new text: However you read it: I do think it's inevitable that the electric and digital will change writing: In many ways: But also via this infusion you speak of concerning the sensual into the material of language: I don't think that portends a

diminishing of the contemplative in writing though: We will learn to read both sensually and contemplatively: thoughtfully: And write in such a way: Text: Sound: Image: And interactivity will enjoy more intimate relations than they do now: I think that there are

new forms of music emerging from the Web: and that's exciting artistically: I want to be a part of that: Right now I'd say I'm concentrating on the art: Research: Tech: And biz of interactive audio for the Web: Instead of Nio: I could have spent more time on

developing the tech to greater sophistication than is existing in Nio: But I thought: It'd be more fun to go whole hog on the art: I am moved more strongly in that direction and: Incidentally: A strong piece of art would be more convincing concerning the

possibilities of the tech and the biz than an empty shell of technology would be. I've laid out some of the possibilities

convinced. Now: I try to synthesize arts and media and programming in my work. So some net writers see what I'm

discarded from a particular art: At least in a particular piece: Yet it's also true that other things are gained in the

are Humans: Jim Andrews is very fond of cats: Butterflies: Swallows in a field: Beautiful women: Brook trout: Jim

beginning and at the end of the universe: Occam's razor: Ashbery's disjunctive point of narrative consciousness:

Poetry: Meaning: Integration: The resolution of opposites: The generation of the ten

Love: Sex: Parent Child relationships: Multi sprite objects: Apples: Oranges: Evil:

Operation: Closure: Continuum: Limit: Rational: Irrational: Arbitrarily many:

Mathematician: Senior Technical Writer: Now: Jim Andrews earns his living

Andrews is: Enlightenment: Enlightenmenten: Mentlightneen: Tenmenen

Elect.tron rider of the Red:Orange:Yellow:Green:Blue: Indigo: Violet:

Yesterday: Like sun rise

as a child were:Fishing: Ho:

was born in Manitoba: Canada:

Vernon: British Columbia: Canada:

His extraordinary aunts: And more

home the 30 miles from visiting his ex

traordinary aunts and watching the gh

osts of the telephone poles and the wires make visual music in the

Victoria: British Columbia: Canada: As an adult Jim Andrews loves: Art: Computers: Philosophical mischief: Wine: Women: Song: Making animisms: Honesty Vision: Humor:

Kindness: Jim Andrews says: I did a degree in English and Math in the late 70s: Early 80s: Then I did a literary radio show called Fine Lines and: later: ?Frame? For six years

But I got a feel for all the radio production gear For working artistically with tech: Still: I hadn't touched a computer and recall the fear and trembling associated with

Where is the great one who knows the magic button???? Ah: I feel like an idiot running to her again! Where is she? I think we learned a bit of

There was always the prospect of losing your work: I recall coming to feel eventually that it wasn't much different from working in the recording studio in the sense that you need

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Andrews first job was as an attendant in a geriatric

town: Trail: In British Columbia: Canada: As a child

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telling: Flying elastic band airplanes: Snoozing in the back

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WordPerfect: Lotus and

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I went into biz as a freelance programmer and technical

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percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relate strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level rather than making industrial

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time now: I prefer the term 'visual poetry' to 'concrete poetry' because 'concrete poetry' has more

historical baggage too: I'm sure: I'd thought when I bought the domain vispo.com that it w

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to be practiced by you and me: Also: The monitor can handle many more colors than the printing process: Not necessarily

The monitor is a very special and unusual visual display: Appreciated correctly: It's color range is unparalleled but its resolution

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Like conductors of an orchestra of unbelievable scope they will have at their disposal the entire world: Its noises and its appearances: The thought

With which to compose the visible and unfolded book of the future:" Even if it is true that there is nothing new under the sun: The new spirit does not

If not new: At least unknown: But is there nothing new under the sun? It remains to be seen: So working in several media simultaneously is not new to

media and arts: Also: Everything that is digital is just a string of binary digits: In a sense: So transformations of objects and media

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Do:Re:Mi:Fa:Sol:La:Si:Do: World Wide Web: Out of the flashing purple dark west too:

JIM ANDREWS

Yesterday -

Faster than the infant Hermes stole Apollo's cattle: In a

Flash

Jim

Andrews

was born

in the interior

of British Columbia: Canada:

Jim Andrews' favorite activities

residence: Jim Andrews' mother

Jim Andrews lived in Summerside:

His Grandmother: His Grandfather:

late Sunday nights as his family drove

Swimming: Jim Andrews now lives in Colwood:

Writing : Reading: Conversing: Sexual pleasure:

audio writing: Sound poetry: And so on: It was all a

Which was available at the radio station: Where's the

Somehow there was more fear involved in starting to use

to just get in there: Hit all the buttons: Learn to read the docs: See what happens: And: Eventually you own it: And I also approached it as: Just another form of language: Which seemed to help: Since I was more familiar with language than

University to study Mathematics and Computer Science: Which I hadn't done during my degree studies: I did three years of that: I had a UNIX account and access to the Internet: And: The Web was starting to happen at that time: But I was

Yet: And reading lots of poetry and writing during that time: Which I did in PageMaker and started using CorelDraw 2:01 and bitmap programs for visual poetry: After I quit University: I went into biz as a freelance programmer and technician

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diminishing of the contemplative in writing though: We will learn to read both sensually and contemplatively: thoughtfully: And write in such a way: Text: Sound: Image: And interactivity will enjoy more intimate relations than they do now: I think that there are

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Andrews is: Enlightenment: Enlightenmenten: Mentlightneen: Tenmenen

Elect.tron rider of the Red:Orange:Yellow:Green:Blue: Indigo: Violet:

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JIM ANDREWS

Yesterday -

Faster than the infant Hermes stole Apollo's cattle: In a

Flash

Jim

Andrews

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Jim Andrews' favorite activities

residence: Jim Andrews' mother

Jim Andrews lived in Summerside:

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Do:Re:Mi:Fa:Sol:La:Si:Do: World Wide Web: Out of the flashing purple dark west too:

JIM ANDREWS

Yesterday -

Faster than the infant Hermes stole Apollo's cattle: In a

Flash

Jim

Andrews

was born

in the interior

of British Columbia: Canada:

Jim Andrews' favorite activities

residence: Jim Andrews' mother

Jim Andrews lived in Summerside:

His Grandmother: His Grandfather:

late Sunday nights as his family drove

Swimming: Jim Andrews now lives in Colwood:

Writing : Reading: Conversing: Sexual pleasure:

audio writing: Sound poetry: And so on: It was all a

Which was available at the radio station: Where's the

Somehow there was more fear involved in starting to use

to just get in there: Hit all the buttons: Learn to read the docs: See what happens: And: Eventually you own it: And I also approached it as: Just another form of language: Which seemed to help: Since I was more familiar with language than

University to study Mathematics and Computer Science: Which I hadn't done during my degree studies: I did three years of that: I had a UNIX account and access to the Internet: And: The Web was starting to happen at that time: But I was

Yet: And reading lots of poetry and writing during that time: Which I did in PageMaker and started using CorelDraw 2:01 and bitmap programs for visual poetry: After I quit University: I went into biz as a freelance programmer and technician:

percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relate strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the application level:

widgets: Then in 1995 I started and hosted a weekly live poetry reading venue (lively media!) in Victoria BC Canada: My hometown: The first Web project I participated in was Florian Cramer's wonderful Seven By Nine Squares project in 95:

that time: Four years later :I met Maris Kundzins in Seattle: Who was in on the beginnings of Neoism: We had great fun a couple of evenings as he recounted

so: I lived in Seattle from 97- 2000:I worked as a technical writer and solutions architect there for networkcommerce.com during the web boom: I'd end up going

Seattle: That was my opportunity to hunker down into my own work and do less community work: I've since moved back to Victoria and am doing the web:art full

than 'visual poetry': I mean 'concrete' to me refers to a certain period of visual poetry and a certain often mimetic approach to the work: The term 'visual poetry' has

the term 'vispo' preceded my use of it: I expect that the term was used frequently by visual poets published on Karl Young's site Light & Dust: which is a great archive of

extremely well: They involve awareness of media: And the Web is multi in that regard: And very visual: In a way that is too expensive in print

all at once! Visual artists ask if I have taken too much acid: Yet they often have a painterly sense rather than a sense of color for the monitor:

is not as fine as in print: It needn't appear pixelated but you need to know what you're doing to avoid pixelation: I have never been of the: R

often worked in various media: And those who did: Do sound poetry often resort:Ed to visual poetry for various fairly obvious reasons: I like

worked out with great audacity have the advantage of bringing to life a visual lyricism which was almost unknown before our age: These artistic

only the means they have now at their disposal: They set themselves to preparing this new art: Vaster than the plain art of words: In which:

and language of man: Song: Dance: All the arts and all the artifices: Still more mirages than Morgane could summon up on the hill of Gibel:

refrain from discovering new profundities in all this that is not new under the sun: Good sense is its guide: And this guide leads it into corners:

visual poetry: What is new is the way they can be combined with programming: And the resulting interactivity: And the types of interrelations between

types are beyond the surreal: Well into voodoo: I suppose this is commonly called the hyperreal: Which predates the digital: I remember hearing the

invisibility of sound: Not psychedelic: But hyperreal: Transformation in one style or another is often crucial to art: It is as though the styles of tra

avant garde of publishing one's own work and partaking of the communications network that exists in the avant garde outside of institutional

audio work: The game: Keyboard control: And I want to make language and image more integral to the work: And maybe some sort of na

I think that interactive audio can be a fab alternative to the music video as well as bring about new forms of music: And I wanted to learn how to save info to the player's computer so that I could save their compositions to disk: Also: Collision detection is the basis of some forms of

generative music you may have seen on the Web: Arteroids 1.0 does most of these things: but there's no audio! Yet: I hope to add more levels of play to it: I put in about six months on 1.0: But six months of dev with a one man team doesn't go so far in making a good computer game

for the Web: One of the things I learned is that when you look at the code of a: Shoot Em Up: There is nothing inherently shoot em up about the code: Instead: It deals with collision detection and message passing between objects: So that there are many possibilities in the code beyond

the typically homicidal: Shoot And Destroy paradigm that Shoot Em Ups display: Part of my aspiration with Arteroids is to find the gems on the other side of the Shoot Em Up over the course of

shooting and beating the clock: But that's what I want to do in the future: What is it now? Well: when I've sent out notices about Arteroids: I've said that it is a literary computer game for the Web

I think of as the battle of poetry against itself and the forces of dullness: I wanted to try to take poetry in a direction that I hadn't seen before: And make the game nicely playable: Fast moving: Musically game design: If

computer games: The artists are forced by their lack of programming skills to stress the conceptual because the game aspect just isn't there either in terms of speed of play or usually game design: If

and interactive in web.art can easily overwhelm language to the point where one doesn't care to read the text: So too computer games will vie for attention to their interactivity and the game: And possibly overwhelm the language or whatever else one might want attention drawn toward:

That's partly why I put the text editor in Canto Two (level 2): To focus attention on the language dynamics of the piece: Still: When you are actually playing: I'm not sure how many people read the texts: It is an interesting challenge to do so: To read in such a way: To understand the

conflicts set up in the texts and not just conflicts but the idea that here we're dealing with the word and what is inside the word: The word cracked open: The word exploded: The outer word and the inner word: And though the green and blue texts are separate: They stream

together perhaps into a new text: However you read it: I do think it's inevitable that the electric and digital will change writing: In many ways: But also via this infusion you speak of concerning the sensual into the material of language: I don't think that portends a

diminishing of the contemplative in writing though: We will learn to read both sensually and contemplatively: thoughtfully: And write in such a way: Text: Sound: Image: And interactivity will enjoy more intimate relations than they do now: I think that there are

new forms of music emerging from the Web: and that's exciting artistically: I want to be a part of that: Right now I'd say I'm concentrating on the art: Research: Tech: And biz of interactive audio for the Web: Instead of Nio: I could have spent more time on

developing the tech to greater sophistication than is present in Nio: But I thought: It'd be more fun to go whole hog on the art: I am moved more strongly in that direction and: Incidentally: A strong piece of art would be more convincing concerning the

possibilities of the tech and the biz than an empty shell of technology would be. I've laid out some of the possibilities

convinced. Now: I try to synthesize arts and media and programming in my work. So some net writers see what I'm

discarded from a particular art: At least in a particular piece: Yet it's also true that other things are gained in the

are Humans: Jim Andrews is very fond of cats: Butterflies: Swallows in a field: Beautiful women: Brook trout: Jim

beginning and at the end of the universe: Occam's razor: Ashbery's disjunctive point of narrative consciousness:

Poetry: Meaning: Integration: The resolution of opposites: The generation of the ten

Love: Sex: Parent Child relationships: Multi sprite objects: Apples: Oranges: Evil:

Operation: Closure: Continuum: Limit: Rational: Irrational: Arbitrarily many:

Mathematician: Senior Technical Writer: Now: Jim Andrews earns his living

Andrews is: Enlightenment: Enlightenmenten: Mentlightneen: Tenmenen

Electron rider of the Red:Orange:Yellow:Green:Blue: Indigo: Violet:

Yesterday: Like sun rise

as a child were:Fishing: Ho:

was born in Manitoba: Canada:

Vernon: British Columbia: Canada:

His extraordinary aunts: And more

home the 30 miles from visiting his extraordinary aunts and watching the ghosts of the telephone poles and the wires make visual music in the

Victoria: British Columbia: Canada: As an adult Jim Andrews loves: Art: Computers: Philosophical mischief: Wine: Women: Song: Making animisms: Honesty Vision: Humor:

Kindness: Jim Andrews says: I did a degree in English and Math in the late 70s: Early 80s: Then I did a literary radio show called Fine Lines and: later: ?Frame? For six years

analog: But I got a feel for all the radio production gear For working artistically with tech: Still: I hadn't touched a computer and recall the fear and trembling associated with

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computers than the analog sound equipment: There was always the prospect of losing your work: I recall coming to feel eventually that it wasn't much different

from working in the recording studio in the sense that you need

n machines: Around 1989: I went back to

more into doing a literary magazine called:

I writer and was in a couple of bands as a

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That was around 1999 or

I knew few people in

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Jim Andrews' father was born in a smelter

As a child Jim Andrews loved his mother

family: Make believe: Make real: Story

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Andrews first job was as an attendant in a geriatric

town: Trail: In British Columbia: Canada: As a child

and father: Two dachshunds: One black and one orange

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J i m n r s

177,617,931,815,186,119,141,939,000,000

Y e s t e r d a y -

Faster than the
I fant Hermes
stole Apollo's
cattle: In a

Flash

Im
ndre s
was born
in the interior



of Br tish Colu bia: Canada:
Jim Andrews' favorite activities
residence: Jim Andrews' mother
Jim Andrews lived in Summerside:
His Grandmother: His Grandfather:
late Sunday nights as his family drove

Yesterday: Lik sun rise
as a child were:Fishing: Ho:
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so: I lived in Seattle from 97- 2000:I worked as a technical writer and solutions architect there for networkcommerce.com during the web boom: I'd end up going
Seattle: That was my opportu nity to hunker down into my own work and do less community work: I've since moved back to Victoria and am doing the web:art full
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Andrews is: Enlightenment: Enlightenmenten: Mentlightneen: Tenmenen
Elect.tron rider of the Red:Orange:Yellow:Green:Blue: Indigo: Violet:

synthesis: Joseph Keppler used to publish a magazine called Poets:Painters:Composers: Jim Andrews favorite animals
Andrews favorite ideas are: Arithmetic: (Georg Cantor): Godel's incompleteness theorems: The Points are the
Wallace Stevens's meditations on the blue and green: Animisms: Alphanemerachines: Language machines:
thousand things: The one and many: Flux: Maya: Interzone: Other worlds: God: You: Us: Him: Me: Everyone: Anyone:
Insanity: Reality: Frames: Layers: Writing Drift: Models: Metaphor: Simile: Isomorphism: Magic: Identity: Duality:
The circle: Jim Andrews favorite object is Crystals: Formerly a Multimedia Developer: Visual Poet: Essayist:
as a web.artist: The aim of the art of Jim Andrews is cosmic amusement: The aim of the life of Jim

light: And so I will say farewell to you : And I will sing of another far asteroid shooter
Do:Re:Mi:Fa:Sol:La:Si:Do: World Wide Web: Out of the flashing purple dark west too:



Faster than the infant Hermes stole Apollo's cattle: In a

Flash

Im

ndre s

was born

in the interior

of Br tish Colu bia: Canada:

Jim Andrews' favorite activities

residence: Jim Andrews' mother

Jim Andrews lived in Summerside:

His Grandmother: His Grandfather:

late Sunday nights as his family drove



a

Swimming: Jim Andrews now lives in Colwood:

Writing : Reading: Conversing: Sexual pleasure:

audio writing: Sound poetry: And so on: It was all a

Which was available at the radio station: Where's the

Somehow there was more fear involved in starting to use

to just get in there: Hit all the buttons: Learn to read the docs: See what happens: And: Eventually you own it: And I also approached it as: Just another form of language: Which seemed to help: Since I was more familiar with language tha

University to study Mathematics and Computer Science: Which I hadn't done during my degree studies: I did three years of that: I had a UNIX account and access to the Internet: And: The Web was starting to happen at that time: But I was

Yet: And reading lots of poetry and writing during that time: Which I did in PageMaker and started using CorelDraw 2.01 and bitmap programs for visual poetry: After I quit University: I went into biz as a freelance programmer and technica

percussionist: And I learned Visual Basic and Delphi: Which are fun visual programming environments: And relate strongly to Director: Which I use now: C++ is very flexible: I was always more drawn to the interface and working at the applic

widgets: Then in 1995 I started and hosted a weekly live poetry reading venue (lively media!) in Victoria BC Canada: My hometown: The first Web project I participated in was Florian Cramer's wonderful Seven By Nine Squares project in 95:

that time: Four years later :I met Maris Kundzins in Seattle: Who was in on the beginnings of Neoism: We had great fun a couple of evenings as he recounted

so: I lived in Seattle from 97- 2000:I worked as a technical writer and solutions architect there for networkcommerce.com during the web boom: I'd end up going

Seattle: That was my opportu nity to hunker down into my own work and do less community work: I've since moved back to Victoria and am doing the web:art full

than 'visual poetry': I mean 'c oncrete' to me refers to a certain period of visual poetry and a certain often mimetic approach to the work: The term 'visual poetry' has s

extremely well: They involve awareness of media: And the Web is multi in that regard: And very visual: In a way that is too expensive in prin

all at once! Visual artists ask if I have taken too much acid: Yet they often have a painterly sense rather than a sense of color for the monitor:

is not as fine as in print: It needn't appear pixelated but you need to know what you're doing to avoid pixelation: I have never been of the: R

often worked in various media: And those who did: Do sound poetry often resort:Ed to visual poetry for various fairly obvious reasons: I lik

worked out with great audacity have the advantage of bringing to life a visual lyricism which was almost unknow n before our age: These artif

only the means they have now at their disposal: They set themselves to preparing this new art: Vaster than the pl ain art of words: In which:

and language of man: Song: Dance: All the arts and all the artifices: Still more mirages than Morgane could summ on up on the hill of Gibel:

refrain from discovering new profundities in all this that is not new under the sun: Good sense is its guide: And this g uide leads it into corners:

visual poetry: What is new is the way they can be combined with programming: And the resulting interactivity: And the types of interrelations between

types are beyond the surreal: Well into voodoo: I suppose this is commonly called the hyperreal: Which predates the digital: I remember hearing tha

invisibility of sound: Not psychedelic: But hypereal: Transformation in one style or another is often crucial to art: It is as though the styles of tra

avant garde of publishing one's own work and partaking of the communications network that exists in the avant garde outside of institutiona

audio work: The game: Keyboard control: And I want to make language and image more integral to the work: And maybe some sort of na

I think that interactive audio can be a fab alternative to the music video as well as bring about new forms of music: And I wanted to learn how to save info to the player's computer so that I could save their compositions to disk: Also: Collision detection is the basis of some forms of

generative music you may have seen on the Web: Arteroids 1.0 does most of these things: but there's no audio! Yet: I hope to add more levels of play to it: I put in about six months on 1.0: But six months of dev with a one man team doesn't go so far in making a good computer game

for the Web: One of the things I learned is that when you look at the code of a: Shoot Em Up: There is nothing inherently shoot em up about the code: Instead: It deals with collision detection and message passing between objects: So that there are many possibilities in the code beyond

the typically homicidal: Shoot And Destroy paradigm that Shoot Em Ups dis play: Part of my aspiration with Arteroi ds is to find the gems on the other side of the Shoot Em Up

shooting and beating the clock: But that's what I want to do in the future: W hat is it now? Well: when I've sent out no tices about Arteroids: I've said that it is a literary compu ter game for the W

I think of as the battle of poetry against itself and the forces of dullness: I w anted to try to take poetry in a direction tha t I hadn't seen before: And make the game nicely playa ble: Fast moving: M

computer games: The artists are forced by their lack of programming skills to stress the conceptual because the game aspe ct just isn't there either in terms of speed of play or u

and interactive in web.art can easily overwhelm language to the point where one doesn't care to read the text: So too computer games will vie for attention to their interactivity and the game: And possibly overwhelm the language or whatever else one might want attention drawn toward:

That's partly why I put the text editor in Canto Two (level 2): To focus attention on the language dynamics of the piece: Still: When you are actually playing: I'm not sure how many people read the texts: It is an interesting challenge to do so: To read in such a way: To understand the

conflicts set up in the texts and not just conflicts but the idea that here we're dealing with the word and what is inside the word: The word cracked open: The word exploded: The outer word and the inner word: And though the green and blue texts are separate: They stream

together perhaps into a new text: However you read it: I do think it's inevitable that the electric and digital will change writing: In many ways: But also via this infusion you speak of concerning the sensual into the material of language: I don't think that portends a

diminishing of the contemplative in writing though: We will learn to read both sensually and contemplatively: thoughtfully: And write in such a way: Text: Sound: Image: And interactivity will enjoy more intimate relations than they do now: I think that there are

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