

Manana Man and Wombano Woman
**A Proposal Submitted to the
Canada Council's Spoken
Word Program**

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April, 2010

Manana man and Wombamo woman Project Description

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My Technical Requirements of You the Jury

1. To read the present document online, which contains working links, some of which are crucial to this proposal, you must have an Internet connection and be able to open the present document's PDF file at [**vispo.com/wombamo/wm.pdf**](http://vispo.com/wombamo/wm.pdf) . To read PDF files, you must have the (free) Adobe Reader installed on your machine. If you can't open the above link, please install the Adobe Reader from [**get.adobe.com/reader**](http://get.adobe.com/reader) .
2. To view Jig Sound and all my other interactive audio work, you need to have the Shockwave plugin installed on your machine, have your audio turned up, and be prepared to sneeze at any moment. If you can't play Jig Sound at [**vispo.com/jig/arteroids/exe/ja.htm**](http://vispo.com/jig/arteroids/exe/ja.htm) , then please install the (free) Shockwave plugin from [**vispo.com/sw**](http://vispo.com/sw) . If this causes you to sneeze uncontrollably, I apologize. The remedy is, I hope, several months away in the completion of *Manana Man and Wombamo Woman*.
3. Rock on.

About Hyperlinks in this document

Crucial links in this document are underlined and bolded (and blue in the PDF), like the above ones. Non-crucial links are not bolded and not underlined (and blue in the PDF) but, in the online PDF of this document, are working links, nonetheless, which you can click to visit if you are so moved for background and examples of my work. Clicked links open in a new tab or window. In the PDF, the graphics are clickable. Clicking a graphic opens the associated art.

Project Goal

Jig Sound is a computer program I've written for performance and for the Internet and CD/DVD. I wrote it in Adobe Director. It's a unique interactive audio program. What I'd like to do is to create a suite of spoken word works for Jig Sound and also add a visual dimension to Jig Sound. These will be playable online and also I will perform with them at the international 2011 E-Poetry conference. *The Adventures of Manana Man and Wombamo woman* define the basic narrative. The performance will be with a unique instrument of my creation that plays visuals and sounds via the keyboard and mouse, and I will add live vocals and spoken word to the performance.

Introducing Manana Man and Wombamo woman

The adventures of Ma-nana man and Womb-amo woman will explore art and politics. Art as God pollen that triggers Olympian hay fever and diverse fits of sneezing and congestion among the Gods, thus ruining their interest and pleasure in art and humanity. They have tried to ignore us, for the most part, like you'd avoid hay fever, if you could. We have not seen much of them because they have been allergic to human art, or types of it.

The story of Manana—a man and Wu-mam-mo woman will tell the tale of the couples' work together as artists of state—state as in *here* and sometimes *there*—to create art that does not cause the Gods to sneeze, thus ushering in an era of communication between humanity and the Gods, and the Gods of the Gods, and the Gods of the Gods of the Gods...

The Godzhundeit machine is an art machine developed by Ma-nan-a man and Wam-ammo woman for creating art and broadcasting it to the mind. They don't have success with it as a communicator with the Gods, but do encounter ghosts and vampires. Then they make it interactive and carnal. This has some success because the media, upon its intersection with the realm of the Gods, is not transformed into God pollen that afflicts the Gods with sneezing fits, but is, instead, transformed into interactive interfaces for possible communication with the Gods, and their amusement and entertainment at human goings on and the strong sensual and even spiritual elements sometimes present in art.

Man-ana man and Wo-mamo woman develop the Godzhundeit machine further so that a portal is opened for physical telepresence among our world and the next dimension up, which is called Godbod, which turns out to be populated by a mytho-poeic mish-mash of characters from *The Divine Caprice of History*, a four-dimensional art work from Godbod chronicling the history of Godbod and its dealings with Earthlings and other beings, the worlds of whom Godbod denizens can enter as telepresence and as art.

The narrative is the story of how Wombamo woman and Manana man collaborate on art machines and new types of art works, beyond the above-mentioned one, that have surprising results in our world when experienced by the Gods. *Calling all Gods, calling all Gods, this is the Godzhundeit machine coming to you from the home of Pythagoras who now lives among you. Let there be inter-dimensional communication and ultimate defeat of the forces of dullness. Let us give you different human art than you have known. Come experience our art without sneezing! Let us begin the dialog and our lives of discovery together!*

In the meantime, the visuals will be a mix of animations I create, texts, and video and images drawn from the net's queriable media databases. The politics of the world will be central to the visuals. Violence, war, torture, and brighter signs of diplomacy and negotiation, triumphs of cooperation, will be in the mix also. As will images of the Gods drawn from Google image searches for the Gods. And images of Manama man and Wombamo woman in confrontation with several inhabitants of Godbod, and in other relations with these characters and people as the art portal to this world comes to be more interesting and less congestive to the Gods.

The images of Manana and Wombamo will be of different men and women, not always individual characters. Here are some character sketches I created: vispo.com/dbcinema/faces . What you're looking for here is not the exact look of Manana man or Wombamo woman (plus guest appearances by Jesus Christ), but the style, the way the faces and other images are presented, as with another series of character sketches, a slidvid of 581 images not of Wombamo woman but of Olga Glukovska: vispo.com/dbcinema/olga .

Introducing Jig Sound

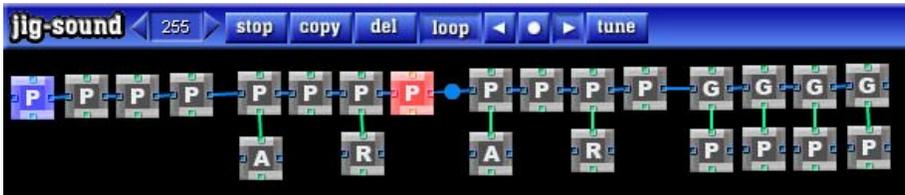


Figure 1: Sonic compositions (jigs) are made by linking sound icons. Each icon represents a sound.

Background Software Art technology: Jig Sound Described

Before discussing the spoken word works and the visual dimension I'd like to add, I'll describe Jig Sound and show you it online. The piece is interactive. You have to play with it yourself. Reading about it is not enough to understand Jig Sound. Reading about it is like reading about what a new sense is like without having the sense. You want the experience.

In Jig Sound, the keyboard is important to play sounds with. That's an important part of performing with it. But, also, you can sequence and layer (synchronized) sounds. Jig Sound is a sequencer with a unique interface. You can play and compose. It's called Jig Sound because it's sort of like a jig saw puzzle, only you can put the pieces (which are sound icons, in Jig Sound) together any way you want. Also, the sounds are not cut up from a finished piece. The sounds are constructed so that they go together in more than one way.

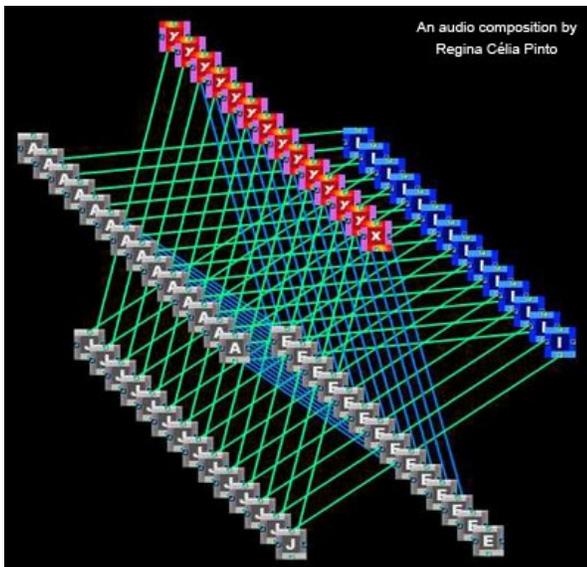


Figure 2: Jigs are made from heaps of sounds

(and then dragging) is how you create blue (sequential) links. Clicking on the left or right edges of a sound icon (and then dragging) is how you create green (simultaneous) links.

In Jig Sound, a group of sound icons is called a 'heap'. What you make with them is called a 'jig'. Jig Sound is all about the art of the heap. What makes an interesting heap of sounds? Not necessarily sounds that go together like a jig saw puzzle. Rather, sounds that can interactively be layered and sequenced in all sorts of ways to create compelling jigs and jigs that are significantly different from one another.

You link sound icons together with green lines or blue lines. Two sound icons linked with blue lines play sequentially. Two sound icons linked with green lines play simultaneously. To link sound icons together, you click on the edge of sound icons and drag to the sound icon you want to link to. Clicking on the left or right edges of a sound

You can copy or delete individual sound icons or groups of sound icons. The toolbar at top has 'copy' and 'delete' buttons. These are for copying and deleting sound icons. To copy a group of sound icons, click on the background and drag a rectangle around the group of sound icons you want to copy. Then click the 'copy' button.

You can play sound icons with the keyboard. Pressing the "A" key plays the sound associated with the sound icon labeled with an "A". And so on.

Pressing and holding the Ctrl key, you can click on a sound icon, drag it onto another sound icon, release, and then the sound icons swap positions. And the space bar starts and stops audio.

Streaming Video Tutorials About Jig Sound

You get a better sense of what I mean from vispo.com/jig/arteroids/video/1 , which is a streaming video tutorial on how Jig Sound works. And there's a second video tutorial at vispo.com/jig/arteroids/video/2 on non-linear jigs.

Interactive Online Jig Sound

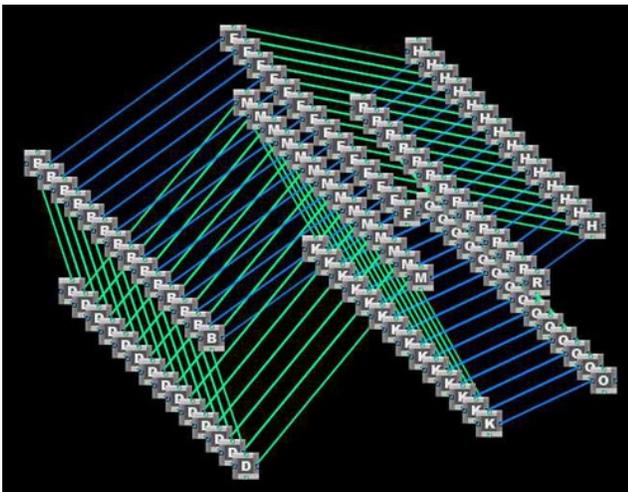


Figure 3: Another jig by Regina Célia Pinto

Once you've had a look at those videos, your Jig Sound education is complete (you don't need to be a musician to play Jig Sound). You're ready to try the thing itself out. You can do that at vispo.com/jig/arteroids/exe . The heap of sounds in this particular instance of Jig Sound is a set of vocal sounds I made from my voice called Jig Arteroids. I sampled sounds from an interactive shoot-em-up poetry game I made called Arteroids (vispo.com/arteroids). The sounds in Arteroids are my vocals randomly pitch-shifted. The sounds are short. They are death rattles, vocalized gun shots and space guns, and the like. Sounds for a shoot-em-up poetry game.

Publication of Jig Arteroids

Jig Arteroids was published on aslongasittakes.org, which is perhaps the only online journal of sound poetry. It's from Atlanta. Jig Arteroids was published in issue 3 at aslongasittakes.org/issue%203.html along with work by Jaap Blonk and others involved in sound poetry. Sound poetry is something I've been involved in since the 80's. But since the late 90's, I've concentrated on creating works of sound poetry that are interactive for the net and performance. I'm a programmer as well as a writer and a sound artist, so making interactive sound pieces for the net is kind of a natural for me.

Interactive Audio and the Heap as an Art Form

I see interactive sound poetry as an interesting relatively new development in the art's many directions. It introduces various things to the experience of sound poetry for the audience. A compositional aspect. An instrumental aspect, ie, you can play it like an instrument, of sorts, but not an instrument that requires training, per se. It's for a general audience. It can also involve visual and textual aspects. I create these sorts of pieces in Adobe Director, which is a multimedia authoring tool. It helps me combine text, sound, animation, other sorts of visuals, and interactivity.

The compositional aspect of Jig Sound is a way of exploring a heap. You don't so much 'make your own sound' as you explore the sounds that are there in their relations with one another and in their potential to combine to form interesting progressions and layers, be they narrativistic or musical in nature, or some combination thereof. Jig Sound is all about the heap. As a form of art. Jig Sound is about creating interesting sounds that layer and sequence in interestingly multiple ways and a unique interface to muck about with the sounds. Jig Sound could and perhaps should contain many more features than it does, but it's where I've been able to take it so far. The programming is a lot of work for me.

Jig Sound in Relation to an Earlier Work: Nio



Figure 4: Verse 2 of Nio

Jig Sound is a progression from a 2000 interactive audio piece called Nio (vispo.com/nio). Nio also is a sequencer, but more humble in its audio functionality. Nio consists of two 'verses'. You go between verse 1 and verse 2 by clicking the 'star' button, which eventually appears, when everything is downloaded and ready to go. In verse 1 of Nio, you click sound icons on and off to toggle their sounds and animations. In verse 1, you layer sounds. In verse 2, you layer and sequence sounds in a 4x4 grid. The vocal sounds in Nio are mine. I did everything in Nio.

The visuals are important in Nio. Each sound icon has an associated animation. The animations are usually of the letters of the phonemes of the sounds. But they are also simply good visuals to go with the sounds, and they're synchronized with the sounds. The animations are a kind of lettristic visual poetry.

Jig Sound advanced over Nio in its audio capabilities. The sounds don't have to be all the same length; and rather than simply a 4x4 grid, you sequence and layer the sounds into larger compositions; the keyboard in Jig Sound plays sounds; you may copy and delete sound icons; and I can create different heaps of sounds that plug in as new works of art.

But Jig Sound doesn't yet have visuals. That's part of what I'm proposing: I want to create

new heaps of sound that also contain visuals. At least one animation/video for each sound icon. You can see how much visuals add to Nio. Visuals should be part of Jig Sound also.

Previous Visuals: dbCinema and A Pen



Figure 5: An image generated by dbCinema

dbCinema is at vispo.com/dbcinema. 'db' is for 'database'. This is an online project in generative art. dbCinema is a graphic synthesizer and langu(im)age processor. You create brushes and assign each brush a concept. You type the concept. The brush does a Google image search on the concept and retrieves images from the net related to the concept, which are then used as 'paint' by the brush. dbCinema creates generative cinema, creates moving pictures generated as the program plays. The figure to the left is part of a series called Klee Flowers. Pictures of paintings by Paul Klee were used as 'paint'.

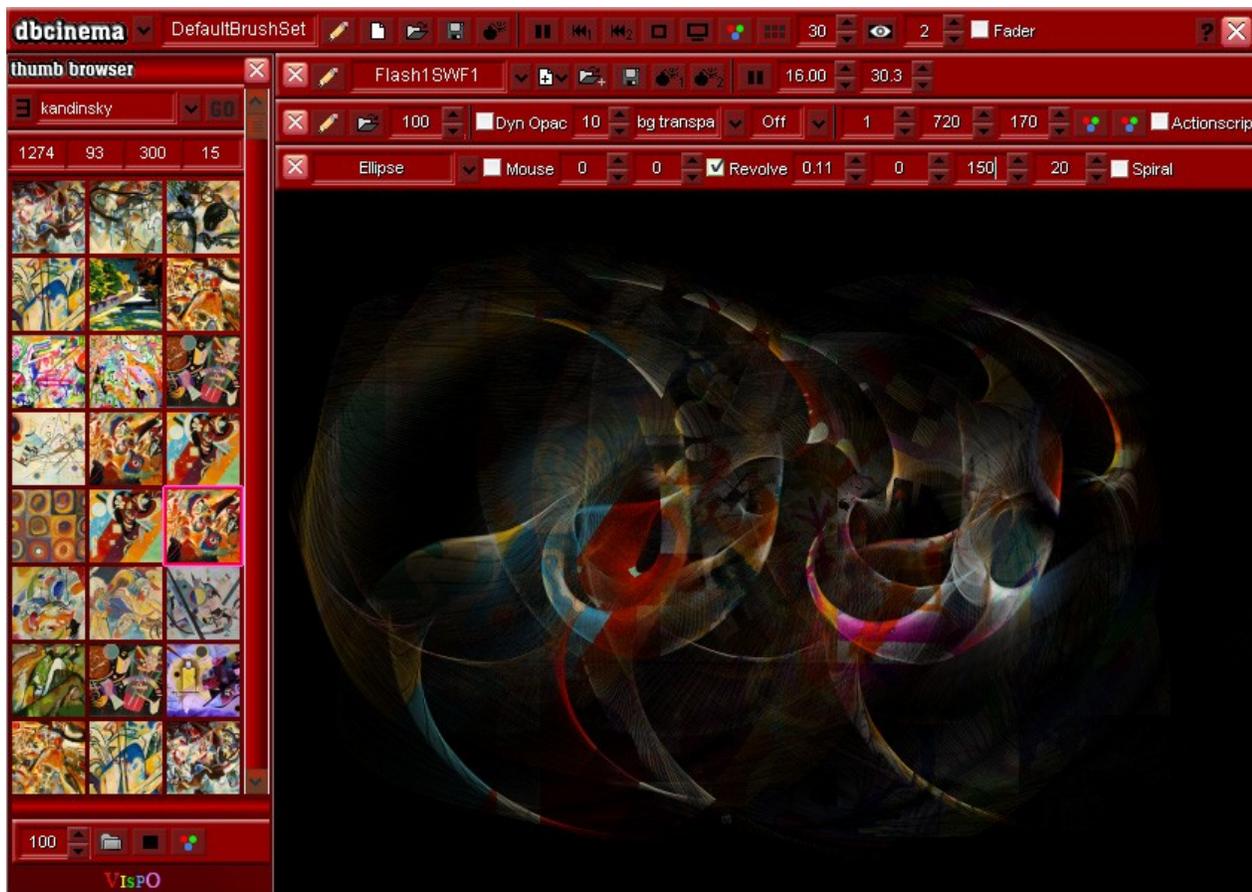


Figure 6: The interface of dbCinema. The images in the Thumb Browser are from a Google image search of 'Kandinsky'. A brush samples from the Kansinskys as 'paint'.

dbCinema is another instrument I created. Only this one is solely visual. There are various video tutorials about dbCinema at vispo.com/dbcinema/video/Intro . The interactive version of dbCinema is at vispo.com/dbcinema/sw . You are asked to specify the concept. dbCinema then retrieves images based on your concept and proceeds to paint it. Click the canvas when you want it to draw something new.

If you would like to see 'slidvids' (my term for video slid into dbCinema), try some of the dbCinema series of images at vispo.com/dbcinema/meditations.htm . I wrote a slideshow engine in JavaScript, with speed, fade, and other options, that powers 22 of the 25 slidvids. These are slideshows of images I created in dbCinema. The slideshows consist of JPG images that are usually 1280x1024. Sometimes hundreds of them. Sometimes only a few. Sometimes they load quickly, sometimes not. It's 'born-digital' Internet cinema. The duration of the transitions between images often does not require a fast connection; a duration of 6 seconds of opacity transition between related stills is not uncommon (it's configurable). Now you see it, now you don't. Or erm now you see it and now you see it being overdrawn and now you sort of see it and now you are surprised to make out the images still being overdrawn and now it morphs into something else or fades and starts anew. Until it repeats.

I would bring what I have learned from dbCinema visuals to Manana Man and Wombamo woman. Not so abstract, but savvy about opacity among images, about collaging images into cinema via masking (selecting parts of images to display each 'brushstroke'), dynamic opacity, flexibly shaped and dynamic brush nib shapes, and other generative visual techniques.

dbCinema does not have to be abstract. For instance, check out vispo.com/dbcinema/newyork and vispo.com/dbcinema/notredame . This shows a more representational side of dbCinema. dbCinema can go from a slideshow-like presentation of the concept images to various types of sampling of the concept images that leave them completely unrecognizable or sampled in such minute slivers that they are barely present. dbCinema is a highly configurable image collaging machine, even unto synthesis of the concept images.

There are more visuals in another project called A Pen at vispo.com/nio/pens .

The Proposed New Heaps and Visuals

A Change of Direction

Now I'd like to discuss the new heaps and animations I'd like to create for Jig Sound. Most of the heaps I've created so far (they're all available from vispo.com/jig) have been of my vocals. The same will be true of the heaps I have in mind. And most of them have been vocal music/sound poetry. The emphasis has been on the musical, for the most part. Jig Sound lends itself to the musical because of the way the sounds can be synchronized in layers and sequencing.

But the new heaps will take a different direction. Before reading on, consider the literary possibilities that Jig Sound could pioneer. What kind of spoken word material plus animations/videos would be compelling in this situation where the audience can layer and sequence the sounds and animations and can play the sounds/animations with the keyboard, also?

I think the key to thinking about it is to think of it in a performative situation. Imagine that you're on a stage and the audience can hear you and can hear what you play with the keyboard and see the visuals.

Traditional storytelling wouldn't work in this situation. It would just be a joke. But it's suited to a kind of poetry with elements of narrative. Consider what happens when we go to a concert and a solo artist sings and plays an instrument. Something like that, only the instrument is Jig Sound, which plays sounds and displays visuals. And it isn't so much a matter of me singing live as doing a combination of sound poetry and more recognizable language live. Together with the pre-recorded sounds of Jig Sound.

You can build several jigs at once in Jig Sound. You can scroll horizontally as far as you like. So I could have various jigs ready to go for performance. And various jigs from various heaps, each in its own browser window, and move between the browser windows during performance.

I think the situation calls for a lot of violence, a lot of compassion, a lot of rage, a lot of whispering, screaming, a mix of Jig Sound loops and vocalizing over top of them live, video animations of violence and acts of compassion, perhaps some porn, perhaps some politicians shouting slogans. A jackhammer of sound and visuals and vocals.

Sample Story Text: Wombamo woman and Manana man

Some of the animations would be of short pieces of language written big on the screen. These would be accompanied by other, often simultaneous and multiple video/animation media. The below texts would appear in the order given, the first time through. The visuals would relate to the below text. Sometimes directly. Sometimes indirectly.

"No ideas but in products", "We elected Harper, they elected Bush", "Mediocrity is not knowing good art when you see it", "Art is to blow things up with", "Consensual sex is the least of our worries", "Osama bin Laden considers himself an artist", "Baudrillard called himself a terrorist", "Punk was never about sloppy art", "You only go around once forever", "Does not come with wine and cheese", "The sort of music I like is the sort I haven't heard before", "This is a new instrument", "Fuck your preconceptions about poetry", "The military industrial complex is still in charge", "This is your life and you're in it now", "Art evaporates in polite society", "No such thing as polite society", "Quiet brooding.", "Art is invisible. Look at the paintings", "We have good cop bad cop politics", "This is a live non-music video", "Does art matter anymore?", "Is there any popular non-corporate art anymore?", "Fuck her like you mean it", "If women became fertile at 85, they'd be the sexiest things alive", "Broken language

for a broken world”, “Why wasn't Black prosecuted here?”, “In Brazil, there are “doorkeepers” and electrified fences even for middle class apartment buildings”, “The rich are getting richer, the poor poorer”, “Art amid barbarism is absurd”, “Don't be afraid to be absurd”, “There's the machine and the machine...”, “There's the man and the machine”, “The man in the machine”, “The machine in the man”, “The man in the man”, “The man and the man”, “The Manana man”, “The woman”, “The man and the woman”, “The woman in the man”, “The man in the woman”, “Manana man and Wombamo woman”, “Manana man and Wombamo woman went to town”, “Down town”, “City of flesh and of lust”, “A date with destiny”, “Saith the screaming gods”, “Gods in state”, “State as in *here*”, “Gods screaming and shrieking”, “The horror of the world”, “Realities and medialities not opaque”, “But below the surface another surface...”, “Depth as relation among surfaces”, “So yes they were screaming in open derision”, “Of Manana Man and Wombamo Woman”, “She changes her name at will”, “But it confused the Gods”, “When she stood before them”, “And told them she was Wombamo woman”, “And not Wombamo woman”, “Just long enough”, “To press the 'play' button”, “On the Godzhundeit machine”, “Which caused the Gods to sneeze”, “Outrageous sneezes”, “Wombamo woman and Manana man”, “Thus stole away in the night of intersecting worlds”, “From the derision and disquisition of the Gods”, “The Godzhundeit machine”, “She says, “Is a real God stopper”, “Thank God for that”, “We left them sneezing”, “Said she, “Manana man I think I love you”, “Wombamo woman you are my hero”, “Godzhundeit machine released God pollen”, “Gods with profound hay fever”, “God pollen across the Gulf between worlds”, “Medialities and realities and realities...”, “The Gods participate in both”, “And from the Motherships of the Gods” “And their untimely eternity”, “Came a caterwauling rage”, “At suffering sneezing to the knees”, “And you just knew”, “Wombamo woman and Manana man”, “Were in for a visit”, “This was all before”, “Adam and Eve”, “In a different mytho-poetic universe”, “It happened in Vancouver”, “City of the Mind”, “Er, your mind”, “On the east side”, “Where God pollen moves like co(s)mic poison” “To the Gods”, “And dreamworld to humans” “Eternity soon”, “For they who smoke the God pollen”, “And dust of broken dreams”, “paranoid delusions”, “And all untimely mix of worlds”, “descends upon the God pollen addict”, “Manana man and Wombamo woman”, “Had their secret lives” “On the east side”, “Side of bright dreams”, “Dreams sharding sharded”, “Yet dreamers of art”, “Were they”, “Manana man and Wombamo woman”, “Interdimensional artists of state”, “State as in *here* and *there*”, “At times”, “The moment of art”, “is sheer Godzhundeit to the Gods”, “Yes they know it's flattery from humans”, “But how would you like it”, “If you sneezed to your knees”, “Each time a human flattered you?”, “For it reached into Godbod”, “Just far enough”, “The moment of art”, “The sum of human longing”, “Manana man and Wombamo woman”, “Artist defenders”, “In 'The Immortal Caprice of History”, “Perpetrated by the Gods of the Gods of the Gods...”, “You'd get over human flattery”, “If you were a God”, “And they were”, “All of them”, “All the Gods in all the bods”, “And all the Gods”, “without a bod”, “And all the Gods”, “with Godbod”, “Godbod being”, “The Mothership of Dreams and the Universe and Everything”, “It hovered over Vancouver”, “In and out of twilight, translucent”, “The Keeper of Universes”, “The Reaper of Universes”, “House of dreams and medialities, realities...”, “In your mind”, “And Out There”, “And I do mean Out There”, “You're wilder than you think”, “And that's what Wombamo woman”, “Said to Manana man”, “On the east side”, “In a ten ton tantric work of art”, “And he”, “He knows his part”, “He doesn't need to be”, “Wilder than he thinks”, “He just needs”, “To

fuck her good and turn her way on", "Good as in on-cue", "Good also as in", "Ten ton tantric", "Emanating like a beacon", "Of desire", "Manana man and Wombamo woman", "Are creating the ultimate", "God sneeze", "The sneeze not between the knees", "But shockwaves of pleasure through Godbod", "Followed by supra-Olympic sneezing fits", "But they wouldn't use it", "They said", "This weapon against the Gods", "Unless provoked", "Hence the Gods grew bored", "With humanity and left us alone", "Because they did crave the moment of art and its flattery", "But it was ruined by the subsequent sneezing fits", "It was the fate", "Of Manana man and Wombamo woman", "To transform the God Pollen", "To something the Gods liked", "They started to pay attention", "In scene 2", "When Manana man and Wombamo woman", "Had anal sex", "The sneezing that ensued", "Was to the Gods", "Mildly pleasurable", "And flattering", "And so the gods started again", "To make visits", "To our dimensions"... (to be continued)

Presentation of the Above Text

The above would need to be re-worked within visual storytelling. And brought to conclusion. But the adventures of Manana man and Wombamo woman have a certain appeal to me.

The texts would not linger. Sometimes long enough to read, sometimes not. Sometimes overlapping with other texts. Sometimes on top of or disappearing under other media. The texts would be programmed so that they sometimes appeared rather than the animations/videos associated with a sound icon. Readable in and out of range unless slowed down. There would be a speed control for the text display.

And I would speak some of them. But another part of my live vocals would be in reaction to the composition as I play the keyboard and run background jigs that loop, eventually.

Some sound icons would be associated with one video/animation. Other sound icons, when played, would run code that would randomly choose from several videos/animations. This would give the sound icons more media variety than sticking to a single visual for each sound icon. Because we can listen to the same sound more times meaningfully than we can look at the same visual meaningfully.

Manana Man and Womamo woman in Performance

I'm talking about quite a wild vocal performance that sometimes is commenting on the Jig Sound sounds, sometimes is in some sort of musical synch with it, sometimes is in relation to the texts or the animations, sometimes reads from the narrative text, and often is a kind of wailing lament. It's a performance on a new instrument that is concerned with the transformation of Art into something that doesn't cause the Gods to sneeze to their knees. It has to be quite flipped out, mournfully ecstatic and shriekingly possessed. It's the end of the (art) world as we've known it. But, then, the future is uncertain and the end is always near, isn't it. And art is continually dying and being reborn.

The videos/animations would have a random opacity between 100 and about 30. This would

make the visuals more layered and give them interaction amongst one another.

The videos/animations would be a combination of stuff downloaded from the Internet with original animations I would make.

Visual Samples of Godbod and Assorted Bawds

Here are pictures of some semi-Godbod dwellings (vispo.com/dbcinema/arakawagins), a cathedral (vispo.com/dbcinema/notredame) and more of their architecture: <http://vispo.com/dbcinema/koolhaas> . What you're looking for is not the particular, but the style of the images. Godbod is multi-perspectival. Or so I say.

Manana Man and Wombamo woman will contain some erotica. Here are some treatments of erotica I've done: vispo.com/dbcinema/saint2 is a 251 image slidvid made of images from a Google image search on 'Silvia Saint'. vispo.com/dbcinema/saint (58 images) is more abstract yet but still made of 'Silvia Saint'. Finally, oldies (like me): The Pornomorphs: vispo.com/pornomorphs/SexGoddess.html . These are made of a constellation of primary images consisting of a penis, a vagina, and an eyeball. A story ensues of Pythagoras, his (former) friend Hippias and who—or what—Hippias has become: the infamous Penis UNIX. The story is often told from his/its point of view.

Using dbCinema, the graphic synthesizer and langu(im)age processor I've written, similar series could be constructed for the proposed work. Erm more representational work, perhaps.

Artist Bio



The spoken word has been important to my odd twenty-five year career as a writer. After I graduated in 1983 from the University of Victoria with a degree in English and Math, I produced, for six years, a literary radio show at CFUV-FM in Victoria called FINE LINES and, later, ?FRAME?. I eventually got the show to the point where it was aired each week on 15 campus-community stations around Canada. From CFRO and CITR in Vancouver to CHMR in St. John's, Newfoundland.

After the radio show, I went back to school and studied Math and Computer Science for three years and, during that time, published a literary magazine in Victoria called And Yet. In 1995, I started Mocambopo, a weekly poetry reading and performance series in Victoria. It ran, with various hosts, until a couple of years ago. I did it until 1997 when I moved to Seattle to take a position as a technical writer for four years.

By that time, I'd started publishing vispo.com, which is my main form of publication. Vispo.com is known in 'digital poetry' circles. It's mentioned in Chris Funkhouser's seminal history of digital poetry called *Prehistoric Digital Poetry* from 1959 to 1995—I squeaked in at the end, having been born in 1959. Vispo.com is mentioned in some books on electronic writing, media art, Internet art, interactive art, and interactive audio. It's also mentioned in books like *A Philosophy of Computer Art* by Dominic Lopes from UBC (published by

Routeledge); *First Person: New Media as Story, Performance, and Game* edited by Noah Wardrip-Fruin (published by MIT); *New Media Poetics* edited by Adalaide Morris and Thomas Swiss (published by MIT); and *Poesia Eletrônica* by Brazil's Jorge Luiz Antonio, which features a visual poem by me on the cover.

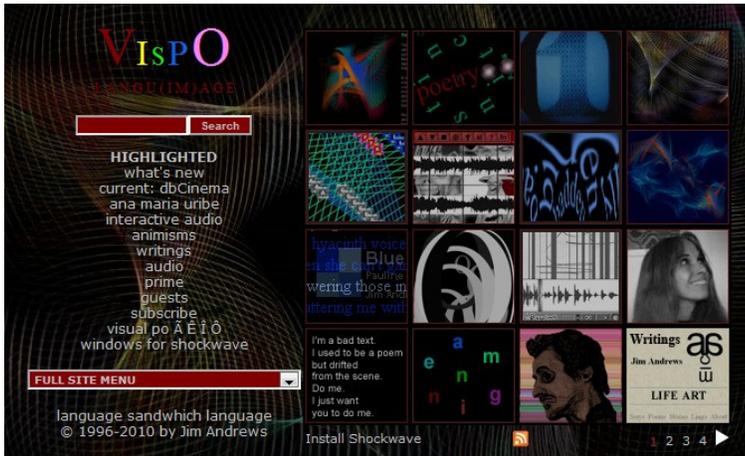


Figure 7: The homepage of vispo.com, my main publication

Leonardo Flores, a doctoral student in literature at the U of Maryland, is devoting much of his doctoral dissertation to my work. His dissertation is book-length. There are various scholarly articles mentioning my work by scholars around the world, some of which you can find in the drop-down menu on the vispo.com home page.

Also, my work is taught in University courses. You can find links to those courses (more than 50 working links) in my CV at

vispo.com/JimAndrews.htm. I add links as I come across them and delete them when they go 404: 'file not found'. Over the 14 years of publishing vispo.com, I have probably added 100 courses and deleted 40 eventual non-working links to courses.

My work is taught in diverse types of courses because the work is diverse. And intense in its areas. And because so much of it is available—the thing itself, not simply documentation about it—on the net. And because I publish art and write about it and other, related, art. I am described in some courses as a software artist. In others, as an audio artist, or a visual artist, or a poet, a writer, a visual poet, a musician of unique, self-made instruments, a vocalist in between sound poetry and music, narrative and grunt-song, a writer-programmer of literary behaviours—or sonic behaviours or visual behaviours. I'm also known as a maker of art-game software and games. Or as an essayist on language, media, and technology.

I'm a multimedia artist with a deep interest in intermedia. 'Multimedia' stresses the multiplicity of media whereas 'intermedia' stresses the relations among media. Each medium has unique properties that are important to understand and, together, they define a rhetoric of attention, and an economy of attention. Understanding, or having a feel for these rhetorics and economies is important to being able to construct works that the audience can experience in an ordered, focussed way. **Order amid various—hopefully inviting—disorders.** For example, a heap and a new instrument pose big disorders for new audiences. “*What do you do with this????*” So the clarity of the visual interface in communicating is imperative. It needs to be 'intuitive'. And things like streaming video tutorials are also very useful, but an art app that needs a manual is dead in the water (manuals are not fun) so the interface better be good, inviting, imaginative, visually appealing, clear and focussed in its direction of or sense of the engagement of the eye, the ear, attention, and activity. And have Help in the interface itself.

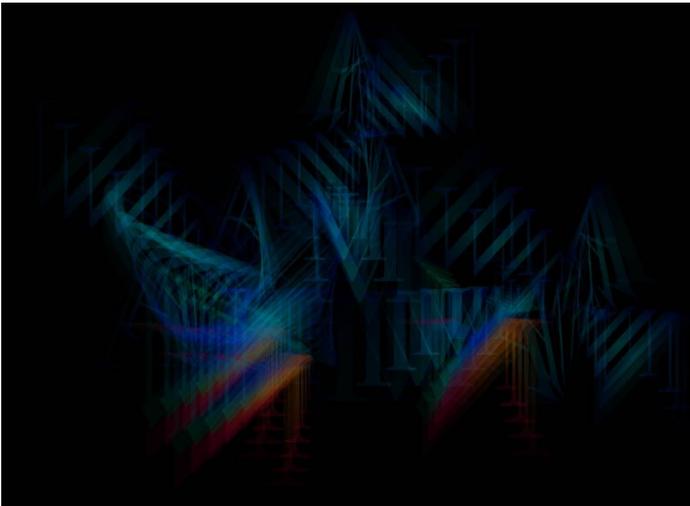


Figure 8: From A Pen, an interactive visual poem

Understanding the unique characteristics of a medium helps create works that tap the power of the medium, its presence in the now, in the moment, as resonant experience.

Interactive audio is one of the strong features of vispo.com. You can find all my interactive audio work at vispo.com/vismu . Just about all of that work is done with my voice.

Vispo.com is a stunning example of just how far wrong a writer can go, these days. Wrong wrong wrong wrong wrong. It combines writing with sound and visual art interactively. There's a noisy shoot-em-up

poetry game (vispo.com/arteroids). And texts that twitch and change when you touch them (vispo.com/StirFryTexts). And texts that beseech you to do them (and you can, at vispo.com/animisms/SeattleDrift.html). There is a graphic synthesizer and langu(im)age processor called dbCinema that I wrote (vispo.com/dbcinema). There's interactive work on the Canadian poets bpNichol (vispo.com/bp) and Lionel Kearns (vispo.com/kearns). And much else.

My work has been translated into Finnish, Chinese, French, Spanish, Portuguese and Italian. Vispo.com is one of the main sites on the Internet for multimedia writing that explores the possibilities presented by computing and networks.

When you visit vispo.com, you don't simply get documentation about something that is over. You get the art itself. The art that is meant to be experienced right there on the Internet.

But it is also software for performance. The interactive audio pieces can usually be played, as in a performance.



Figure 9: Interactive audio homepage

Audio and the spoken word work ever so well over the Internet, particularly if it's interactive. One of my great pleasures in life has been in the making of the interactive audio works at vispo.com/vismu . Sound in multimedia can supply powerful reality amplifiers that cut through the distance of the screen from primary experience.

There is non-interactive audio on my site by me and by others at vispo.com/audio . This includes sound poetry by me (at the bottom of the page) and music from The Laughing Boot Quintet; I was the drummer and recording guy. The page also includes work from Seattle's Joseph Keppler and Victoria's Paul McKinnon.

I've presented and performed my work in Paris (2003 E-Poetry conference), London (2009 in the Beyond Text project), Rio and São Paulo (2006 at the Technological Aesthetics conference), Vancouver (2003 at Western Front), Toronto (2006, Canadian Game Studies conference), Minneapolis (2002, Institute for New Media Studies), Buffalo (2001, E-Poetry conference), Rochester (2003, RIT), Banff (2001, 2006, New Media Institute), and various other places.

Arteroids has been shown in galleries in Leipzig (vispo.com/arteroids/leipzig) and Los Angeles (machinepoetics.com/page_space/show_machine/arteroids). Nio, which was commissioned by turbulence.org in New York, been shown at festivals in New York and in many classrooms.

I've published many articles online and offline. Recent works include an essay for the CIAC in Montréal (ciac.ca/magazine/perspective.htm); an essay on bpNichol in the spring 2009 issue of Open Letter (also available at vispo.com/bp/jim.htm); and an essay called "Videogames as Literary Devices" which appeared in a book published by the University of Chicago Press called *Videogames and Art*; the essay was also translated into Portuguese and appears in a book published in Brazil translatable as 'Computer Games and Art' edited by Lucia Santaella. Annotated links at vispo.com/writing link to my essays, most of which are online.

Budget

Subsistence Allowance: \$2000/mo x 5 mo	\$10,000
Adobe Director 11.5 (main development platform):	\$ 1,100
Adobe Flash CS5 Professional (for visuals):	\$ 770
Adobe Premiere (video editing):	\$ 880
Good microphone:	\$ 250
Travel/accomodation/food to E-Poetry 2011:	\$ 2,000
TOTAL	\$15,000

Budget Notes

- Adobe Director 11.5 is needed for the further development of Jig Sound. The last version of Director I bought is so old it doesn't even qualify for an upgrade price.
- Flash is much better for vector animations and videos than Director. So I will do the visuals in Flash and import them into Director.
- Adobe Premiere is for video editing. I have a decent video camera.
- The 2011 E-Poetry convention is scheduled for May 18-21, but the location is not scheduled. It happens every two years in a different country. It's the most prominent conference on digital poetry. I attended the first one, in 2001, in Buffalo, and the 2007 one in Paris. It has also been hosted in London, Barcelona, and West Virginia.

Project Timeline

Dec 1, 2010: Project start

Dec 31: Adobe Director code complete for incorporating visuals into Jig Sound. Currently, there are no animations/videos in Jig Sound. The code will need to support a situation where the sound icons can be made visible or invisible (to just display videos/animations). Similarly, the animations/videos/texts should be able to be visible or invisible (when the user just wants to concentrate on composing with the sound icons). The animations/videos will be configurable in dynamic opacity, ie, the opacity will change over time. And the user will be able to change the default assignments of video/animation/text to a sound icon. Also, the user will be able to select a set of animations/videos/texts assigned to a particular sound icon, or select random assignment of animation/videos/texts to a sound icon. Also, the texts of *Wombamo woman and Manana man* will have to appear sequentially.

If it proves too difficult to incorporate these sorts of features in Jig Sound, an alternative is to use dbCinema for the visuals in the performance, rather than having both the sound and visuals in one program. dbCinema will play 'playlists', ie, sequences of pre-recorded brushes. So dbCinema could be set going and all I'd have to do in performance would be to play Jig Sound and do the vocal performance, rather than also having to 'play' the visuals. And, on the web site, links to slidvids of Manana man and Wombamo woman material could be incorporated with the interactive audio work.

Jan 31: Writing complete of *The Adventures of Wombamo woman and Manana man*.

Feb 31: Recorded sounds complete. The sounds in Jig Sound are all relatively short. I will have 3 new heaps of sounds complete. These heaps will be three stories in *The Adventures of Wombamo woman and Manana man*.

Mar 31: Visuals complete. *The visuals will be a mixture of Flash animations, videos, and texts.*

May 17: Performance piece complete. Once the multimedia and technology is finished, I'll have to work out a performance piece with it.

May 18-21: E-Poetry conference and first performance.

May 31, 2011: Project end (5months total). Launch of the Web version of *The Adventures of Wombamo woman and Manana man*.

Audience Development

My vispo.com web site gets about 1000-1500 visitors per day. That is not a mass audience, of course, but it's not bad for a poetry site. Manana Man and Wombamo Woman will be published on vispo.com.

And I will publish it on other web sites. Arteroids, for instance, has been published on a half dozen web sites around the net, and On Lionel Kearns on about four sites.

Also, scholars do write about my better works, quite a bit, if they are edgy works. And I think Manana Man and Wombamo Woman will be edgy. Both as a performance and also as an

online art machine or art toy or philosophical poetry and audio and narrative toy.

I'll also perform Manana Man and Wombamo Woman every chance I get at conferences around the world and closer to home. Including the 2011 E-Poetry conference May 18-21. Starting with that performance.

Sometimes there are international competitions of digital poetry. For instance, in France, there is currently a competition with a prize of \$5000 euros (deadline too early for this project). I will enter Manana Man and Wombamo Woman in such competitions as they arise.

Another possibility is the creation of a CD with all my interactive audio on it. As an album of interactive audio works. The works at vispo.com/vismu together with Manama man and Wombamo woman would make an album of about 16 pieces. Almost all of which are of my vocals.