

## OPENNED EYES: a brief Manifesto—

Note: I began writing an introductory essay/manifesto for this Anthology which now has extended to greater and greater length. Sometimes one wants to be so thorough! When the essay is completed it will be presented at Openned Eyes. For now, so that the works may be seen with the sense of urgency that is involved, I prefer to write a brief note, so that all may quickly move on to the Visual Poets and Poetry here, who express with such passion and deep insights, such intelligence and precision what it is to live in the world as a Visual Poet, which is something that is far deeper and more complex than simply creating works on a page, within a limited frame. All of these Visual Poets and their works Open Outwo/ards—

Which is the desire of the Editors for all who find this Anthology to “see” and move and find that which is hidden in plain site/sight/cite all around one in the myriad ways these Poets Open Eyes--



Jerome Rothenberg writes of the Anthology as “manifesto,” and “an instrument for change.” Mary Ann Caws collected late 19th & 20th Century texts as an Anthology called: Manifesto: A Century of Isms. In bringing together the Visual Poets and their works for Openned Eyes, I want to express & share a Manifesto spirit which to me resides in the very title & theme: “Openned Eyes.” To Open Eyes via Visual Poetry not only as an “art for the page,” but as an art of seeing, a way of Being in the world. To Open Eyes in and through Visual Poetry to the sense that Visual Poetry, which has no fixed definition, also has no fixed horizons.

All these senses are not “limited” to site/sight/cite only, but are synchronicities also—that is, haptic work—work done by touch—may find itself exchanging touch for sight, while volumes of BOTH Sound and Form may exchange abilities/activities at the speed of the imagination. Among the most ancient senses of the word Visionary is “foresight;” the ability to see the future. Visual Poetry can act as, exemplify all these qualities of the Visual: to find what is hidden in plain site/sight/cite, (Sherlock Holmes was the first personage real or imaginary to use this method of deductive reasoning, in applying it to detection). Visual Poetry may function as a concrete means of seeing, as a Visionary one, as a means of being “called” by a visual form or a color. Visual Poetry in the form of “frottage”—or what I call “rubBEings,” is also one of the world’s oldest forms of copy art. Visual Poetry functions as a means of extending all the senses in their ability to consider the experiences of humans in Time and Space. Literally, this opens the ability for humans “time travel” while focusing on tiny or very fast movements within short distances.

The great Chinese Taoist Philosopher said: “Look under your feet!” The great Twentieth Century American Earthworks artist Robert Smithson wrote that for him the movement of a pebble over centuries was interesting enough for him. What Chuang Tzu and Robert Smithson open for the Visual Poet is the fact that our eyes, hands, feet, speeds physical and imaginary, speeds of memory, of imagination, speeds of dreams and day dreams, all of these function as speeds with which the sight/site/cite of the Visual Poet can LIVE AND WORK IN THE WORLD, BRINGING BACK THOSE THINGS WHICH SHE & HE HAVE FOUND HIDDEN IN PLAIN SITE/SIGHT/CITE---OPENING CONTINUALLY TO LIVE AND LEARN WITH--

The Visual Poets here create works in a very wide range of ideas, emotions, materials, concepts and examples of what the Earthworks Artist & essayist Robert Smithson wrote passionately of as “the artist’s way of looking.” The Poets here do many things which are becoming “shut out” from much thinking and work one finds proliferating on the web. Above all, they engage with the world, with the social. Many create works which exit in the outdoors, in movement, in performance, and send the eyes, ears, hands traveling. Buz Blurr’s works ride the rails; Chirot works outdoors with found materials on site/sight/cite, Clemente Padin’s works take place outdoors as manifestations, demonstrations, protests, and in turn one finds Protest in relation with the social also in the works Liliana Esteban, Hilda Paz, Luc Fierens, and myself. Other forms of social protests and commentaries may be found in the works of Gleb Kolomiets and Edward Kulemin. Harry Burrus has worked as Visual Poet, photographer, film maker and editor, publisher and historian of Visual Poetry. Dmitri Babenko and Guy R. Beining create new forms and conceptions of Visual Poetry in powerful dynamics of expression in completely original ways. Tim Gaze, long before it became a fad, has worked with the Asemic, as do also several of the other Visual Poets here.

Opened Eyes—a Manifesto then—as these Visual Poets and Poems present a myriad openings and ways to the hoped for continually Opening Eyes of persons everywhere into Visual Poetry and into the worlds in which Visual Poetry lives, everywhere around one, to be Found hidden in plain sight/site/cite.

Opened Eyes are ways of learning to see, hear, touch and live in the world, among all its manifestations—and to express these in ways whose limits can never be set—

Onwards!!—

David Baptiste Chirot, summer 2010