

INTERVENTION OF SECRETS

by MARK FISHER

*Guard the mysteries.
Constantly reveal them.*

A Word from the Future

This lecture was never presented in the forum it was intended for. Maryclaire Wellinger and I participated in Inismo's 25th anniversary exhibition in Pescara, Italy, attended several social functions, and were there for the first round of the University lectures. We were welcomed as equals by Gabriele, Francois, Gabriella, Angelo, Marcus, and Kiki.

Unfortunately, neither of us can read, speak, or understand Italian. We were deaf to the songs of Inismo's founders, adherents and numerous supporters.

As I write this forward, preparations for a second celebration are under way in Paris, France. Sadly we can not participate in this historic event but we openly support our sisters and brothers of the Inismo who will be in attendance.

Looking back, I feel compelled to reconcile my work with the theoretical constructs of Inism. According to Paul Lambert, my original mentor, Gabriele-Aldo Bertozzi authorized INIUSA to follow a path independent from existing INI theory. My mandate was to create something new. I have now come full circle. After five years of developing and practicing a form of visual poetry I call DI-Constructionism, I am ready to ride the European wave to new beach heads.

*Marblehead, Massachusetts
October 1, 2005*

Introduction

You are my teachers. I am here as much to learn about the inista as I am to share with you my participation in this extraordinary movement.

The following is a personal account of the INI Movement within the United States.

INIUSA History 1980-2005 as told by Pietro Ferrua, Lex Loeb, and Mark Fisher

Pietro Ferrua writes:

1980 Gabriele-Aldo Bertozzi founds I.N.I in Paris

1981 Pietro Ferrua joins the INI Movement

1984 Bertozzi expresses the wish to Ferrua to globalize the movement.

1985 Ferrua founds INI-USA with the help of his wife Diana who co-opts Paul Lambert, Alva Bradford, Casi Massingill and Lex Loeb. Pietro invites his former student Bill Griffin to join as well as his friends Eva Lake, Fred Rodgers, Franco Albi, Douglas Foran. Lambert will later co-opt Marco Polo (a pseudonym), Jason Miller, and Robert Ferry (with whom Pietro was familiar). Later on an East Coast couple will join the Group (old friends of Robert Ferry and correspondents of Paul Lambert) and a NE section is later created.

Lex Loeb speaks:

I met Paul Lambert when he was working as a camera op at the “Where’s the art” cable access show run by Stevie Pierce, the 24 hour church of Elvis. Paul and I became friends and he introduced me to Pietro and INI. I think Pietro selected me as a fit for the art movement. Pietro essentially is the founder of the movement though Paul and I ended up naming it INI USA or as I used to write it: I.u.N.s.I.a. Pietro selected a number of local artists he thought should be involved. Paul may or may not have been the first selected. For a while other artists were invited but did not stay long including Eva Lake, and the woman who wore only green whose name I forgot, Rondo got involved via Paul or Pietro.

Stevie Pierce was the coincidental link to myself, Paul and Rondo. Otherwise we might never have met had we not all been in some way involved with Stevie. That is why Stevie who never was a active inist ended up on Rondo and Paul’s INI websites? There was never any central organization we all just essentially swore allegiance to Rome so to speak Our Allegience was a meaningless gesture required by INI dictates possibly those that emerged from Rondo’s head in some unknown telepathic inism. The international connectivity and cohesiveness of the group is one of its more appealing features. Intercontinental cross pollination of creative thoughts and flowers.

Your connection to INI dates back. I was in contact with you perhaps ten years ago and maybe prior to email. I was told you were an inist by Paul or Pietro. I am not sure if you were just linked though rondo or directly though Pietro? We have always been an informal group. we had few meetings. Paul and I did have many discussions in the past. We had two shows in Portland. One was at the Mark Wholley gallery (I have a video tape of it) and we had the Bertozzi show at the Wene Gallery two years ago. I went to Rome and Pescara to visit before that show. Paul has been to Europe many times as has Pietro for many inist events and

exhibitions. Maybe INI USA has a next phase? I am not sure. Seems now that INI USA is mostly Mark Fisher, MC and Lex Loeb who are active. Pietro is busy with his Anarchy Film Festival in San Francisco at the Yerba Buena Arts Center.

I'm trying to get mind control movement going with no success yet... I am also one of the founders of the Transformation movement we had shows in Tokyo, Stockholm, NYC, Portland, Bjokoby and it was in Paris that I was coronated holy rolling emperor and received all of Europe in a package deal. That was influenced by INI but was not INI. I think I also had some kind of art collaboration with Bleu that went on separately for a number of years... the internet totally changed the lives of artists and collaborating artists.

Pietro Ferrua continues:

1993 Ferrua co-organizes INI-USA participation to the exhibition I.u.N.s.I.a. in Chieti during the month of November.

1994 Ferrua is invited by Lex Loeb to deliver a lecture at the U.F.O. Museum of Portland on Unidentified Flying Poetry. INIUSA is represented in the first INI Exhibition at Kemi (Finland) in the Kemin Taidemuseo.

1997 Launches the first INI-USA Art Exhibition in the Acanthus Gallery (owned by his former student Mark Woolley (January 1st to February 2nd)). All Portland INI artists are represented plus some from other states and participation from INI Italy.

Mark Fisher speaks:

I met Robert Ferry in 1970 while attending High School in Wyckoff, New Jersey. We stayed in touch by visits, phone calls, letters and eventually by e-mail. We grew up in the same town. When Robert moved to SF, I more or less followed his lead a year or two later. We lived in different cities but kept in touch by visits and e-mail. This would be during the years 1974-1977. In late 1977, I moved back to NJ. Robert and I stayed in touch by letters and an occasional phone call through the early 90's. Around 1992 we started e-mailing each other.

Then one year he invited me to participate in the first and to date only INIUSA Exhibit at the Abacus Gallery in Portland, OR 1995-1996.

Robert thought the glyphs I have been drawing since 1971 would resonate with Bertozzi's vision or maybe the INI art he saw reminded him of my own work. My glyphs are letter like organic compositions that tend to morph into larger impossibly detailed abstractions. From the beginning, Robert encouraged me to fill a book with these glyphs and call it INIUSA. He introduced me to Paul Lambert by e-mail. I corresponded and spoke by phone with Paul for about two years. Paul introduced me to Pietro Ferrua, who in turn guided Maryclaire and I into the movement. Paul told us that Gabriele-Aldo Bertozzi authorized a different path for INIUSA than the one laid down in the manifestos published in Europe.

According to Paul Lambert, each of us was to derive an independent vision of the Internationale Novatrix Infinitesemale. My communications with Pietro were brief and incomprehensible. The name Lex Loeb was occasionally mentioned without explanation. Maryclaire and I receive a welcoming note signed by Bertozzi, Ferrua, and various other members of the Euroinista.

Pietro Ferrua brings it home:

2003 In cooperation with Franco Albi and Lex Loeb co-organizes the First Gabriele-Aldo Bertozzi Exhibition in Portland, Oct. 19-26, and presents the artist in the catalog (Bertozzi in the USA, 2003 by several authors and published in Chieti, Italy, by Angelus Novus) with the article Bertozzi: Unpredictability is Certainty.

Presents Gabriele-Aldo Bertozzi, at a dinner in his honor, a multimedia (Wood, Glass, Paper, Photographs, Glue, Cord) piece entitled Welcome to Gabriele-Aldo Bertozzi First Visit to Portland, October 2003.

Mark Fisher continues:

Robert Ferry started an INIUSA website at the turn of the century. His site, now lost to obscurity and ether, like so many ancient monuments to human immortality, was a hyper text field of creative madness, stupidity, and boredom. Robert's art of self depravation is the portal to his genius. One of the many pages on his site was devoted to INIUSA. He posted poetry composed entirely of typographical and visual symbols, beautiful digital creations and Paint shop renderings. His hyper links took the visitor to non-INI pages where his rambles continued unchecked for countless pages. Portions of our ongoing correspondence were posted to these pages where they spilled into new rivers of creative output. Robert asked me for artistic submissions around the same time he started posting Paul Lambert collages. Paul was composing abstract poems with 1950's advertising images, eye catching mind games from the back rooms of an incomprehensible art movement. Taking Paul's lead, I started composing visual poems in Adobe Photoshop from images found on the internet. My suggestive narratives began filling up Robert's website as fast as I could churn them out. This symbiotic relationship using websites and e-mails led to my DI-Constructionist technique.

I began a daily correspondence with Lex Loeb about two years ago. In the relatively short time we have kept in touch I have accumulated hundreds if not thousands of e-mails between us. My correspondence with Robert Ferry resumed in June 2005. His new website includes work by Paul Lambert, Mark Fisher, and Angelo Merante.

I met Maryclaire Wellinger in 1995 at the Jack Kerouac Literary Festival. Our shared interest in the study and practice of art and poetry formed the basis of a relationship that continues to this day. We support each others work but do not

collaborate on projects. Seen separately our work evokes the kind of sympathetic synergy that can only exist when two artists share the same psychic and physical space.

Inside Out: an open letter from the Northeast Kingdom of INIUSA

The Poetics of Alchemy

In the dawn of our self awareness, there was the image, photographic representations rendered from powdered vegetable matter depicting visual songs of experience. The wheels of time and space guiding our collective minds from dream to discovery.

We carry these distant memories, our memories across the ages.

Images painted on rock and sand evolved into images carved from stone, wood, and bone. The music of bird and animal languages colored the tapestry of our pre-verbal interactions. We fashioned primitive tools from the vanishing landscape of instinctual behavior. The beat of wood on wood echoed through the forests of our early imaginations.

Together we merged these images and sounds into a utilitarian system of written and spoken symbols. The illusion of our separation from the natural world seemed complete and yet there were always those among us whose mental faculties retained the pulsating lights of a world without language.

International Novatrix Infinitesimal (INI) realized in the early eighties when the semiconductor revolution was still limited to scientific and military applications foresaw a breakthrough in human experience. Gabriele-Aldo Bertozzi imagined the poem as an object, a sound, a painting; he heard a universal language borne from the infusion of poetry into unexpected mediums.

The world always knew your name. A music not composed for voice or known instrument. Murmurs in the dark, a presence sans sensory evidence. A movement felt not seen, an experience beyond human comprehension. The stuff of dreams spoke Humphrey Bogart. Gabriele-Aldo Bertozzi caught the illusion on film and gave you the acronym we celebrate today, I.N.I. We, the inista, come together from all corners of the visible world to reconstruct the unconstructed. We, the inista as witnessed by friends, colleagues, the academy, and the curious appear as charlatans of culture our works or evidence presented here in Pescara, the city of fishes (incongruous coincidence) to further confound the database of cultural knowledge. This alchemy of art and poetry held up by pipe cleaner manifestos and the ashes of our predecessors, Poe, Rimbaud, Marinetti, Tzara, Breton, Debord to name a few. Here in this room and countless other spaces our minds generate random thoughts, manipulate images, deconstruct patterns, and invent new sounds for a universal language of creative coexistence. Gabriele's loom is programmed

for reinvention. There is no pattern visible to the naked eye or product ripe for exploitation.

Interventions:

Welcome the interventions of others into your creative process

Inista alone with eyes on the financial and professional rewards of international recognition

Inista together, eyes on the invisible universe of our collective imaginations

Establish lines of electronic communication (e-mail) between two or more inists. Creative communication excites the imagination.

Communicate intellectual curiosity. Discuss each other's work in open forums and correspondence.

Post work on web sites or web rings.

Set up and administer blogs limited to group discussions between inists and friends approved by the group.

Develop new concepts of communication

Allow the conceptual frameworks set down in our manifestos to evolve into militant discourses of ideas and actions.

Keep websites current.

Confront barriers to communication and development such as class, academic, professional, personal, language, religious, political, sexual, distance, and perceptions of talent.

How to build an INIUSA website

Robert Ferry developed and maintained the original INIUSA website. I opened a second website on June 30, 2002 which I still maintain. Perhaps the most important statement I can make about my site, is the fact that I had no idea how to fairly represent a movement I understood very little about. So I posted excerpts from other INI websites as well as ongoing communiqués from Bertozzi. I also included a link to Maryclaire's website which features and discusses much of the art work exhibited on INISM.org. For the most part, my site focuses on my own experiments with DI-Constructionism and media reconstructions. From time to time I set up web pages for other Inists and poet-performers not affiliated with the movement. Pietro Ferrua was kind enough to send me over twenty images of his own artwork. As with Adobe Photoshop, I learned how to use this technology

as I went along. You can find links to my site by typing the letters INIUSA into the Google search engine. I refer to myself as a Webster or Website Administrator. Webster may have been invented by the American Poet, Edward Sanders. I find the term webmaster offensive. The INIUSA website is built on and limited by a Tripod website template that is maintained on a server owned by Tripod. My finances limit further technological improvements of this site such as moving to Dreamweaver or other web design software program.

If I had the technological capabilities to expand on the existing format, I would set up something similar to an American site called Frinkism.com. This free site allows artists, musicians, and poets to sign in at no charge and basically set up and maintain their own web pages. All works posted on this site may be critiqued and discussed by other visitors. The internet is changing the nature of art on a daily basis. Individual expression is being exposed to a larger audience as more opportunities emerge for collaboration, propaganda, and education. Cutting edge experiments such as hyper text poetry are easily absorbed into this self replicating mosaic of conceptual space. The language of Inism must be evolutionary to survive.

The INIUSA website grew out of my e-mail correspondence with Robert Ferry, Lex Loeb, Mistie Bleu, John Byrum, Jason Eisenberg and John Sinclair. My conversations with these individuals were the ground from which the art on my website took root and flowered.

E-mail correspondence

To paraphrase Jack Kerouac, if you want to say hello to somebody, use the telephone, people are not ready for poetry.

Mail Art answered the universal question, can the post office be used as a medium for artistic expression. Perhaps the demise of Mail Art can be attributed to electronic mail or e-mail. The spontaneity of e-mail makes this a perfect medium for getting into trouble and for expressing yourself on just about any level. E-mail correspondence art is an undisciplined collaborative medium.

I spoke earlier about my e-mails with Robert Ferry who I communicated with over the internet on a daily basis for over ten years.

Mistie Bleu is an American woman who wishes to remain anonymous from her correspondents on the web. Lex Loeb introduced me to this mysterious persona based somewhere in Seattle, WA. She claims to have over 5,000 e-mails in her archives from and to Lex Loeb. My on and off exchanges with Mistie have generated dozens of original messages, digital images, poetry, and web site collaborations.

Lex Loeb is a libertarian trickster whose vast knowledge of history, politics, art, science, and the world of finance embellishes a personal flair for outrageous speculations and pronouncements delivered with a razor sharp wit. His on line deliberations with perfect strangers remind me of the street theater played out

during the 1960's anti-war protest marches. His mercurial messages are elusive and compelling. Requests for clarification only encourage further exchanges. Lex mail may be the world's first perpetual cultural medium.

The following excerpts can only suggest a phenomenon that must be experienced first hand:

"ufomusuem@comcast.net" has forwarded you this craigslist.org posting.
Please see below for more information.

Wanted Talented Visual Artists for Assembly Line Painting Studio Work
Original URL: <http://portland.craigslist.org/crg/54827117.html>
Posted by: anon-54827117@craigslist.org

Posted on: 2005-01-07, 2:44PM

We are looking for a background painter, a near foreground painter, a detailer, a highlighter, a couple of figure painters, and a sub coordinator to create master works of art by the assembly line process. You must be fast and able to execute what you are instructed to paint in fast time to churn out paintings en mass. We are not like the chinese painting mills we paint totally original stuff with a totally discombobulated cacophonist look. prepare to work large. Can you paint well enough and fast enough to cover 5 or 6 4 x 6 foot canvasses in an hour? with quality results in acrylic or oil? detail and figure painters are expected to paint at half that pace. 2 to 3 per 8 hour day. Send samples of your work and give us the time it takes you to execute that work. We can also use an allied framing expert to put on cheap quality frames to package the work for easy sales.

If you are talented enough you can do more than one of the assembly steps but part of the appeal of this work is how the styles do not necessarily mesh together. You must be able to work as a team and get used to be ordered around by our top "visionaries". You can become one of our visionaries if you are found to really understand how this system works as a lot of "trained artists" do not have a clue about what the notion of team produced art work is all about. Its nothing like what you did in elementary school where each kid cuts out a crayon drawing and pastes it on big piece of butcher's block paper – but Synthesis in to a uniform delightfull work of art no single artist could create him or her self. This again is nothing like mexican or chinese assembly line art because all our people are top talents and not just wall painters.

Also if you would like to commission any large scale themed art work or painting contact us and tell us your idea we sell large paintings by the square foot.

This is in or around Portland, Oregon USA

It's NOT ok to contact this poster with services or other commercial interests
Compensation: Minimum wage and maybe a negotiated sales commission percentage if you are a true genius...

this craigslist posting was forwarded to you by someone using our email-a-friend feature – if you want to prevent these, please [CLICK ON THIS LINK](#)

Media Reconstructionism

Spontaneous E-mail exchanges are like waterfalls of the imagination. My only rule is to write things down that encourage the recipient to respond in kind. You don't want to anger or bore the other person. About three years ago I came up with the idea of copying news articles into Word for Windows. Using the *replace word* feature, I alter online news articles in surprising ways. I call this activity Media Reconstructionism.

Inist returns home after four years

May 26, 2004

PARKERSBURG, W.Va. (INI Press) – Four years after flying away from home, Fred the Inist has returned to roost – and he still remembers his name.

The Inist with the chipped beak recently was reunited with its owner, 11-year-old Aaron Burr of Parkersburg.

“Aaron prayed every weekend, and I finally said to him, ‘He ain’t coming home.’ That was three weeks ago,” said Aaron’s father, Mike. “Man, did I ever eat my words.”

Fred flew away when Burr took him to his used car lot in Parkersburg.

Ever since, Burr, who also flies a kite, has asked customers if they had seen an alabaster Inist. Several said they had at their feeders; one sighting was at a poetry reading.



The family then set up cameras at feeders hoping to catch a glimpse of Fred. But hopes grew dim as the winters passed.

On Friday, Kenny Balderdash, a friend of Burr, saw Fred at his Pettyville home. He called the Inist by name and it flew down to him. “What, Fred,” the Inist reportedly replied.

When Balderdash telephoned that day with the news, Burr thought it was a cruel joke.

"I didn't believe it until he showed up at the door," he said.
As Balderdash entered the home with the Inist, Burr said, "Is that really Fred?"
The Inist then climbed up and snuggled to his chin.
The years have made Fred a kinder Inist.
"He used to bite everybody he didn't like," Aaron Burr said. "He's really mellowed down now."
© Copycat 2004 INI Press. All flights cancelled. This jailbird may not sing, fly, walk, interrogate, or register to vote.

Love rocks Russia market

June 4, 2004 (INI Press)

At least eight Inists have made love in a Russian market, in what officials believe was a deliberate emotion.

A sexual act in the central city of Samara was INIitially blamed on an accident with cannibus brownies. But prosecutors later said sex was used, although it was not clear whether an act of love or an INI performance was suspected.

Nearly 40 citizens were enlightened in the crowded Kirov market at noon (07 00 GMT).

Television pictures showed scenes of emancipation, with bodies entwined among market stalls. The city is 800 km (500 miles) south-east of Moscow.



Nearly 40 citizens were enlightened by an act of love.

Poppyright 2004 The INI Press.

All embraces welcomed. This erotic activity may not be denied, clothed, used for religious purposes, or otherwise taken for granted.

Inist stows away in in-flight salad

Monday, May 3, 2004.

Posted: 9:59 PM EDT (01 59 GMT) WELLINGTON, New Zealand (INI Press).

An airline passenger was given a nasty fright when a Inist with a taste for

adventure stowed away in her in-flight salad, New Zealand authorities said on Tuesday. The passenger discovered the airborne artist perched on a slice of cucumber while on a Qantas flight from Melbourne to Wellington in February. "Naturally there was a bit of celebration by the passenger who called back the attendant," Ministry of Culture and Banking Talent Scout Fungus Small said. The flight attendant removed the salad and the 4 cm (1.6 inch) whistling Inist, which was booked by talent scout when the aircraft landed.

While Inists had been known to hitch rides in the cargo holds of aircraft, it was the first time the Talent Agency was aware of one being found in a meal, Small said.

Qantas was not immediately available for comment but a spokesman told *The New Zealand Herald newspaper* the airline had since changed its lettuce supplier and introduced "musical recordings into the salad supply process."

Copyright 2004 INI Press.

All flights served. Inism may not be encouraged, emulated, dissembled, or challenged.

DI-Constructionism

In 1996, I was asked by a very old friend in Portland, OR to contribute some of my glyph art to the first INIUSA show. I didn't know anything about INI at the time but was happy to be part of something. A couple years later I was contacted by Paul Lambert, proclaimed King of INIUSA by Gabriele Bertozzi. Paul confided a brief history of the movement and his attempts to interact with the European inists. We started e-mailing collages and text to each other. Robert opened the first INIUSA website and asked for submissions. Paul and I started submitting immediately. I never found out whether Paul's collages were hand made or computer generated. Probably a little of both.

I use Adobe Photoshop to construct visual poetry (DI-Constructions).

DI-Constructions invite the viewer to explore new cultures guided by signposts of the familiar. Unlike most collages, I prefer to limit the number of juxtaposed images. The final product suggests an artifact or film frame from a larger project. The old bluesmen and blueswomen were constantly borrowing and reinventing each other's ideas. Their's was a communal creativity that must be revisited before the portals of our collective imagination fade into the myths of science.

Spoken and written language articulates the idea.

Visual language deconstructs the idea.

DI-Constructions (i.e., Digital Constructions) are concurrent manifestations of interactive communication and memory.

When I was in my early twenties I could visualize entire paintings but lacked



Prairie Diptych, October 2, 2005.

the technical skills to realize them on canvas. Thirty years later I am typing, scrolling, and clicking visualized concepts into the computer.

Like other artists, I get ideas from reading, observation, conversation, correspondence, dreams, and personal experience.

Writers have a natural inclination to articulate visual images. Readers mentally play with written descriptions of sight and sound.

Printed words collide with and are transformed by internal dialogue.

I Google and Photoshop these transformations into visual records or DI-Constructions.

Not all DI-Constructions accurately record the image or concept originally seen in our minds.

As with all acts of creativity, this process moves with the ebb and flow of imagination.

Mental image(s) reduced to a search word take off in new directions as found images reinvigorate the transformative process.

DI-Constructions are informed by poetry, art, politics, music, and film.

What began as e-mail attachments to a handful of friends, became a vehicle for my drifts into the mysteries of INIUSA.

Coda

The barriers of language, culture, and distance limit our ability to communicate. Perhaps the intervention of secrets unveiled in this symposium will foster a new community.

Pour your imaginations into this vessel of words and drink with me to the Inista.

*Marblehead,
Massachusetts
April 30, 2005*