

WAR AND PEACE



Vision and Text

volume 4

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Edited by Judith Goldman and Leslie Scalapino

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Front cover: Susan Bee, *Diving into the Wreck*, 2005, oil and collage on linen, 52 x 68 inches

Back cover: Petah Coyne, *Untitled #1240 (Black Cloud)*, 2007-08, silk flowers, silk/rayon velvet, plaster statuary, feathers, specially formulated wax, cable, cable nuts, acrylic paint, black spray paint, plaster, chicken wire fencing, metal hardware, felt, pearl-headed hat pins, pigment, thread, wire, plywood, wood, 74 x 104 x 174 inches (188 x 264.2 x 442 cm), © Petah Coyne, Courtesy Galerie Lelong, New York

Cover and book design: Amy Evans McClure

The editors would like to thank Coffee House Press for the republication of "Isle of the Signatories," from *Isle of the Signatories* (2008) by Marjorie Welish.

We thank Granary Books for allowing us to print from color spreads of images and text from *Oaths? Questions?* (2009) by Marjorie Welish and James Siena.

We thank Granary Books for allowing us to print from color spreads of images and text from *The Animal is in the World like Water in Water* (2009) by Leslie Scalapino and Kiki Smith.

We thank the publisher for two pages from Jenny Bouilly's *The Body: An Essay*. Slope Editions (Buffalo, NY), 2002, 1st ed. Essay Press (Athens, OH), 2007, 2nd ed.

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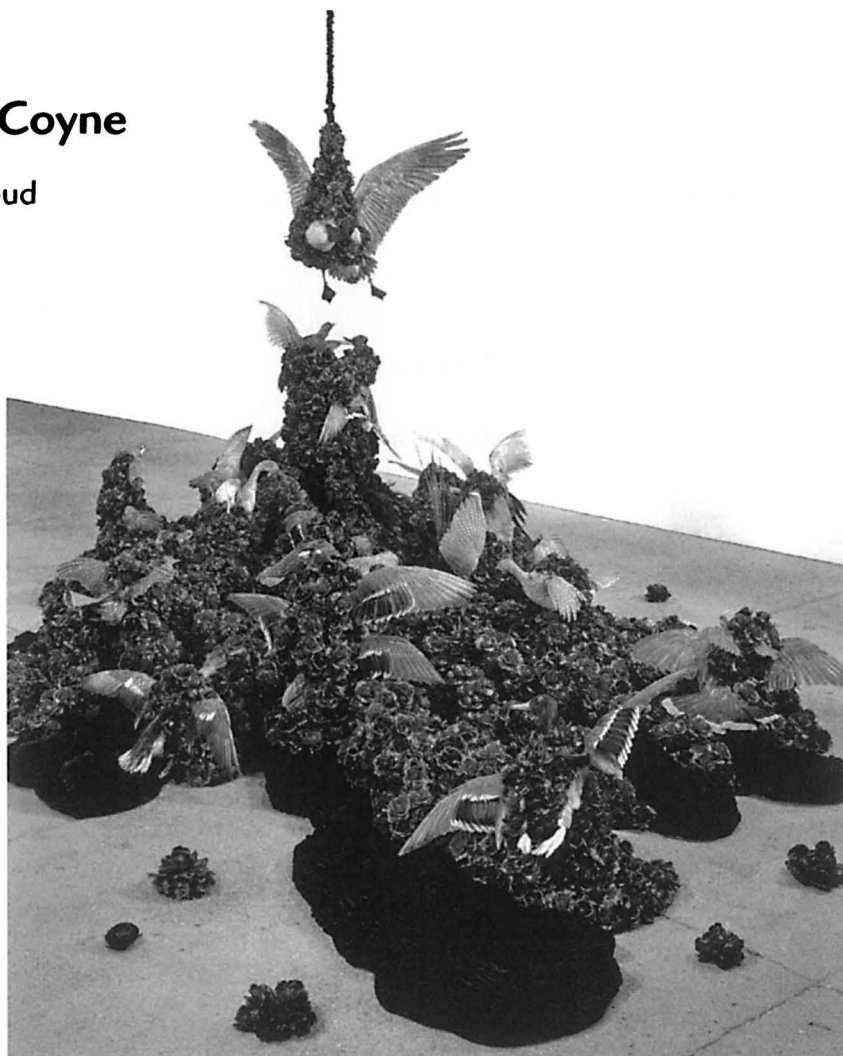
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Petah Coyne

Black Cloud



Petah Coyne described the sculpture in her show *Vermilion Fog* (a collection of works shown at Galerie Lelong in New York, fall 2008) as her interior narrative of Dante, Beatrice, and Virgil in works that are as if landscapes of the *Inferno*, scenes also associated with Clint Eastwood's film *Unforgiven*. The works contain real birds that were stuffed by a conservation reserve, flowers covered in wax; in one piece, the figure of Virgil appears as a stuffed bobcat. The work titled "Black Cloud" (above and back cover) 'contains' the figure of Beatrice flowing at the head of a train of flowers that as if flowing covered in wax are terrain of ascending-descending (stuffed, real) birds. Coyne commented to me that the weight of our actions seems in some cases so heavy as not to allow forgiveness. Ann Wilson Lloyd, in an essay for the catalogue titled "Dark Night at Heart's Lake" (*Vermilion Fog*, Galerie LeLong, New York, 2008, p. 17), quotes Coyne: "Dante's *Inferno* is very much about the personal and the public, what happens to all of us. The imagery is so beautiful, the descent into the concentric circles, all those trapdoors. Each soul appears, tells his or her own individual story and dives back into their own dark hole." Lloyd comments: "In the fourteenth century, men of science ascribed the flow of unbridled passions, fear and anxiety, to an actual source in the human heart called the 'heart's lake.'"

— Leslie Scalapino

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War and Peace/Vision and Text, edited by Judith Goldman and Leslie Scalapino, is devoted to collaborations between visual works and poetry—and to text itself as vision. Volume #4 of *War and Peace* includes collaborative works of Charles Bernstein with Susan Bee, Amy Evans McClure with Michael McClure, Kiki Smith with Leslie Scalapino, Denise Newman with Gigi Janchang, a film on paper by Lyn Hejinian, Alan Halsey’s visual texts, as well as vision-texts by Jen Scappettone and Brenda

Iijima; Simone Fattal’s sculpture, and Petah Coyne’s “Black Cloud” (below). Judith Goldman interviews Marjorie Welish, Lauren Shufan interviews Jean Bouilly, Leslie Scalapino interviews Mei-mei Berssenbrugge. Also included are Etel Adnan, E. Tracy Grinnell’s homophonic translations of Claude Cahun’s *Hélène la rebelle*, and poems by Fanny Howe, Thom Donovan, Judith Goldman, and others. Susan Bee’s painting “Diving into the Wreck” is on the front cover.

