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All or nothing and other pages

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Michael Gibbs

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Michael Gibbs

A survey of the work of Michael Gibbs whose activities included poetry, performance, film, and publishing, and his immersion in what he called "a genuinely 'underground' culture... which owed nothing to the official art establishment". As well as visual poetry and texts, the book includes his major study of blank books 'All or Nothing', written in 2005, a selection of critical writing that originally appeared in *Kontexts*, and *Artzien*, journals that he edited and published, as well as articles from the photography journal *Perspektief*, and *Art Monthly*, for which he wrote a regular column. A chronology of examples of his visual and concrete poems, books and photography is reproduced, along with documentation of performances.

Edited by Gerrit Jan de Rook & Andrew Wilson With 76 pages of black and white illustrations.

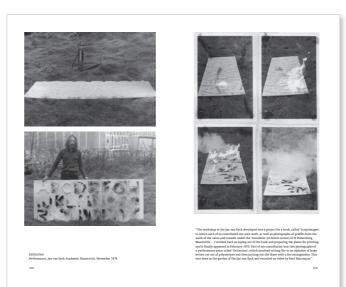
Critical commentaries about aspects of Michael Gibbs' work by: Gerrit Jan de Rook, concrete poetry and language art; Guy Schraenen, books and publishing; Marga van Mechelen, performance works; John Held, mail art; Henriette Dingemans, internet work; Rob Perrée, photographic works; Bas Vroege, critical writing.

MICHAEL GIBBS was born in Croydon, Surrey in 1949 and after his involvement with Beau Geste Press in the early 1970s he moved to the Netherlands, where he continued to work with experimental poetry and text, publishing, performance and installation. During the 1990s he developed ideas and formats for the web, launching the website Whynotsneeze? in 1996, "a site for critical art on and about the internet", and continued to write commentaries and criticism up to his death in 2009.

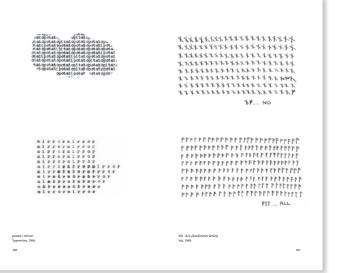
All or nothing—an anthology of blank books

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was considerable interest in Eastern myticium. In the art world him, an seffected in the interest in Zne Mohilin, patricularly by way of the person of the composer plan Cage, who later had considers be influence on a number of artist associated with intermedia and Finaux. Cage's 1952 composition (327 can be considered paradigmatic consisting as it does of latence, or rather, the random ambient sounds produced inside and outside a statement of the statement apart from a performance by Finaiz Cagpan on a j bhn Cage tribute











Performances¹

While do you examine of a performance after first years of concern any person will be an own numerican bias moders preven. Multiple on a remainders in the software more internet in the software person. The software is the to the eleptrical prevent in the room, or the software, briefly do what we may after all the source of the performance, standings and software is the software is the software is the software is the software performance brance of the content of the performance, morticines and the software is the software performance brance of content of the performance, morticines and a done man, with marging the logs hard a branch, building other these was performance brance of the software is the software is the software in the software is the software is the software is the software in the software is the software is the software is the software in the software is the software is the software is the software in the software is the software is the software is the software is not the software is the software is the software is the software is not the software is the software is the software is the software is not the software is the software of the performance is the software i

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ecoming a performance artist

bibs started doing performances in 1975 when he was invited by the owners the Agents Studie, even high at and threa was der Aa, and the jawas Byck, cademy to come to Maastricht.⁴ In fact, his move to performance was a gradal process, after many years of concrete peerly readings and his association of harmo artists: The performance Enterioris in the gardeen of the Jawas real, recorded by Jauit Marroquin, Jee pp. 123-113 was closely related to the performance and visual poerty agas estimater in the Center in

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