

COVER LETTER

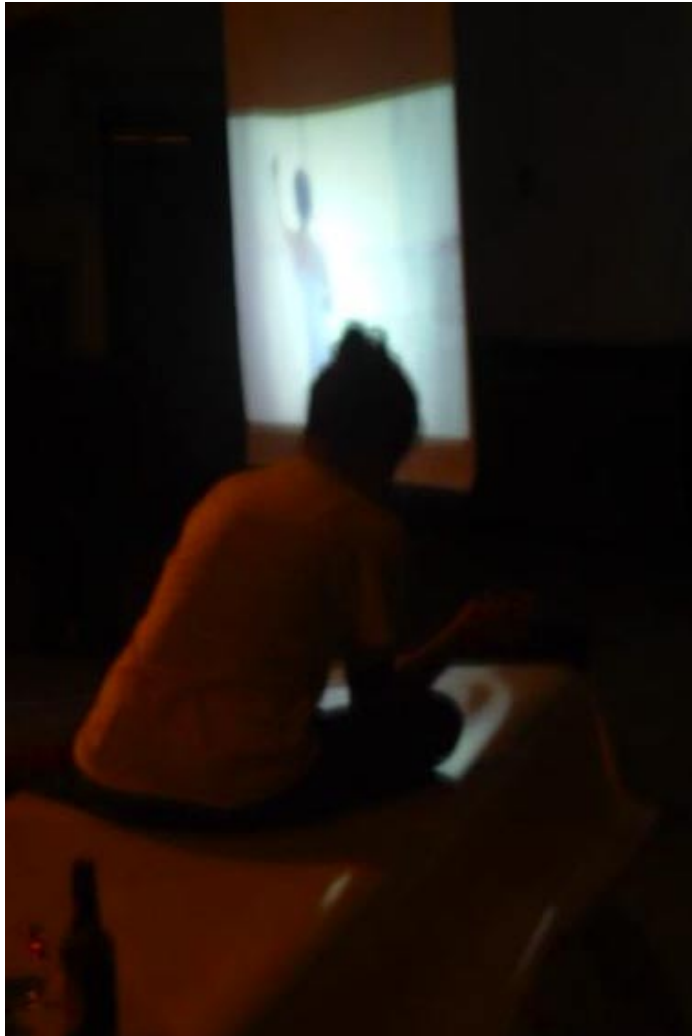
COVER LETTER: CREATIVE CHEATING?

Evening of Performance, Installation and Visual Art, Friday September 10th, 2004

BALTIMORE, MD—On Friday, September 10th at 8pm, Cover Letter will exploit St. John's Church at the corner of St. Paul and 27th Street for an evening of plagiarized materials, complete with its own Cover Band. Taking a cue from the 20th century artistic practice of appropriation, curators Ric Royer (of CHELA Collective fame) and Kevin Thurston have put together an evening of performance, installation and video work of artists from all over the country—all for only a 5\$ Cover charge.

Local stalwart Cindy Rehm will perform Anne Sexton's "The Silence." Ric Royer and Dan Breen will enact Michael Basinski's "LOKI-fly Score," and Kevin Thurston will attempt to cover John M. Bennett's "The Shirt The Sheet." Upstate New York filmmaker Terry Cuddy will make a contribution as well as New York City's Nick Golebowski with his video-performance installation, "Jews for Jesus." The evening's Cover Band, New York City musician G. Lucas Crane of the non-entity Non-Horse, will also try to perform.

The Visual-Poetry Clothesline (an idea Kevin Thurston stole from Buffalo poet Danielle Stefanick) includes from various cities contributors Nico Vassilakis, David Baptiste-Chirot, mIEKAL aND, Michael Basinski, Derek White, K.S. Ernst, Kevin Thurston, Seth Adelsberger, John M. Bennett, Stuart Pid, and Scott Helmes.



Brooklyn-based Heather Troy's self-referential-reflexive film, action and art work for Cover Letter incites the audience to create their own texts from stray materials on the floor—materials and texts created in the film itself—as she-Heather Troy-continues to write while overseeing the proceedings. Tender buttons.

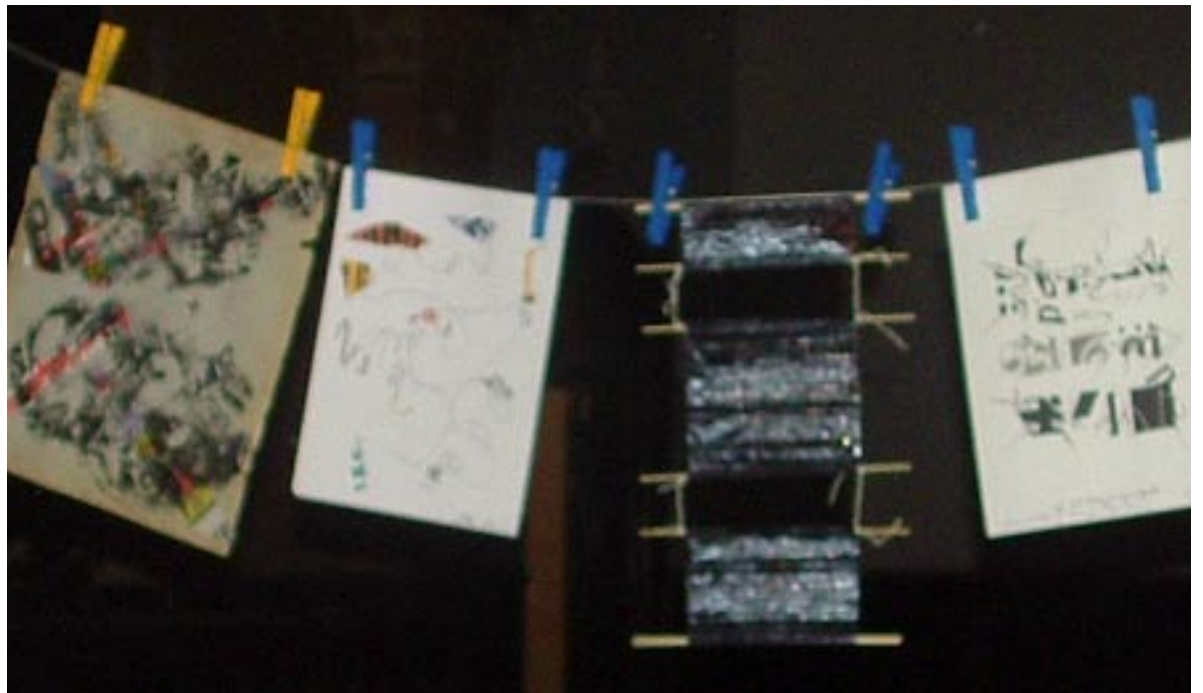


Furniture press editor Christophe Casamassima reads, writes and climbs through his texts, only to methodically rid himself of the experience. He is shown working, reading, climbing and dismissing Edmond Jabes. He who understands me finally recognizes them as senseless, when he has climbed out through them, on them, over them. (He must, so to speak, throw away the ladder after he has climbed up on it.)





On this page and the next page various poets are represented in the visual poetry clothesline. (for a list of names, please consult the press release).





Cindy Rehm responds to Anne Sexton with a series of ritualistic paintings heightened by the setting of the worn down church. Her silence is a welcome counter-point to the evening's noise.





Nick Golebowski's "Jews for Jesus," the most ambitious use of technology at Cover Letter, delivers a sermon on the mount for the reterritorialized.



G Lucas Crane has battled the Non-Horse for years, and no one even knows the score. Serving as Cover Letter's Cover Band with such hits as "We are Family," G. Lucas Crane provides a backdrop for Kevin Thurston to cover John M. Bennett's "The Shirt The Sheet."





Ric Royer and Dan Breen, at first glance a quasi-beatnik jazz poet/percussion combo, soon become what one onlooker refers to as 'avant-garde Smothers Brothers.' After covering Michael Basinski's "LOKI," the audience delights in hurling corks at Mr. Royer's genitalia while Dan Breen et al delights et al in playing et al Mr. Royer as an instrument. Et al.