

# Unwrapping Spheres of Clouds & Skulls



Guy R. Beining



## Guy R. Beining

### Art Career

- 1960 Art Students League.
- 1982 Since 1982: covers for ten different literary magazines; 200 hundred collages printed in magazines in the U.S.A., Canada, France, Japan, and Australia.
- 1983 In the Fall, 2 artworks exhibited at Coffman Union Gallery at the University of Minnesota.
- 1983 Exhibited 12 paintings at Burlington Bookshop, 1082 Madison Ave. Fall.
- 1984 16 Works exhibited at San Diego State College. Fall.
- 1985 The complete issue (#10) of *Atticus Review* focused on Beining's work.
- 1986 September. 3 works displayed at the Allan Stone Gallery, 86th St. & Madison.
- 1987 The literary magazine, *Swift Kick* from Buffalo, NY, does seven silk screens.
- 1988 Colored cover of issue #4 (Summer/Fall) of the magazine *Caliban*, with portfolio of 6 other works.
- 1988 Chapbook of collages, 24 pages, Bomb Shelter Propaganda.
- 1988 **PIECEMEAL I & II**, 72 pages, collages, The Runaway Spoon Press.
- 1989 **PIECEMEAL III & IV**, 72 pages, collages, The Runaway Spoon Press.
- 1990 **PIECEMEAL V & VI**, 72 pages, collages, The Runaway Spoon Press.
- 1990 **PIECEMEAL VII & VIII**, 72 pages, collages, The Runaway Spoon Press.  
Art displayed at Suzan Cooper Gallery, Woodstock, NY.
- 1993 **M-FACTOR**, collages. Runaway Spoon Press.
- 1994 Colored art for cover of *Bad Henry* magazine.
- 1994 **I-TYPE**, (concrete poetry/art). Bomb Shelter Propaganda. 24 pages.

#### FORTHCOMING COLLECTIONS:

**The Centipede Dances with Scrub Brushes.** Burning Press (poetry).

**Book of Elevations,** Vortex Press (drawings & poetry).

**Beige Copy II & III,** Nietzsche's Brolly (poetry).

**Stoma 1772-1781,** Swamp Press (poetry).

# Unwrapping Spheres of Clouds & Skulls

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Hofmann, with arm & head  
unharm'd, trumps with Idolatress  
where he pinched the palette  
into abstract/ surrealist  
mode: circled calligraphy  
& free shapes into mythical  
images, o. worm of African art  
again to enter Western sphere;  
so, cut, cut, cut, into moon woman

*mycivis*  
**Guy R. Beining**



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Acknowledgment

"Cloud Flap" and "O, Morbid Lance" appeared in *Logodaedalus* #7.

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graffiti  petals is an O!!Zone imprint.

FIRST EDITION



## Unwrapping Spheres of Clouds & Skulls

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In *Unwrapping Spheres of Clouds & Skulls*, Guy Beining uses words, images, and line to compose his collages or montage-texts. He layers his ground with photographs, handwritten words, typescript, and line drawings forming a visual roller coaster mindscape. This juxtaposition strategy of shots and images, often superimposed, creates an impressionistic effect, usually to bridge a time lapse or moment by indicating the events that occurred within each image. Beining uses the cinematic and poetical tool of fractured narrative to suspend his montage frame. Each viewer examining the pieces uses a process of collision, much like one employed in film editing, and a fusion occurs. The disparate elements combine to form a new and independent concept or idea which is not depicted in the collage.

These pieces have an imperceptible weight, yet they float. They are not about anything in particular, they *are*, and it is the viewers that ground and anchor each collage, attaching individual interpretation based upon their own memory banks. The montages imply no value or judgment, but exude a respect for things as they evolve and as they exist, individually and collectively.

Beining's syntax, his arrangement of images, words, and line often leads to surprise. This openness to further suggestion is a key ingredient of Beining's art. Elements combine, collide, and disappear, sometimes all at once. The work is not about calm. It projects a continuum, but without rules. He conveys without getting specific, thus playing on, and with, the spectator's imagination for completion.

This collection creatively preceded the paintings and works on paper, *Spheres of Clouds and Skulls*, displayed at the Wares For Art Gallery, 281 6th Avenue in New York City, October 4-29, 1994. The book and the exhibition should be viewed and considered separately, yet, a bridge exists, and it poses a rare opportunity to see an example of the creative process. The collage and line drawings bled into the paintings. It was not the result of a plan, but more of an unfolding. Beining states the transition occurred one day after doing a few paintings, when he realized he had to do more: "After the collages, I tried to get closer to the paintings, a collage can only go so far in that sense." The collages elicited an idea, a connection, which led to the line dominated paintings.

As with his poetry, Guy Beining's paintings and montages continue to spontaneously evolve into wonderful, untapped territories; each of his mediums should be savored for what it is and becomes with viewer participation.

Harry Burrus  
Houston, Texas

In Unwrapping Barbara of Clonks & Struts, the author presents a detailed account of the life and work of Barbara of Clonks & Struts. The book is a collection of essays, each of which explores a different aspect of Barbara's life and work. The essays are written in a clear and concise style, and are easy to read. The book is a valuable resource for anyone interested in the life and work of Barbara of Clonks & Struts.

These books have been published in a series of volumes, each of which contains a different set of essays. The books are written in a clear and concise style, and are easy to read. The books are a valuable resource for anyone interested in the life and work of Barbara of Clonks & Struts.

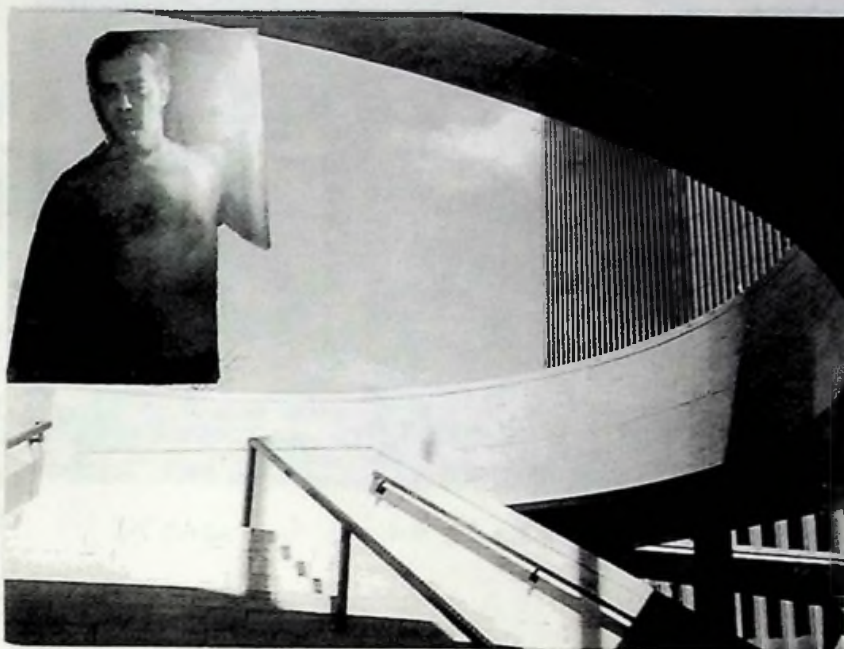
Barbara of Clonks & Struts is a collection of essays, each of which explores a different aspect of Barbara's life and work. The essays are written in a clear and concise style, and are easy to read. The book is a valuable resource for anyone interested in the life and work of Barbara of Clonks & Struts.

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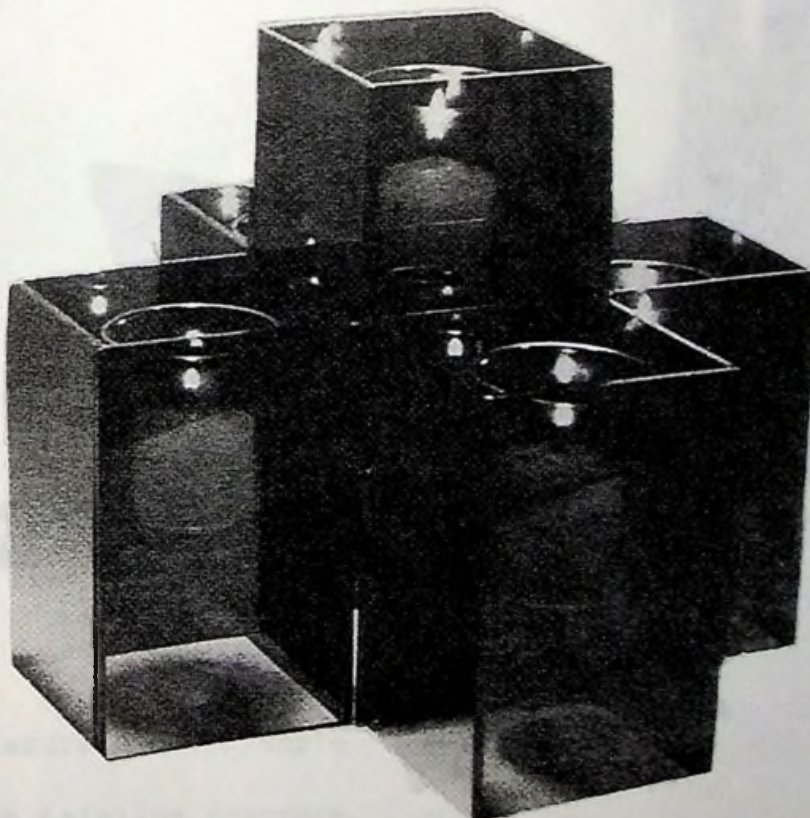
At the end of the book, the author presents a detailed account of the life and work of Barbara of Clonks & Struts. The book is a valuable resource for anyone interested in the life and work of Barbara of Clonks & Struts.

Barbara of Clonks & Struts  
Barbara of Clonks & Struts





clodde  
clott  
kloz  
ie.  
block  
clud  
rock  
hillock  
clod  
clot  
klut  
ie.  
lump



ues to HELL:

collapse the azure blue  
pin point each hairline t



right and

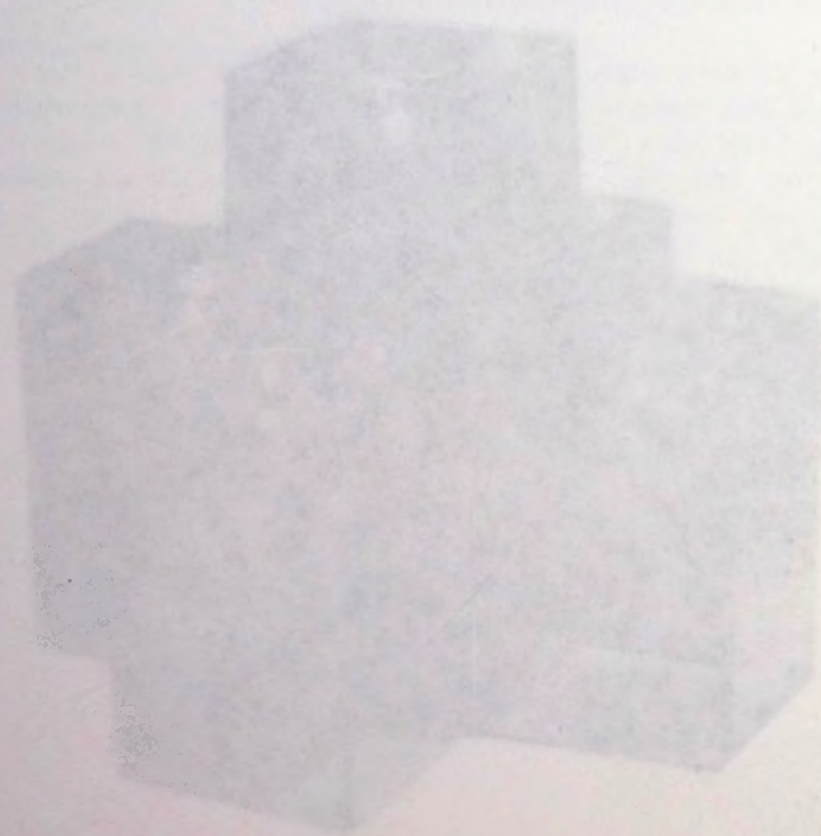


DREAM IN Night sheet of a cloud



triangle,

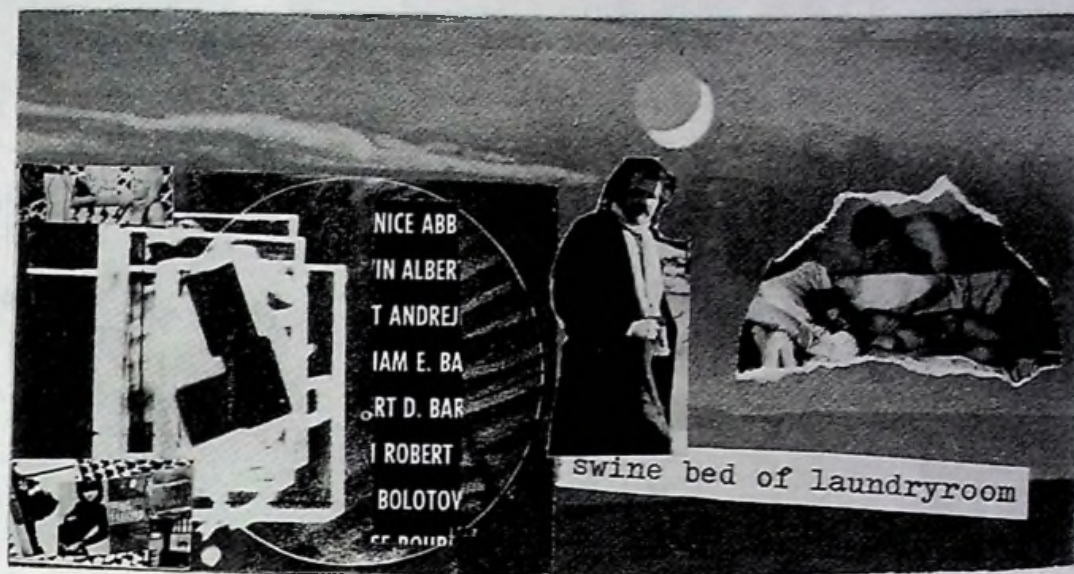
fracture.



clodge  
clott  
Kioz  
ie.  
block  
clud  
rock  
hilllook  
clod  
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ie.  
lump



right angles to HELL:

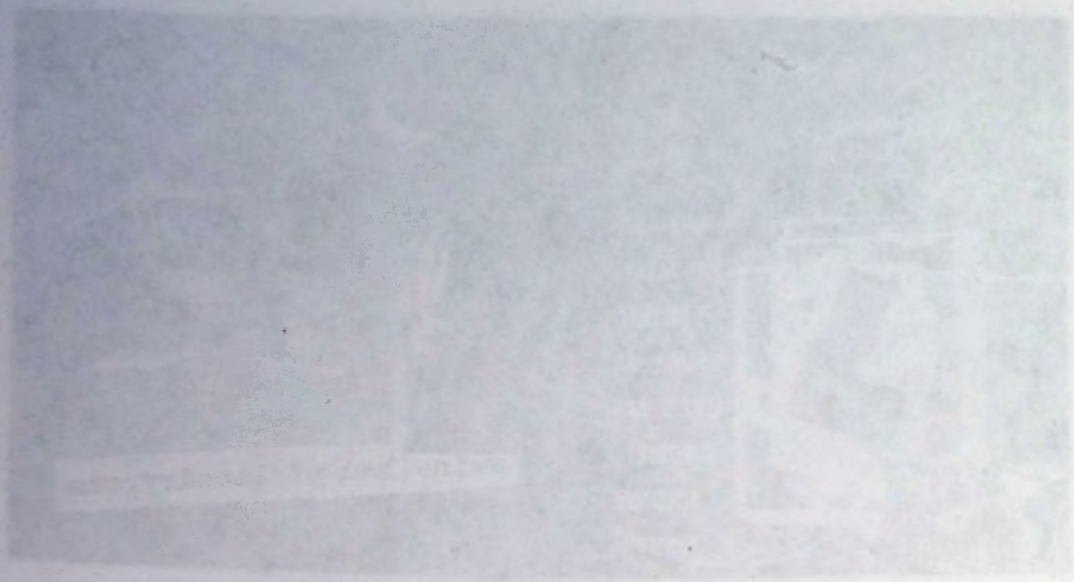


Dream in Night sheet of a cloud



collapse the azure blue triangle,  
pin point each hairline fracture.

Right angles to HELL:



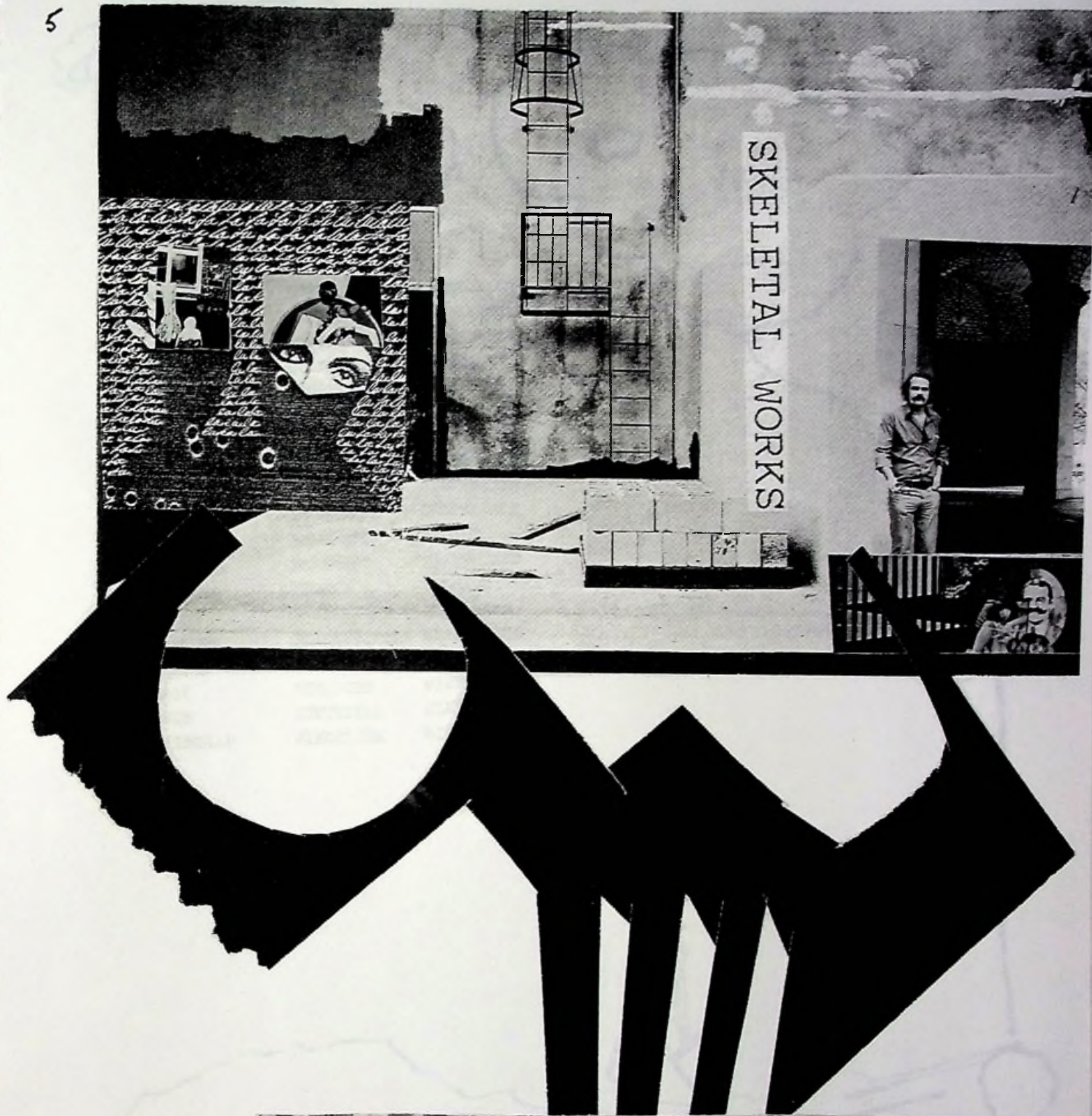
Learn to right hand to a class



collapse the blue triangle



SKELETAL WORKS

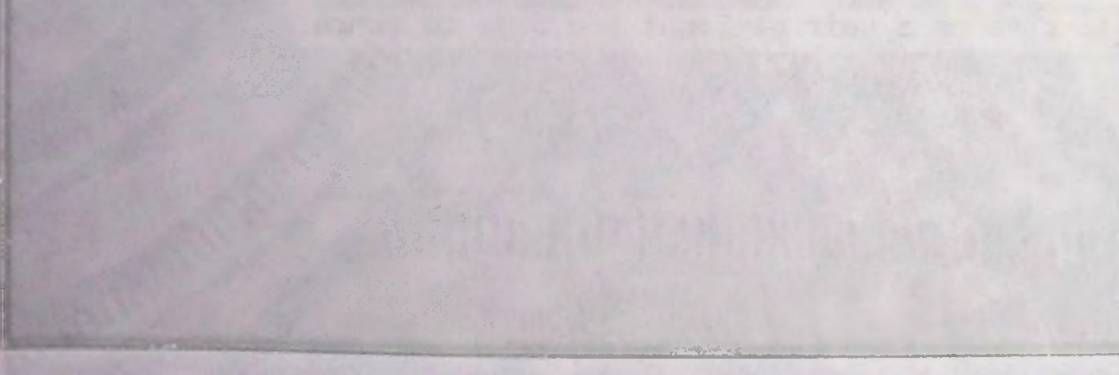


13 ribs on a hair of light too blue to touch.





SKETCHES WORKS





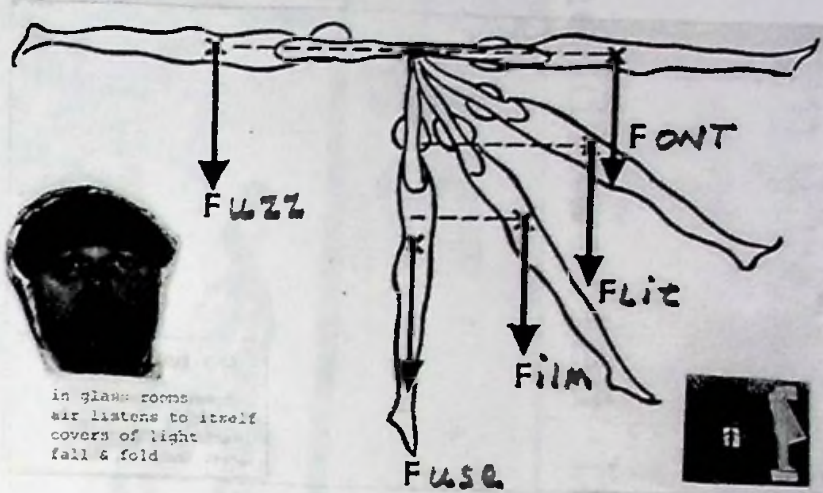
LIGHTATROCITIES	HOURLFLINCH	PRECLUSION
WHOREPOUNDER	ACRIMEND	ELEPHANTSTONE
SNOWCIRCLE	DUNGPOP	WINGSTREAK
EMPTYGROWTH	HORNTIDE	GRAVELTOE
CARSCAR	GRUBSPIRAL	LEGFLASH
VEINEDPARLOR	DEATHCURL	MATPRINT
MONKSPERM	APPLESPAN	WINDOWPRINT
NUDEANGLE	GASPIN	GLOBALPINCH
TONGUESHROUD	MOONSNORT	SUMMERSPEED
CROMEDELBOW	BROOMBELT	BRIDALLOCK
BLOODPACKET	LUNGKISS	GUNGUT
TORTURNTURN	BULLMIST	TEATWOBBLE
PRICKSLIDE	REDEND	STOMACHKNIFE
FISEMAP	PEARLSWEAT	QUICKWASH
MEATGARDEN	BLACKSPITTLE	HEADSPHERE
THIGHPICK	TIMESPASM	CLOCKMOLD
BEDMASK	MUDLIGHT	WINDSPOT
HOGSUIT	SUNURINAL	FLESH TIP
STOCKINGNAP	WINDSTICK	MIRTHCRAWL



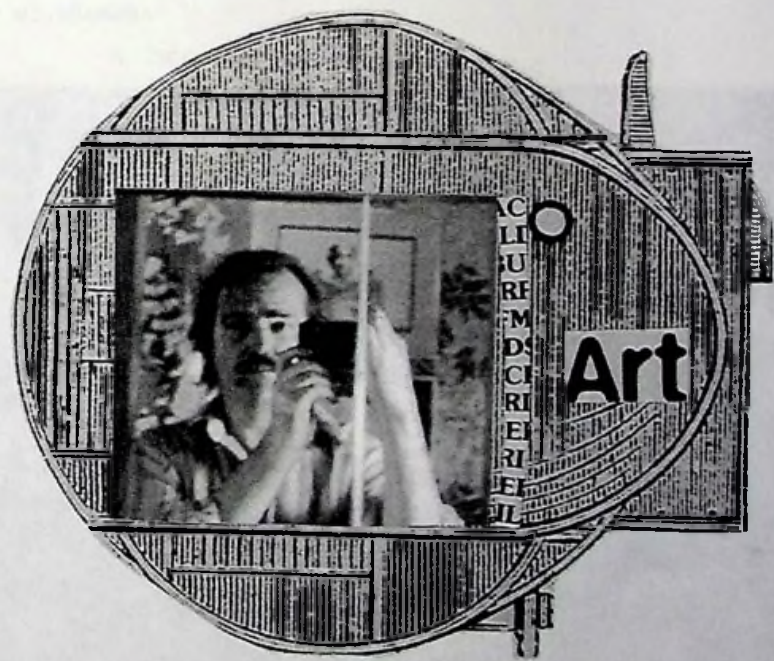
WORDS OF THE DRUMMERS MATE

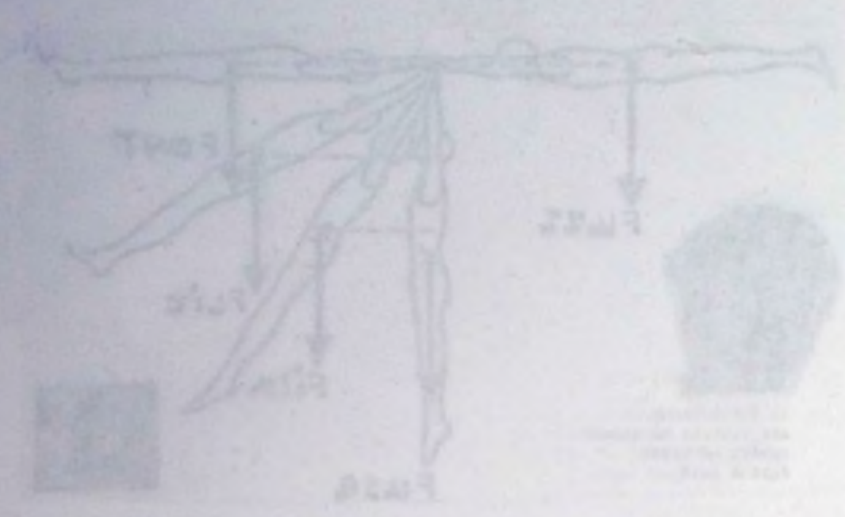






in glass rooms  
 air listens to itself  
 covers of light  
 fall & fold





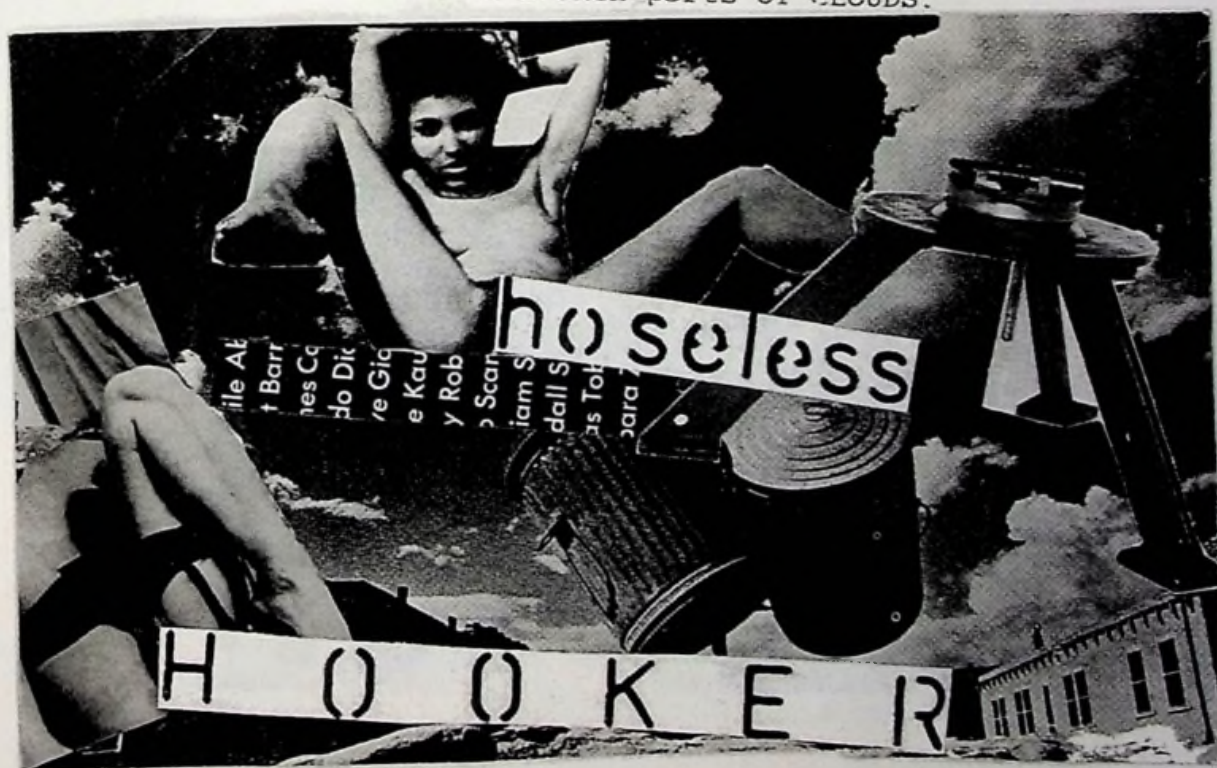




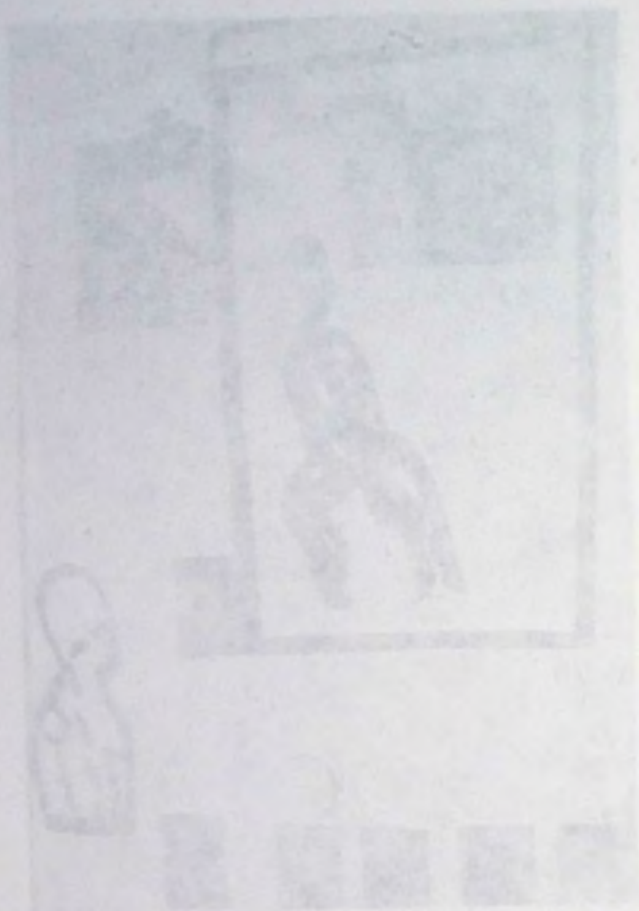
head swelled into VIEW:

rows & rows of windows

& broken parts of CLOUDS.



head swelled into VIEW:



Two a row of windows

A brown jacket of color







.....

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ill

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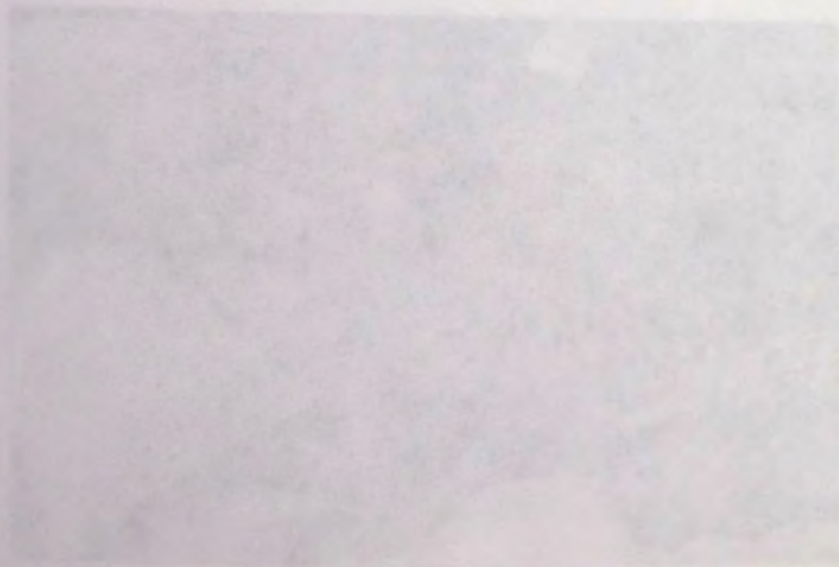
ill

,,,,,ill rain,,,,,,,,,,,,,,,,,,,,,

LEN  
ANN  
FRED  
LEE  
LAW  
BERN  
GEO  
FRAN  
ROB  
ALLA  
LOIS  
STEP  
JIMM  
SAM  
PAUL  
JOSE  
ROBE  
JANE  
MUR  
GEOR

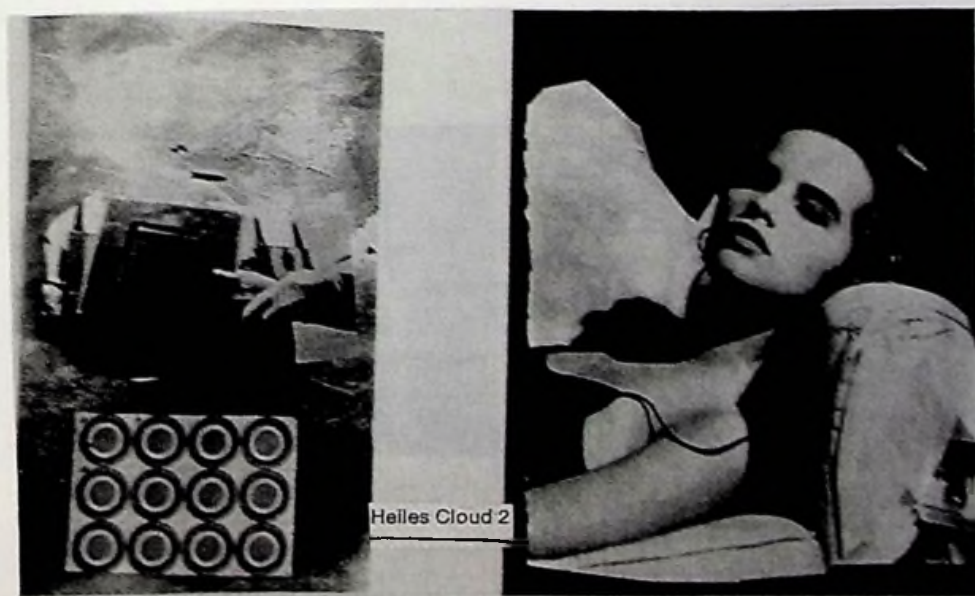
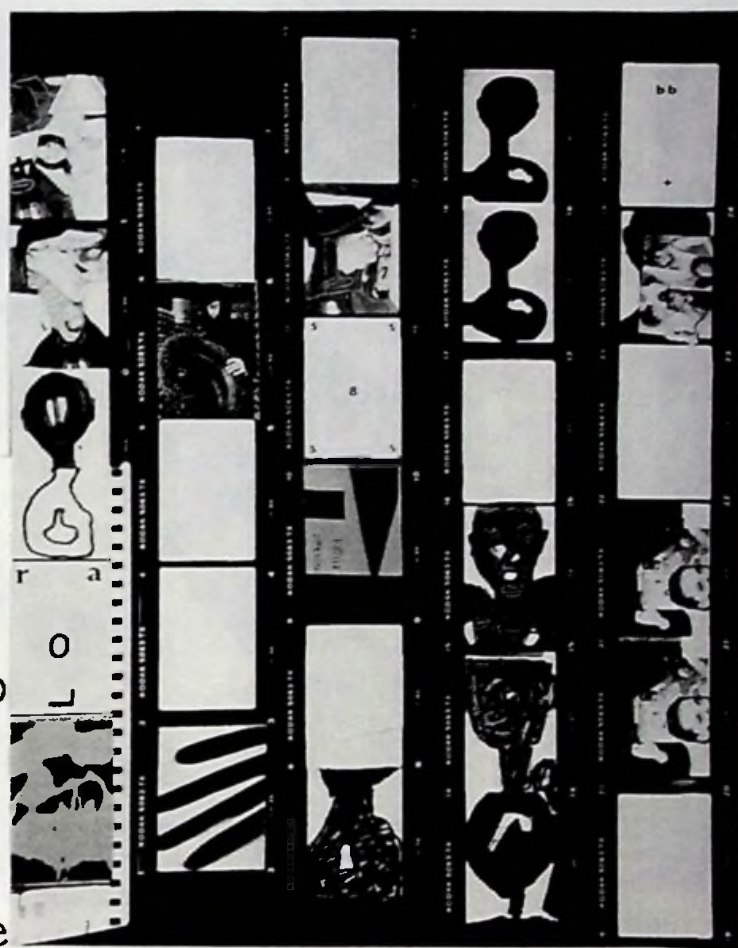
lapse into cloud cover.







clap  
clap  
clap  
clasp  
into  
lap  
lap  
lapse  
into cloud cover.



Heiles Cloud 2

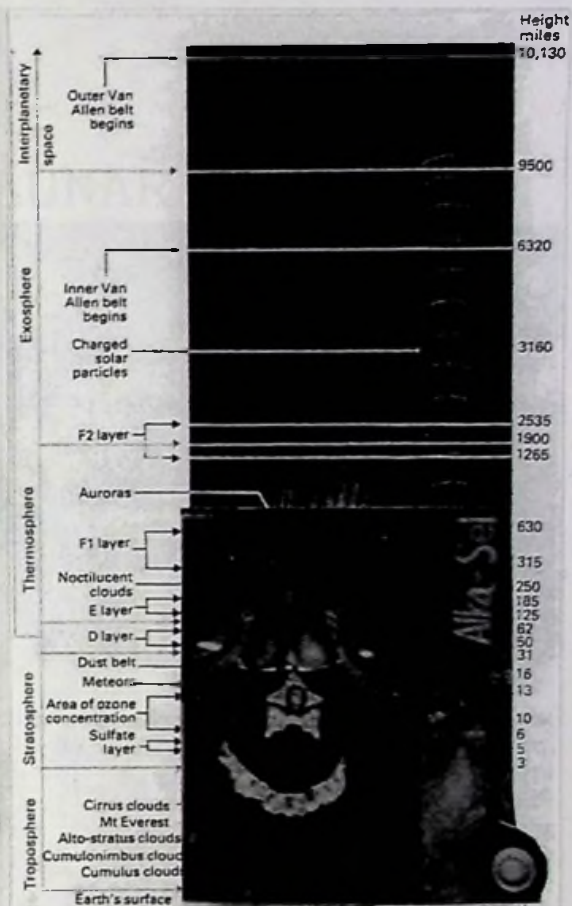


clasp  
clasp  
clasp  
clasp  
into  
lap  
lap  
lap

into cloud cover.





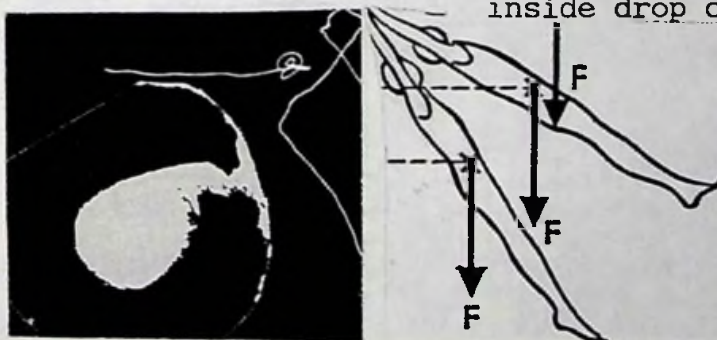


how big must raindrops be

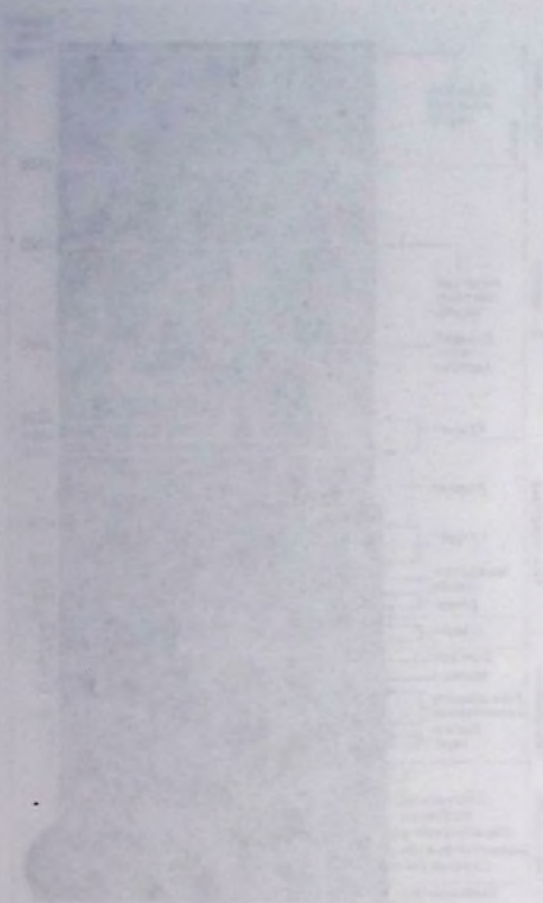
to make a rainbow?

Descartes unplugs hole  
takes spherical glass flask  
(water-filled light-path)

inside drop color is arranged.



1637



How big your rainbow is

to make a rainbow

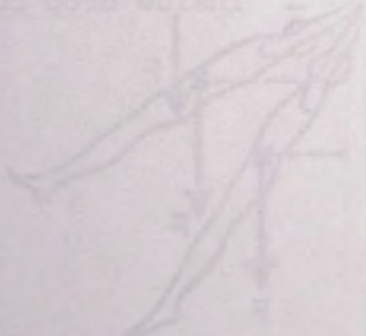
descartes angle hole

take spherical glass lens

(water-filled light-pipe)

Inside drop color is arranged

1237













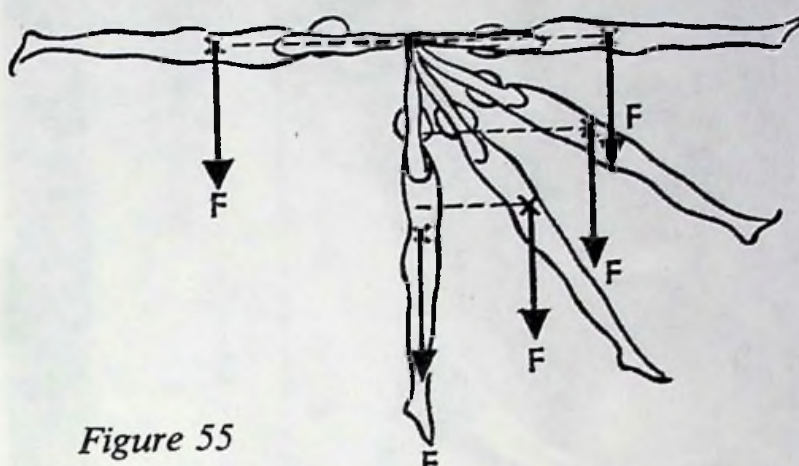
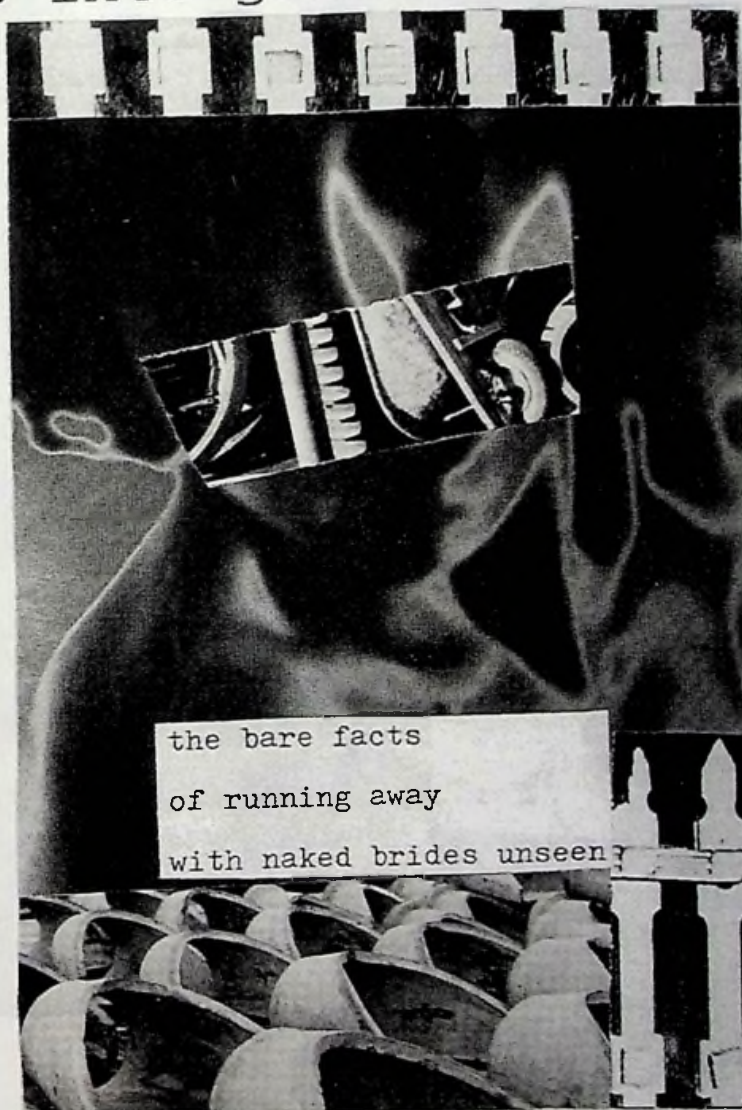


Figure 55

swallows into gallows..gliding faces



the bare facts  
of running away  
with naked brides unseen

O  
f  
s  
h  
a  
d  
o  
w  
s

CLOSED at dusk.



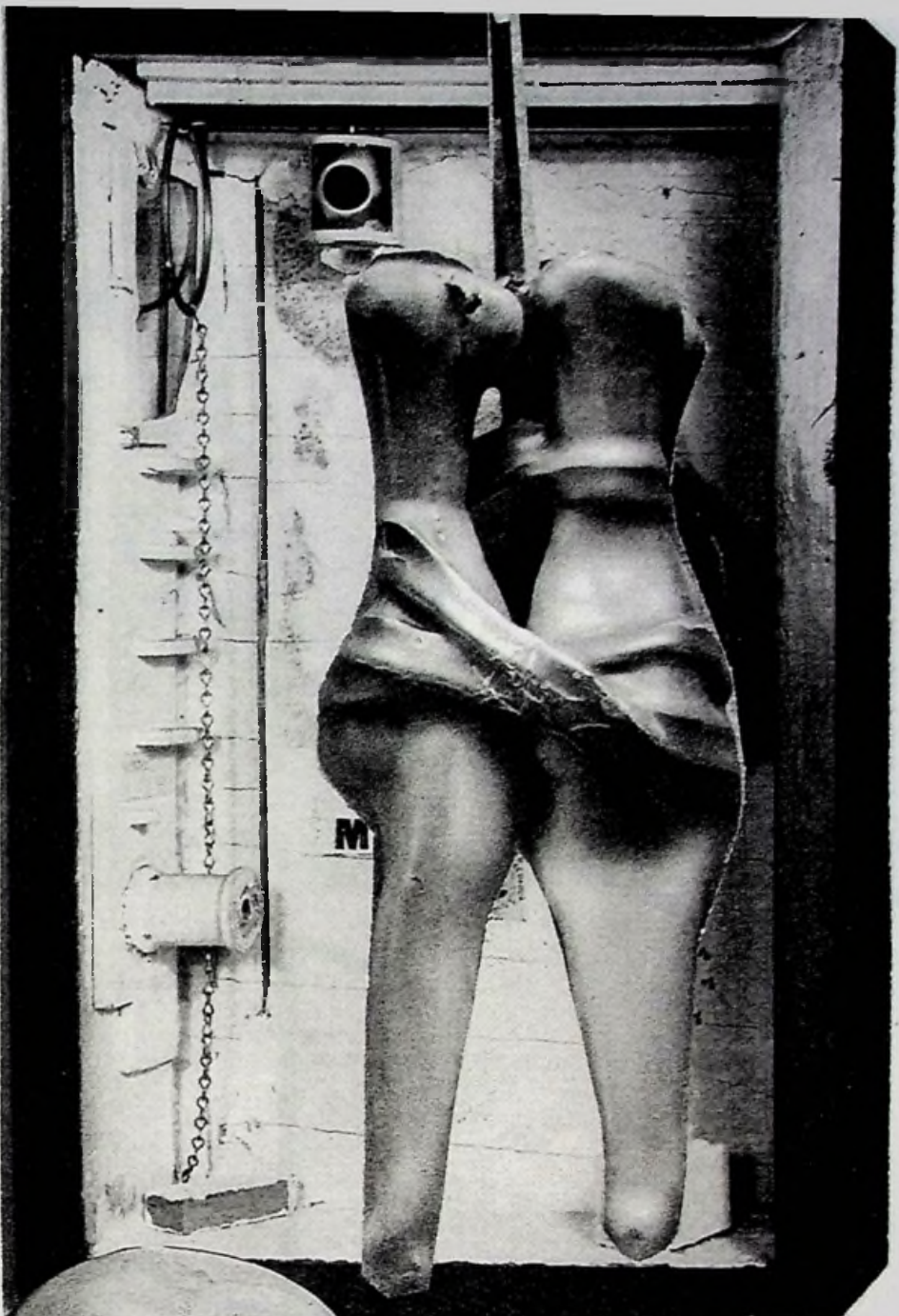
Figure 22

swallows into gullows. gliding faces

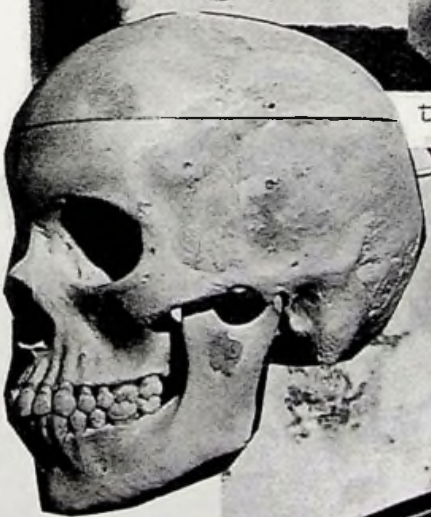


o  
f  
s  
h  
a  
d  
o  
w  
s

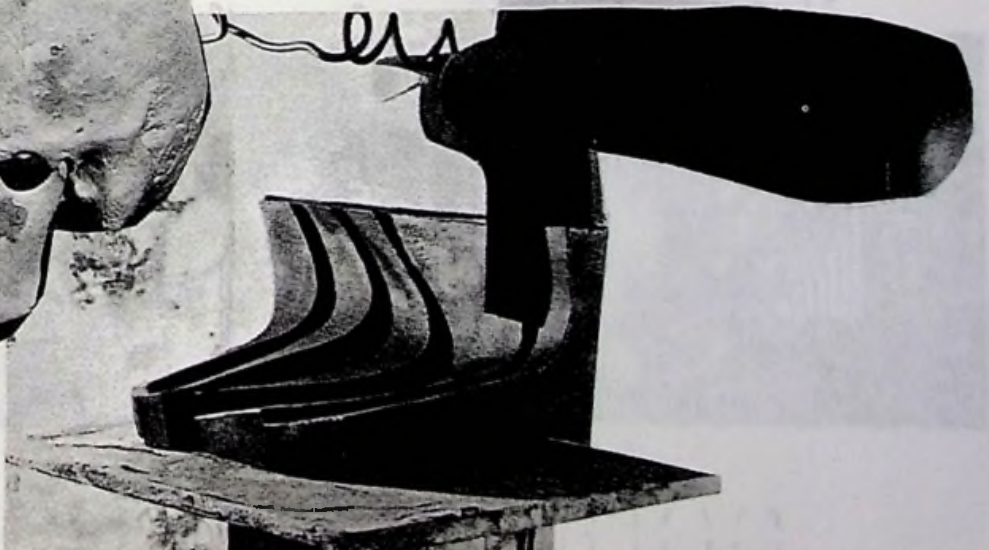




the fittest found printed on a rockbed.



in skull of cap a gift of wetness:



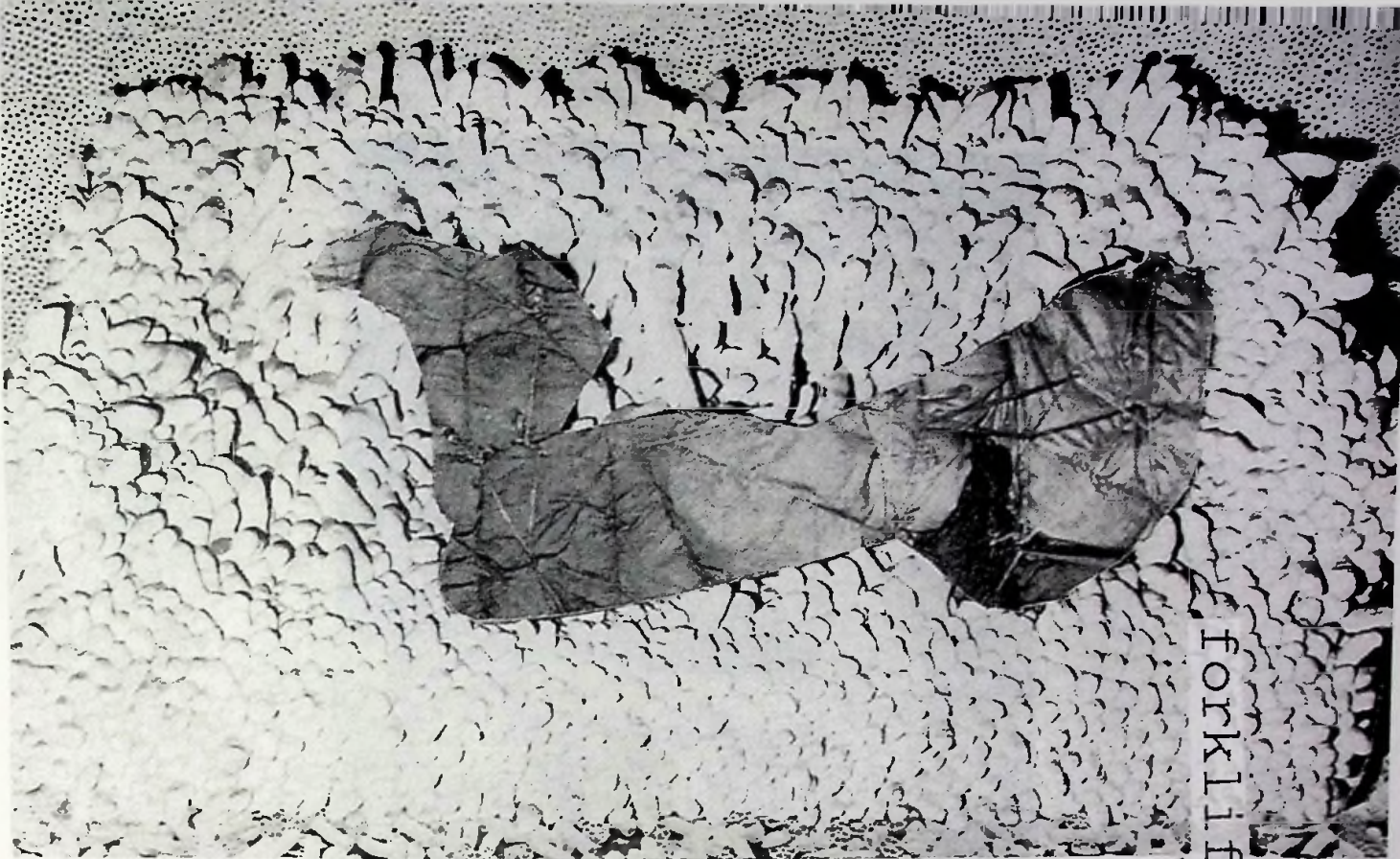
in skull of case a drift of weathers:



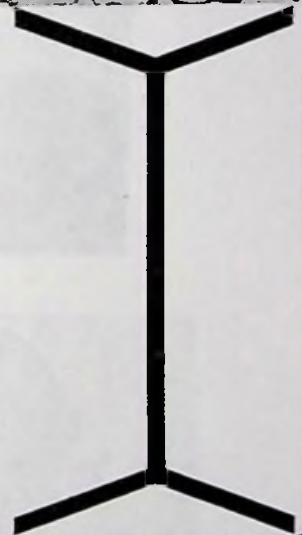
The figure shows a skull of a weathers.



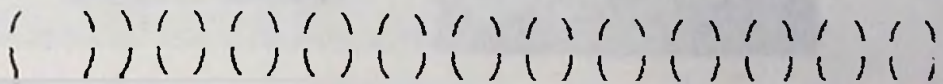




forklift the message:



hemisphere cuts into bulging bra line



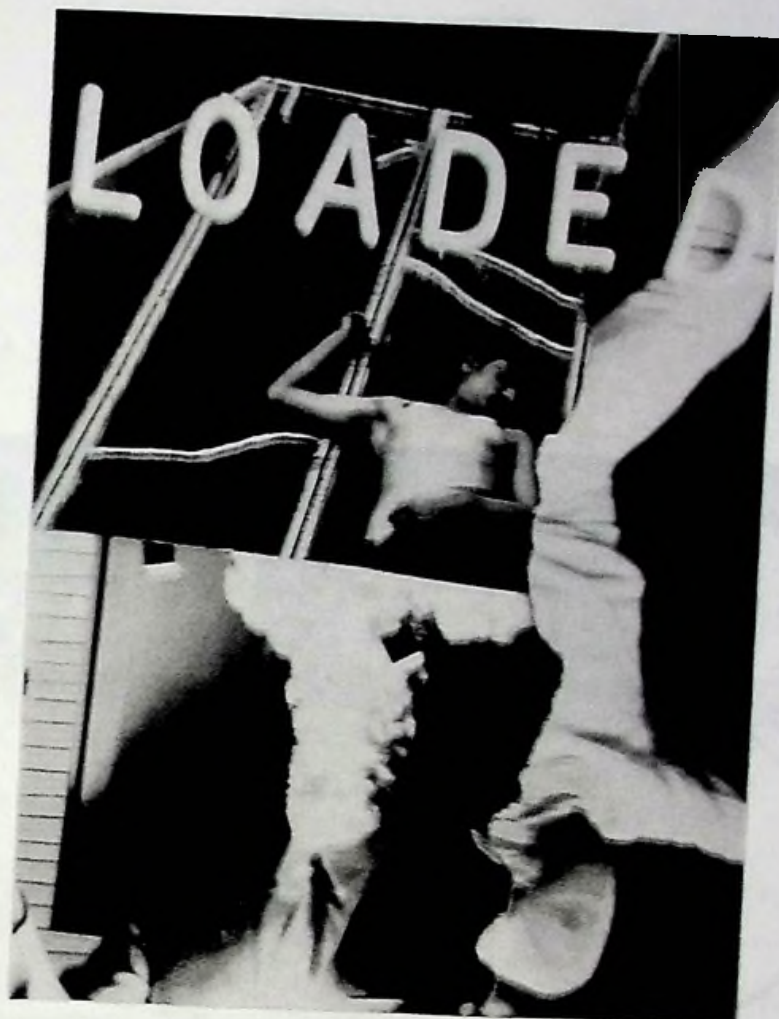


to pick up the message:



Handwritten note: This is a message to you.



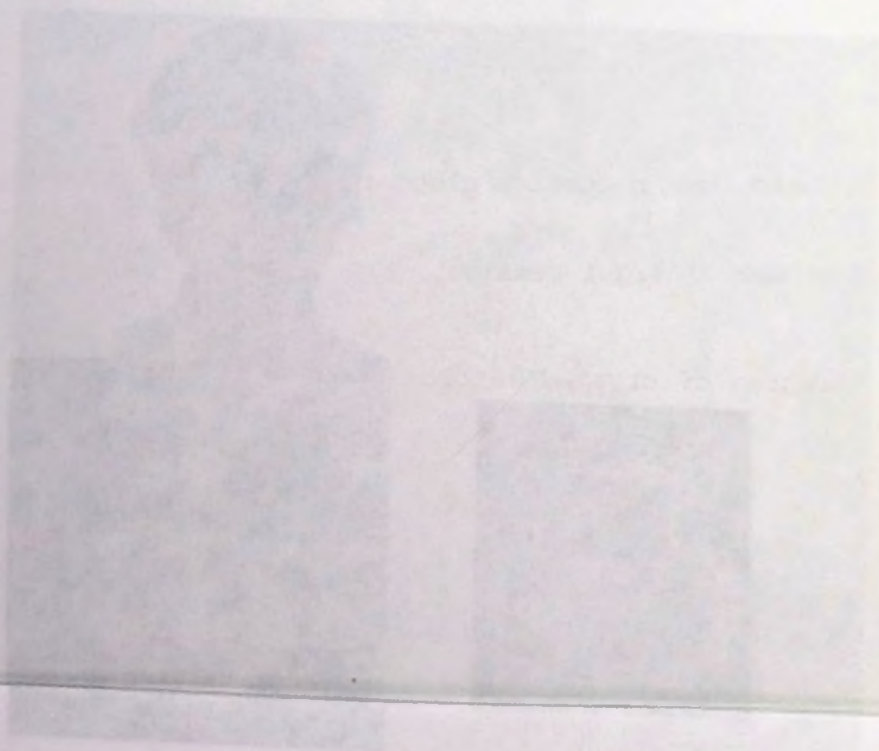


calculus in cumulus clouds:

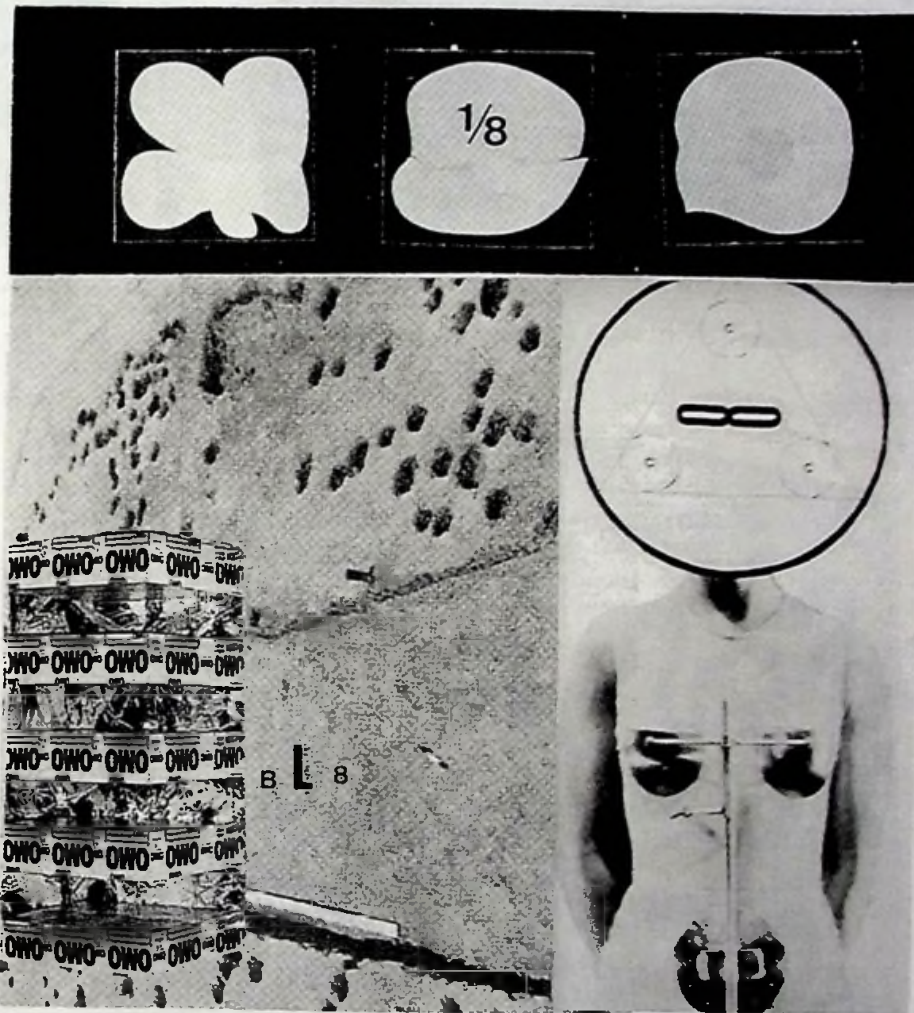
the eye of light remains..

diagram of crystal lattice







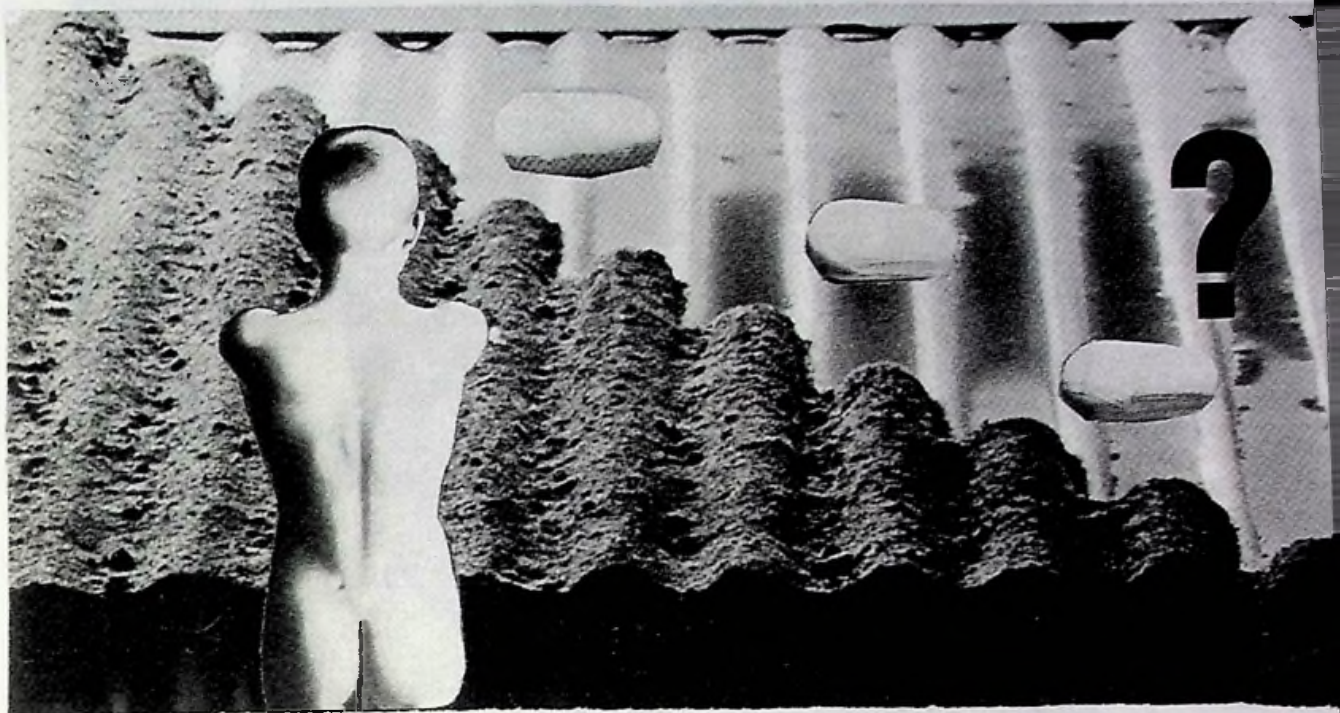


Cloud Pass (ed) Path  
to head

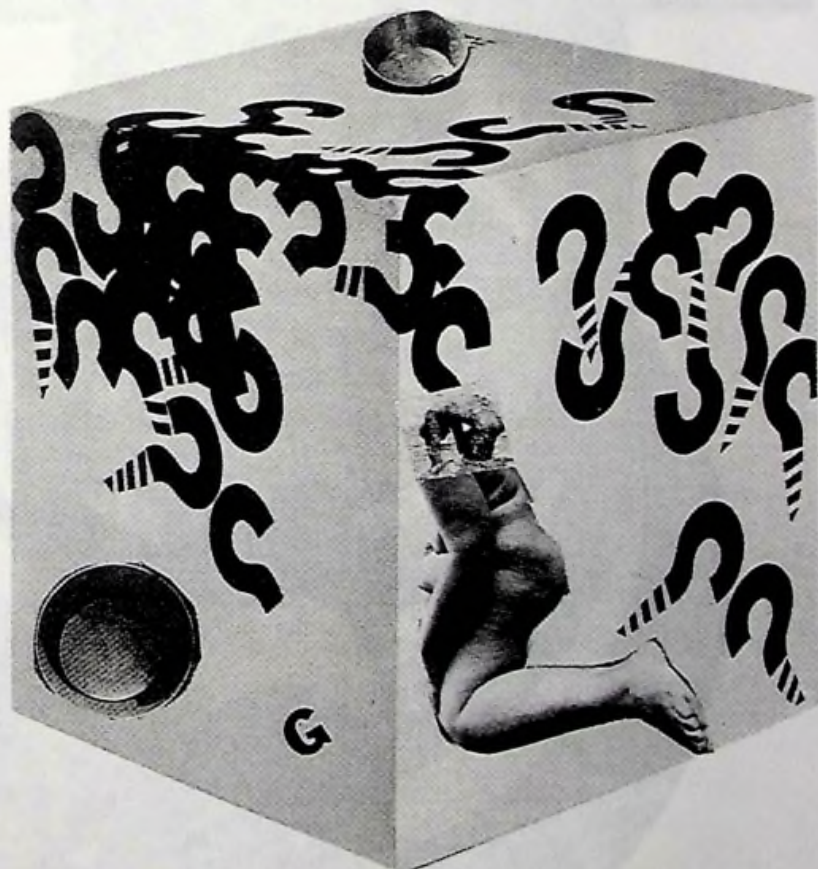


Cloud base (ft) 6000  
to 6000





parody of a corpse;



bonemeal in bowls about the body.



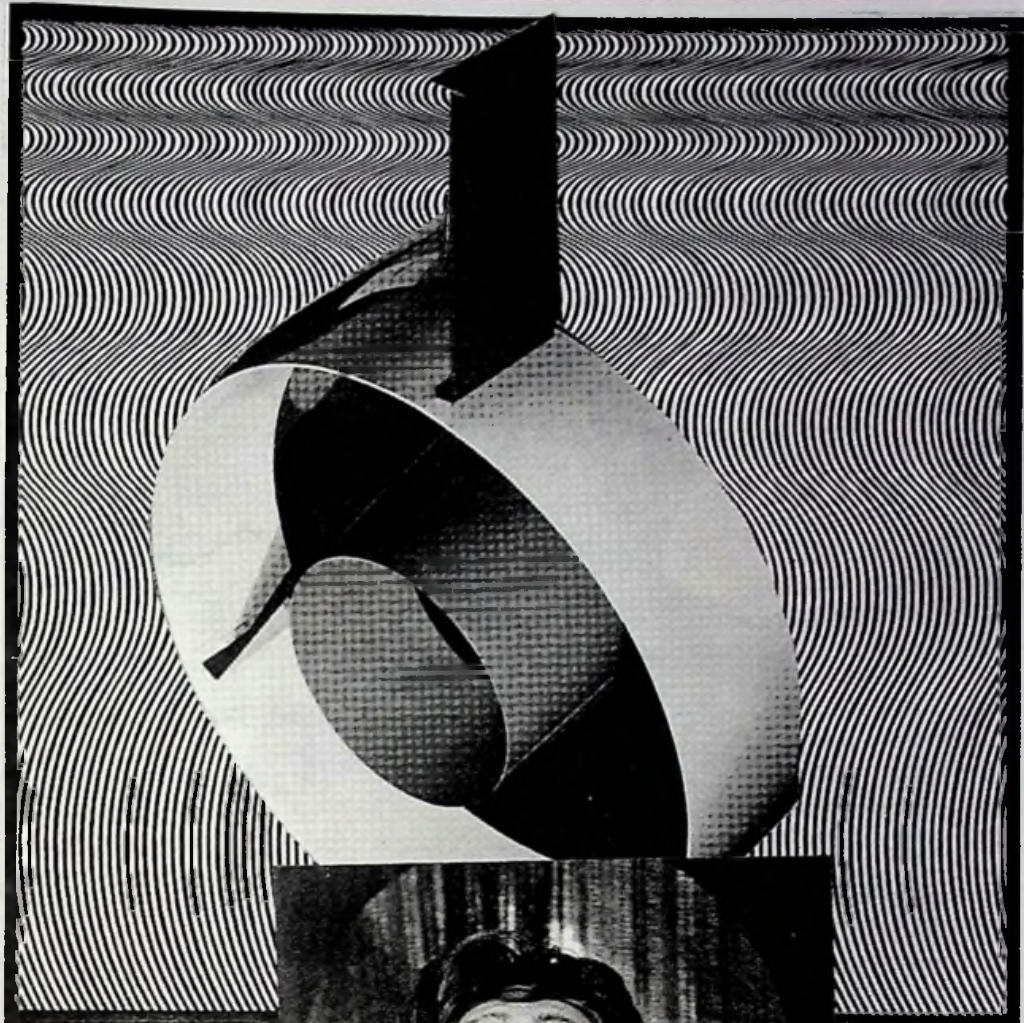
Parody of a corpse;



Parody of a corpse;

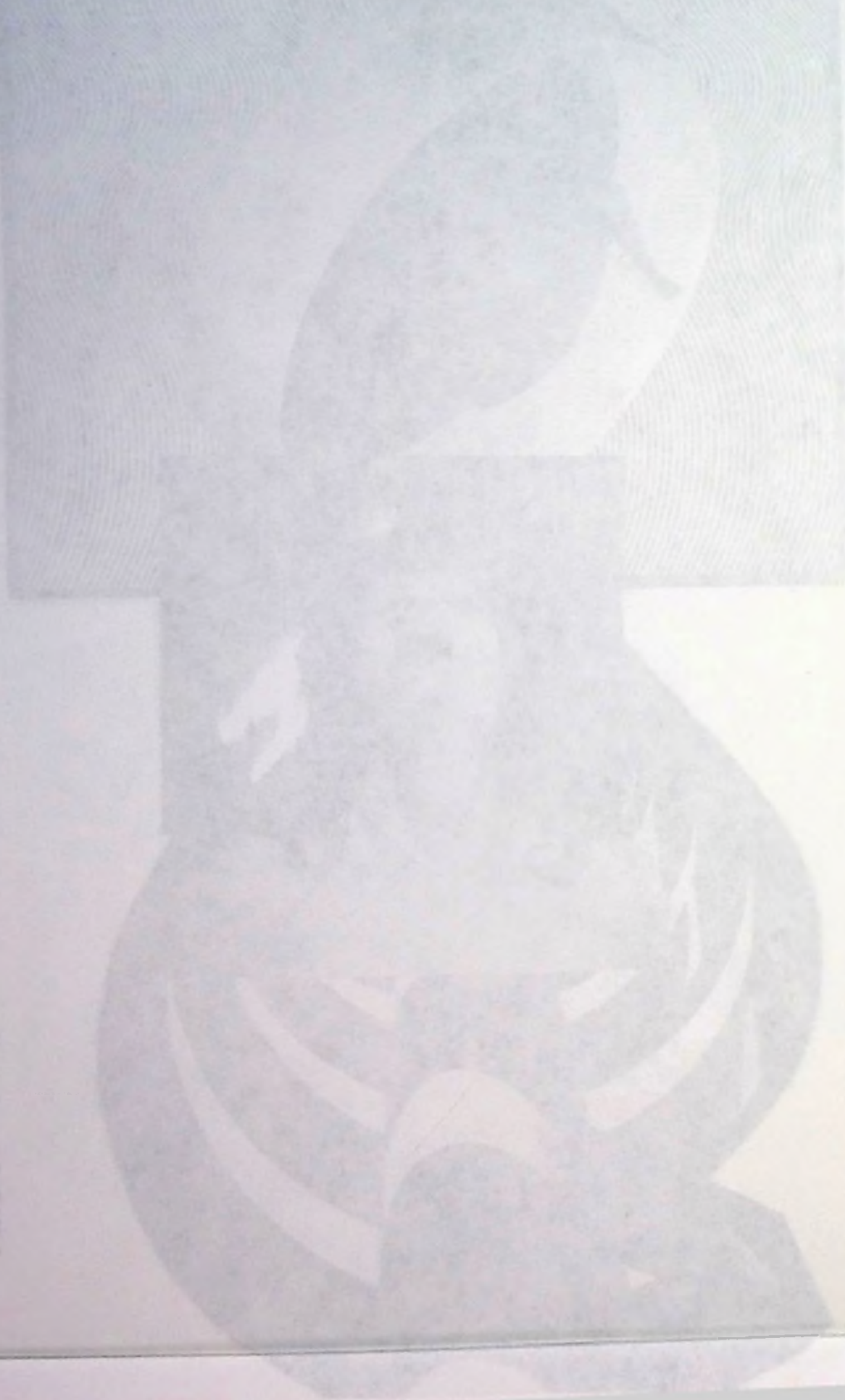


Interesting bringing her into him:



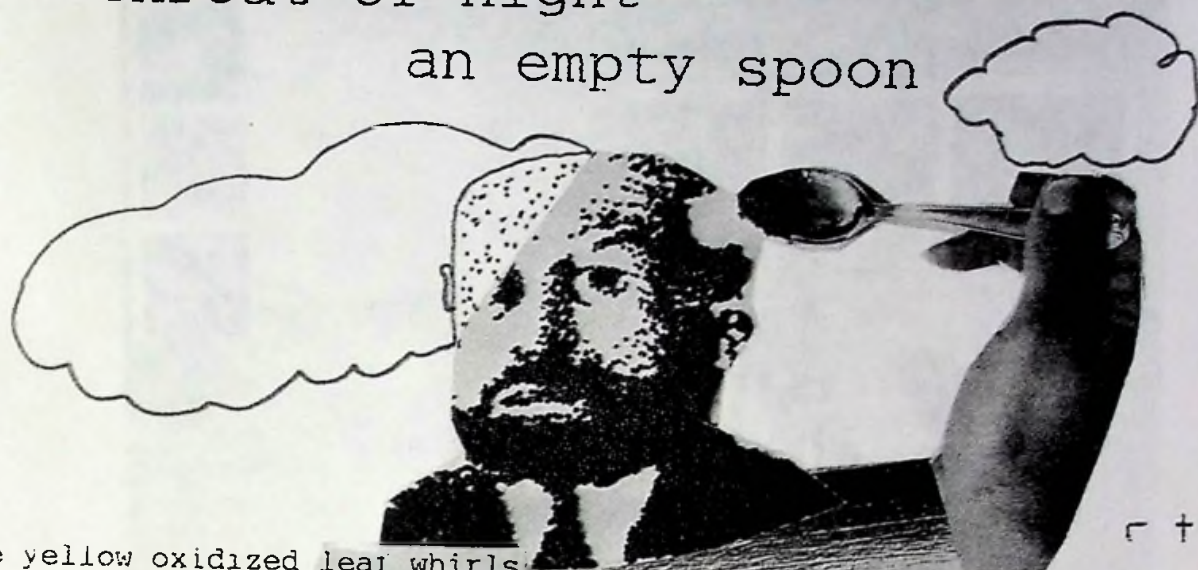


Interesting bringing her into him:

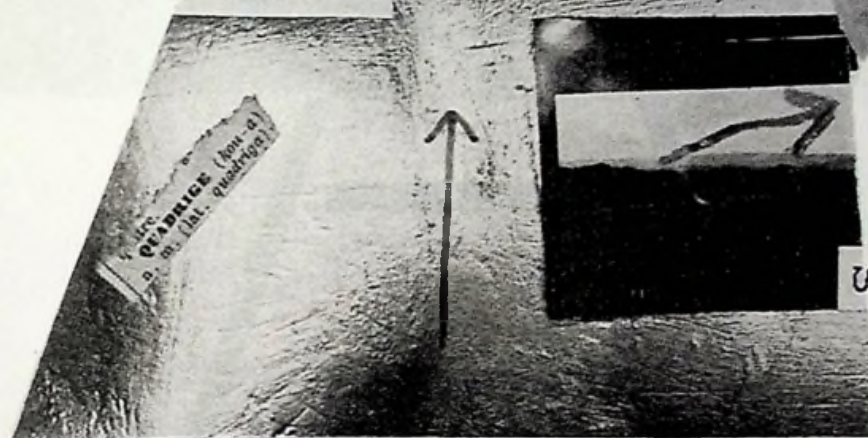




in throat of night  
 an empty spoon



one yellow oxidized leaf whirls

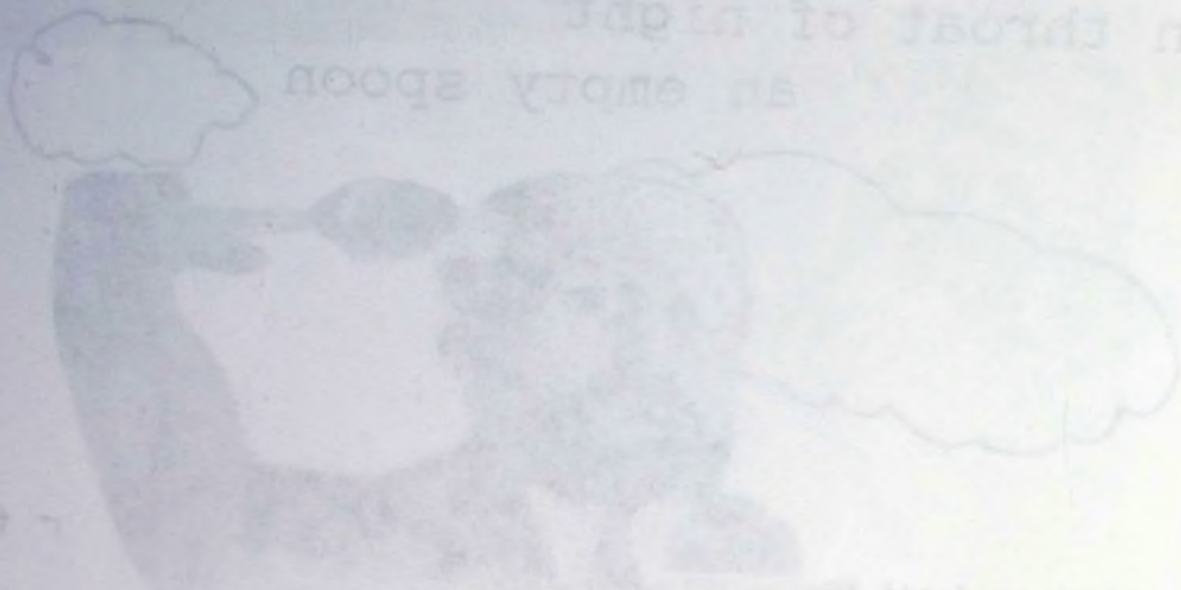


U 2 D 3



down onto wet rocks. 7 3

in throat of night  
an empty spoon



+

which ordered the

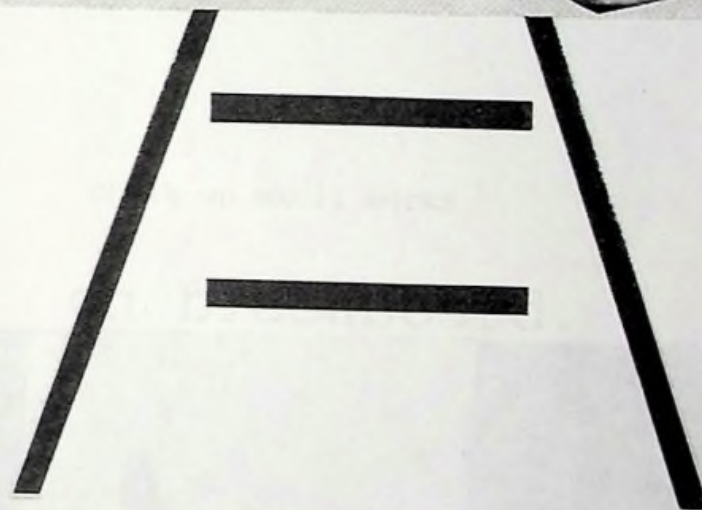
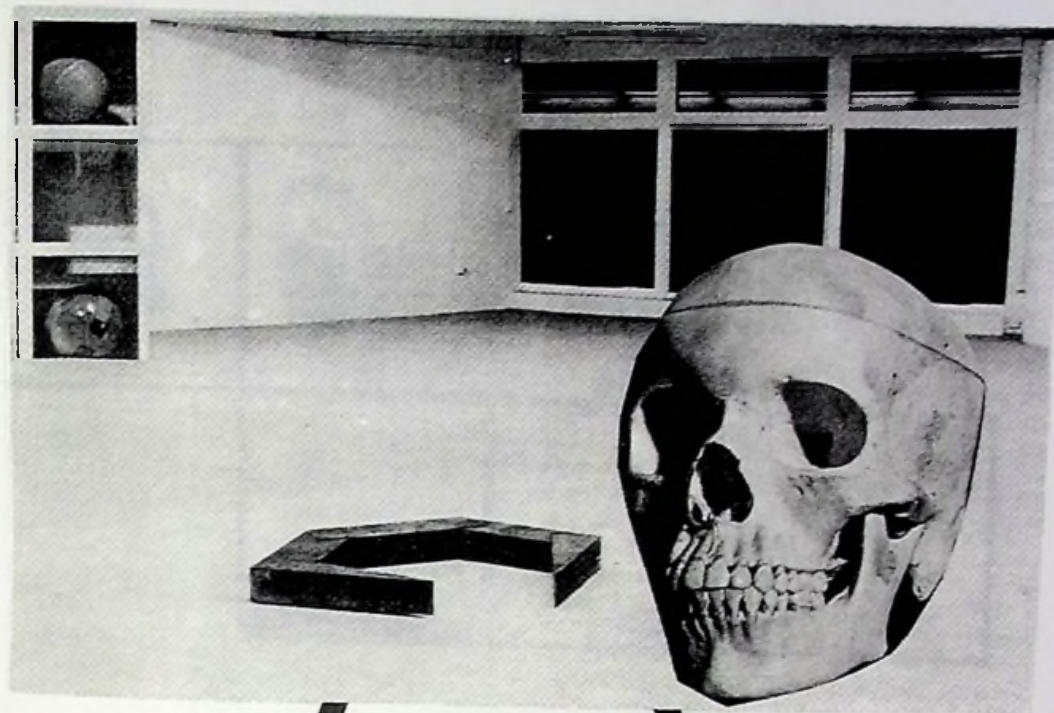
10

10

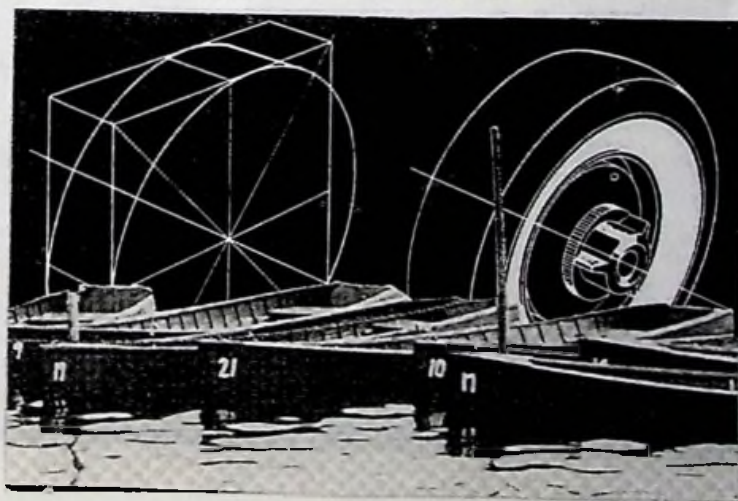
10

10





into flame of water:



a pile of stones too white to see

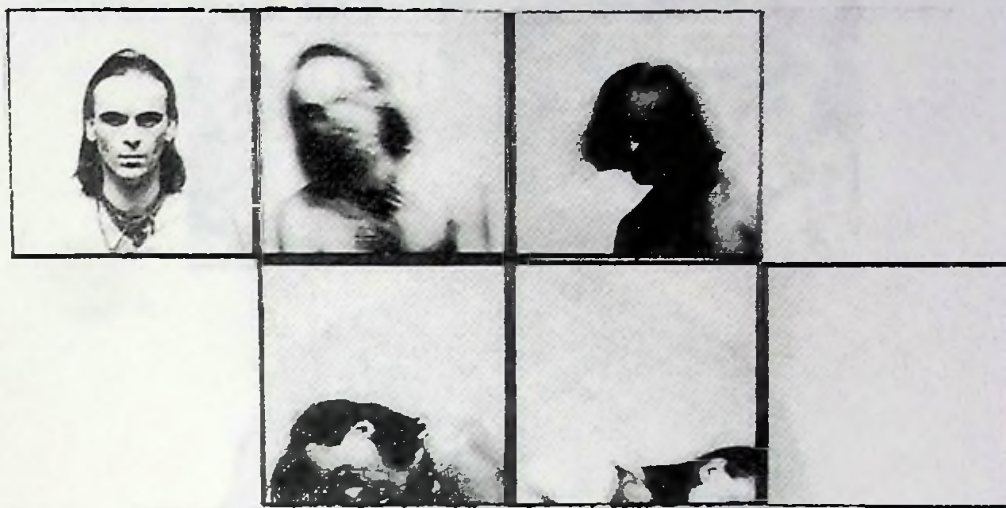


a pile of stones too white to use

into flame of water:

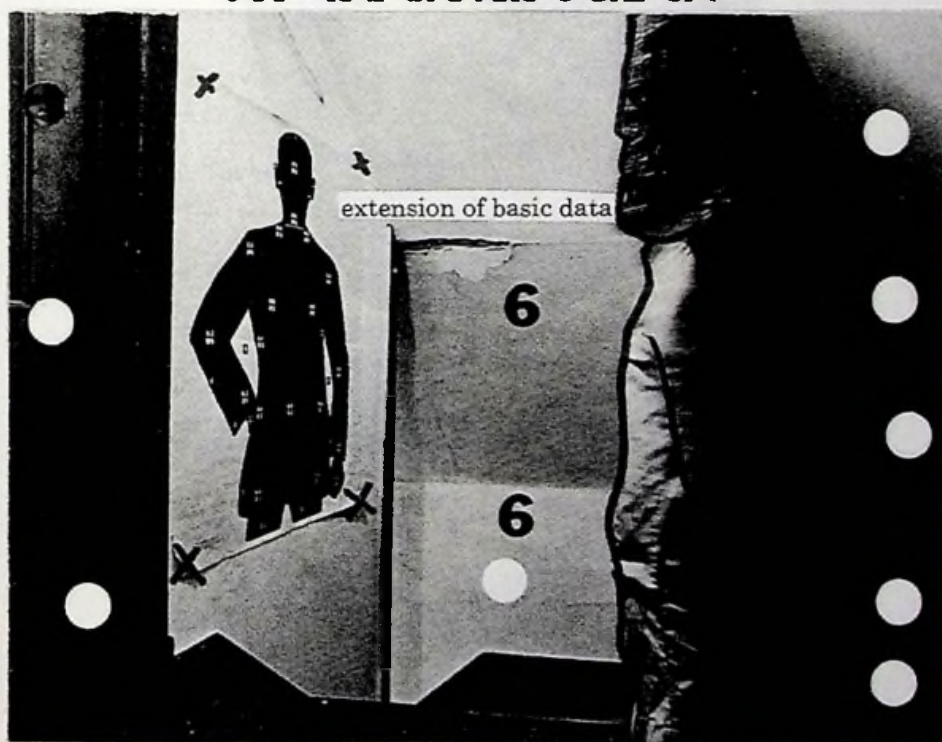






chalk up skull works

on blackboard.



ERASE

s e q u e n c e



THREE

Chase up skull works

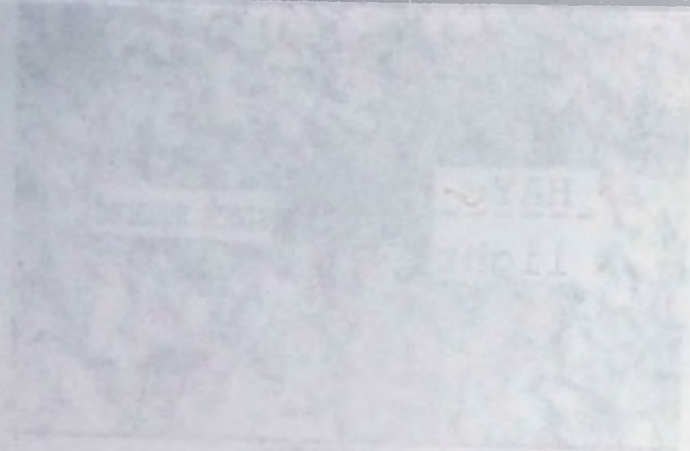
on blackboard.

seduence













THE BASIN OF HER EYES WERE CEMENT CASTS FROM CLOUD COVER



Clouds widen the sharper context of lungs



He carried his BAG as if it were a cloud.



THE PART OF THE BODY WHICH IS NOT COVERED BY THE SKIN

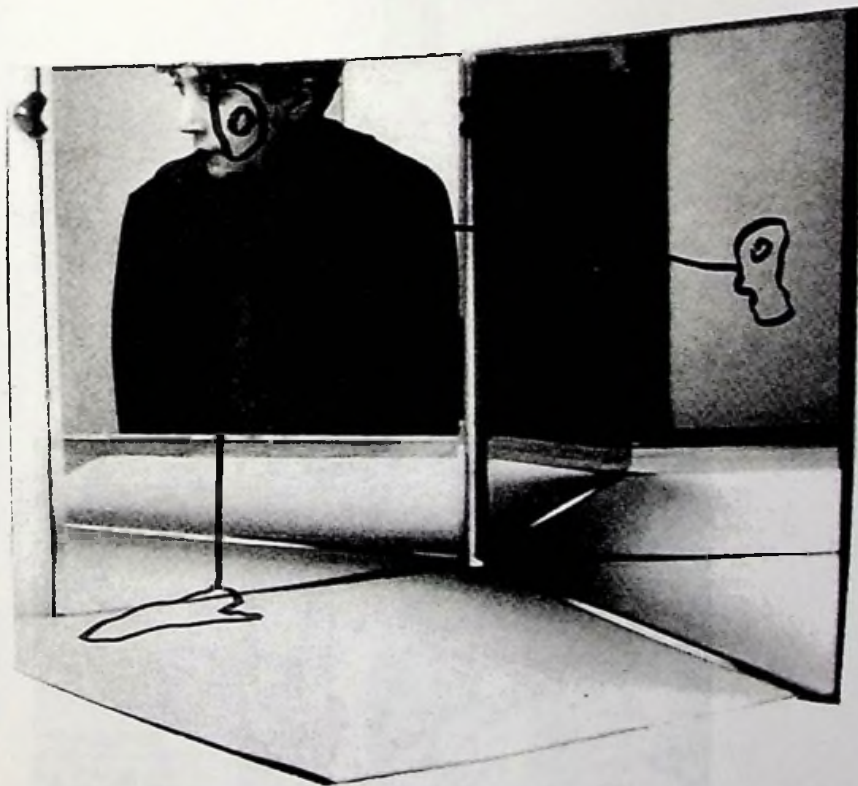


Clouds when the water content of the air is high enough to form a cloud.



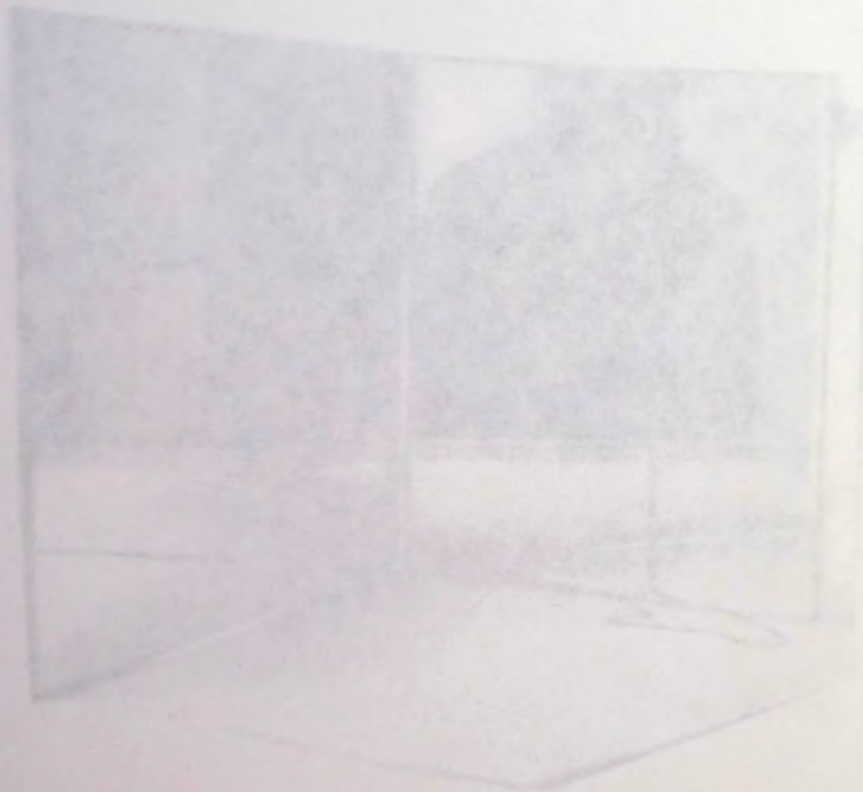


ALTER SWAY OF CANNIBALS HEAD



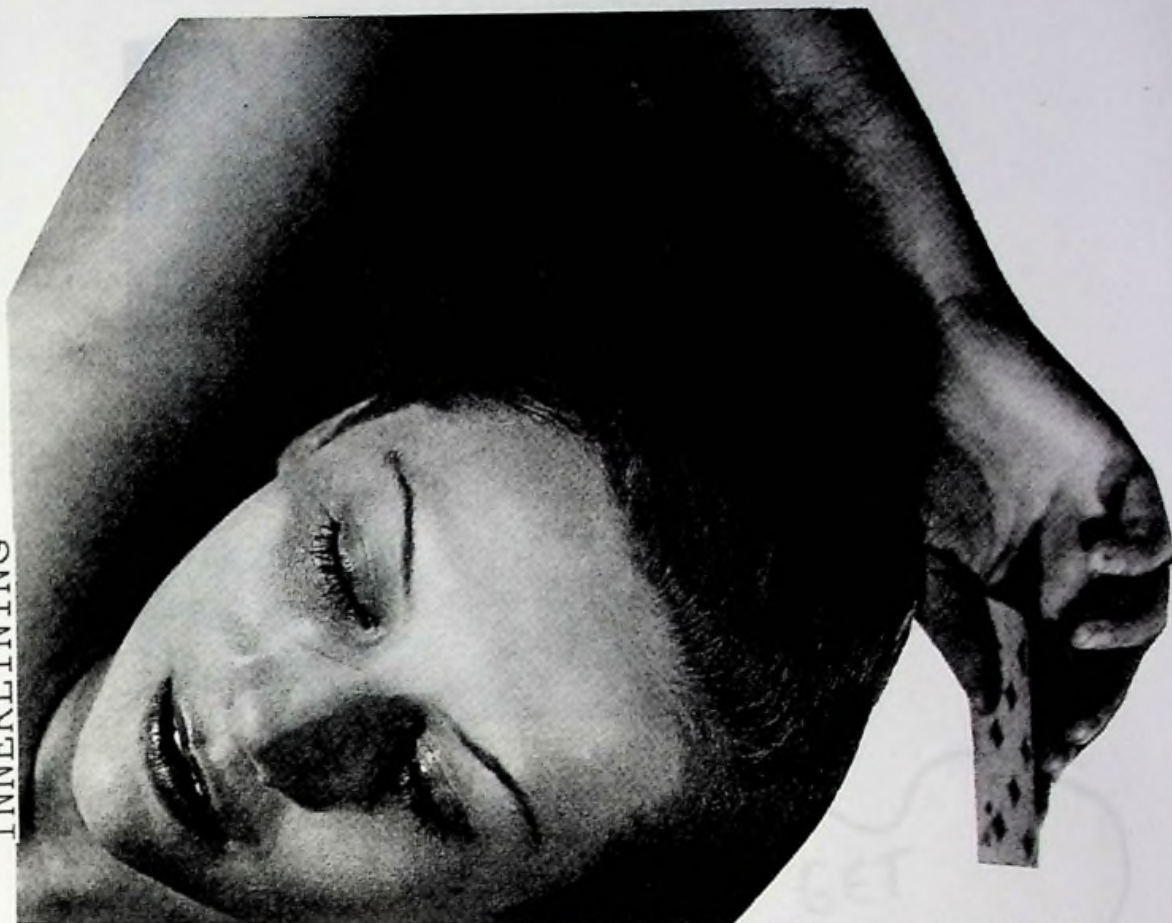


WATER BEACH OF CANNIBALS HEAD





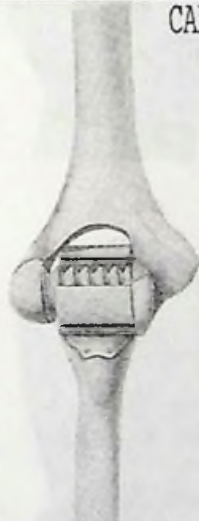
INNERLINING

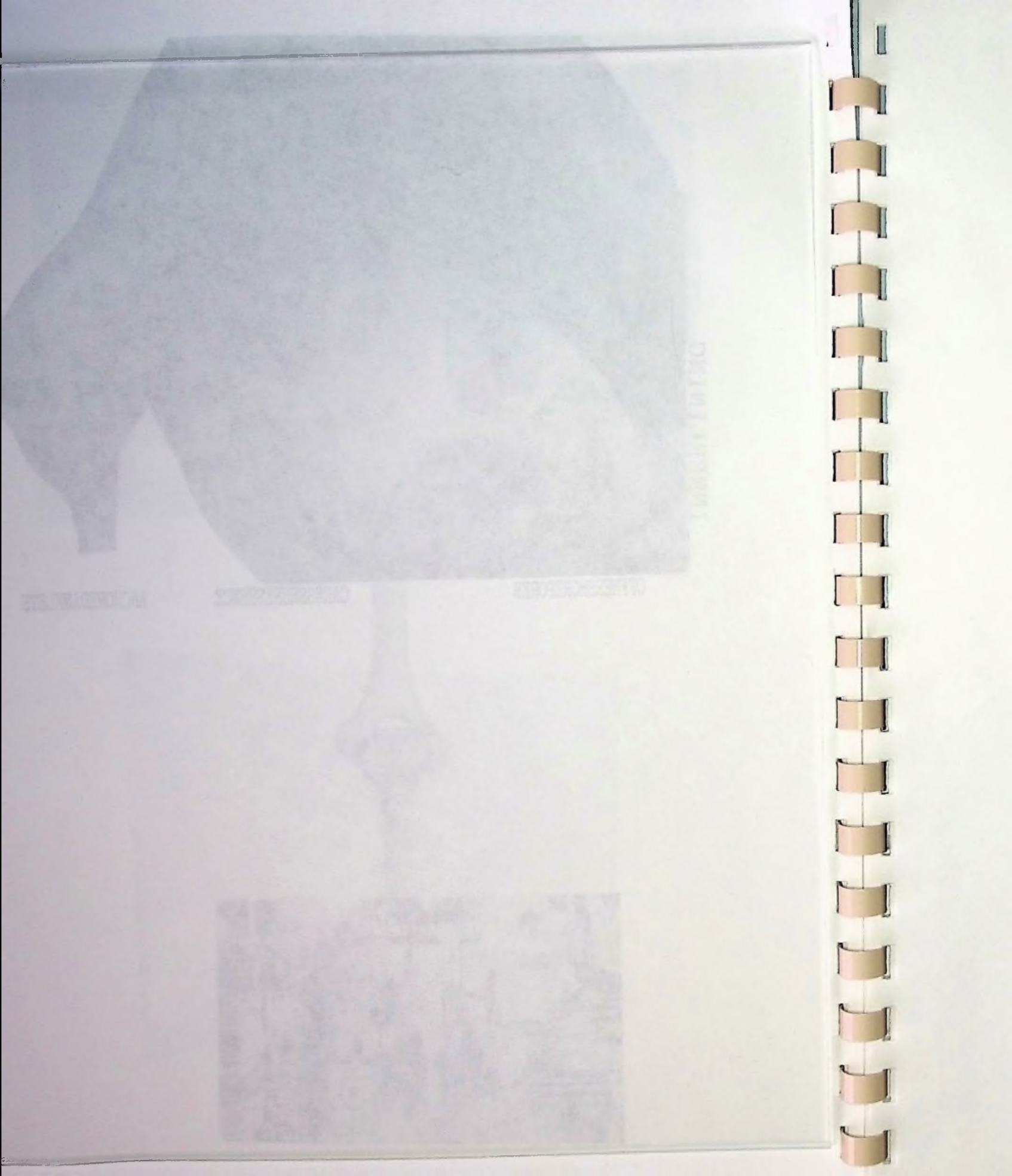


OFFHERSHOREPORES

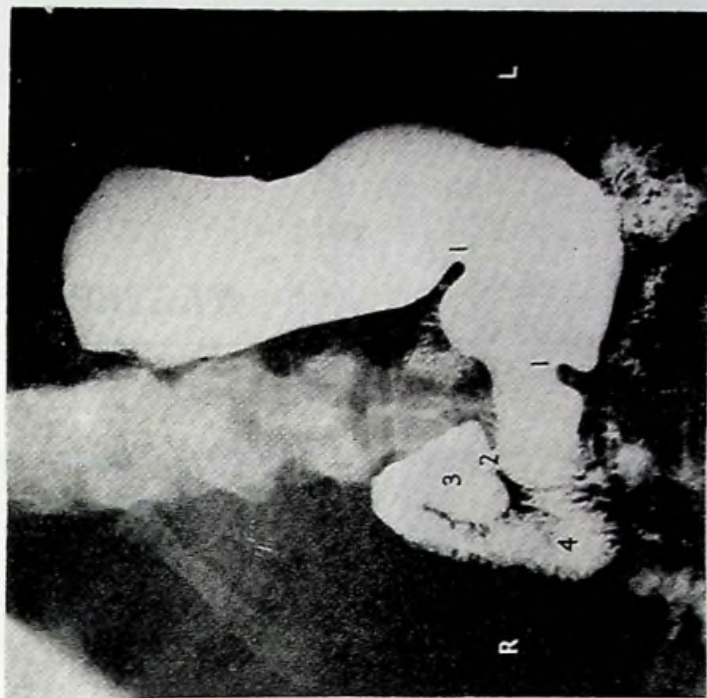
CARESSHERESSENCE

ANCHOREDANKLETS

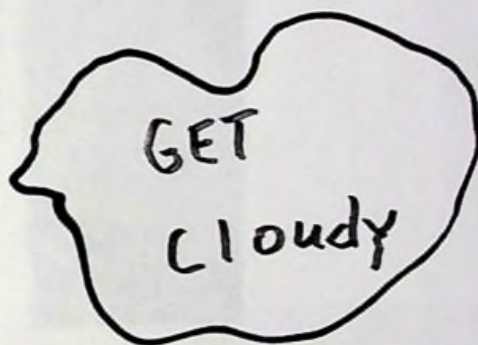




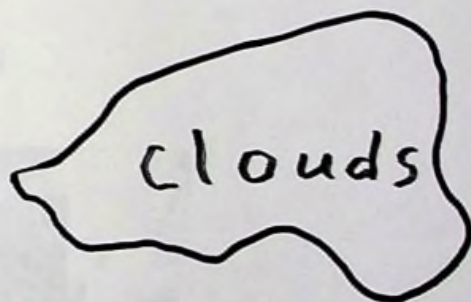




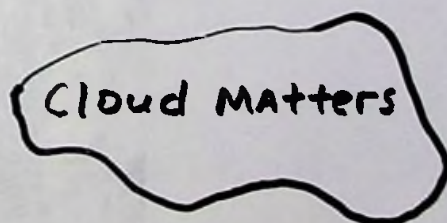
SOME PEOPLE WHO

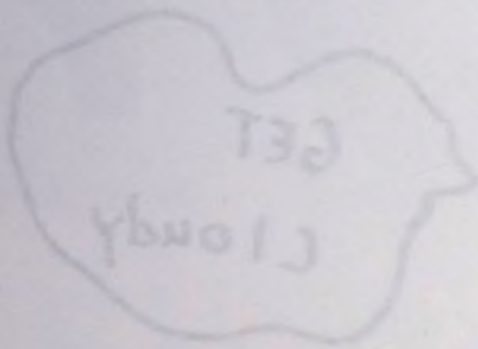


ONLY GET UP IN

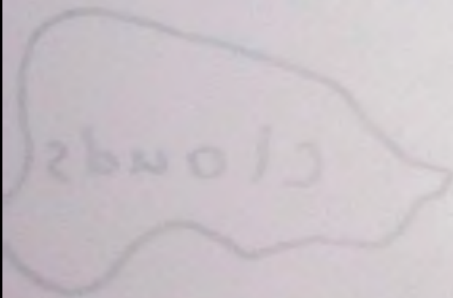


NOTHING BUT TROUBLE AND

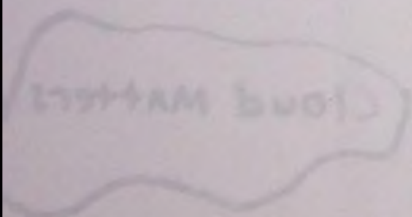




SOME PEOPLE WHO



GET UP IN



NOTHING BUT TROUBLE AND



ASHTRAY

RADIATOR

= burnt ribcage



FIG

URA

TION



ASHTLEY  
RADIATOR

2. Part three

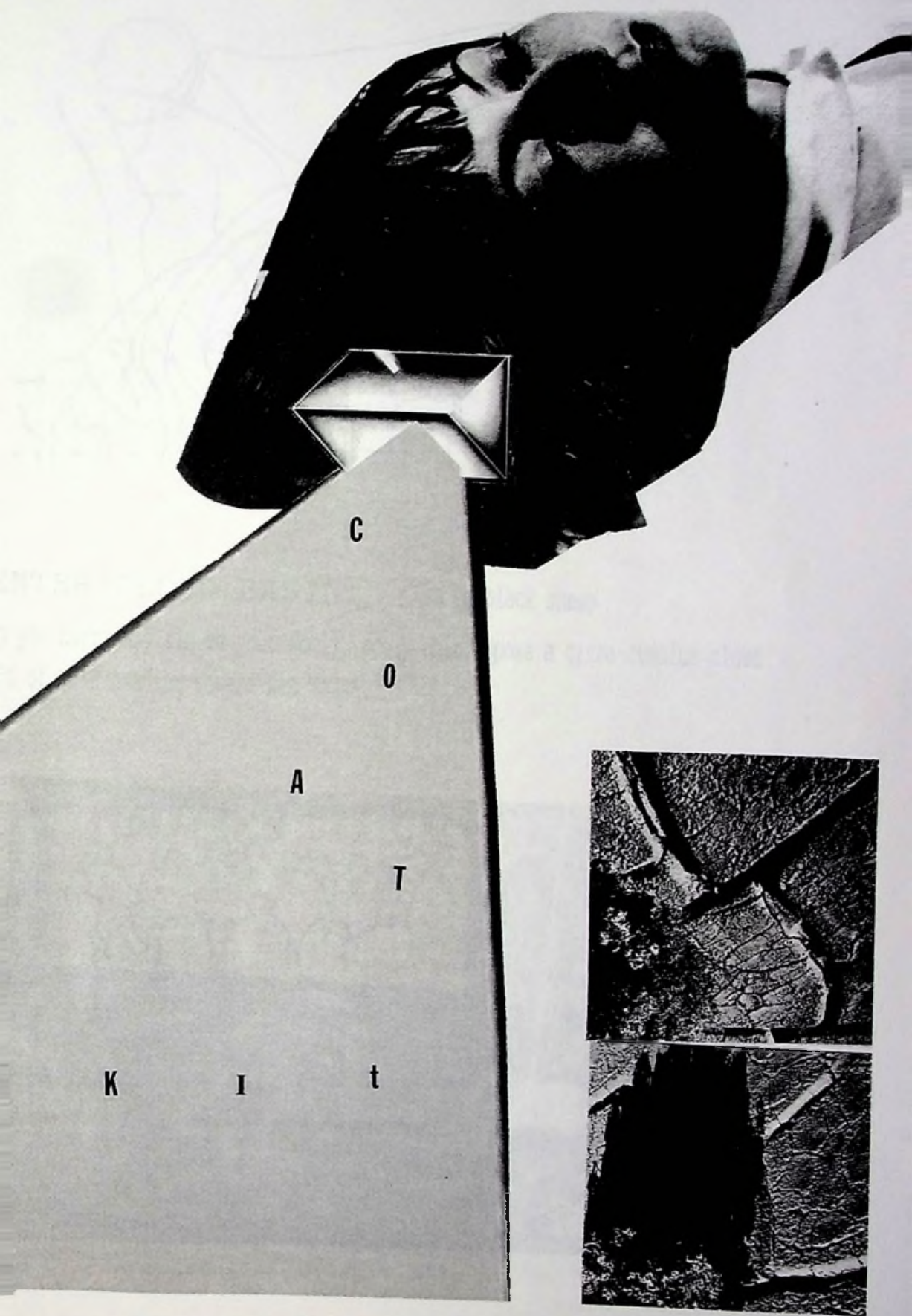


FIG

URA  
TION

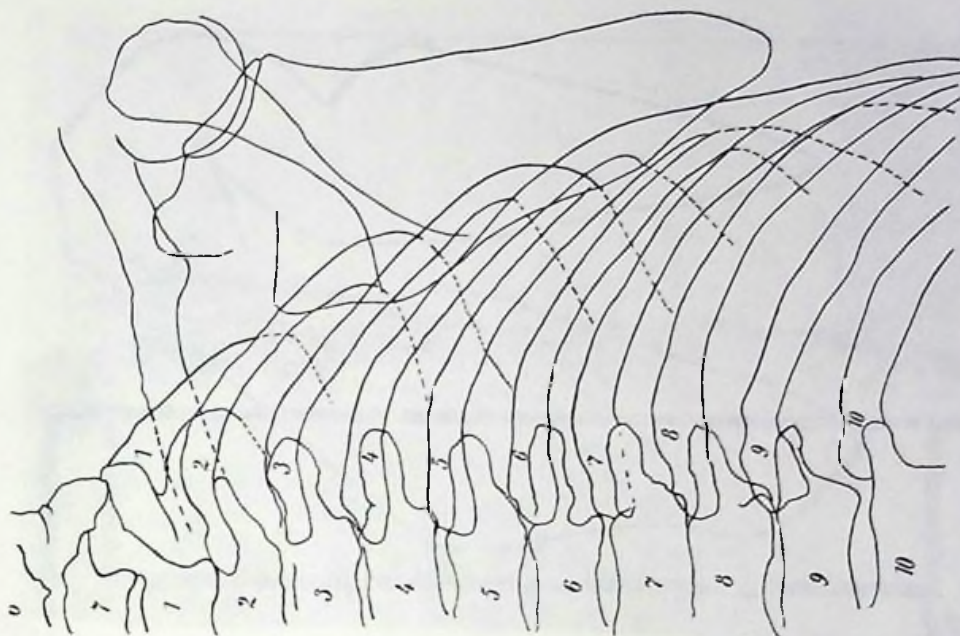












ENTER CLOUD BASIN:      ba ba black sheep

do you carry any sin on your woolly, woolly chin, spoke a cirro-cumulus cloud  
off of UTAH heading toward Las VaGAS.

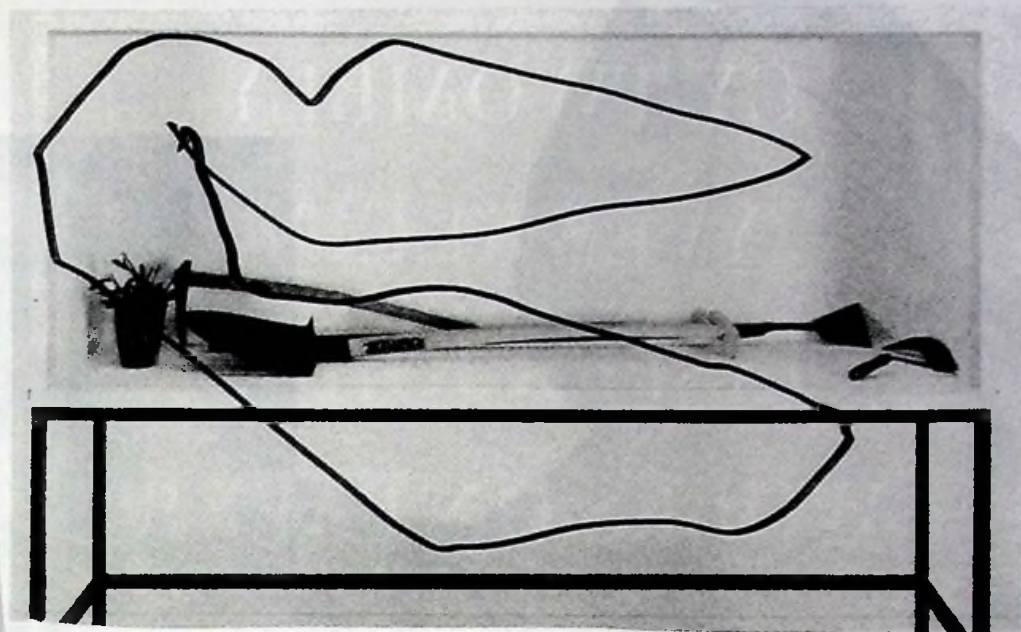




ENTER CLOUD BASIN:  
do you carry any sun on your wool? woolly wool, woolly wool, woolly wool  
off of UVA heading toward Las Vegas.







CLOUD SPERM: WHALES INHALE FLAP OF  
S-A-I-L-S. ALL THE PAGES OF THE  
WIDERDOWN CLUB WERE LOST IN THE CLOUDS

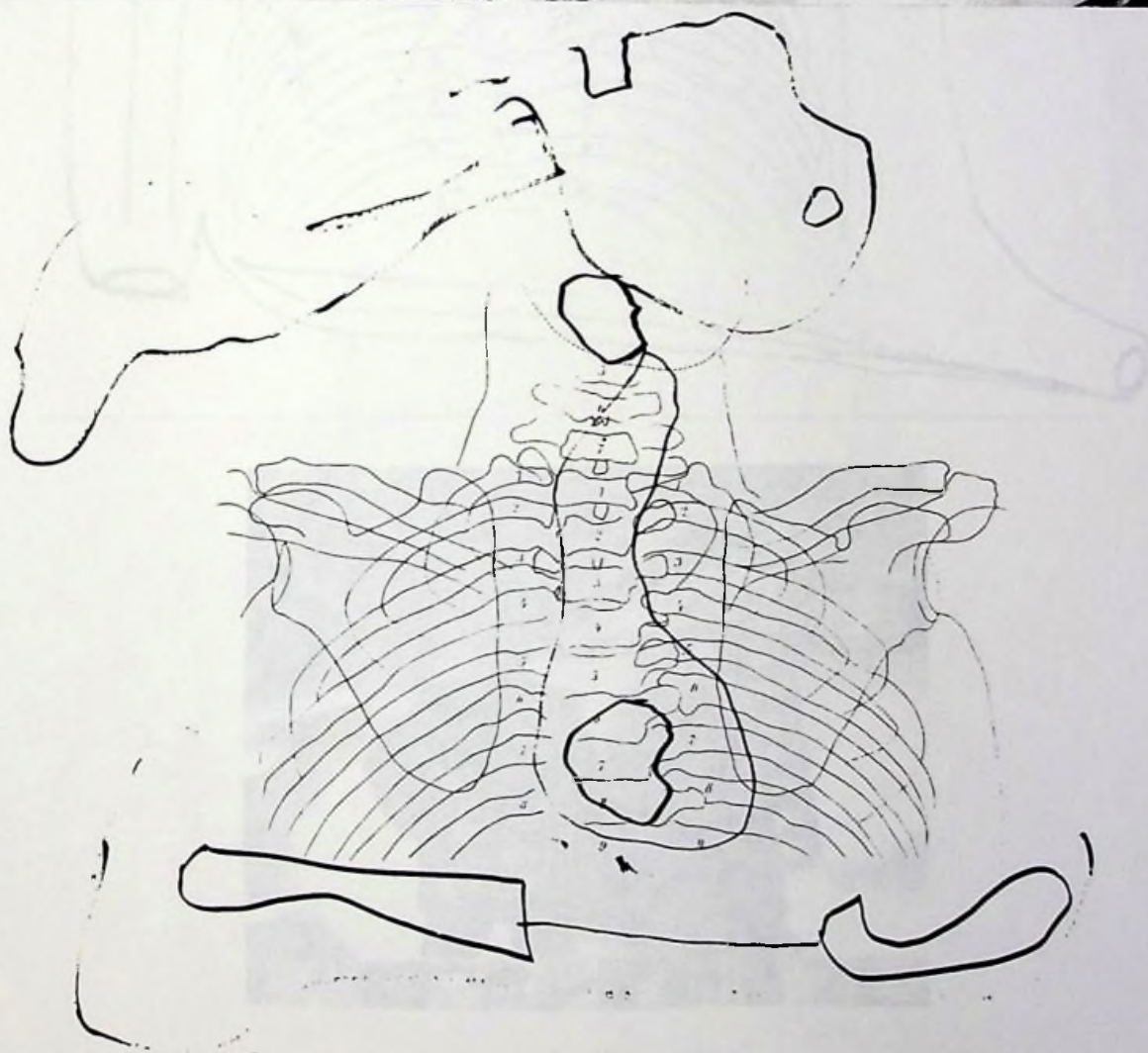




CLUB SPERM: WHALES INHALE FLAP OF  
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EIDERDOWN CLUB WERE LOST IN THE CLOUDS

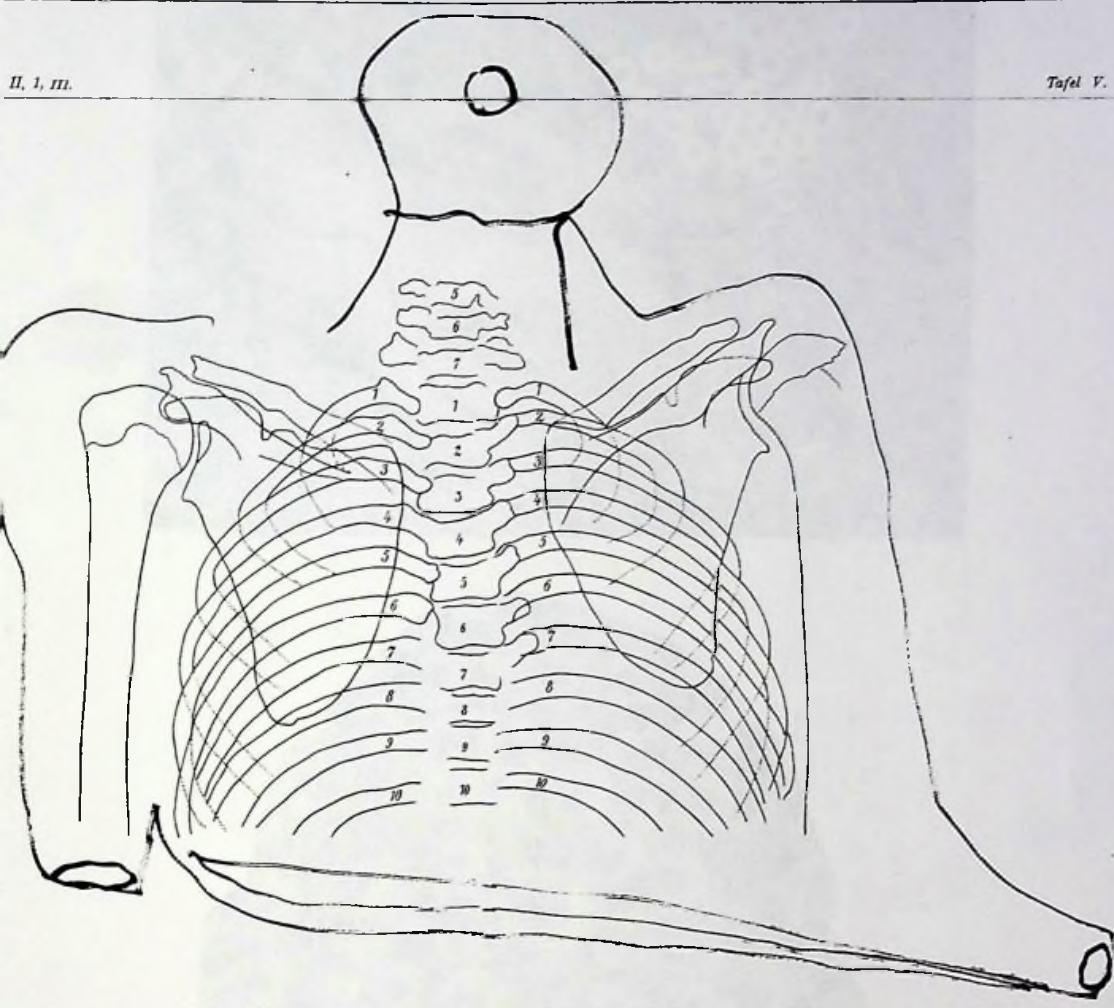


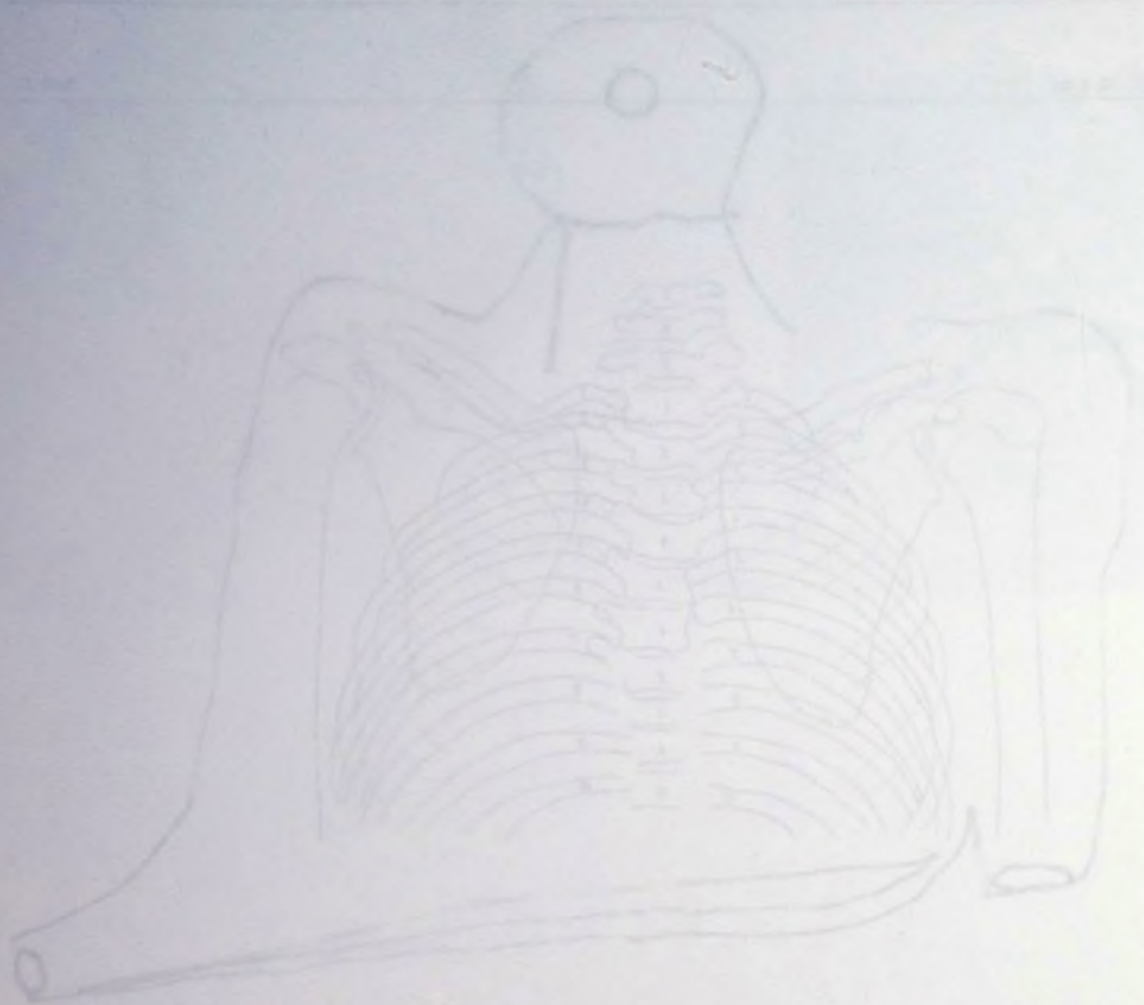




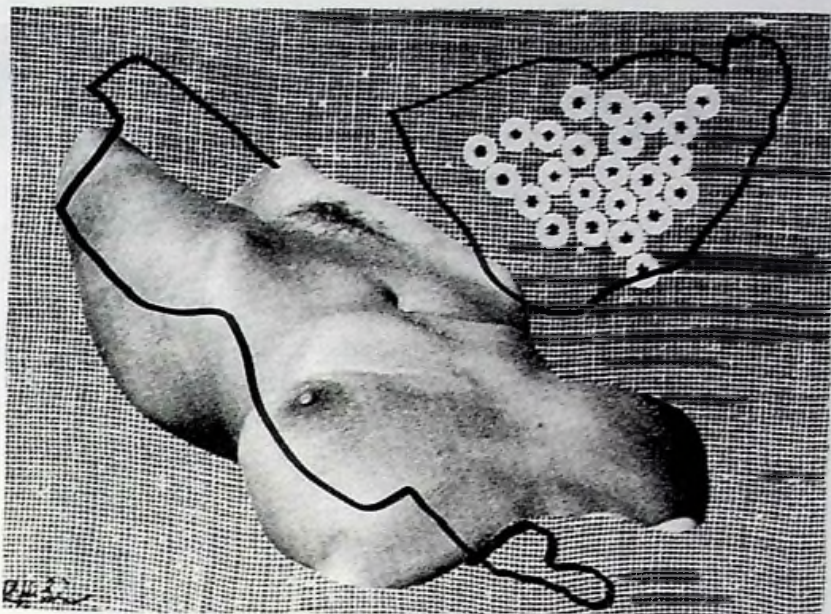












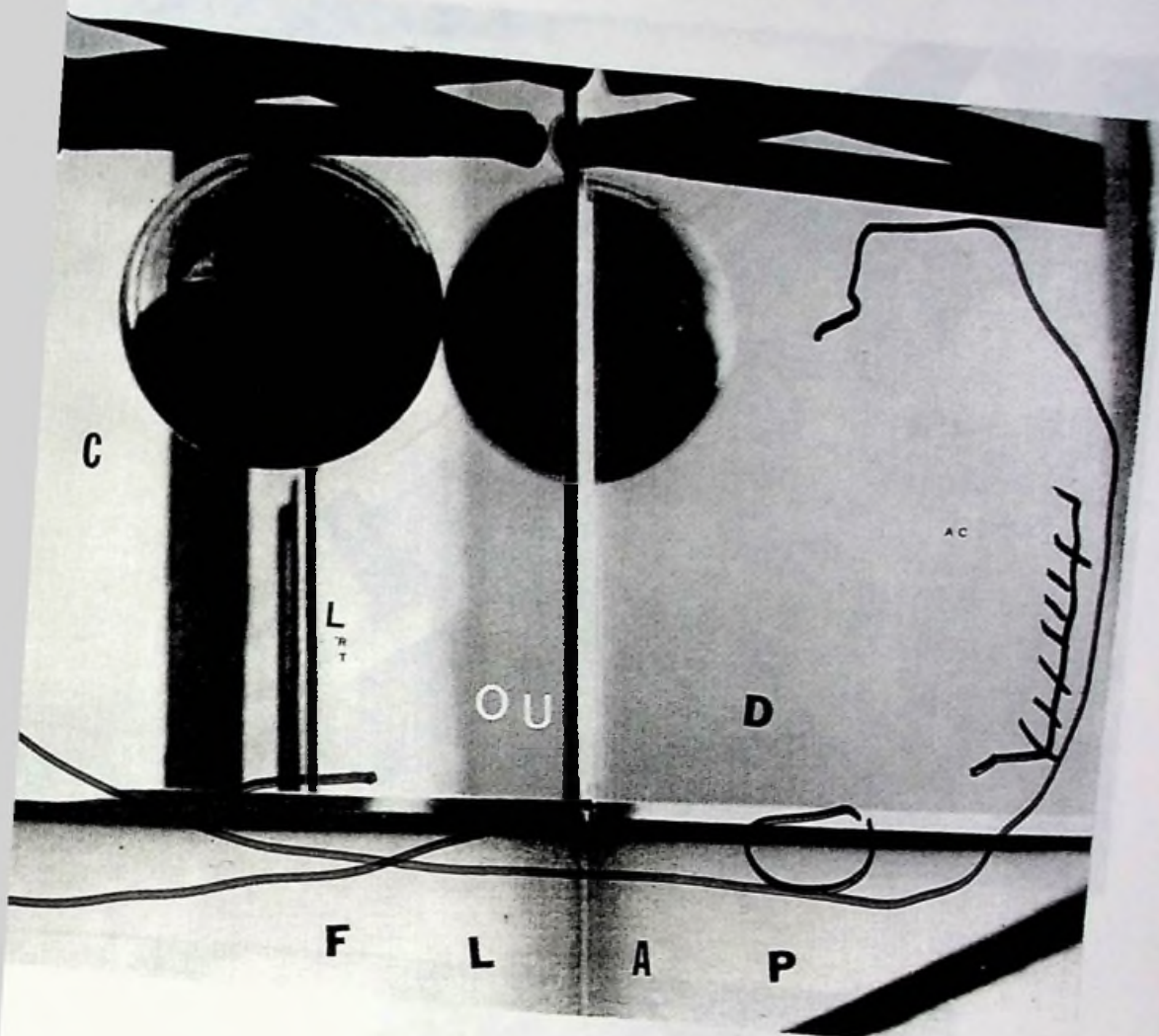
O, MORBID LANCE BY BONY LIGHT



© MORRIS LANCE BY BONY LIGHT

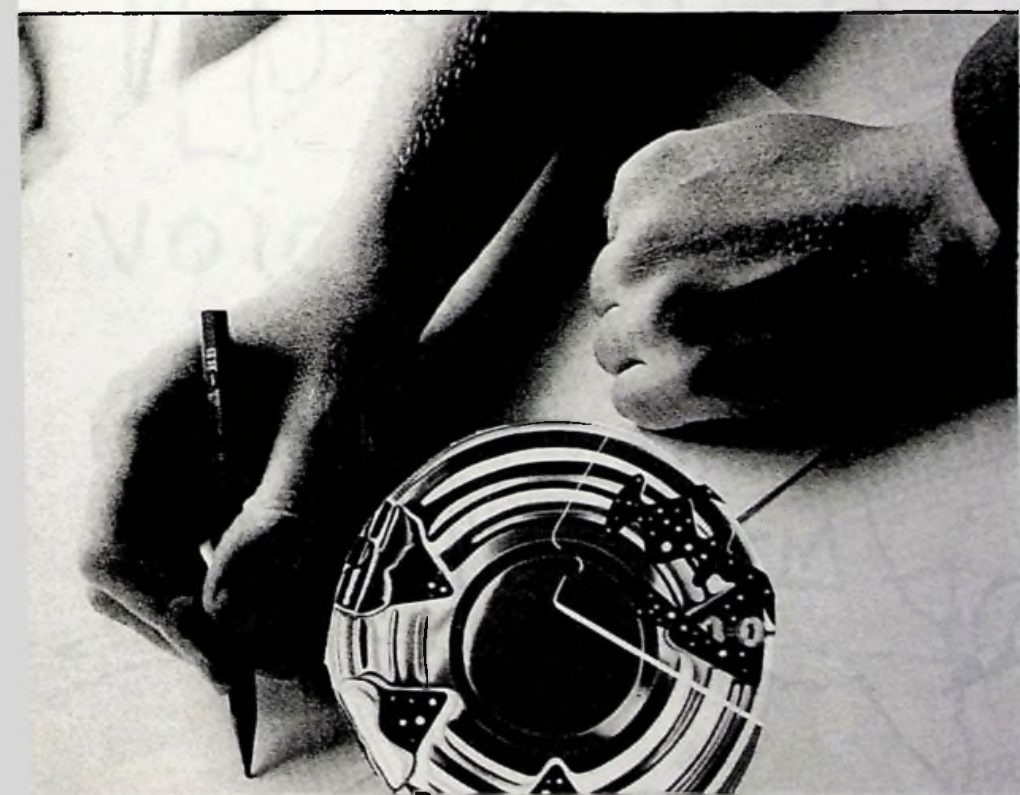
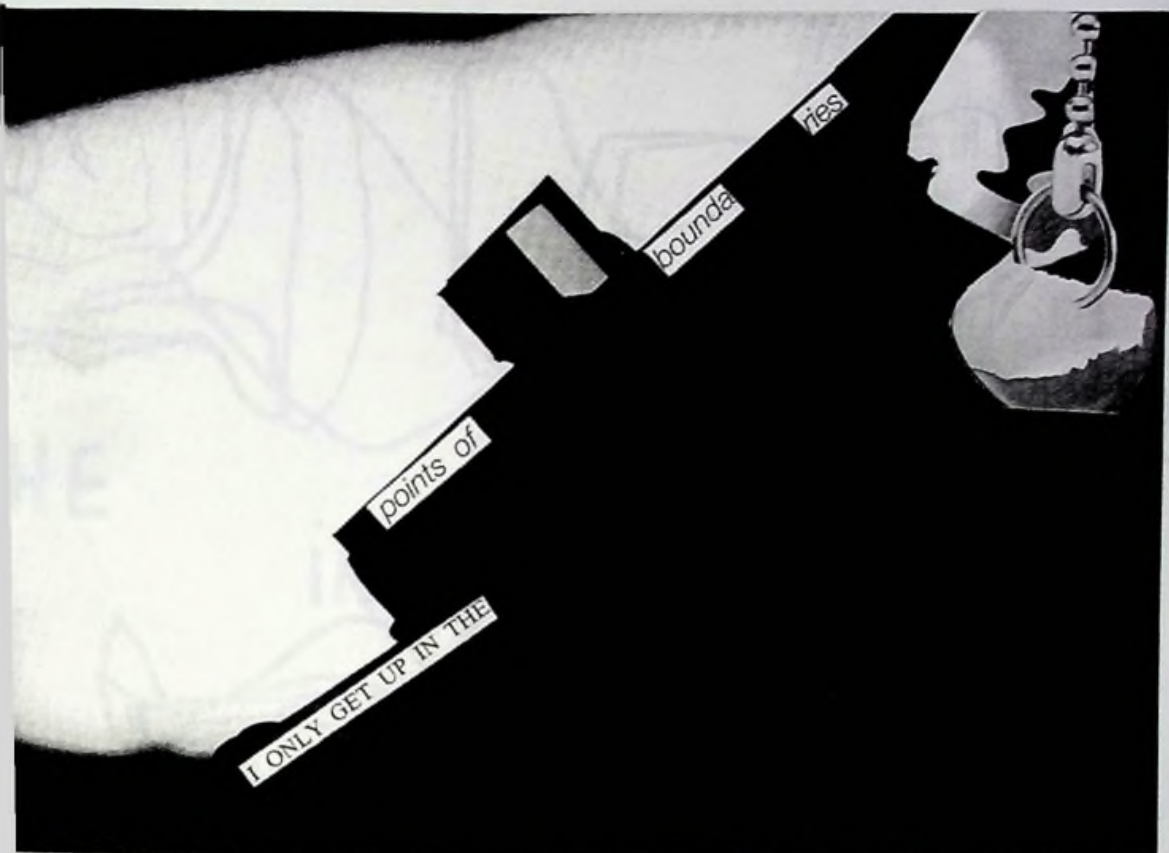










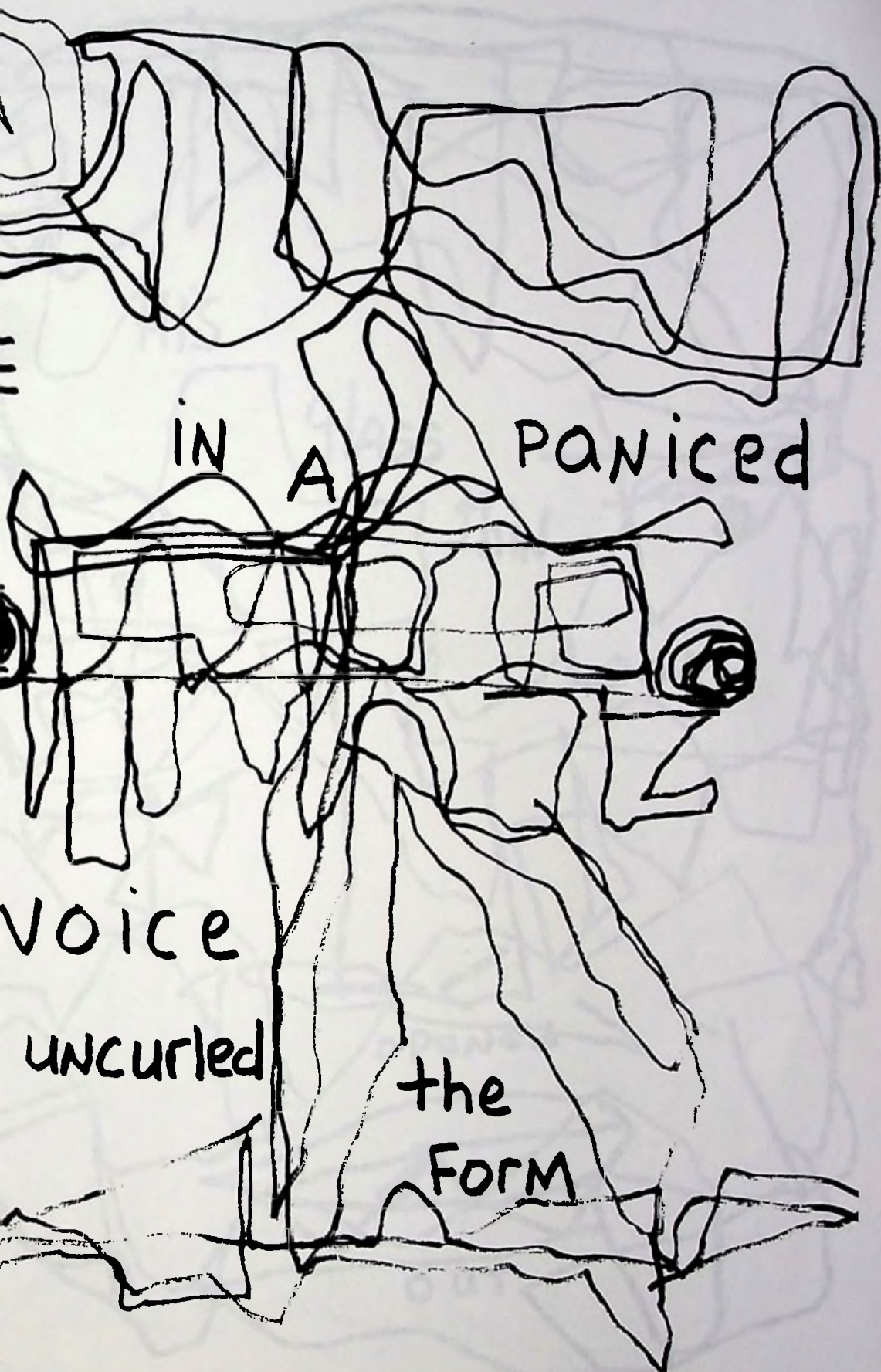




HE







IN A PANICED

voice

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CLEAR





ARTLY UNSETTLED POSE



CLEARLY UNSETTLED POS

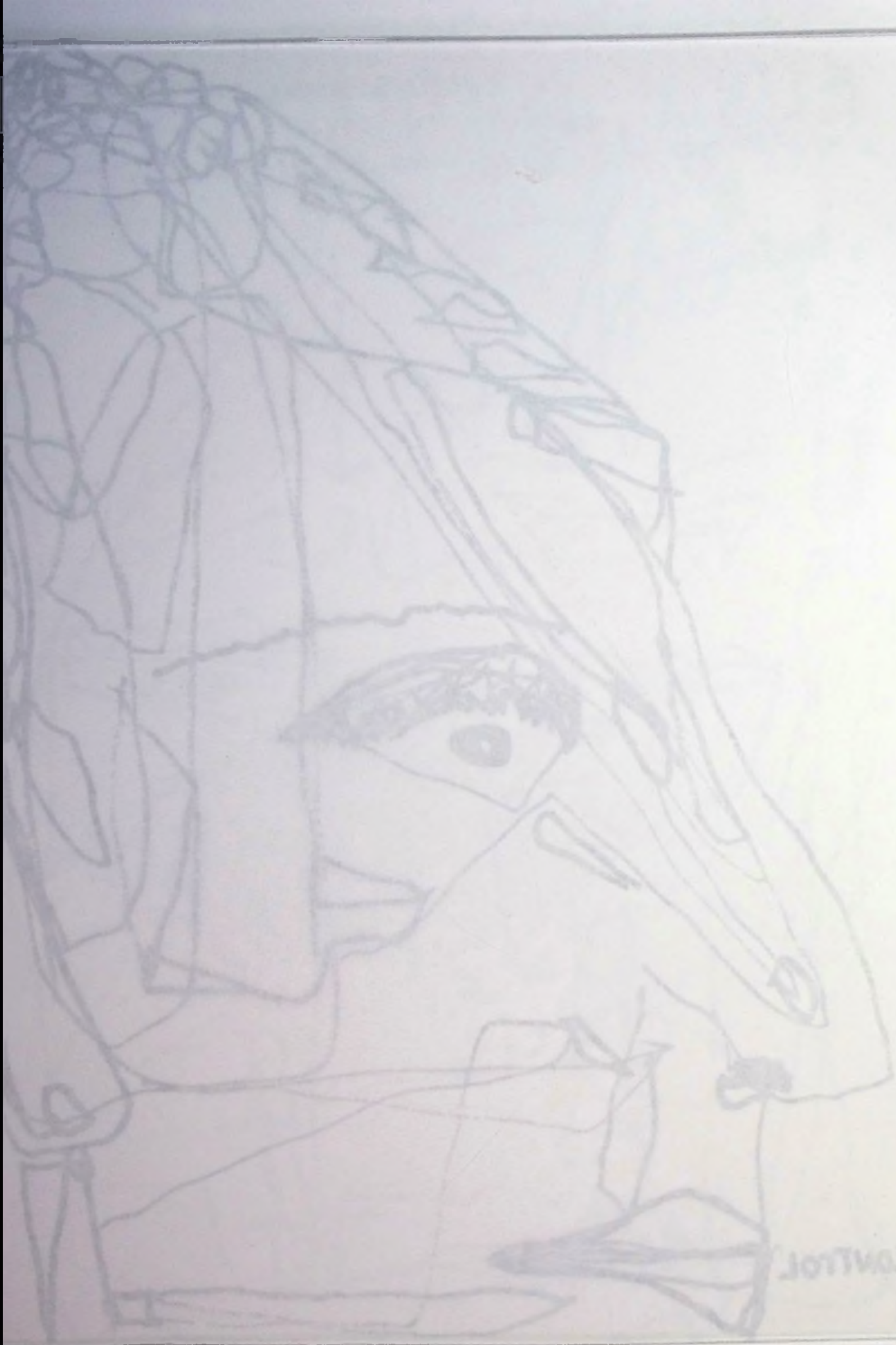
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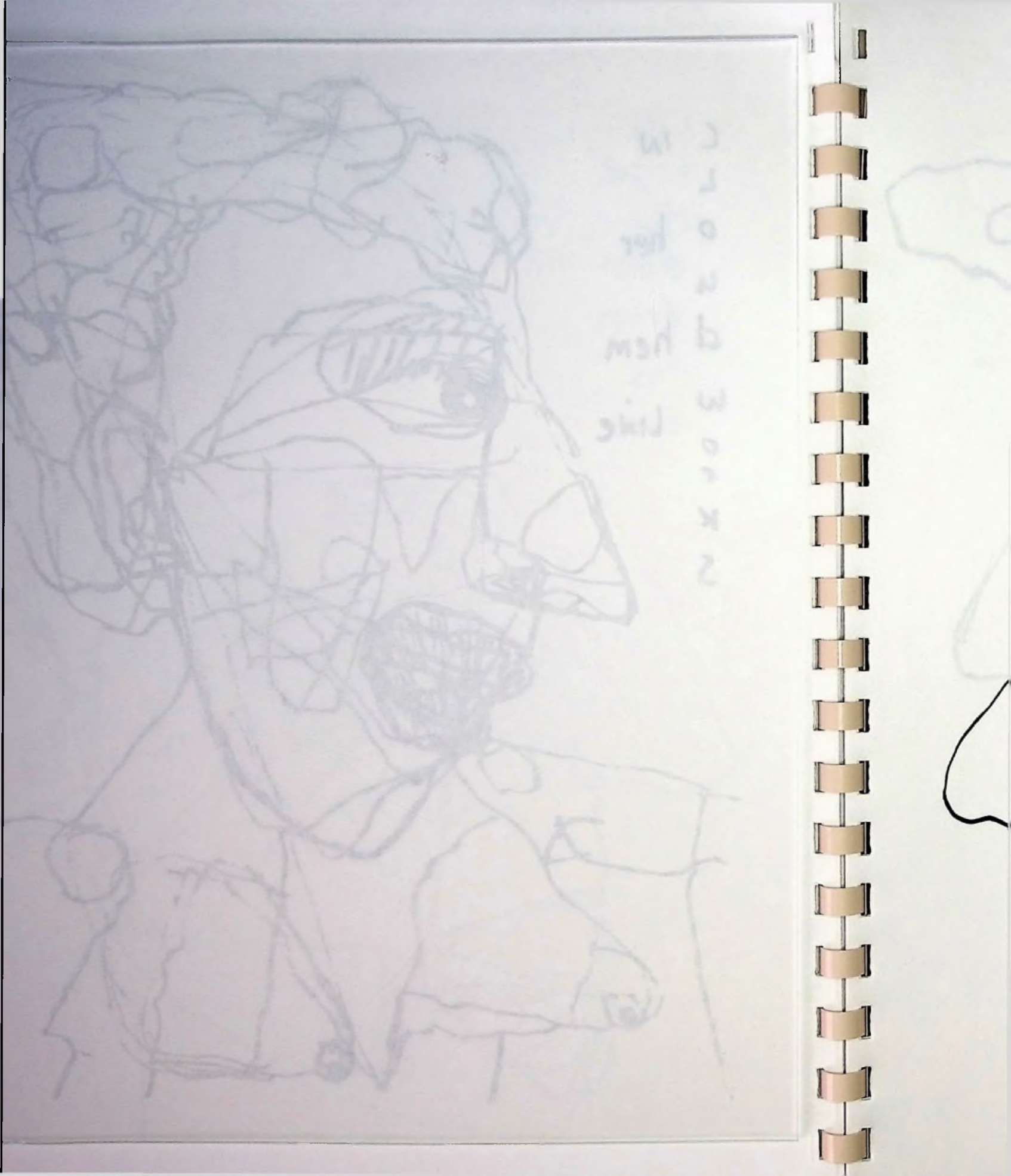
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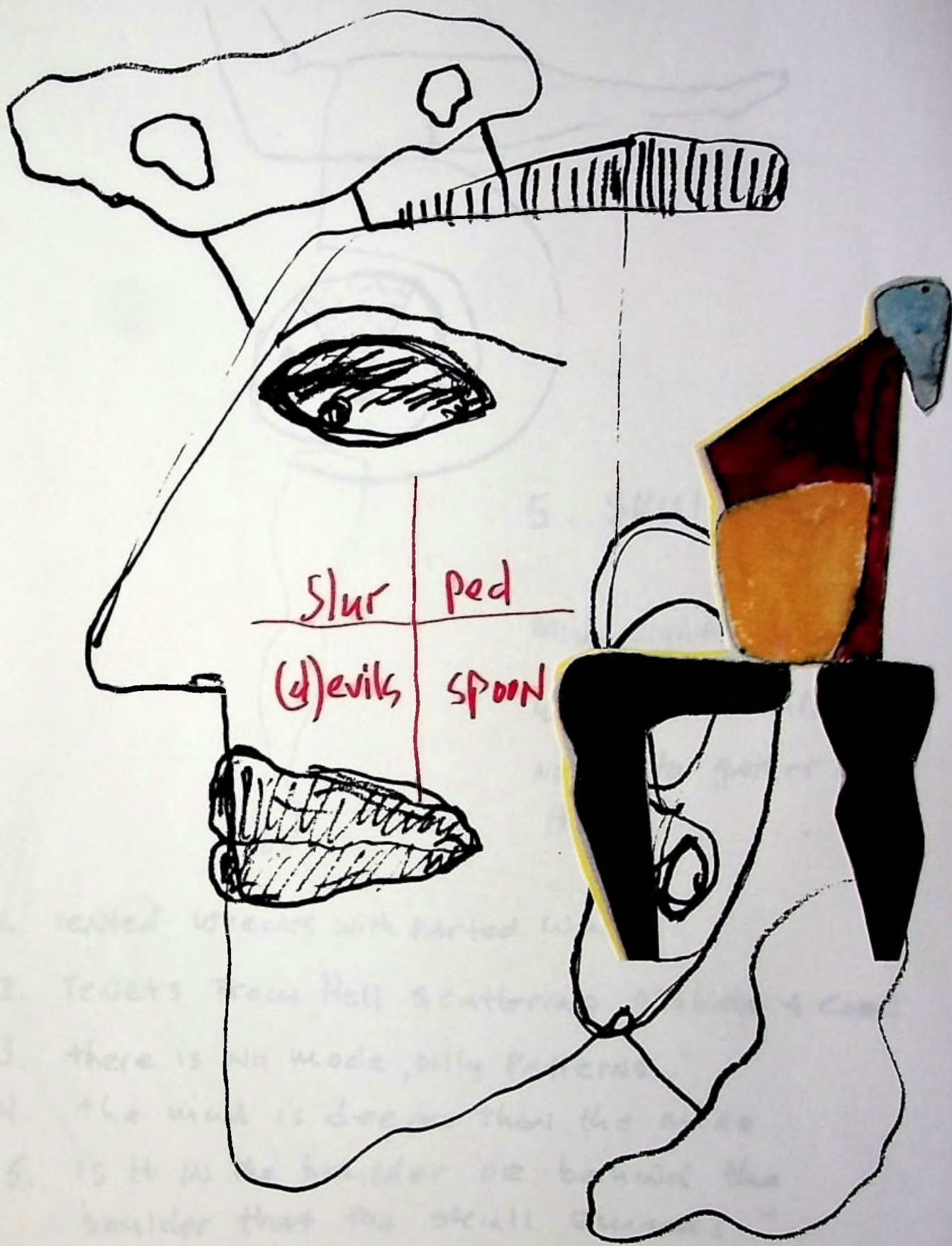


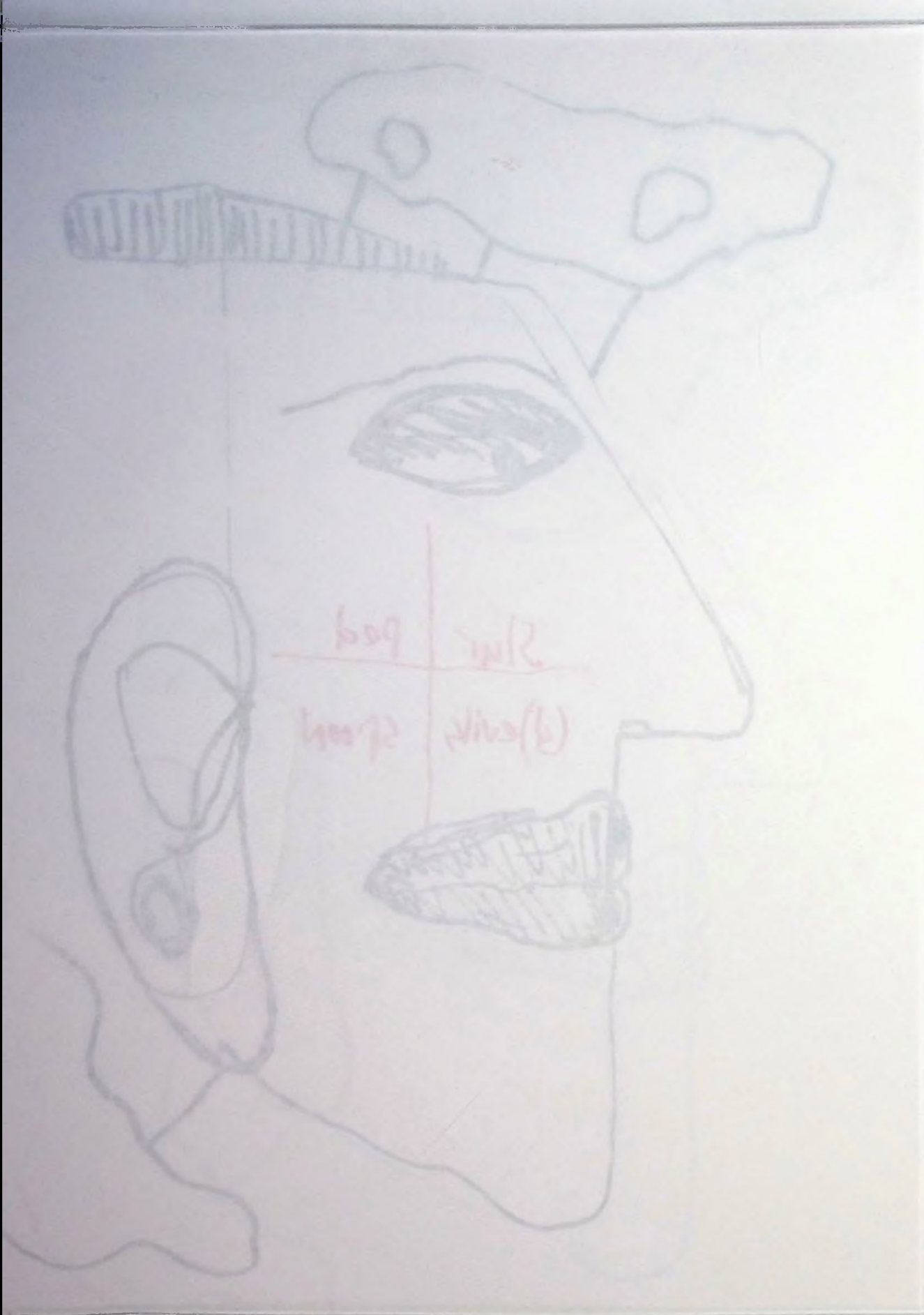






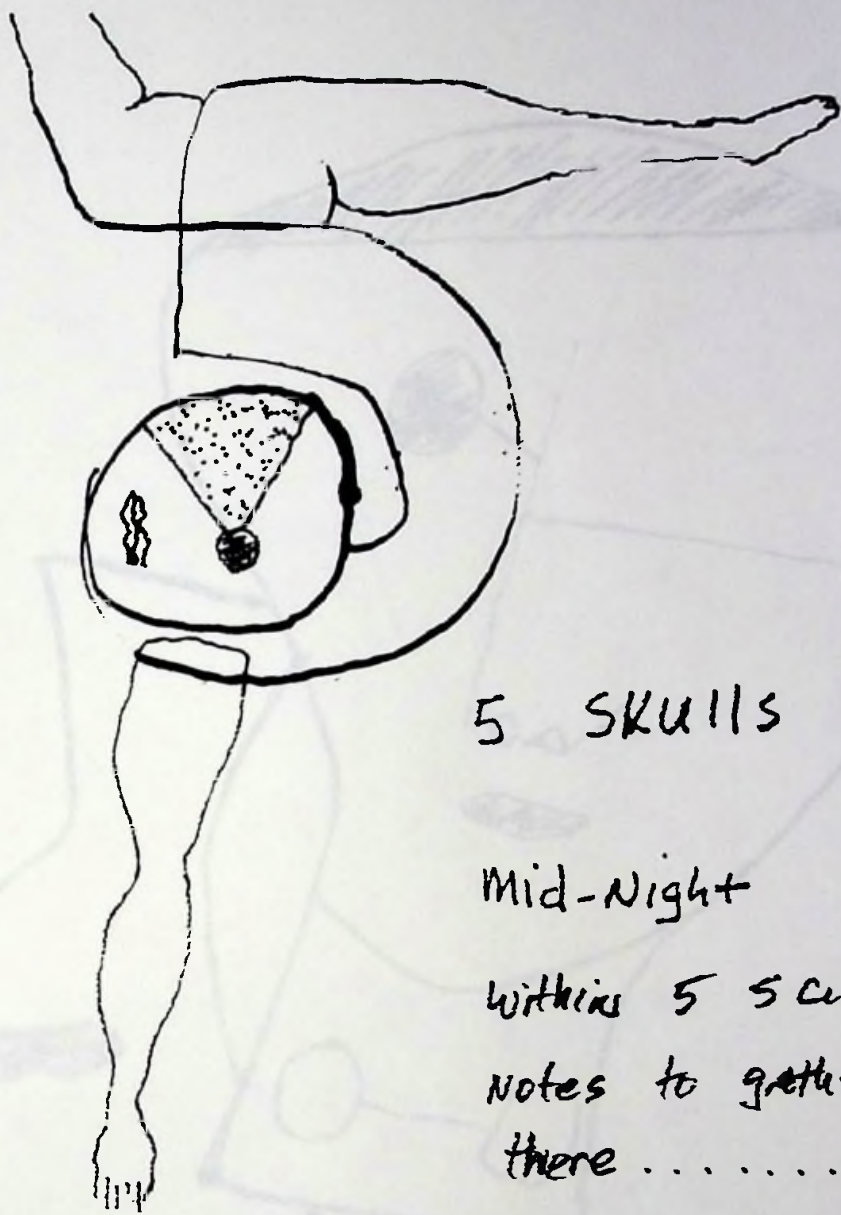






1. re
2. T
3. +
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5 SKULLS to

Mid-Night

within 5 scully

notes to gather one  
there . . . . .

nted wrecks with parted wings

enets From Hell scattering gibbets & coen

here is no mode, only patterns.

the mud is deeper than the mire.

s it in the boulder or behind the  
boulder that the skull smacks?



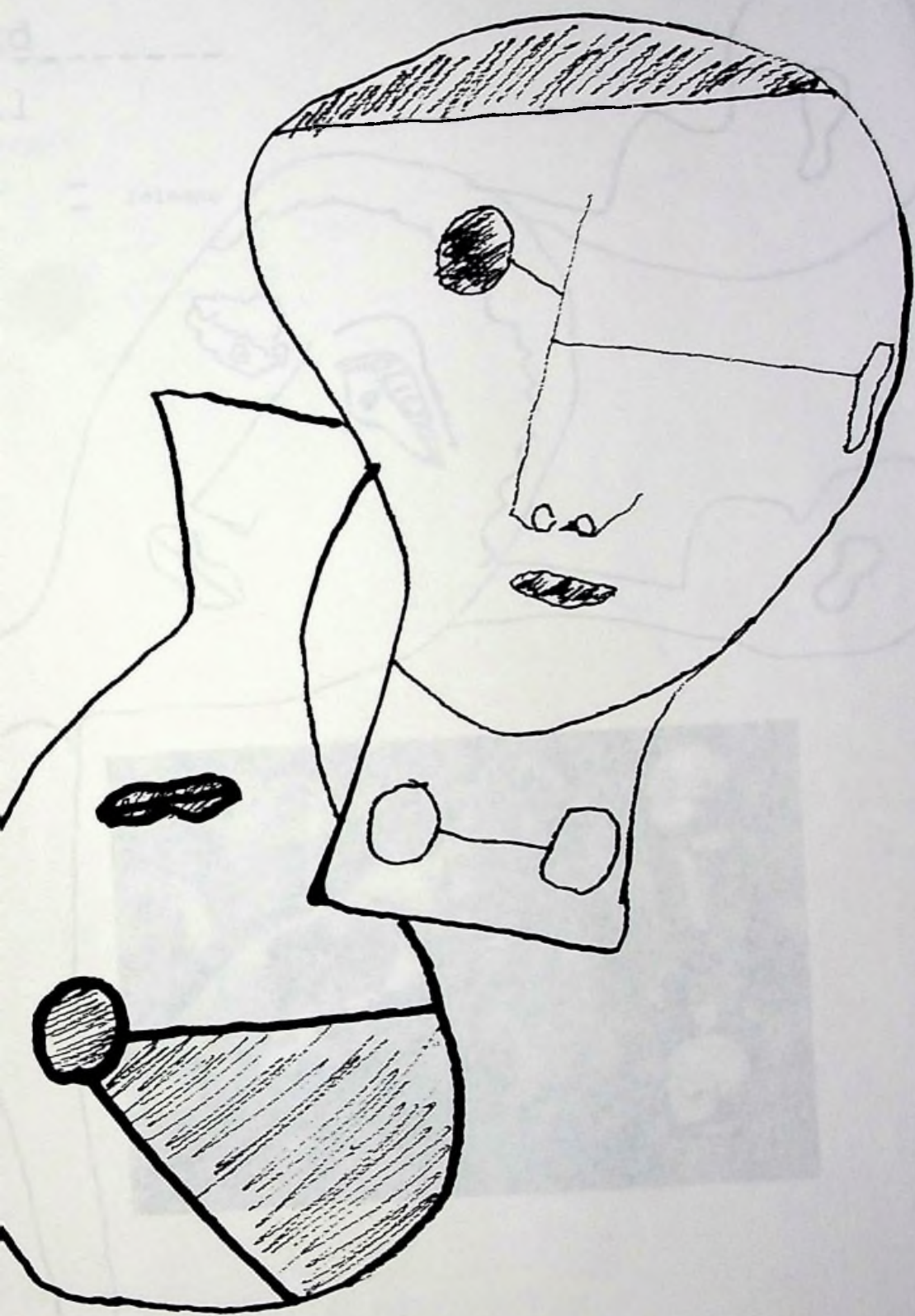
2 skulls to

Mid-night

Within 2 cally  
notes to gather  
there .....

1. tented waters with parted winds
2. Tents from hell scattering gibbets & ca
3. there is no words, only patterns
4. the wind is clearer than the wire
5. is it in the boulder or behind the  
boulder that the skull answers?







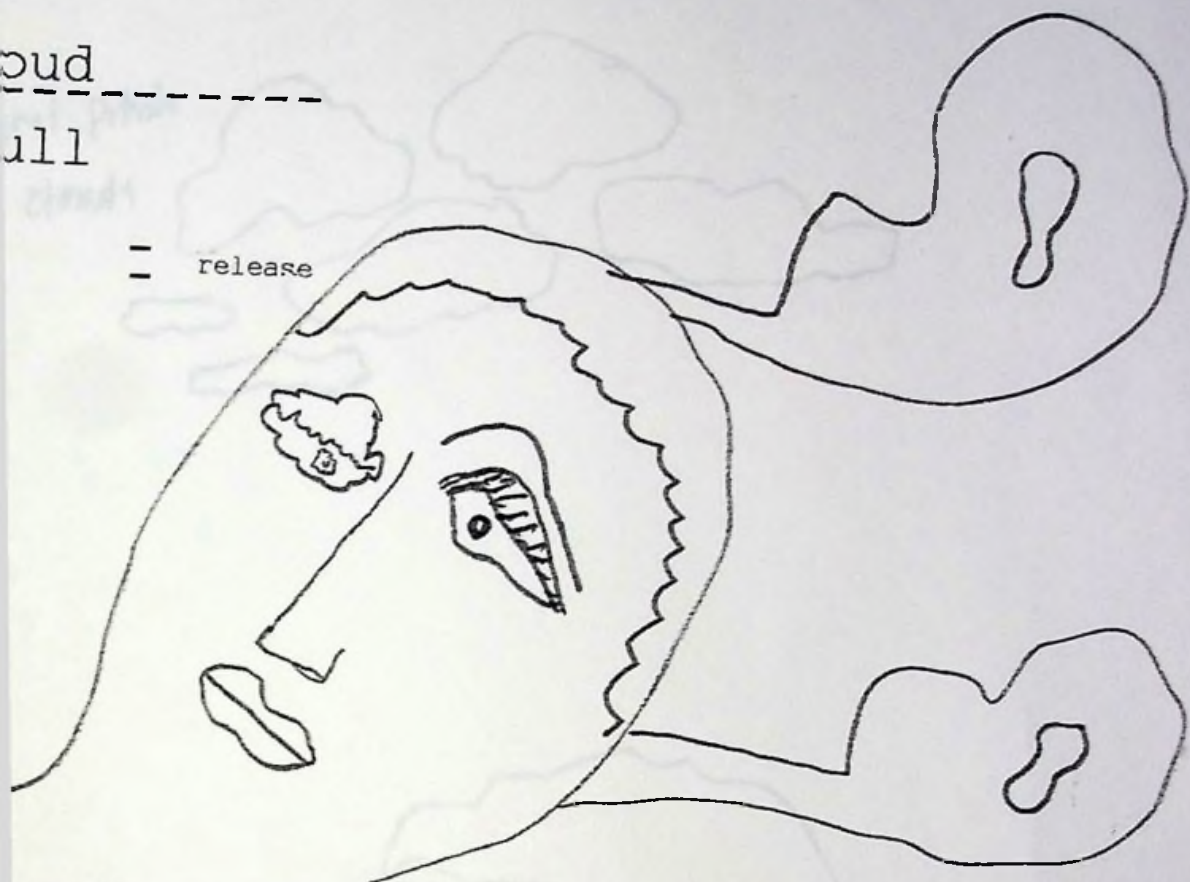
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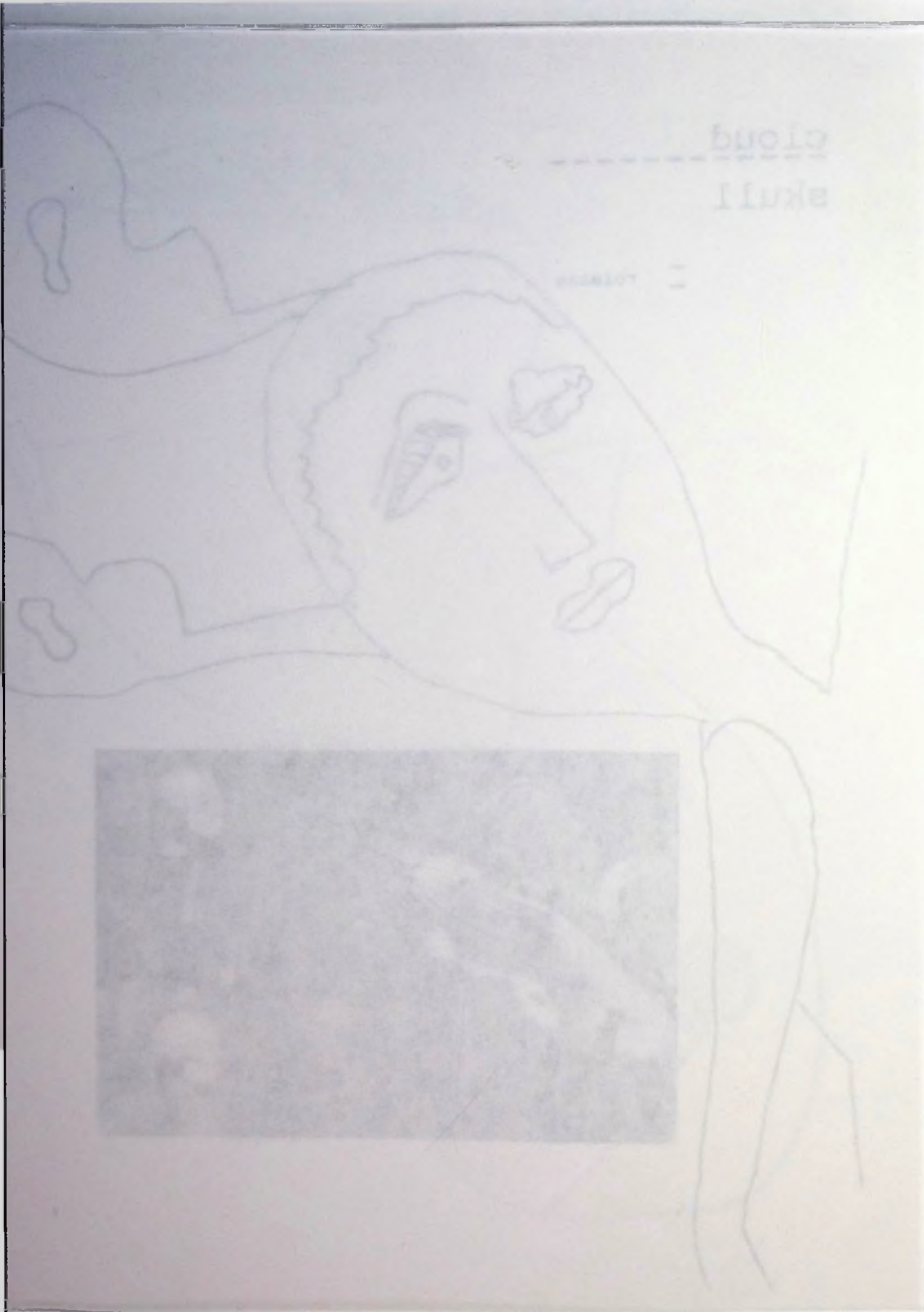
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- release



man  
white  
black  
Tape

thing: Should the referring tapes



cloud  
skull

Pl  
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low  
Cloud  
Skull

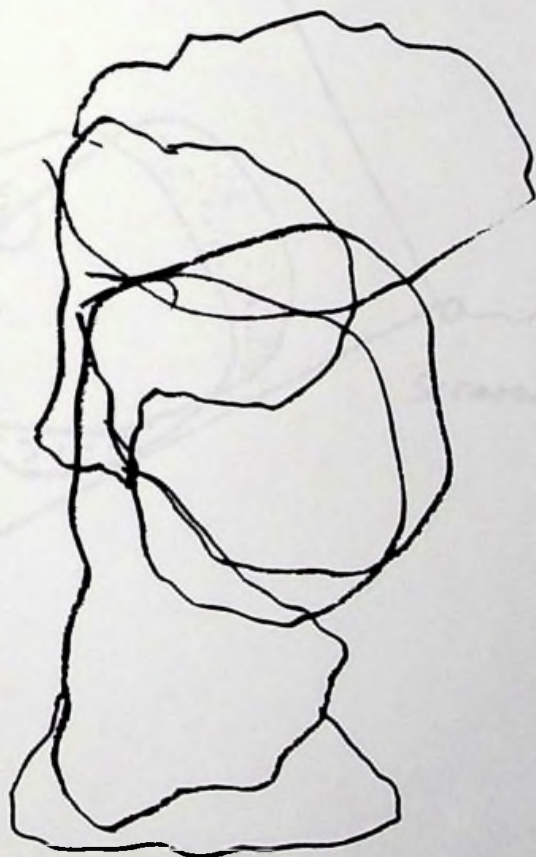
in urb



gral pitch  
- clouds



frame  
wrappings  
wrappings



use  
white  
+ black  
Tape

AN setting: Stand Pipe w/ Gravity Tanks



of clouds  
place of

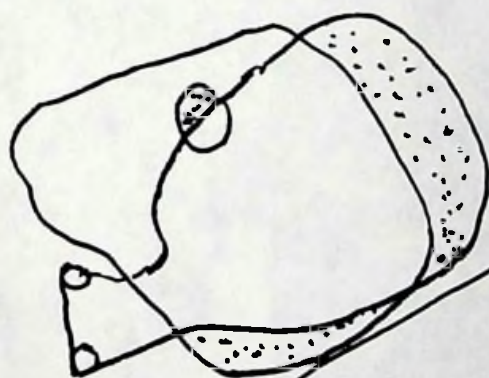


low from  
clouds  
still

in the air  
clouds

what





Scraped skull particles

is on the flaming floor

MTA/A



Skewed shell particles

Made in the forward line



C



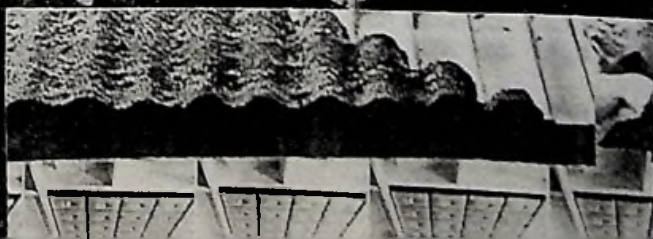
HER FUEL



PEN LEAKS  
into cloud -  
the Forum  
begins ----

EARTH

PACKS





HER FUEL





## Guy R. Beining

### Writing Career

- 1958-60 Writing courses with Andrew Lytle & Barry Spacks, University of Florida
- 1964 First published poems with **Nexus**.
- 1970-75 Roughly 1000 poems published in some 250 different literary magazines.
- 1973 Accepted by *Poets & Writers*
- 1976 **MANHATTAN SPIRITUAL**, Happenstance Press, book of poetry with Paul Grillo.
- 1976 **RAZOR WITH NO OBLIGATION**, Arbitrary Closed Press.
- 1976-84 Roughly 1000 poems published in some 250 different literary magazines.
- 1977 **CITY SHINGLES**, Sun & Moon Press.
- 1977-79 Three readings given. All partially funded by *Poets & Writers*.
- 1978 **N.Y.C. LANDSCAPE**, NRG Press.
- 1979 **THE OGDEN DIARY**, Zahir Press.
- 1979 **BACKROADS & ARTISM**, Moonlight Publications.
- 1980 **ICE RESCUE STATION**, Gegenschein Press.
- 1980 **A NEW BOUNDARY & OTHER PIECES**, Woodrose Editions.
- 1980 **SMALL SESSIONS OF THE INNER SPIRIT**, Swamp Press.
- 1982 **RAW-ROBED FEW**, Applezaba Press.
- 1982 **WAITING FOR THE SOOTHSAYER**, Ghost Dance Press
- 1984 **STOMA 1322: HAIKU PIECES**, Curved H & Z press.
- 1984 **STOMA: ALL POINTS & NOTIONS**, Red Ozier Press.
- 1990 **STOMA, 1676-1700**, Ghost Dance Press.
- 1990 **COLLECTABLES**, Berkley Horse
- 1990 **SELECTED STOMA (1985-89)**, Black Tie Press.
- 1991 **NO SUBJECT BUT A MATTER**, Pangen Subway Ritual.
- 1991 **VANISHING WHORES & THE INSOMNIAC**, Runaway Spoon.
- 1991 **BEIGE COPY**, Nietzsche's Brolly.
- 1992 **WIND OWL, WINDOW HOWL**, Ghost Dance Press.
- 1993 **100 HAIKU SELECTED FROM A DECADE (1982-1991)**, O!!Zone.
- 1994 **STOMA, 1701-1744**, Aegina Press.
- 1994 **DAWN THE EVENING GARDEN**, Berkley House Press.
- 1994 **TOO FAR TO HEAR (Part I)**, Leave Books.

