

**DOCUMENTS****The Symposium of Linguistic Onto-Genetics: An Introduction****Brian Dedora and Michael Dean**

The explosion of literary and related work of an avant-garde inclination in Toronto from the late 1960s to the late 1980s was without precedent in the production of Canadian letters (and has been unmatched since). The initial intent of this Introduction – to focus an essay on the Symposium of Linguistic Onto-Genetics held in Toronto on 20-21 November 1981 as a seminal Canadian Pataphysical event – foundered on the simple fact that it was not an event in isolation. Digging through various personal archives, notes, and photos, speaking with survivors, plus an inordinate amount of time in reflection we've arrived at a point of clarity.<sup>1</sup>

The platform on which the Symposium of Linguistic Onto-Genetics was staged was built by an interaction of five communities of meaning and collaboration: (1) The Eleventh International Sound Poetry Festival held in Toronto, 14-21 October 1978, organized by Steve McCaffery, Sean O'Huigin, and Steven Ross Smith (publishing at the time as Steven Smith). The festival brought together poets and sound practitioners from Britain, France, Italy, Sweden, the United States, Germany, Netherlands, and Canada. (2) The Kontakte Writers In Performance Series running under the auspices of Richard Truhlar and Smith from 1975 to 1986. (3) Tamwood Lodge Writers Retreat from 1976 to 1981, hosting Brian Dedora, McCaffery, Truhlar, and Smith in 1979. (4) Therafields, a therapeutic community based in Toronto's Annex neighbourhood.<sup>2</sup> (5) "Underwhich Editions, a literary publisher of distinctive editions: books, chapbooks, hand-made editions, and unusual formats, as well as audiocassettes of sound poetry, and contemporary electroacoustic music."<sup>3</sup> The Underwhich editors, with the exception of Paul Dutton, were delegates to the Symposium. These five activities thread through the following essay as currents, influences, and sites of creative literary promotion, platforms purposely built to display and encourage cross-pollination of literary artistic thinking outside general, accepted, inherited, and recognized forms of Canadian literary production.

It should be noted that we did not name ourselves or prepare a manifesto but aligned ourselves with an international avant-garde, and were propelled by the force of our own creative energies that either did or did not synch with a Canadian zeitgeist. Our work had its own place in an already established community of meaning<sup>4</sup> and was, therefore, not confined by an imposed relational definition of “experimental” when, at base, it was a search for form outside quatrain, couplet, maple leaves, and snowshoes.

We inhabited a space formed by the particular interests we pursued either singularly or through group action. Breaking down the word into visual elements, exercising the pre-verbal, collaborative poetry, and transformer poems were but a few of the tools in our expanded toolbox. An illustrative anecdote of this was the introduction of Dedora as a cross-over from the dark side of “experimental” at a Harbourfront reading to launch Doubleday’s anthology, *Aurora: New Canadian Writing 1978*, in which he’d been included with the only lyric poem he had ever consciously written. The meta-message was the predictable binary of the “we” of the discrete lyrical poem set and the “they” of the experimenter set. Dedora was actually doing nothing of the kind as he, along with the rest of his un-named group, were in search of form and ready to play. There is no apology, nor would there ever be for any of our productions but our outright scorn of anyone bringing the apples of conventional criticism to the oranges of our avant-garde expressions outside the CanLit framework, where the mediocre, to us, always seemed to win.

The *Symposium of Linguistic Onto-Genetics* performed in Toronto on 20 and 21 November 1981 brought into conversation what we’ve come to see as a first and second wave of writers dedicated to the exploration of avant-garde forms, and new wave expression.<sup>5</sup> As stated, concrete, sound, and visual poetries, plus influences from performance art, had already set precedents engendering an enterprise similar to the exploration of process and newfound materials in painting. This document will illustrate just such a case through the Pataphysical performance that was the Symposium.

Central to this group was the Kontakte Writers in Performance Series under the auspices of Truhlar and Smith, which ran for eleven years bringing local, national, and international voices to an eager and loyal audience. The series also provided a site for socializing and literary community building where ideas and cross fertilization generated the many performances and collaborations within the group with a focus on what was considered avant-garde work. When Truhlar was approached by

Greg Gatenby to become part of the Harbourfront Reading Series, he, rather wisely, said no to this thinly veiled attempt at inclusionary subordination (see Appendix 1).

During the summers in the late 1970s and the early 1980s, a writers' colony flourished at Tamwood Lodge on Lake Muskoka. It was established at the suggestion of Gerry Lampert of the League of Canadian Poets and subsidized by the Ontario Arts Council through the Writers Development Trust. From 1976 to 1981, Tamwood Lodge hosted a dozen or so writers at a time for visits of one or two weeks' duration. In 1979, after successfully applying for an OAC grant to attend Tamwood Lodge, Truhlar, McCaffery, Dedora, and Smith spent productive time there. Their stay at Tamwood was a generator for the production of a number of Pataphysical suppositions leading to papers and essays based on McCaffery's idea that Port Carling, where the Lodge was located, was a stopping-off point in the migration of peoples who eventually settled Machu Pichu. Known then as Piccu Carlu, granite formations in the landscape of Port Carling, along with pyramidal structures in the town itself (see Figs 1 and 2) became sites of "patasignification" that, in accordance with the Piccu Carlu proscription against writing but not reading, informed the many papers and performances that were to follow. This party of four enthusiastic co-conspirators went about documenting, devising theories, and writing papers that were published in a co-production of *Open Letter* (Series 4. 6-7 [Winter 1980-81]) and in the re-issue *Canadian "Pataphysics* (Underwhich Editions: Toronto, 1981 (see Appendix 2).

Concurrently with the productions generated by our stay at Tamwood Lodge, and based on his interest in the possibility that Installation Art might be the perfect medium for representing hidden depths in the human relationship to language, Michael Dean began creating large alphabet-letter cutouts as part of his writer/artist exploration, naming the cutouts "shadow-casts." Dean displayed the first of these at an exhibition of visual work by writers (expans'd hieroglyphicks) in 1980 at the Vivaxis Gallery & Café – owned and staffed by members of Therafields – in Toronto, and, as a result of the excited response decided to "found" a Pataphysical institute – "The Institute of Linguistic Onto-Genetics" – as the theoretical container for his further, more ambitious explorations: Dean was planning to create an installation of shadow-casts that would occupy an entire art gallery space and serve as a model of the mental landscape on which language is generated in the mind, to be entitled *The Imagination of Aldo Breun*. In Dean's words:

As it happened, the group of us (the usual suspects) were together after an Owen Sound performance in Toronto following a KONTAKTE Reading Series event at Studio-Gallery Nine attended by three post-doctoral fellows where one of the fellows was giving an impromptu discourse analysis of the evening's performance. He was positioning the evening's performance within a context of post-structural narrative and doing a wonderful job where he had everyone's attention. One of the other post-doctoral fellows says, "Certainly, yes, Foucault, of course, but then, surely Derrida." The third fellow saying, "Yes, of course, granted, Derrida, but Kristeva, and, of course, Barthes." Meanwhile, the rest of us, the circle of writers who love language in the same way I do, are mixing into the conversation with important points and keen objections until, ultimately, one of the three fellows says the thing I remember about that night, the thing I remember for sure about that night, not another thing half-made-up, half forgotten over the years and pieced together later, no, the thing itself: A reference to Jacques Lacan, who said that language is an assemblage, a structure, and when we are born we are born into that assembled structure, the assembled structure of language exists before we exist, and whenever we think thoughts about ourselves, whenever we have thoughts about who we think we are, for instance, we think these thoughts about ourselves inside the structure of language. He said that Lacan said that thoughts are not possible outside the structure of language. So, ultimately, that is what I remember for sure about that night, and that is the thing that got me started on Pataphysics: I remember hearing these ideas of Jacques Lacan's and thinking: we humans have a relationship with language that is far more intense than we ever imagined; that is, we humans belong to language more than language belongs to us.

That was the beginning for me of Pataphysics, and those familiar with my Pataphysical writings will, of course, recognize that this thought was the beginning of my theory of Linguistic Onto-Genetics. Indeed, I remember that as I formed the thought about the problematic human-to-language relationship, I had, in the same moment, an image come to my mind, an image that became seminal to my Pataphysical work over the following few years. The image that came to mind was of the only possible structure that language could have in order to contain us humans,



because, as you'll remember, while we're being contained by language, we humans are containing language inside us, inside our thinking minds. Therefore, the following is the only possible structure language can have: language is a circle of stones on the vast expanse of the imagination landscape, and there is a fire at the centre of the circle of stones. The stones that make up the circle are once-huge word-structures in decay, some letters falling over onto others, crushing themselves and changing their shape and harmonics, worn by time, worn by the tireless thought processes of all those who've gone before us, those who've left us behind, including those who laboured to carve the letters in the first place out of stone and who dragged them across the imagination landscape into the place they have now inside us, the place where the imagination meets the thinking human mind. Naturally, my next thought was of an experiment that might be conducted: if this circle of stones could be placed inside a room the size of an art gallery, and shadows were cast by the giant letters onto the walls by the light of the fire. That's when I knew what language is as a measurable quantity, it is the shadow cast onto a wall by a fire that has been implanted into the human imagination on a vast landscape with letters that form words in decay.

First there was the idea, and then, after the idea, as I talked to my fellow-writers about the idea and how it could be an installation, and, from there, a series of further ideas were generated by the group about using Studio-Gallery Nine (9 Davies Avenue, Toronto) as the location for the installation, and about having a panel discussion as part of the exhibition where the panel could discuss their various Pataphysical theories of language, many of which were previously formulated at Tamwood Lodge. That led me to the conclusion that I must found an institution to represent my ideas of language, to contain my powerful theory of our struggle with language, I founded the Institute of Linguistic Onto-Genetics, and became its first Director. My launching project as Director of the Institute was to organize the installation *The Imagination of Aldo Breun* (see Figs 3-7), as the centerpiece of the Pataphysical panel discussion *The Symposium on Linguistic Onto-Genetics*. I believe that this was an example of group synergy and would say as the coordinator of the event and moderator of the panel discussion, that this group

energy was an act of creative imagination being set free while simultaneously being bound by the laws inherent in language.

Dean came up with a theme to be explored at the Symposium: to be resolved – “Chronodynamism, spatiodynamism, luminodynamism: linguistic facts or fictions?” All other details of the combined installation-symposium developed from the banter and ongoing exchange of ideas that occurred among the members of the writers’ group, including a group of protesters to interrupt the proceedings. This installation work, *The Imagination of Aldo Breun*, was not a separate event from the *Symposium of Linguistic Onto-Genetics*, but was fused with it, so that, ultimately, the *Symposium of Linguistic Onto-Genetics* must be appreciated as a group creation, a group performance by writers in personae (see Figs 8-12), an event consisting of art, writing, and theatre with Dean, Dedora, McCaffery, Truhlar, Smith, Janine Mather, bpNichol, David Penhale,<sup>6</sup> and John Riddell (see Appendix 3). Several themes elaborated during the Tamwood retreat, published in the above-mentioned *Open Letter* and Underwhich Editions’ re-issue *Canadian "Pataphysics*, found their way into papers delivered at the Symposium in new and expanded form (See title list in Appendix 4 and Appendix 5 for the Logo and Symbol of the Symposium).

## Notes

- 1 With cogent suggestions from Steve McCaffery, Steven Ross Smith, and Sonja Greckol.
- 2 An important feature common to the participants of the Symposium was their involvement in Therafields, where it was believed that the stone-faced therapist silent in the face of the client lying on a couch and talking was divorced from a community in which the client lived and where the quotidian frictions chafed in the course of a lived day. Exploring these interruptions communally through talk, psychodrama, abreactive sessions, and relaxation therapy allowed the opening of old wounds, exposed outdated survival patterns to the light of day with the rewards and benefits of energizing the individual with encouragements to explore their creativity in whatever form it might take.\* This exploration proceeded from work with an individual therapist, to work in a group, and then to living in house groups located in Toronto’s Annex neighbourhood. Inclusion in these groups was a de-facto introduction to those with likeminded interests, and such was the case with those interested in writing and how the participants in the Symposium first met each other and proceeded to collaborate in both written and performative projects. The take away from this therapeutic involvement for writers is that it was not a great leap to tearing apart traditional literary forms in efforts to expand and

deepen the range in which the voice, in many cases, speaks from the wellsprings of psychic drama and serious, and at times visceral, play. (\*This point is of utmost importance in that it provides the energized dynamic that informed both our singular and group actions, i.e., relieved of old survival patterns and the energy to hold repressed memory at bay we were free to spend that energy on our creative life, which is exactly what we did by exploring our interests and artistic inclinations.)

3 Quoted from [www.discogs.com](http://www.discogs.com)

4 The perfect example of our engagement with an international community of meaning is the 11<sup>th</sup> International Festival of sound Poetry where some members of the group performed while other group attendees were inclined to do so by discovering affiliations akin to their own innovative interests. It is important to note the inclusion of group performances in the ever expanding definition of Sound Poetry; in the words of McCaffery, "The trend towards live performance has been maintained (from the 10<sup>th</sup> Festival in Amsterdam) and, perhaps the most singular feature of this North American Debut [sic], the prominence given to collective and group performance (as opposed to Text-Sound Composition i.e. modern techniques of recording and sound reproduction). McCaffery characterizes the Canadian contribution by Owen Sound – Richard Truhlar, Michael Dean, David Penhale and Steven Ross Smith – and the Four Horsemen – bp Nichol, Steve McCaffery, Paul Dutton, Rafael Baretto-Rivera as "an intermedia experience generated on the liminal zones of theatre, music and poetry." It can be seen these performances were already a well-known form of literary expression by members.

5 As in many categorizations there are no hard lines that delineate this, but, as we see it, bp Nichol and Steve McCaffery, although contemporaries in age, were "senior" literary practitioners involved prior to the advent of the contributions and voices of Richard Truhlar, Michael Dean, Steven Ross Smith, Brian Dedora, and John Riddell. The point here is not to mistake Nichol and McCaffery for ringleaders relegating the above mentioned "second wave" to the status of acolytes, as witness the many collaborations\* among the delegates to the Symposium, which attests more to a meeting of the like-minded than a top-down direction as supposed, or not at all, in some academic circles where, in one case, Dedora was told only Nichol mattered, which speaks more to the mythologizing of Nichol than any understanding of the Toronto milieu in which he was a member. (\*To name a few of these many collaborative efforts in publishing: Phenomenon Press: Richard Truhlar and John Riddell, Wild Press: Michel Dean and David Penhale. All of these publishing ventures were brought together by an idea of Nichol to form a press "underwhich" these singular ventures could be gathered, hence, Underwhich Editions: all of the above-mentioned writers plus Paul Dutton "with its conspiratorial core of 8 (Dean, Dedora, Dutton, McCaffery, Nichol, Riddell, Smith, Truhlar), all given editorial independence in a spirit of mutual trust & understanding of the underlying mandate (from the cover of the first catalogue: "dedicated to presenting, in diverse and appealing physical formats, new works by contemporary creators, focusing on formal invention and encompassing the expanded frontiers of literary endeavor"), Underwhich virtually exploded into action with an initial series of smaller works from almost all editors, each given the physical attention they deserved to become fully-realized works of book art, in addition to their values as literary artefacts. Editors were free to do what they wanted & could also join forces to pool resources for the production of more involved titles" (jwcurry in Galumph #5, Underwhich Editions catalogue). Collaborations in performance would include two other Pataphysical events: The Back-of-Own-Head Experiment, 5 May 1985 as referenced in D.M.R. Bentley's *Canadian Archtexts: Essays on Literature and Architecture in Canada, 1759-2005* and L'Affaire "Pataphysique, 18 May 1985. It should be noted these examples are a very small sample of the many performances and publishing ventures that mark the identity of this grouping.)

6 Dr. David Penhale, the Director of the Omphalos Centre of Linguistic Research, al-

though a Delegate at the Symposium was unable to deliver his enlightening essay on “auto phenomena in language” due to the destruction of his files in a mysterious automobile accident as reported by bp Nichol in grOnk Final Series #5. Not only did the papers go missing – as later, did Director Penhale himself appear MIA – due to the Spatio-Lumino-Chrono dynamism vectors of the paper’s supposed subject matter.

## Appendix 1

### KONTAKTE WRITERS IN PERFORMANCE RECONSTRUCTING OVER 11 YEARS

#### 1975

- 7 Apr Frank Stammshroer and Steven R. Smith
- 5 May David Penhale and Michael Dean
- 2 Jun Philip Marchand and Paul Dutton
- 8 Sep Steve McCaffery and Rafael Barreto-Rivera
- 6 Oct Richard Truhlar and Kevin Courier
- 3 Nov Frank Stammshroer and Peter MacLaughlin
- 2 Dec John Riddell and Maggie McCaffery

#### 1976

- 5 Jan Hans Jewinski, Pier Giorgio DiCicco and Ted Plantos
- 2 Feb Owen Sound, Steve McCaffery, Rafael Barreto-Rivera, John Jessop and Shant Basmajian

#### 1977

- 24 Mar Brian Dedora
- 7 Apr Gerry Gilbert
- 14 Apr Fred Wah
- 12 May Philip Marchand
- 26 May Rafael Barreto-Rivera
- 9 June John Riddell

#### 1978

- 28 Feb The Four Horsemen
- 14 Mar Michael Ondaatje and bpNichol
- 28 Mar R. Murray Schafer
- 18 Apr Steven R. Smith
- 02 May Sharon Thesen
- 24 Oct Henri Chopin & Bernard Heidsieck
- 1 Nov Nicole Brossard
- 22 Nov Christopher Dewdney
- 07 Dec Owen Sound

20 Dec Steve McCaffery

1979

27 Jan Steven R. Smith

10 Feb Richard Truhlar

24 Feb Michael Dean

10 Mar Daphne Marlatt

30 Apr Robin Blaser

19 May Liz Lochhead

15 Dec Rafael Barreto-Rivera

1980

26 Jan Pierre Coupey

23 Feb Michael Dean

29 Mar Steven R. Smith and Richard Truhlar

26 Apr Sheila Watson

1981

12 Sep Victor Coleman

24 Oct Gerry Shikatan

20 Nov Symposium of Linguistic Onto-Genetics: Truhlar, McCaffery,

21 Nov Mather, Penhale, Riddell, Dedora, Nichol

12 Dec Sean O'Huigin

1982

16 Jan Brian Dedora

6 Feb Toronto Research Group: Nichol and McCaffery

20 Feb Louis Dudek

13 Mar Bob Cobbing and P.C. Fencott

13 Apr Toby MacLennan

22 May Post-Sexuality Sextet: Truhlar, McCaffery, Glenn Frew, Mara Zibens, Marilyn Westlake, Smith

31 Aug Thomas A. Clark

29 Oct Lola Lemire Tostevin

12 Nov Paul Dutton and Sandra Breman

26 Nov First Draft

17 Dec Susan Frykberg and Rafael Barreto-Rivera

1983

25 Feb Yolande Villemaire and Denise Bertrand

17 Mar Jim Smith

31 Mar David Donnell

28 Apr Phenomensembles

1984

19 May Wayne Clifford

26 May Phenomensembles : with Truhlar

16 Jun ARC Benefit Reading: Victor Coleman, Frank Davey, The Four Horsemen,  
David McFadden, Gerry Shikatani, Lola Lemire Tostevin

1985

23 Feb Steven Smith and Richard Truhlar

18 May L’Affaire “Pataphysique: Truhlar, Nichol, Karl Jirgens, Denise Bertrand,  
Penhale, Dean, Smith, Riddell, McCaffery, Nick Power Dedora,  
Christopher Dewdney, Mather

21 Sep Underwhich Editions Gala: jw curry, Dedora, Dean, Marci Fournier, Frew,  
Mark Laba, David Lee, Karen MacCormack, McCaffery, Nichol,  
Riddell, Smith, Truhlar

1986

1 Mar Women’s Gala Reading: Kontakte Writers in Performance and the League of  
Canadian Poets present a benefit reading for the Pat Lowther Award  
Endowment Fund. Performers for this evening included Erin Mouré,  
Jay MacPherson, Mary Dimichele, Gay Allison, Earle Birney, Dionne  
Brand, Eli Mandel Rhea Tregebov, Miriam Waddington, Daniel  
David Moses, and Bronwen Wallace.

29 Mar David Bentley: Kontakte Forum on Poetics Series

## Appendix 2

### Table of Contents Listing from

*Open Letter* (Series 4. 6-7 [Winter 1980-81]) and the re-issue *Canadian "Pataphysics"*  
(Underwhich Editions: Toronto, 1981)

In yet another reminder of our engagement with an international community of meaning it should be noted that both *Open Letter* (Series 4. 6-7 [Winter 1980-81]) and *Canadian "Pataphysics"* (Underwhich Editions: Toronto, 1981, reached an international audience. Reading the table of contents below it can be seen that many of the papers written and included here by Delegates to The Symposium contained themes developed at Tamwood Lodge, and carried over into delivered papers in The Symposium performance.

Toronto Research Group, *Open Letter* 4:6-7: *Canadian "Pataphysics"*. Toronto: *Open Letter*, 1981. Contributions include: "Introduction by Toronto Research Group"; "The F-Claim to Shape in A Patalogomena Towards a Zero Reading (For Ihab Hassan)" by Steve McCaffery; "The Mind-Body Issue" by Opal L. Nations; "Parasite Maintenance" by Chris Dewdney; "Three Observations on the Everyday" by Toby MacLennan; "A Theory of Snow Prevention" by Robert Fones; "Rediscovery of the 22-Letter Alphabet: An Archaeological Report" by bpNichol; "X-Y-Z Chromosomes" by Opal L. Nations; "The Strange Journey of Master P'eng" by Anthony MacGinnis; "A Note on Formula Four: the Life and Works of Pierre Le Coeur" by Lledder Nhah Nhoj; "The Merits of Malleability (from The Art of Conversation Series)" by Frederick Etmanski; "An Approach to Linguistic Onto-Genetics" by Michael Dean; "Toward a Constructivist Theory of Linguistic Onto-Genetics" by Richard Truhlar; "From Linguistic Onto-Genetics to Euclidean Projectivist Linguistics [with supplementary letter]" by David Penhale; "Letter to L=Institut Onto-Genetique" by Steven Smith; "The Crisis of the Cultural Masterwork in Linguistic Onto-Genetics" by Richard Truhlar; "Hmrrian Studies: Some Reports" by Dr. R.W. Sanderson; "Piccu Carlu: The Muskoka-Maya Connection" by Prof. Kurt Wursthagen; "Report from Piccu Carlu: The Muskoka-Mayan Shift" by Richard Truhlar; "Ambulatory Signification: A Letter" by Adrian Fortesque; "The Muskoka Letter of Pere Jacques Cenville" by Dr. Arnold Arbuthnot.

From the back cover of the Underwhich Editions publication: *Canadian "Pataphysics"* is a re-issuing of the *Open Letter* magazine collection that first gathered this material together. In a series of witty & disturbing texts, at one & the same time a brief historical survey & the first mapping of a largely unexplored territory, writers... walk the fact/fiction line into a visionary perception of the Canadian landscape. This collection is a frontal assault on the essay form from which the student of contemporary literary theory, criticism & praxis can gain a bizarre & exhilarating perspective on the world."

- It's of note to recognize, despite avant-garde leanings, that many of the papers either from *Open Letter* or the Underwhich Editions, *Canadian "Pataphysics"* and papers delivered at The Symposium were rooted in the Canadian landscape, not Group of Seven-like but nonetheless still attached, albeit with an elastic band.

## Appendix 3

## List of Symposium Delegates in Personae

Michael Dean, Director, the Institute of Linguistic Onto-Genetics.

bpNichol, Director/Secretary, Writers in Support of Alphabet Archaeology.

The Honourable Richard Truhlar, director and founder of CILOG (Constructivist Institute of Linguistic Onto-Genetics).

Janine Mather, biographer of Elizabeth Breun, “Psychic Archeologist” and historian of Psychometric Research.

David Penhale, director and founder of OMPHALOS, The Centre of Language Research.

Steve (Stephen) McCaffery, co-founder with Dick Higgins of International Institute of Creative Misunderstanding and sole member of the Centre for Advanced Studies in Epistemological Myopia.

Steven R. Smith I, researcher into the almost lost but not forgotten works of his grandfather, Dr. Gaylord Wordsmith III.

Lleddir Nhah Nhoj (Riddell), follower and student of Pierre LeCoeur and practitioner of “The Demonstrative Technique” as developed by LeCoeur. A firm believer in the serious political implications involved in the scientific study of Linguistic Onto-Genetics, particularly in regards to further research into Formula Four. See “A Note on Formula Four: The Life and Works of Pierre LeCoeur”, *Open Letter*, Series 4, nos. 6-7, Winter 1980-81, and/or *Canadian “Pataphysics*, Underwhich Editions, Toronto, 1981.

Adrian Fortesque (Dedora), Honorary member and fellow of The Granite Club, Canadian Epigraphic Society, British and Canadian Archeo-Linguistic Society, Omphalos Centre, L’Institut Onto-Génétique, Member Koka Carlu Anonymous, See “Ambulatory Signification: A Letter” in the above noted *Open Letter* and *Canadian “Pataphysics*.



## Appendix 4

Title list of papers delivered at the Symposium of Linguistic Onto-Genetics  
November 20<sup>th</sup> and 21<sup>st</sup> 1981\*

To be resolved – “Chronodynamism, Spatiodynamism, Luminodynamism: Linguistic Fact or fiction?” An Introduction from the Chair plus *The Imagination of Aldo Breun* by Michael Dean.

Digging Up The Pas T by bpNichol.

The Problematic Stasis of Macrosyntactical Structure In Language by Richard Truhlar, director of CILOG.

Machine Language/Heart Language, by Gaylord Wordsmith III.

Archeo-Linguistics Only a Stone’s Throw by Mr. Adrian Fortesque (Dedora).

The Perseus Project: Paleogorgonization and the Sexual Life Of Fossils by Steve McCaffery.

The Alphabet Speaks by Dr. Janine Mather, AOCA.

Palm and Fortune readings given throughout the Symposium by Lledir Nhah Nhoj (Riddell) employing “The Demonstrative Technique”.

\* From, “Papers Delivered At The Symposium of Linguistic Onto-Genetics held in Toronto, Canada, November 20, 21, 1981 published by Writers in Support of Alphabet Archeology as grOnk Final Series # 5 in March 1985.”

## Appendix 5

The official symbol and logo of the Symposium of Linguistic Onto-Genetics, with a note, from Steve McCaffery

“There is with this hand gesture the notion of the “guppy” and of “being gupplied” i.e. taken in, rendered gullible by a statement ... the “guppy” gesture is the movement of the thumb and fingers in a close/open movement, like a guppy breathing.” (See Fig. 13 and accompanying caption.)



Fig. 1. (L. to r.) Richard Truhlar and Professor Wurstwagen (McCaffery) read the Port Carling (Piccu Carlu) pyramid. Photo: Marilyn Westlake.

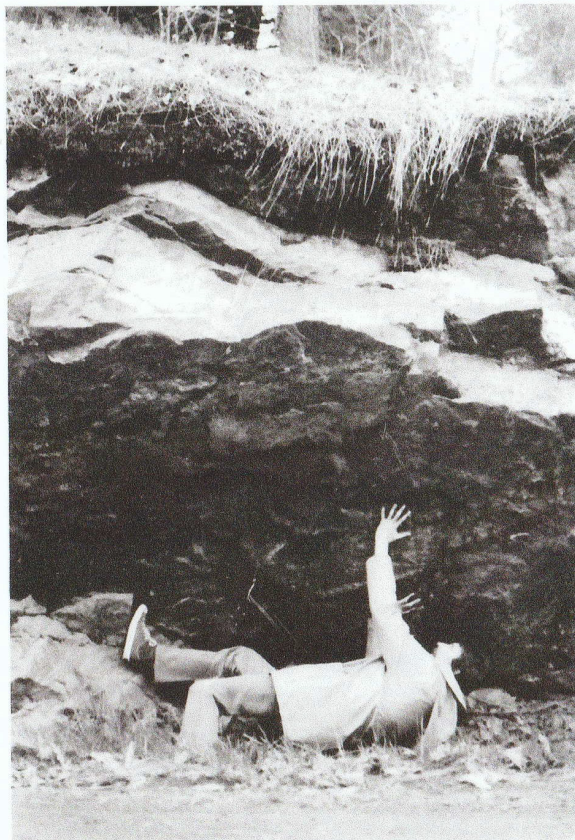


Fig 2. Adrian Fortesque (Dedora) reads striation pulses from a granite outcrop in the vicinity of Port Carling. Photo: Marilyn Westlake.



Fig 3. *The Imagination of Aldo Breun*, Michael Dean with shadow-casts, Studio-Gallery Nine, Toronto. 20 November 1981.



Fig. 4. *The Imagination of Aldo Breun*, South view, Studio-Gallery Nine, Toronto.



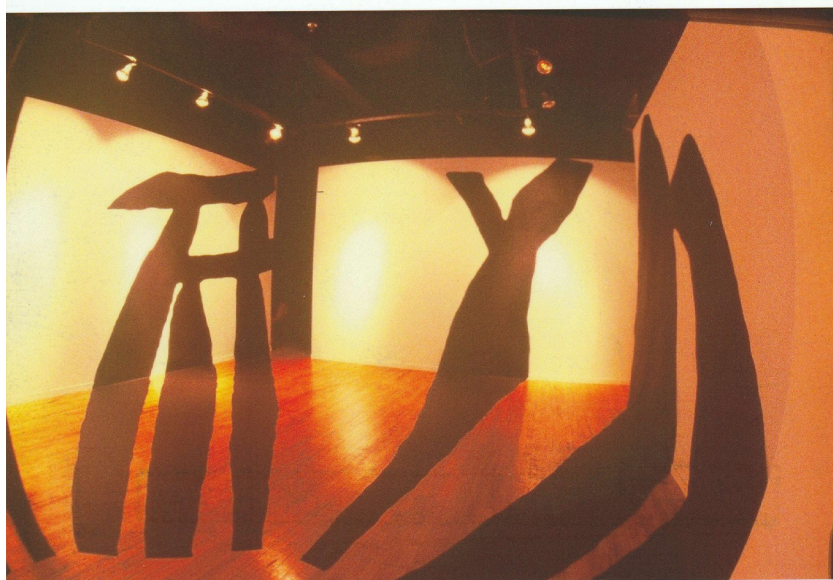


Fig. 5. *The Imagination of Aldo Breun*, North view, Studio-Gallery Nine, Toronto.



Fig. 6. *The Imagination of Aldo Breun*, South view, West wall, Studio-Gallery Nine, Toronto.



Fig. 7. *The Imagination of Aldo Breun*, North view, NE corner, Studio-Gallery Nine, Toronto.





Fig. 8. The Symposium of Linguistic Onto-Genetics, An introduction delivered from the Chair, Michael Dean: RESOLUTION – “Chronodynamism, spatiodynamism, luminodynamism: linguistic facts or fictions?” Studio-Gallery Nine, Toronto, 20 and 21 November 1981.



Fig. 9. The Symposium of Linguistic Onto-Genetics, Studio-Gallery Nine, Toronto, 21 November 2 1981. (L. to r.) Michael Dean, Richard Truhlar, and Janine Mather listen attentively but skeptically to papers.





Fig. 10. The Symposium of Linguistic Onto-Genetics, Studio-Gallery Nine, Toronto 21 November 1981. The Chair, Michael Dean fields a question from David Penhale. (L. to r.) Michael Dean, Steve McCaffery; behind music stand raising his hand to ask a question, Steven Smith, Richard Truhlar, Janine Mather, David Penhale, bpNichol, Lleddir Nhah Nhoj (Riddell) obscured by Adrian Fortesque (Dedora).

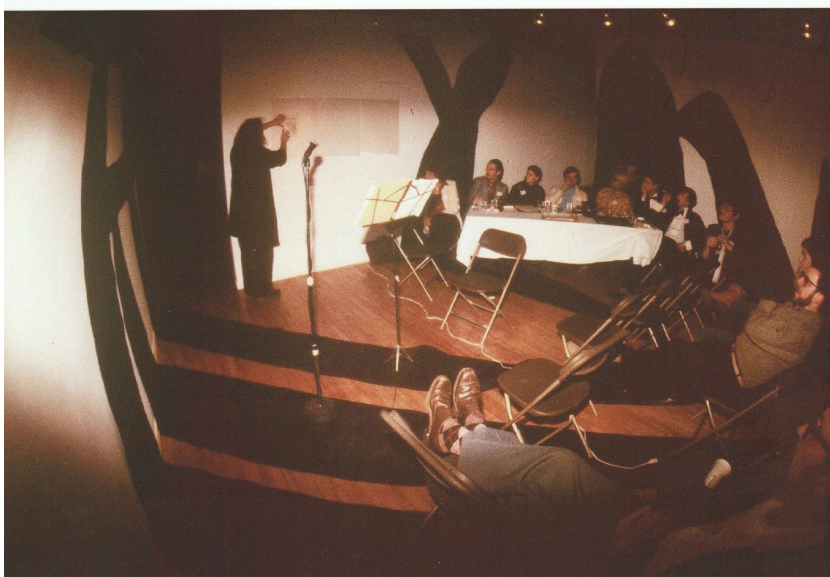


Fig. 11. The Symposium of Linguistic Onto-Genetics, Studio-Gallery Nine, Toronto, 21 November 1981. (L. to r.) bpNichol (delivering his paper, "Digging Up the Pas T"), Steven Smith behind music stand, Richard Truhlar, Janine Mather, David Penhale, Lledir Nhah Nhoj (Riddell), Michael Dean, Adrian Fortesque (Dedora) and Steve McCaffery listen for flaws in Nichol's probable system.



Fig. 12. The Symposium of Linguistic Onto-Genetics, Studio-Gallery Nine, Toronto 21 November 1981. Our man from Lucknow, India, Lledir Nhan Nhoj (Riddell) and delegate Steve McCaffery discuss Formula Four and the "International situation."



Fig. 13. A note on the logo, “The symbol of this Symposium of Linguistic Onto-Genetics is the left hand with shadow-cast. This hand could be interpreted as being mute, creating the illusion of speech with its shadow. However, this is not the case. The hand is in motion. The fingers and thumb are opening and closing as if trying to catch something, or as if applauding and swallowing everything it applauds. What the hand is doing, in fact, is asking questions. It is asking: “What is the sound of my applause?” “What is my right hand doing?” “Am I feeding the mouth that bites me?” Michael Dean.