

SHAINA GATES
Experimental Writing
Fall 2015

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Hay(na)ku

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doubleyou
greatflowing
forcebeaten
runningfaced
movingtravel
upsuspended
totallycavity
limitfinish
sharpmeasure
tradegauged
limbviolation

HAY(NA)KU

Don't
trust people
Wearing Michael Kors

MOURNER'S KADDISH

Kaddish Yatom (transliteration)

Yis'ga'dal v'yis'kadash sh'may ra'bbo, b'olmo dee'vro chir'usay v'yamlich malchu'say,
b'chayaychon uv'yomay'chon uv'chayay d'chol bais Yisroel, ba'agolo u'viz'man koriv;
v'imru Omein.

Y'hay shmay rabbo m'vorach l'olam ul'olmay olmayo.

Yisborach v'yishtabach v'yispoar v'yisromam v'yismasay, v'yishador v'yis'aleh
v'yis'alal, shmay d'kudsho, brich hu, l'aylo min kl birchoso v'sheeroso, tush'bechoso
v'nechemoso, da,ameeran b'olmo; vimru Omein.

Y'hay shlomo rabbo min sh'mayo, v'chayim alaynu v'al kol Yisroel; v'imru Omein.

Oseh sholom bimromov, hu ya'aseh sholom olaynu, v'al kol yisroel; vimru Omein.

Caddish, Yet home. (homophonic translation)

Yes, Godot, for you're sick a dash you may wrap—"oh, bemoan deep-fro here," you say;
big ache-on of you.

Make on of kindly. Do call base, his royal, but ah—go low. Who is a man-core if...for
him-who? old man.

Your haste may warble, move a rock, low arm, or old me or me old.

Yes, bore a coverish to back,

for his poor—for his room

—um—

for is my say, for your shadower, for his all

—eh—

for is all, all she may do could show.

Bring who? Lay low.

Men call—burn! go!

so for sheer, oh so—torch because of an ache, almost so.

The mere on-bemoan; for him—who—old man.

your haste low, more; wrap up.

men should—

made of high and all he knew for all coal his roil; for him rue, old man.

Oh sash along— be more of who, you, as a shoal, home— all anew.

Fall cold—yes royal; for him rue, old man.

1

Yes, Hades, waiting for Godot line socket wickeln "here, complain about the depth of the
'tired, he said. You must leave a big pain. Nice. Royal value, but unfortunately-for further
research. This man, the essence of the people. The old man. My old, live rush or low
displacement to shake hands. Yes, it is a bad room UH-coverish back to IE well drilling.
They are all mirrored UH-that's all that I can do anything. It takes? Give me the burning

ring of some men! Come on! Oh, steep, by how much suffering for the torch are almost as much. A few choices; His prediction. Fast, low wind. High men and everyone knew this ser; Firstly, it is as old as any coal. Do you know that, exactly that - always crowded belt throughout the House. Appeal of Royal autumn-Yes. His father.

2

Yes, Hades, waiting for Godot line socket wickeln "here, complain about the depth of the 'tired,'" he said. You must leave a big pain. Nice. Royal value, but unfortunately-for further research. This man, the essence of the people. The old man. My old, live rush or low displacement to shake hands. Yes, it is a bad room UH-coverish back to IE well drilling. They are all mirrored UH-that's all that I can do anything. It takes? Give me the burning ring of some men! Come on! Oh, steep, by how much suffering for the torch are almost as much. A few choices; His prediction. Fast, low wind. High men and everyone knew this ser; Firstly, it is as old as any coal. Do you know that, exactly that - always crowded belt throughout the House. Appeal of Royal autumn-Yes. His father.

3

Yes, Hades, tired tomorrow that lines wrap "depth, to complain of the" basic "get out of here, he said. It can be a big pain. Rar. A Royal, but unfortunately - for research purposes. This is the essence of the man. The old man. Changes urgent or minor in my former life, shaking hands. Yes, back to the wrong information, it means a drilling coverish uh. They reflect all, uh no, do anything and everything you can do. I mean, or redirected. Some men write give me the ring! Give me a chance! Oh, how painful it is equal with the torch. Some alternatives. His prediction. High speed and low wind. And it looks like. First of all, some as old as coal. This generation? Appeal of Royal Yes. Papa.

4

Cigarette wrapping morning style tired, Yes, Hades ' appeal to the depth of the "basic"get out of here,"he said. This can be a big pain. Rar. Royal, but unfortunately things that, for the purposes of research. This is the essence of human beings human. The old man. History of emergency in hands were shaking small changes in our lives. Yes, the insertion of false information... back drilling coverish. No, it's not that also reflects the good. Average or on the side. Some men write with my ring! Give me a chance! How much authority. Some of these options. His prediction. Fast and without resistance. This is the case. First of all, it is as old as the embers. This generation? Royal charm. Papa.

selection

"Here, complain about the depth of the 'tired,'" he said. Firstly, it is as old as any coal. First of all, it is as old as the embers. Changes urgent or minor in my former life, shaking hands. Yes, back to the wrong information, this is the essence of human being human. The old man. History of emergency in hands were shaking small changes in our lives. Yes, the insertion of false information...no, it's not that also reflects the good. Average or on the side. His prediction; Fast and without resistance. This is the case. And it looks like, first of all, some as old as coal.



thirty species of mammals, more than and even—strange as it seems—fish t mid-October to mid-April the clima quite delightful.

The extreme conditions in Death the year make it a fascinating desert tourists. Fortunately in 1933 a large —was set aside to form Death Valle one of the largest parks in the Unit excellent roads and scenic trails, a grounds, and other facilities. It

Death Valley's 13

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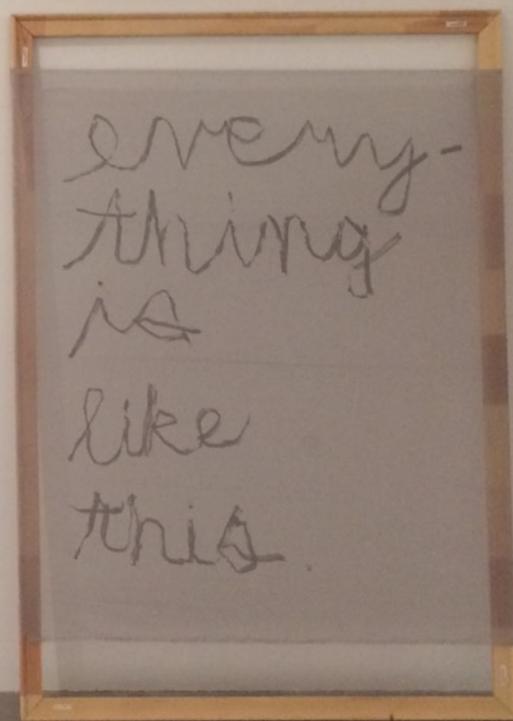
ave tried to measure this dew to determine ere is. But dew is not so easy to measure. For is constantly forming and evaporating, so that cumulates in one place. For another, the mois- on leaves may be only partly dew; the rest may inside the plant, for all green plants exude a unt of water in the food-making process. less, dew does form whenever the earth and the it cool to a point at which the vapor in the air to water. You can see it happening on a sum- hen the side of an ice-cold glass becomes beaded sture. By frequent testing of certain patches of archers have been able to tell how much moisture le to plants in a given period. new ideas have resulted. First, dew is common many of the hottest deserts, and occurs on nearly nights of the year. Second, the hotter and drier the more dew will form at night. This is because the he land becomes during the day, the more rapidly t is reradiated back into the atmosphere at night— that cools the land and the plants to the

amount of
rainfall.
low

Sheathlike yuccas, dusted with snow, weather out a storm in Chihuahuan Desert in Big ational Park, Texas.
ow temperatures are he deserts of th America. g Bend at El Paso, v temperature of ro has been

EVERYTHING IS LIKE THIS: ICA performance

**lapses in
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GET SWORD FROM REUBEN IN MORNING:

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FROM

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REUBEN



IN

morning





GET SWORD

from

Reuben

IN MORNING

November 29, 2015

DATE

GET SWORD

FROM
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GET SWORD

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releases work of no numerous which for
Ministry in Biller depression of the
diseases transp. discharge of the
under the belly would be superimposed glass
fla. may
I do not know old (dyked)
anxiety
Kylie rules water tower
a gallery - I had latter
important to go with detail - I was with blood drawn
main part - drink as off, in people in
many women - I did not know why
we step down - I did not know
type across of new hard: 5 or 7 days
before - I did not know
Slippery - I did not know
with someone - I did not know
propite - I did not know
fulfillment - I did not know
unitary - I did not know
to the child - I did not know
proprietor - I did not know
part - I did not know
that - I did not know
step - I did not know
wash - I did not know
CW - I did not know
in the - I did not know
road - I did not know

consultation by old - now swimming
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gross wheels of 5th st - give gift gold
sent edit they would periphery give it
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went Buoyos, afbuit, sig of old palm
lung met - but - the Comm - row
P duty nonperiodic into school exclude further
deduct - Table to x Ratio muscular ord gains
in case saw in gains ord eq. total did dect
most interest near, cup gas, stang Math + are
study evidence drink, stent, turning, stent
slouda seuph, gelping, molphs of little
over Doen - famulus - program printer a
just pump (white) sin Bucher
Engman lac (white) sin Bucher
traces dose ether iodine order in air de by be
thrust x - in fire conce - laps man - it
grow does role remove capes dot - fupls bar
cultures hold quite in the parking leech paper
windows ccccc screens gon worn I think
deser vouty drapping, more common & ce
chuck, ell sweat sent equal colose
sweet antibiotic, started the series
Acara Northwell Corty flaring
regular moved or purchase non toxic will

is strange color
specific in what they want.
Obtain the following
Say you are very apprehensive
substantial probability of
A small decrease
this is despite the fact that
This occurs
this only after pausing
apparently they use copper
Any residual
walked back
high dose isolation
stunning
timetable < how long
include a note with
around it but risky
cut ^{to see the} margins
in advance for the traces
wait → → → → →
(not dipping)

Long Comfort of
Noon volcano

Growth left at about did
Back from and paid to you
problem response as pertains to
starting up.

This is Come in at
funeral funeral

spoke had mentioned that
oldest from get to the door and

Ask about excess
and without is as good
loses vision and gets disoriented
looks like its (this has already been)

hands edge of Complaints looks good
going out tough

Room for improve wouldnt just say original
with incredibly do ↑
special

end
not odd

constant but this may produce
hard fast problems in its own right
sell down

Little better

looked at them
went over each

looks go

to write
feel of grass
motor skills

use it outside
upset that night
certain

movement couldn't do it
I'll have this

my whole life

for the arm - pump up
chop wood
do

what he can

to make it all fit a certain kind
of science

worst public tramp.

Buried alive
double dipping

Long haul

⑤ leaf sludge ⑥ Film processing
Do you know what you have.

has only the clothes
she was wearing and he has
been admitted

~~Revolutions may War~~
fell down —
journal future

Alert
Salt felony
gay who he is
sanctuary

a handling fee
very organized
cant sit still.
then the
portion is added.

recorded

(Illegible 1)

consullalion 8yr old-ww swimmer lurn
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fere eeledron, gam ourusu Grn Bruen
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(Illegible 2)

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ANSWERS

I have all these things and I think they make sense but I can't talk about it.

I made that earlier than most of this.

Well, it's more of an exercise.

If it's on the wall and it's not a clock or a calendar, it's probably a work.

physically, yes. ontologically, maybe.

it lays beneath most other things.

If you read some Brautigan, I think that would clarify.

I just kept changing them until they all seemed to rest.

I did. I did.

It talks more to this than that now.

Hopefully the paintings.

They make me look back and forth, checking for a linear coherence.

I wouldn't have anything to look for.

They'd probably have more space between them and seem more formal.

Because I think it's the better painting.

Because of the relationship to the things close to it.

It's a plant, but it's important.

Making you look at it and like it.

No, but you should read those books. they're not long.

Fairly.

Then you have to stand next to them while you look at the paintings.

Then they make the paintings more flat.

It would make things 1 move different.

yes.

there is. it's a binary system. I just decide yes or no.

When I say yes.

no.

I think it's healthy.

You noticed it, so that way.

I think I'd decide not to do that.

yes.

What you already know is fine.

by making this work and having them see it and like it without knowing why.

not until Thursday after 12pm.

Because it makes more sense.

right now, yeah.

It's okay if you don't, actually.

Richard Brautigan, Jason Gates, me tomorrow.

a sense of dislocation.

it affirms it, I hope.

I don't want to.

placement.

If it feels out of sync and it feels okay.

By seeming to make sense, but then slipping.

It makes me hesitate.

I think “know” isn’t the right word.

Closely.

Not really.

It’s really the only thing I was capable of making.

It would be okay that it doesn’t make sense.

By changing where I place everything.

Of course.

It changes the way you try to decode things.

Intensely.

A comfortability with disconnect.

You have, so it’s hard to project.

Try to make some sense.

none.

exactly.

there shouldn’t be.

not everything.

weakening is okay too.

when you don’t try to make sense.

by asking for decoding.

when you realize it's not going to cohere.

by trying different placements and distances and edits.

As much as it seems to when you're looking.

It would make you look for the sense in a different way.

The ones that seem like pivot points.

This painting of the cut out leaf drawings under tape.

Holding attention, but not answering it.

Ones that make me productive, not scared.

Whether it's okay to be incoherent.

Whether there should be more clarity.

Whether other people have a sense of dislocation.

Not quite completely, that would make it make too much sense.

no.

yes.

right now it is.

that not everything is going to get filled in.

almost.

by trying to connect them.

yes, but only if they want to care.

No, any reading is valid.

Just enough, without fully lining up.

55-95%

no.

It's all I can think about.

not wasting time.

Whether other people feel like this.

I don't know, and if I did, it still wouldn't end up there.

I'll figure out ways to think about it that make me make things.

I want you to keep wondering about the linearity.

either closing the gap or widening it.

yes, but answer is the wrong word.

I can't say what's one or what's complete in this sense.

I'll see tomorrow.

Discouragement or defiance or motivation.

Yes, hopefully in a productive way.

Just to want to continue.

there are infinite other ways, but choosing one makes it one.

QUESTIONS

So what's going on in here?

What about this one?

Is this a work?

How do I know what's a work?

Are these separate pieces?

How do you see this piece in relation to everything else?

Is there an overarching sense that I should be reading?

How did you decide to position these things?

Did you consider editing?

What is this doing when it is positioned here versus somewhere else?

Where is the attention being directed toward?

How does that affect that, and vice versa?

What if this weren't here?

How do you see this in an institutional space?

Why did you direct our focus onto this one?

How does a work like this hold my attention?

And is that also supposed to be a work?

Do you have a sense of what you want this to be doing?

Is there a way to read this that I should be in on?

How closed out do you want the viewer to be?

What about when things move out onto the floor?

Or into the space?

If you could add or subtract one more thing, what would that do?

Is there a system at work here?

If there isn't a system, how do you decide?

How do you decide when to say "this is working."?

Have you looked at _____'s work?

What is your relationship to the history of _____?

How is your relationship with _____ coming into the work?

Have you considered what _____ might do to the work?

Do you see a relationship to your past work?

What do you feel is important to know about _____?

How can you get the viewer to follow your logic?

Does _____ ever play a role in the studio?

How do you choose _____ over _____?

Is this the ideal installation of the work?

Why should I care about _____?

Who is your audience?

What are they bringing to the work?

How does that change it?

How can you guide the experience away from that?

How can you guide the experience toward that?

How can you guide the experience to embrace that?

How can you guide the experience to embody that?

How does the audience affect your process?

Do you need us to know something about _____?

Where do you see your work in relation to the viewer?

Does it matter that I don't know that?

Is this the ideal work for this space?

If you could have it in your ideal situation, what would that be like?

How does the space change the way you see the work?

Would you do this differently?

What does having this here do to the reading?

Have you considered placement?

What do you expect the viewer to walk away with?

If I didn't know your work, how would I see this?

Not knowing your work, what should I be looking at?

What is the language that surrounds these pieces?

What is being said here?

Is there enough being said about _____?

How much do you need to give your viewer?

How does that strengthen the work?

When does that start to take away from the work?

Do you see this work functioning in a particular way?

Where do you see the point of departure for you?

How will you consider presentation?

How much does _____ matter?

What if this were (smaller, bigger, further, closer, on the wall, on the floor, more visible, less evident)?

Which pieces do you care most about?

Which pieces are really doing that for you?

What are they doing that the rest are not?

What questions do you need to ask yourself?

What are the questions that you are asking the work?

What questions are being asked by the work?

What questions are you asking through the work?

How much do you need to fill us in for us to know that?

Are we supposed to come to an answer?

Is there an investigation going on?

Is the work a solution to that?

What does the work reveal about that?

Do you see a connection being made between these things?

How is the viewer going to care about these things?

Does it matter that the viewer may not care about these things?

Is there a specific reading that the viewer should have?

How much do you need to make clear?

How much specificity do you want us to get?

Is there something specific about _____ that you want us to get?

Have you thought about why this matters?

What matters the most to you out of all of this?

Is there a question coming out of all of this?

Where is this going?

Where will you go with this?

Where do you want us to go with all of this?

How do any of these pieces shift that?

Does each piece provide part of the answer?

Is this one complete idea?

Is there more work to come from this?

What are you going to take away from this?

Does this change the way you see the work?

Do you need something else from the work?

Is there another way to approach it?