

The Squid on a Plate

Christy Sheffield Sanford

vimeo.com/554568347



Published by *The Hole in the Head Review* 2021

Thanks to Editor Bill Schulz for publishing "the Squid on a Plate." Art, animation and poetry are mine. Music is by Jahzzar. This interdisciplinary piece incorporates media as collaborator. Light, a recurring theme in my work and the squid's bioluminescent ability, is endlessly fascinating. I'm crazy about joining text, graphics and imagery and am bent on allowing each art form to maintain its integrity.

Early on, I admired painters Mark Tobey and Morris Graves. Their white writing and my lines in "the Squid," evoke asemic writing. Parts about painter Maggie Hambling are complex. Pause the video a second time around to read the story-poem about her scallop shell sculpture on the beach, dedicated to Benjamin Britten. I dramatized Mac Pages "shapes" using gradients and Keynote animation, especially transitions.

Birds of a Feather

Christy Sheffield Sanford
and Debra Mixon Holliday

vimeo.com/458748416



The Video Was Published by *The Ekphrastic Review* 2020
Pam-Jam 2020

I'm grateful to Lorette Luzajic for accepting this work for *The Ekphrastic Review*. The video was created for the inauguration of PAM Jam, a collaborative event in Saint Augustine, FL involving Poets, Artists and Musicians. In fall, teams were to present at Butterfield Garage Gallery and the Corazon Cinema (host to Ancient City Poets). Due to the pandemic, live events were cancelled, and the project morphed into books, videos and social media programs.

Christy Sheffield Sanford was the poet and animator; Debra Mixon Holliday was the artist. Duffy Bishop interpreted the poems, and Chris Carlson composed the music and integrated the calls of crows and ravens into the sound track.

“Transitions” in Keynote played a primary formal role in the piece’s development. As text passages and images disintegrate, the disruptions offer a change of focus. When words crumble, fall, fade, swirl, they often become more powerful. With movement and destruction, secrets come to the fore.

Birds of a Feather was published as a book in 2020.

The Hem-nal

The following series of animations are from *The Hem-nal*, a multimedia collaborative project with Charlotte M. Porter. Christy created these videos on the theme of volition and boundaries – how time, place and culture circumscribe existence.

I am sometimes stitching up a scene, sometimes hoping to rip out a heart. I try to free the bird and save the sequins, no matter how chipped. I need glinting light to track the beasts, uncloak phantoms that render us mute and helpless.

The German choreographer Pina Bausch, when asked about U.S. resistance to Dance Theater, suggested the reason might be *Sehgewohnheiten*, habits of viewing. Digital animation has the power to break the reader's linear reading habit.

Inherent poetic qualities of movie, image and graphic-making programs help bridge the gap between image and text. The desired result is a multidimensional perspective.

“Hems” are a metaphor for limits. Characters are identified with a body part and a sewing stitch. In various videos, tongues symbolize the power of voice, and birds, in keeping with literary tradition, send omens or express emotions.

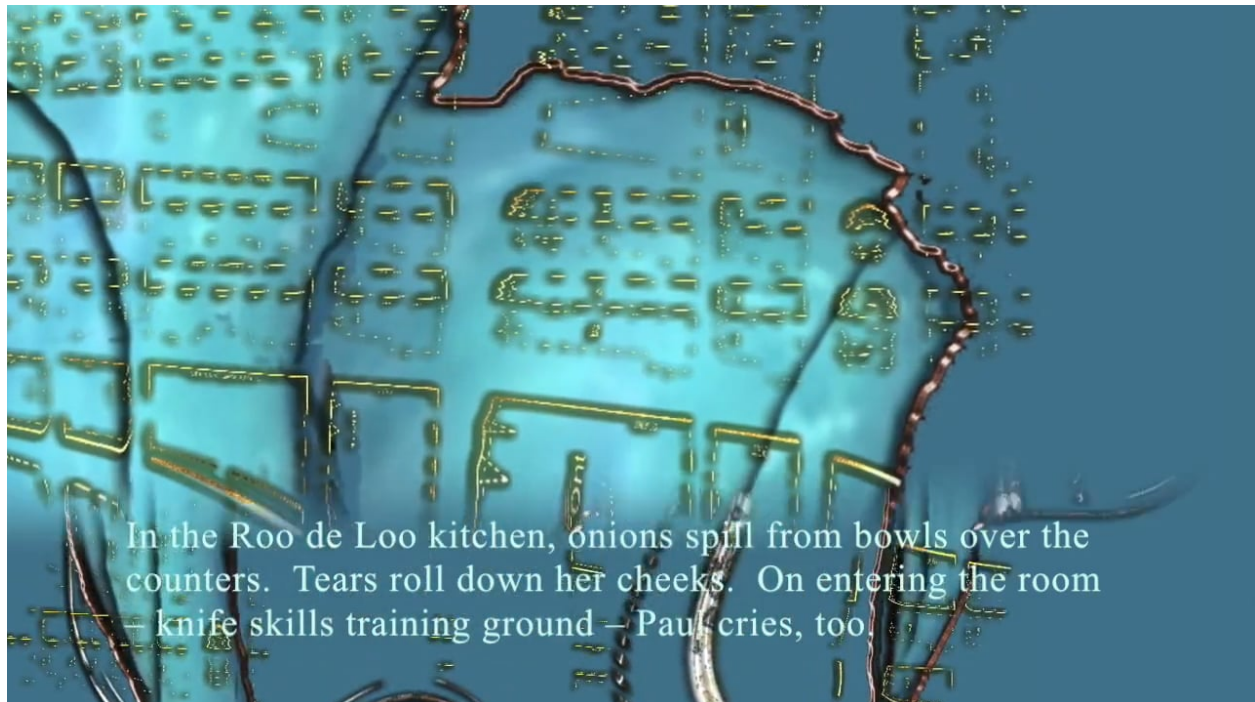
PIECES IN *THE HEM-NAL*

Julia Child’s Legs (Basting Stitch), Nadine’s Shoulders in Moonlight (Rolled Hem), Poe’s Purloined Molars (Chain Stitch), Philomela (Lock Stitch) and Dragging Virginia Woolf’s Body Out of the Ouse (Blind Stitch).

Julia Child's Legs (Basting Stitch)

Christy Sheffield Sanford

vimeo.com/vimeo.com/152650635



Carbon Culture Review competition finalist 2016

Julia Child's Legs is an animated prose poem. "This language-led work was chosen for its unexpected tone of voice communicated through text-on-screen, and for its sound design and visual tracking. ~ Zata," Poetryfilm.org

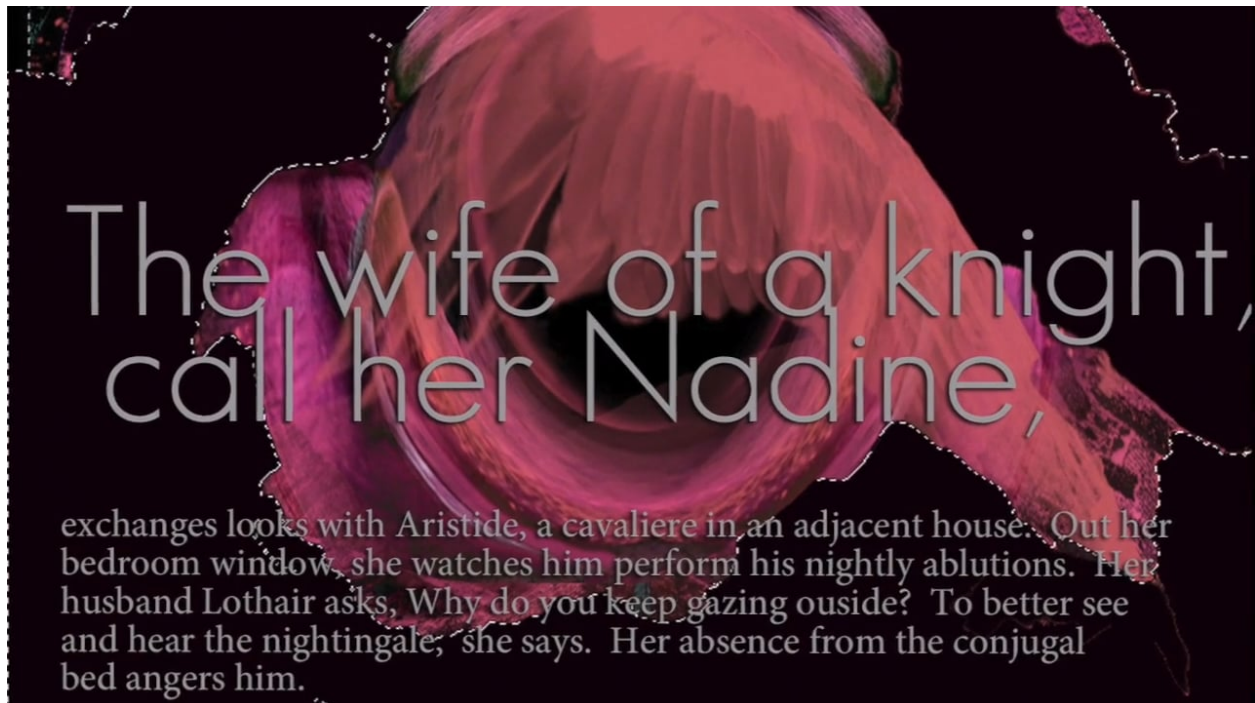
A skirt that moves and blows in the wind becomes a weighted image implying how much is revealed and how much freedom is enjoyed.

Photoshop and I-Movie were the basic animation programs used. The music "Toasterbottle" by Dave Howes was found at the archive.org

Nadine's Shoulders in Moonlight (Rolled Hem)

Christy Sheffield Sanford

vimeo.com/250152779



Published by *Amp* (Hofstra University) 2017

Shown at ELO (Electronic Literature Organization) Montreal, 2018

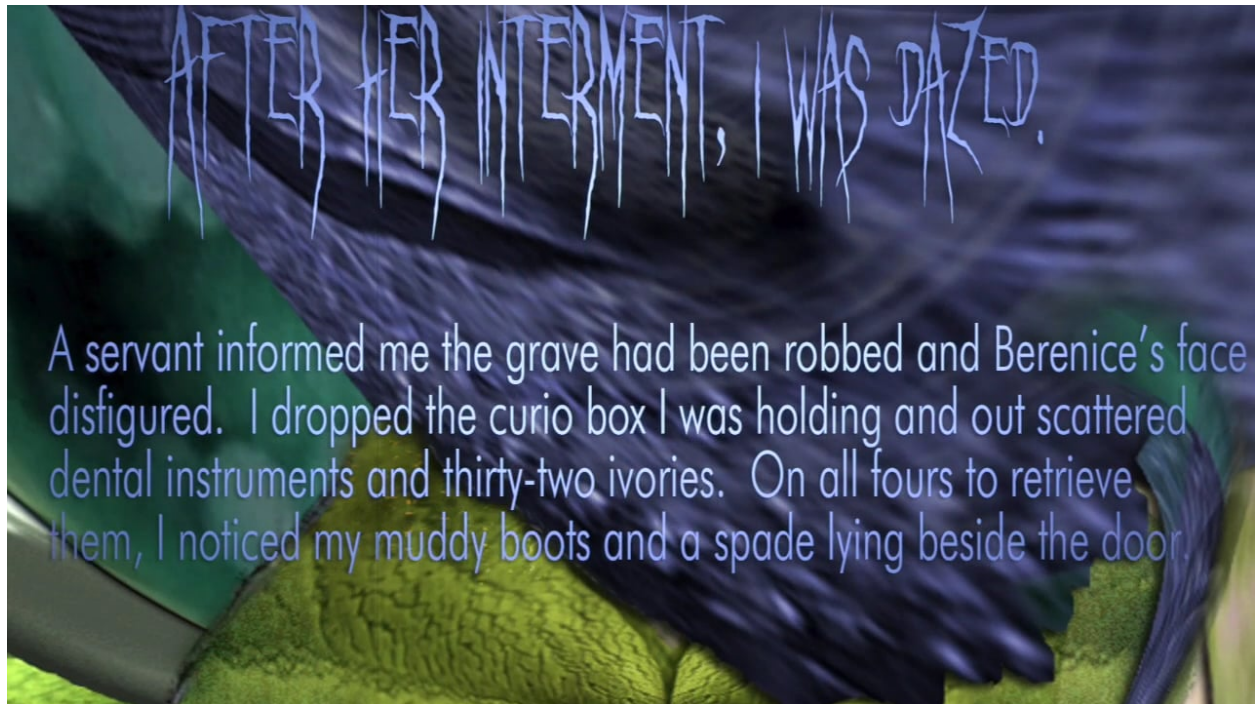
“Nadine’s Shoulders in Moonlight” or “Rolled Hem or Nadine” contains text, images, and animation by Christy Sheffield Sanford. This bedtime horror story, based on a 12th Century *Lais* by Marie de France, was published by *Amp* (Hofstra University).

Overall, I was concerned with how we decide to veil or bare our inner lives and bodies and an ancillary question – how much agency do we have in forming our boundaries. I wish to thank Faun, a German ensemble, for permission to include the song "Sirena" from their Renaissance album.

Poe's Purloined Molars (Chain Stitch)

Christy Sheffield Sanford

vimeo.com/193824719



This piece was published by *Atticus Review* 2017

Thanks to Matt Mullins, Mixed Media Editor, of *Atticus Review* for choosing this piece. "Poe's Purloined Molars" is one of a series of bedtime horror stories for adults. As in several of the works, birds and tongues are part of the visual vocabulary. The piece was inspired by Edgar Allan Poe's life, his story "Berenice" and Sanford's fantasies. Presentation of the written story is meant to challenge the traditional way text is read.

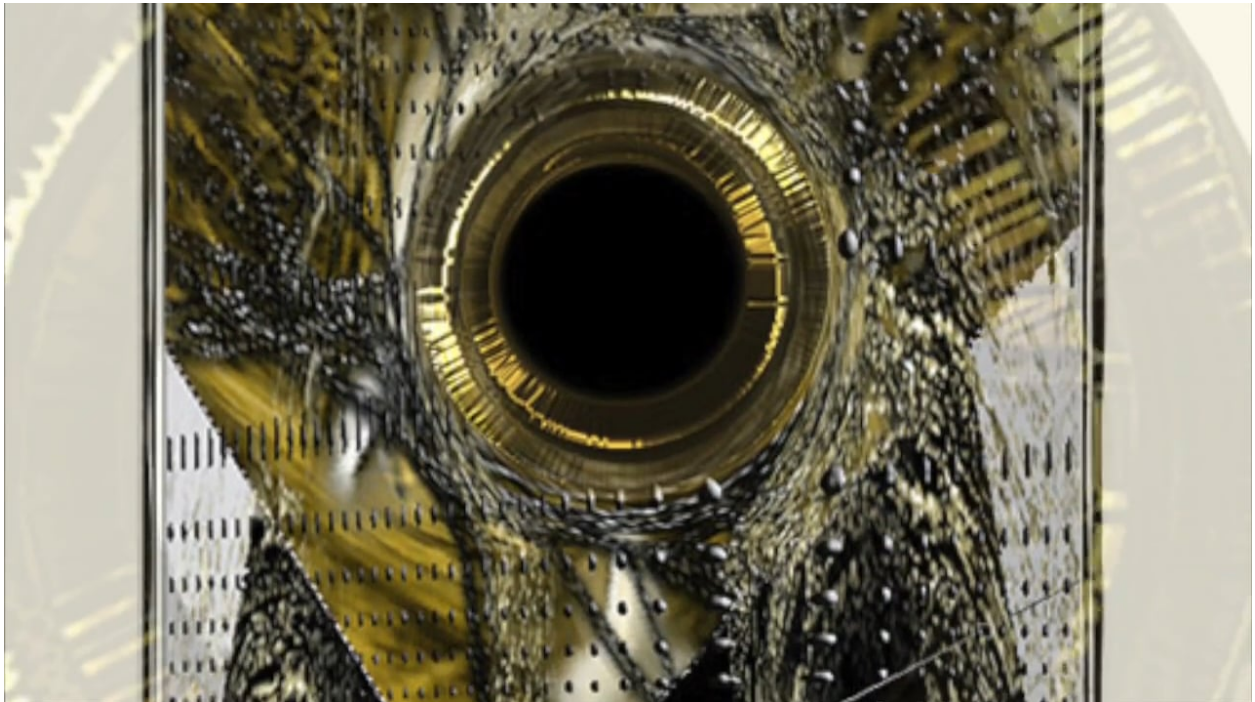
Images, text and animation are by Christy Sheffield Sanford. Music is "Arrythmia/a lost battalion of conversationalists jumping down the stoops off fire escapes off Empire State out of the moon into vacant Ohio factories" by The Fucked Up Beat, sound by Eddie Palmer, song words by Brett Zehner.

Philomela's Tongue (Lock Stitch)

Christy Sheffield Sanford

vimeo.com/182249317 or

www.youtube.com/watch?v=j2O3qUJOJx4



Published by *OPEN: Journal of Arts and Letters (O:JA&L)* 2018

"Lock Stitch or Philomela" is a distilled re-telling of a story inspired by Book 6 of Ovid's *Metamorphoses*. The animated long poem with chorus is one of a series of hybrid pieces with images and text by Christy Sheffield Sanford. The music "Quatre Saisons Carrosse en Automne" is by Switzerland-based composer Bacalao. His work was found at the Free Music Archive.

Dragging Virginia Woolf's Body Out of the Ouse (Blind Stitch)

Christy Sheffield Sanford

vimeo.com/178422950



Published in part by *A Room of Her Own Foundation* 2020

Images from *Dragging Virginia Woolf's Body Out of the Ouse (Blind Stitch)* were featured by *A Room of Her Own Foundation* during Sanford's Artist-in-Residence workshop, Global Day Camp, Oct. 2020. An image from the film was chosen for AROHO's cover of *Waves: a Confluence of Women's Voices*.

The art, writing and animation in the video are by Christy Sheffield Sanford. The video poem focuses on the death of Virginia Woolf. The music 9N05513NN3 #1 (Gnossienne #1 - Erik Satie) by kollagemontage, is available at Free Music Archive, CC0 1.0 Universal Public Domain Dedication.

Also part of *The Hem-nal* is Christy Sheffield Sanford's book *The Interior Life of a Skirt (An Aspirational Memoir)* published in 2020.

"Skirting the Issue," a web-specific piece highlighting "the scroll" and conceptually organized by skirt type, was published as part of my response to an interview question by Simon Mills for trAce. This work is available in trAce archives.

aroomofherownfoundation.org/waves-a-confluence-of-womens-voices/

<https://vimeo.com/user48090913> The collection
<https://vimeo.com/search?q=Christy%20Sheffield%20Sanford>

CHRISTY SHEFFIELD SANFORD is an artist-writer living and working in Northeast Florida. She has won an NEA in Poetry and is the author of numerous small press books including *Only the Nude Can Redeem the Landscape*, *The Cowrie Shell Piece (Baroque and Rococo Strains)*, *Great Lakes (Map-Induced Trance States)* and *The Hs: the Spasms of a Requiem*. Her book about interdisciplinary work and Pina Bausch *The Ostinato and the Furniture or Stiffen* was a finalist in Hidden River Arts, Tamaqua Prize for a Book Length Collection of Essays 2020 Contest.

Sanford's digital animations have been published by *The Ekphrastic Review*, *Atticus Review*, *Amp* (Hofstra University), *The Hole in the Head Review*, and *OPEN: Journal of Arts and Letters* (O:JA&L). Images from the piece "Dragging Virginia Woolf's Body Out of the Ouse" were featured and discussed at *A Room of Her Own Foundation* workshop. "The Mallarmé Fan Cycle," a suite of poems, was printed in *Inverted Syntax*. She has an essay forthcoming in *The Digital Review*. Her digital work is being archived at Washington State University. Sanford holds a Masters Degree in Creative Writing and Interarts from Antioch University, Yellow Springs, OH.

Her mp4 "Awakening" is in *Light Ekphrastic's* May issue as part of a collaboration with Margo Lemieux. Sanford won the recent *Bacopa Literary Review* cover contest, and her art was featured on the cover of *Yellow Chair* Issue 6 in March. Her long poem "Portrait of Yet Another Lady" is online at *The Ekphrastic Review*.



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“A Fan Cycle:” Christy Sheffield Sanford reading parts of her poem at the Corazon Theater for Ancient City Poets, August 29, 2019.