TRANS-FORMER

DATA BASE

LANGUAGE POETRY

AN EXHIBITION OF
LANGUAGE ART
& VISUAL POETRY

EDITED BY
JERRY G. BOWLES
& TONY RUSSELL

DELTA
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This Book

is a Movie

An Exhibition of Language Art
and Visual Poetry

Edited by Jerry G. Bowles
and Tony Russell

A Delta Original

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For Suzanne and Jean
and for Howard F. Collins

Contents

Introduction

What, exactly, is this book about? Quite simply, it is an exhibition of the ways some people are using language—words—as a visual, structural element in the making of art and poetry.

This emphasis on the display properties of language has become —at least since the publication of Apollinaire's *Calligrammes* in 1916—a continuous and increasingly popular area of avant garde experimentation. The premise behind this activity is simple: words have a dimension (and, hence, an artmaking potential) as form that goes beyond their historical function as media for conveying information and meaning.

This trend—which is interdisciplinary, crossing the boundaries of poetry, painting, sculpture and photography—is so widespread and the forms it takes are so diverse, that it still lacks a proper name. Structured language is presented under many labels, none of them completely satisfactory. Consider those areas called concrete, conceptual, visual, found; all refer to specialized areas of language-structure experimentation. But none of them describe the movement as a whole. A better label might be simply "language art," a term that seems broad enough to cover all the activities now underway.

There is nothing particularly new about language art. Art—the drawing of pictures, at least—is a special language that predates the written or spoken word. Language art was born when the first cave man carved a stick horse on the wall of his cave. It continued through the permutational poems of the cabalists, the anagrams of

early Christian monks, the shape-poems of early seventeenth-century English writers, the *carmina figurata* of the Greek Bucolic poets, Babylonian pattern poems and, of course, the always-cited example of the mouse's tail in the original edition of *Alice in Wonderland*.

Activity in the area of language art has accelerated tremendously in the past 50 years. Painters, from Stuart Davis to Jasper Johns, have used words as a structural element in their work. Consider the role of language in the work of Robert Rauschenberg, Robert Indiana, Arakawa, Joe Tilson, R.B. Kataj, Ben Shahn, early de Kooning. In photography, think of the role that words played in the compositional aspects of the pictures of Eugene Atget and Walker Evans.

Poets like e.e. cummings, Robert Creeley, and Charles Olson were using and exploiting the structural aspects of words well before the birth of concrete poetry.

Even today, when those movements called concrete poetry and conceptual art dramatize the interest of artists in the structural aspects of language, much of the best experimentation in the area remains uncharted and uncatalogued.

Some of the reasons are easy to arrive at. Concrete poetry and conceptual art are movements that have been seriously damaged by intense parochialism, weak exhibitions and self-indulgent anthologies. This split has tended to hamper new developments and to shut out possible new adherents. In concrete poetry, there is the debate between the poet and the designer; in conceptual art, there is the philosopher pitted against the artist who continues to produce a product.

Example: Younger, more design-oriented poets have found that membership in the "concrete" club does not come easily. Writers like Davi det Hompson, Dana Atchley and Tom Ockerse—whose work suggests they feel that any word can be imbued with poetic qualities through the way it is shaped—have not won the support of older members of the club.

Mary Ellen Solt, whose *Concrete Poetry: A World View* (Indiana, 1969) is the best collection of strictly concrete poetry to date, wrote last year in a letter to Dana Atchley (published in Atchley's

Notebook I): "I feel very strongly that concrete poetry has been around long enough now that the poetry can be separated from related new kinds of work being done, and that if happily some new art forms have evolved, they can better be called by some new terms. It's too confusing to call everything 'concrete' poetry, but at the same time work that accepts the disciplines of craft and the commitment of 'total responsibility' toward the language can legitimately be referred to by that term."

Mrs. Solt is correct but, somewhat ironically it seems to me, her own best work—her *Flowers in Concrete* (1966)—function precisely because of their design aspects. What is most interesting about Solt's poetry is the way in which the words are arranged, not the fact that the words she chooses are particularly poetic.

To use the language of painting, it seems to me the difference between the work of Mary Ellen Solt and Davi det Hompson is rather like the difference between, say, Andrew Wyeth and Frank Stella. Solt uses language in a representational way, while Hompson is an abstractionist. Whether either is a particularly good poet depends upon one's aesthetic bias.

The list of people who work with structured language which does not fall into the concrete poetry genre is interminable. Most of the work that has developed along related avenues is more interesting than that produced under the label. The most damaging thing that can be said about pure concrete poetry is that it has not produced many poets who can produce consistently high quality poetry.

The best concrete poets are the best poets in straight, linear poetry, also. One thinks of the excellent—non-concrete—work of Ian Hamilton Finlay, Edwin Morgan, Ronald Johnson and Jonathan Williams. It is no accident it seems to me, that they are also excellent concretists.

Most of the best concrete poets now agree that the term "concrete" is dead. But the idea of experimentation with alternate forms of language remains an active, vital force.

Two of the best young language artists are the Englishmen Tom Phillips and John Furnival. Their work is obviously imbued with poetic qualities, but it is presented in the manner of the fine artist.

Phillips, whose *A Humument* is a masterpiece, often uses silkscreen as a medium. Furnival does monumental drawings. Their work, I think, represents the most spectacular blending of form and content in recent word-structure activity. But, the emphasis is unquestionably upon the visual. Are they poets, artists or super-designers? The fact is, they are a little of all these things and it is precisely for this reason that their work is interesting.

Although it has run into some hostility in recent years, found poetry remains an active force in the new language art. Writes Jonathan Williams in the introduction to *Blues & Roots/Rue & Bluets* (Grossman, 1971), ". . . we did not make the world, we just put a few words together, from here and from there, from outside as well as inside. What did Goethe say?: *Das Wahre war schon laengst gefunden*—the Truth was found already long ago." Adds Thomas A. Clark, the young Scottish poet: "I work mostly upon found texts since I am convinced that poetry is simply seeing—establishing relationships." The selections included here by Williams, Clark and Joseph F. Hughes demonstrate some of the many possibilities of found poetry.

Then, there is Armand Schwerner (once described by George Oppen as a "school" unto himself) whose work involves structured language but is clearly different from all the other forms of language art that have emerged. His *The Tablets* (Grossman, 1971), although they pretend to be "found" are actually the product of an extraordinary literary vision and must be ranked among the most intellectually satisfying and important experiences in post World War II poetry.

Conceptual art has become, in the past two or three years, an active area for language experimentation. There are at least two distinct schools of thought as to what conceptual art really is. One group of artists—like those represented in this collection—often uses language as "information" or, in fact, the "work of art" itself. The other group—mainly those involved in earthworks or related activities—uses language parenthetically as "documentation" of specific, physical, projects.

The best *art* that has been linked to the conceptual bag has its

roots somewhere else in the 20th century tradition. The paintings of Arakawa, for example, with their overtones of Dadaism, are inexplicably linked to Duchamp and De Chirico.

"Conceptual art," wrote Sol LeWitt in 1968, "is good only when the idea is good." Unfortunately, it seems in modest retrospect, that LeWitt is one of the few artists capable of producing a good idea in the genre.

Conceptual art is most important as a political philosophy. It calls attention to the problems of museums and galleries and forces an examination of the traditional treatment of artists. But in attempting to forge this philosophy into a viable art movement, many "artists" have simply produced a regressive, nihilistic and ultimately boring activity.

If the art were better, one might forgive the witless public posturing of its ardent practitioners, the endless feuds over who did what first, the moral ambiguity that exists between the stated purpose of this political activity and the willingness of its artists to allow their "work" to be circused in lavish museum spectacles.

With a few notable exceptions, conceptual art is a cultural mugging. What is most interesting about it, in terms of this book, is the way certain conceptualists use words as a means of making art.

It is quite possible that works like those included in this collection by Vito Acconci, Mel Bochner and Robert Barry are really new forms of fiction. Richard Kostelanetz's *Future's Fictions* (Panache-New York, 1971) is an excellent study of new fiction possibilities.

In the final analysis, this is a collection of work loosely related by the fact that all the contributors are doing something unusual with language. It is not an anthology in the classic sense where an editor chose a frame of reference and selected the best past material by individuals who fit into his context. Most of the work in this collection is new, much of it done specifically for the project.

No contributor knew what any other contributor was submitting. I leave it to the reader to establish his own relationships between the material. Fewer moral or aesthetic judgments were made in deciding what to include than might be done in an ordinary anthology. For this reason, the editors did not agree on every selection.

They hoped, however, to present a balanced and representative view of the many different kinds of experimentation that are going on in language art.

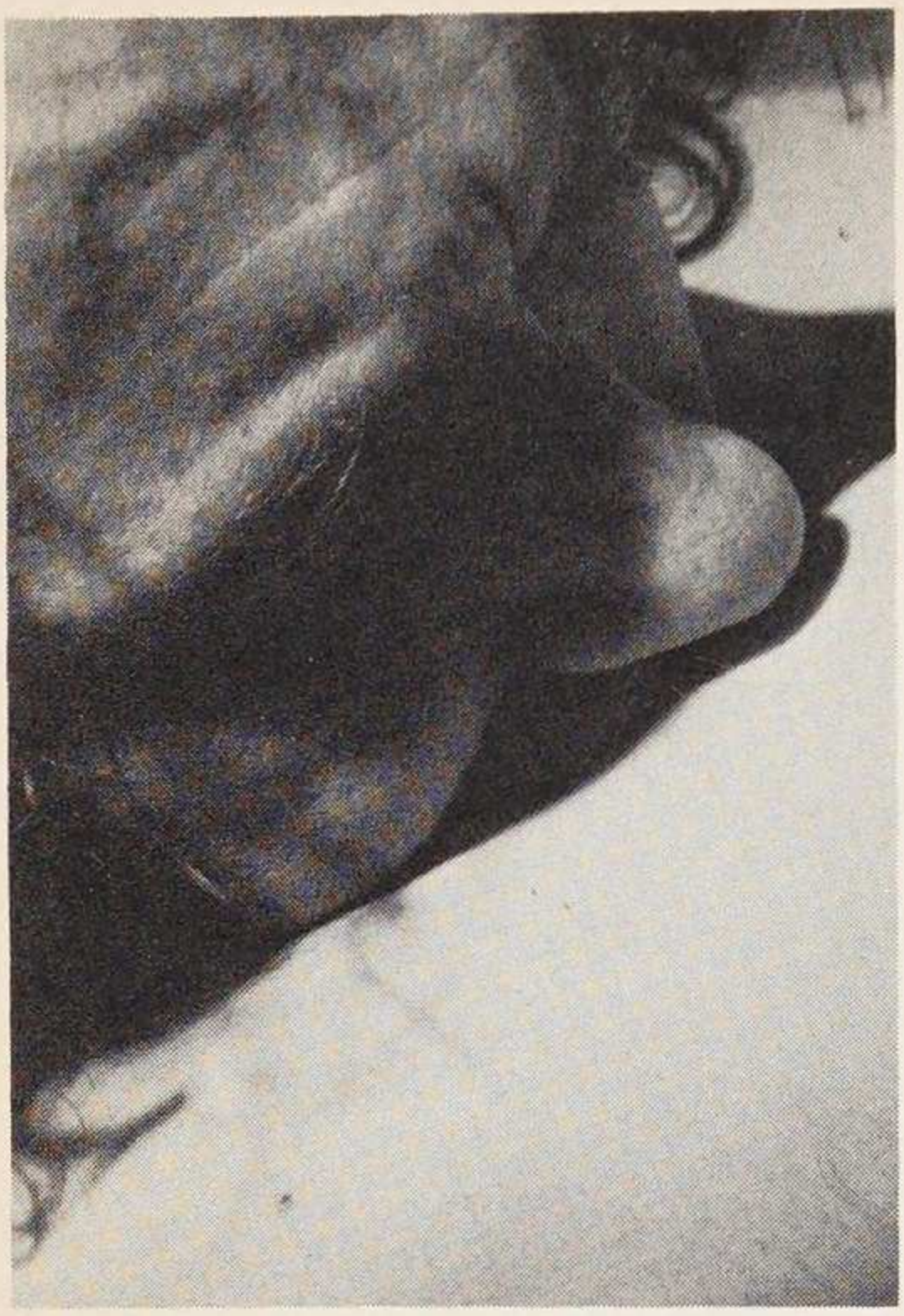
Finally, what—and probably all—this collection represents is a number of ways of using language to make art and poetry. It is, and was intended to be, a probe, a preview of coming attractions.

Jerry G. Bowles
New York 1971

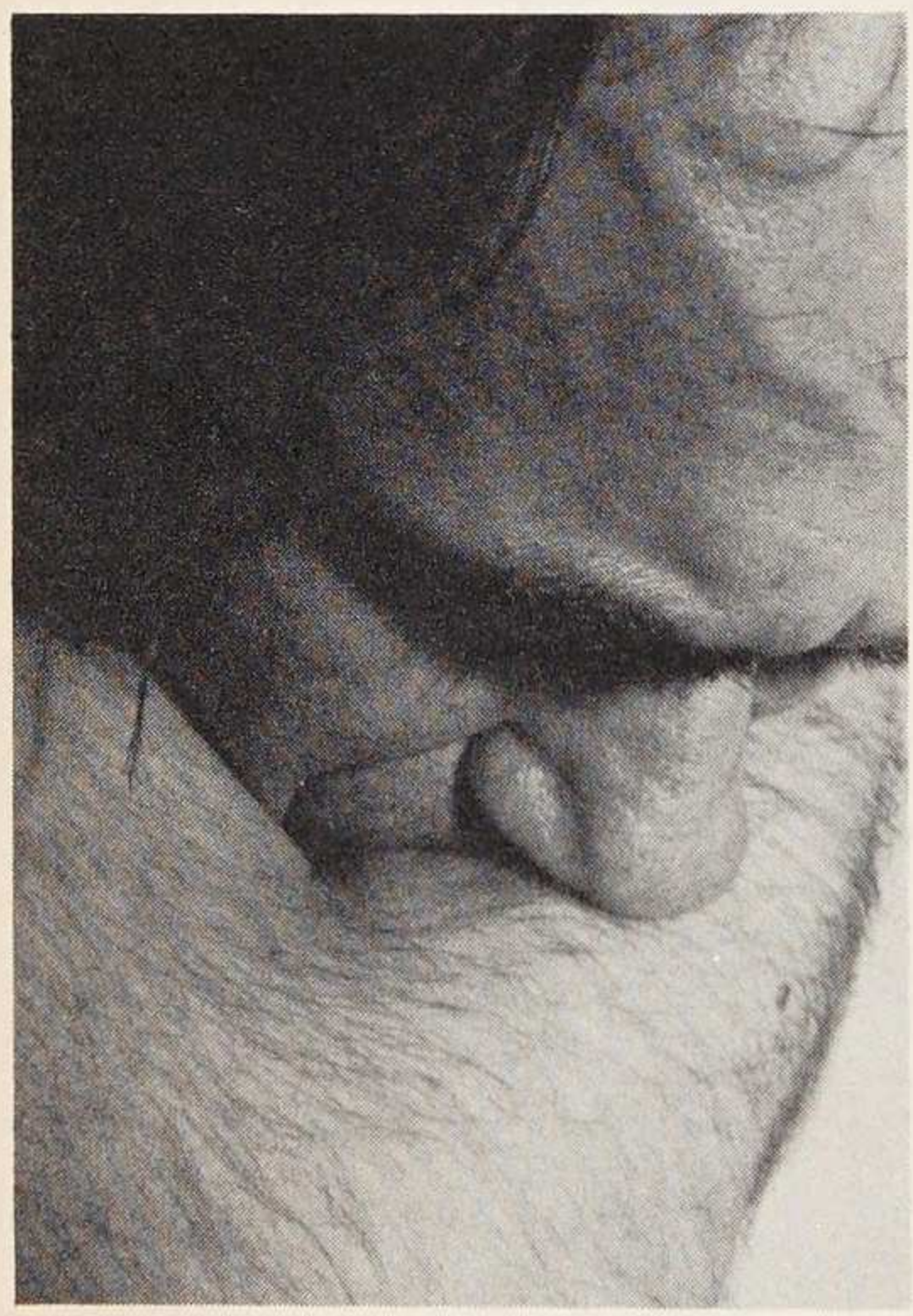
The editors wish to thank all the artists and poets who contributed to this collection. Specific gratitude is due Emmett Williams for his many suggestions and kindnesses; Jonathan Williams, for whose recommendations and criticism we are hopelessly indebted, and Richard Huett, an editor who makes bookmaking seem a great deal more.

Trademarks

Vito Acconci



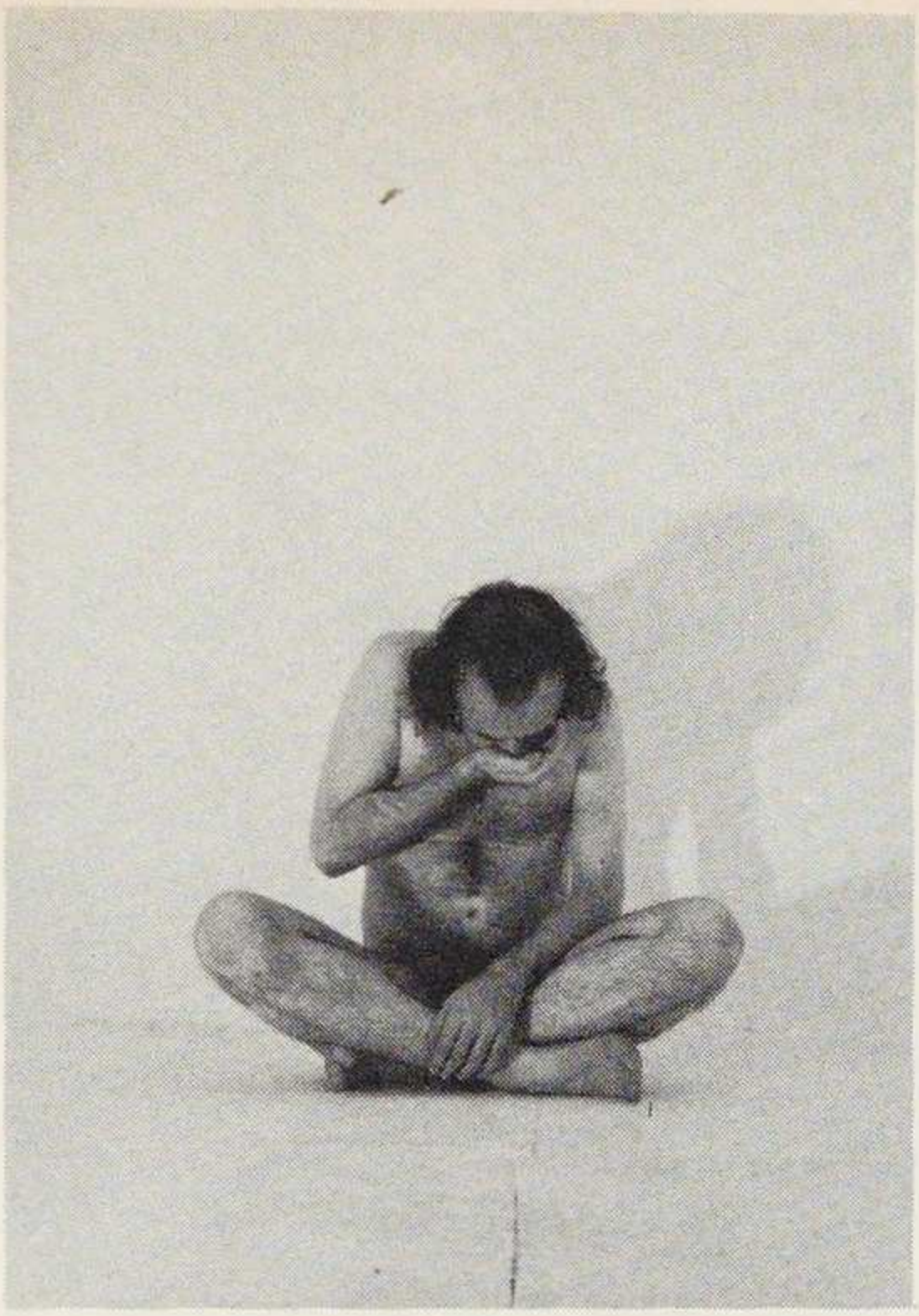
September 10, 1970:
Biting myself.

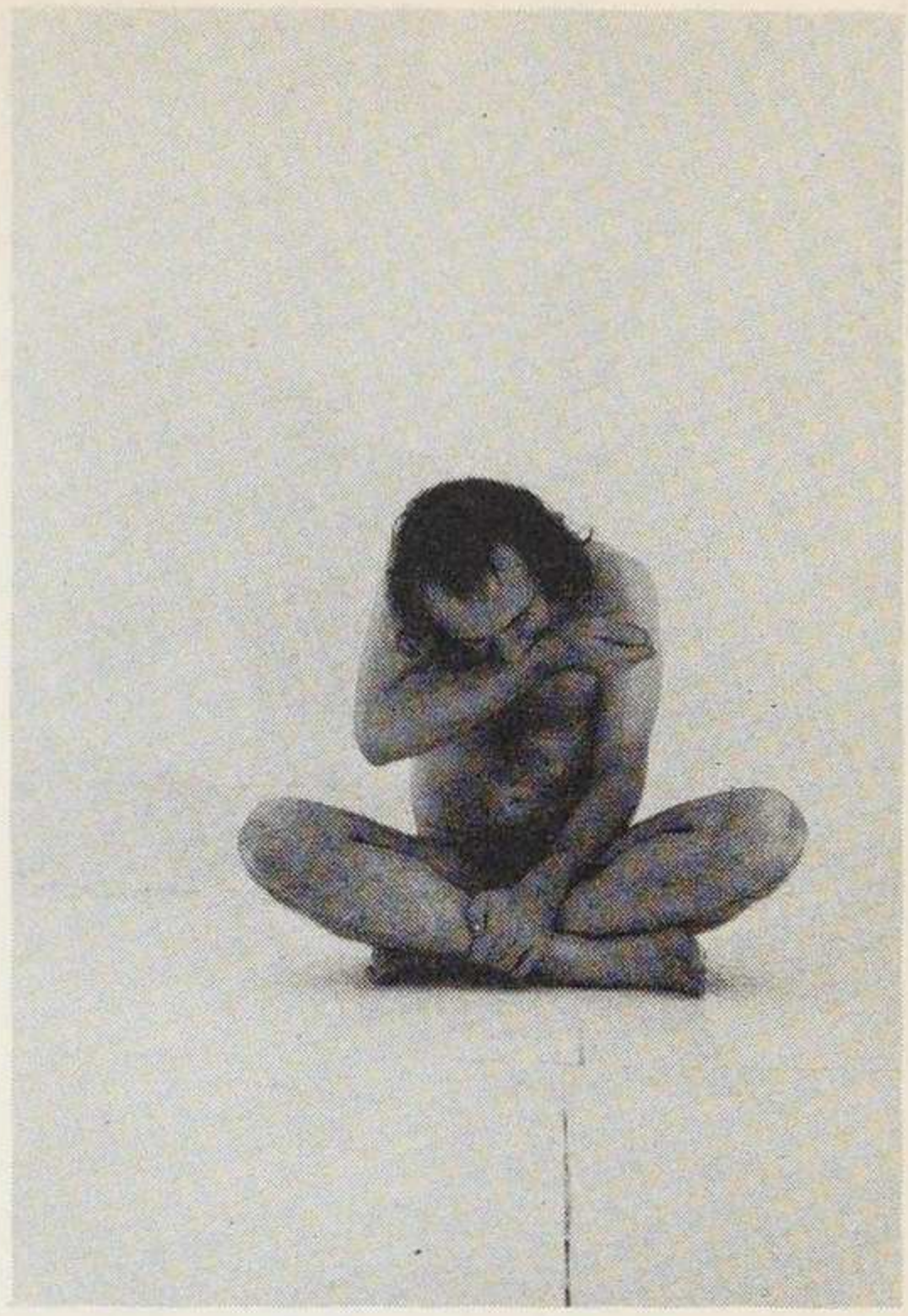


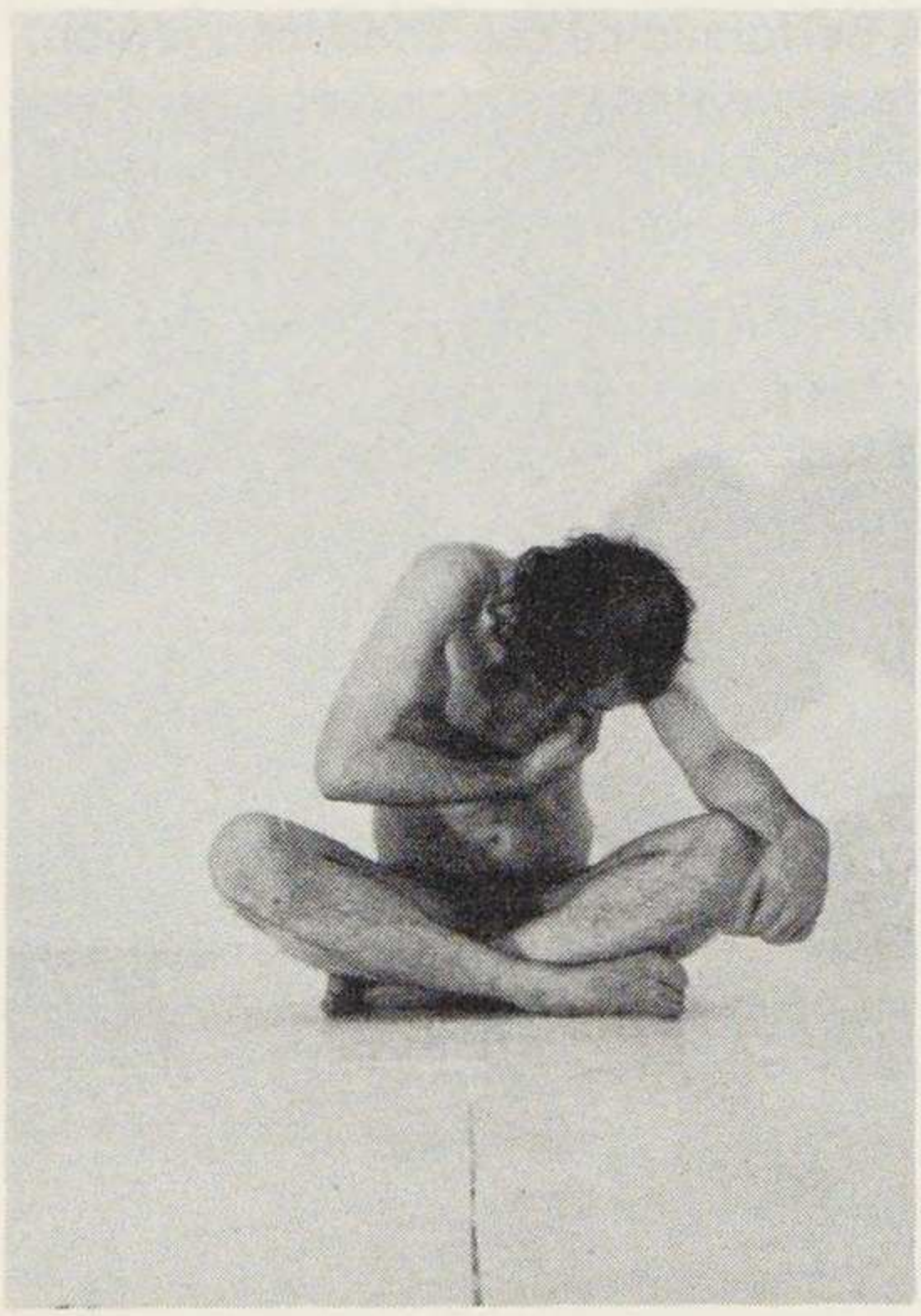
(The attempt is to reach, mark, as much of my body as possible: getting to a spot, getting through a spot.)

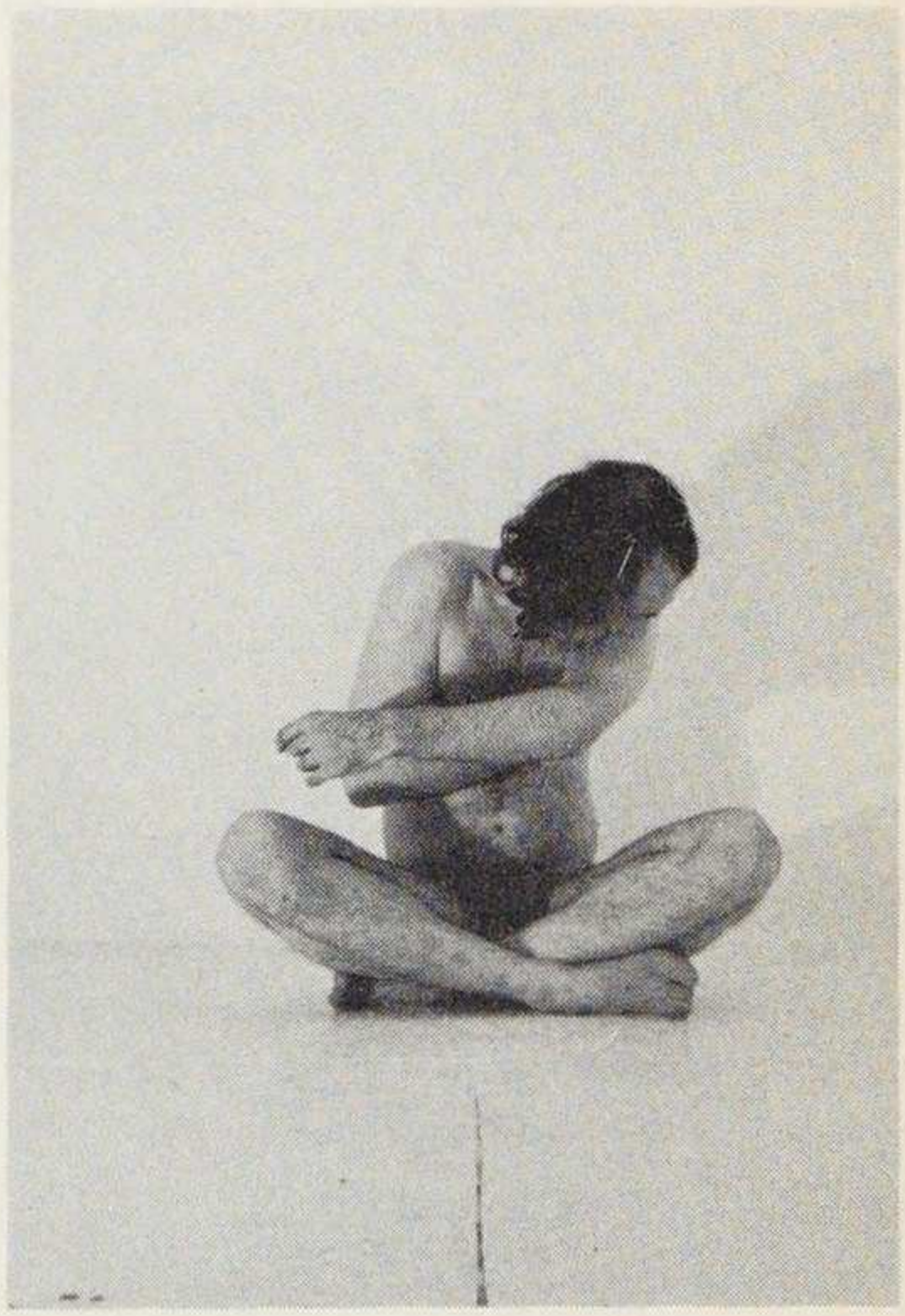
(The means will be to turn in on myself.)

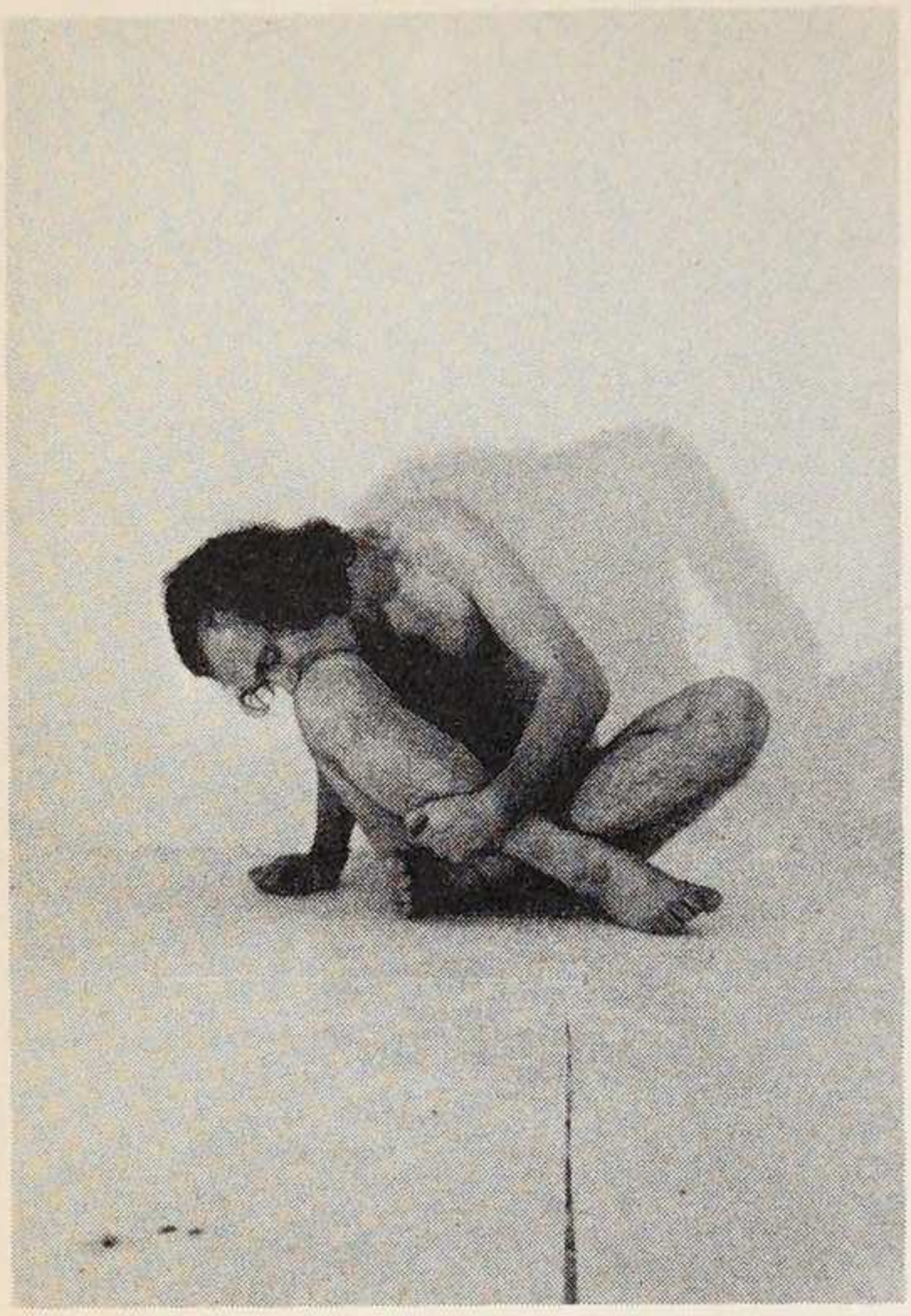
(Turn on myself: a performance can be a scheme for splitting oneself in two, with one part taking action relative to the proclivities of the other: arousal jag.)











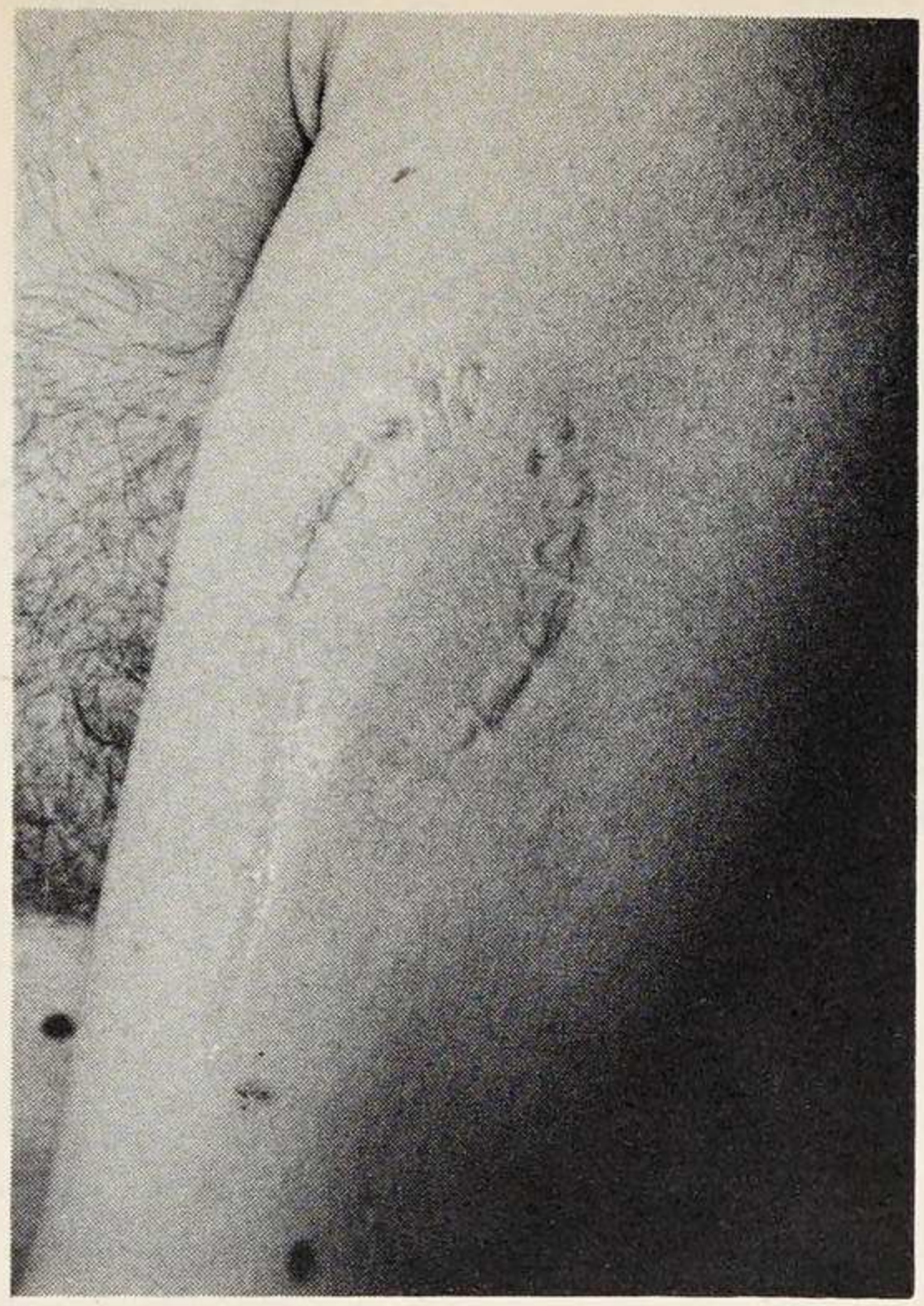
(Determining a space of free movement: performance as locomotion across a boundary—mouth to leg, skin to flesh.)

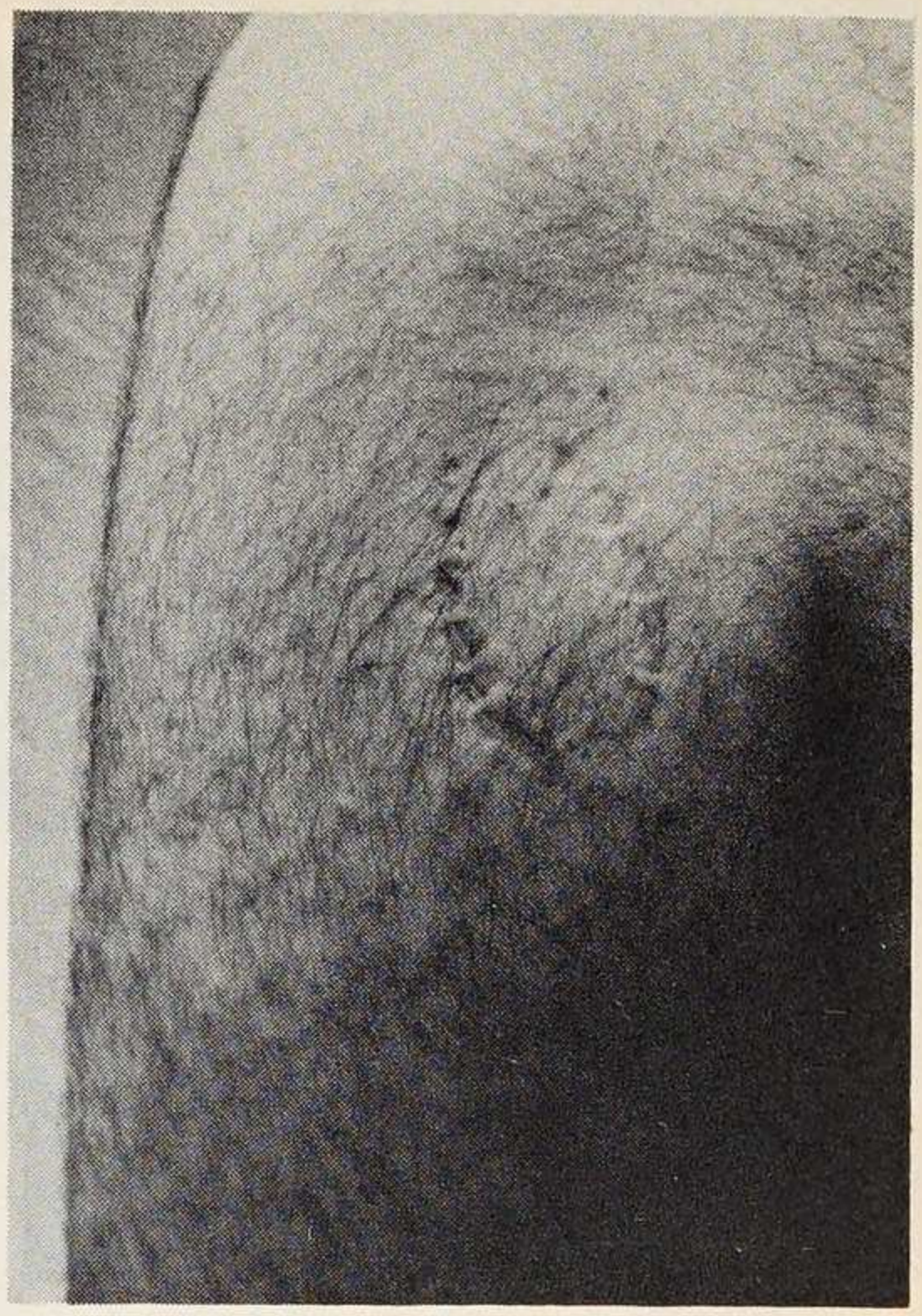
(Learning the region: the marks produced will measure performance ability: differentiation of areas previously undifferentiated.)

(The biting should produce a clear mark: 'staking a claim.')

(A performance can connect a region, close a system: grouping of parts according to the way they can be produced or derived from one another.)

(The bite should be hard enough to break down resistance: performance as a stage of exhaustion: accessibility, exposure.)



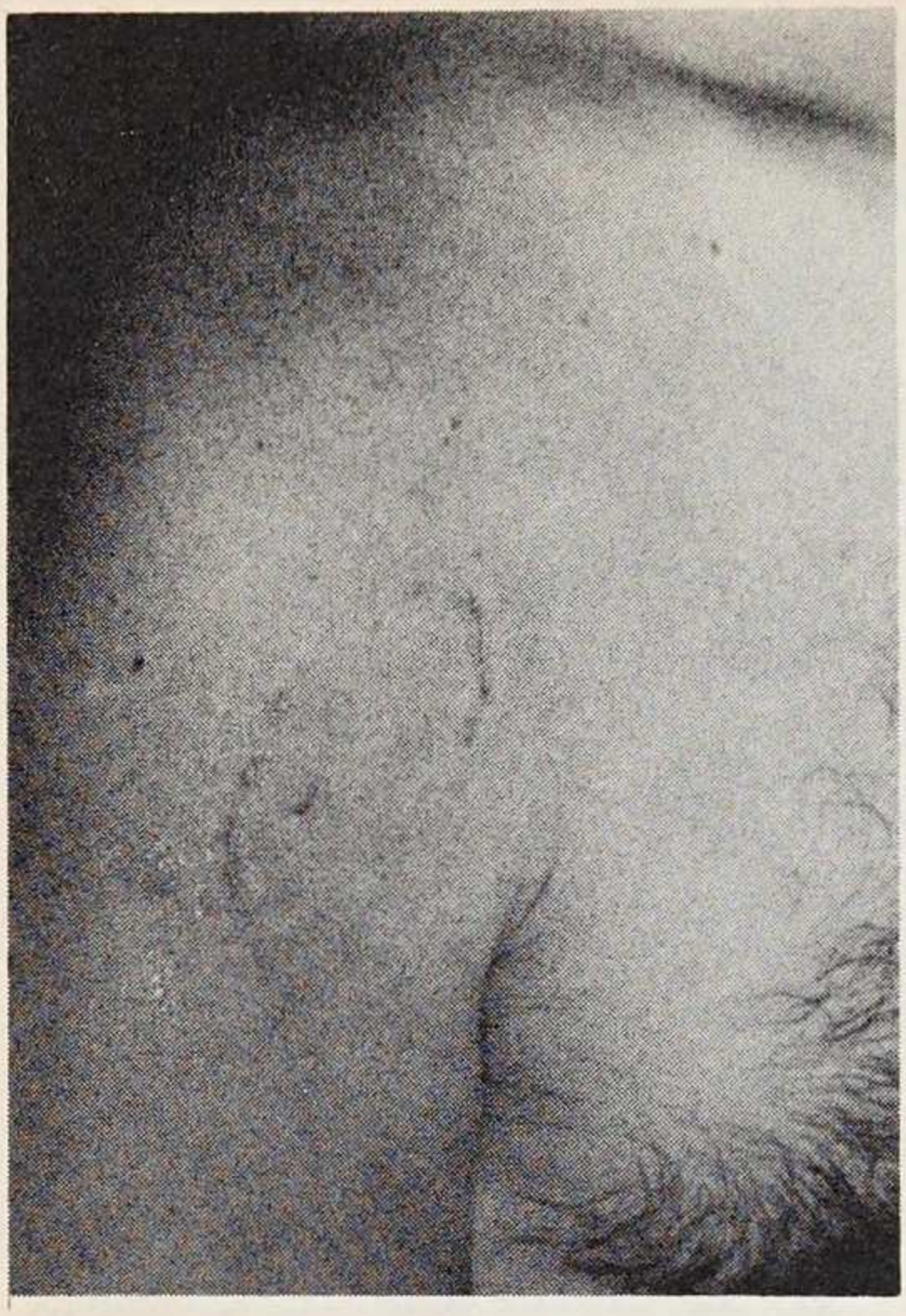


Results of the action: indications of where the action has reached.

(Mimicry—resemblance to a mouth: absorption, by one organization, of a neighboring organization.)

(The bite can mark off a place to be removed: performance as condensation: a choice of expendables.)

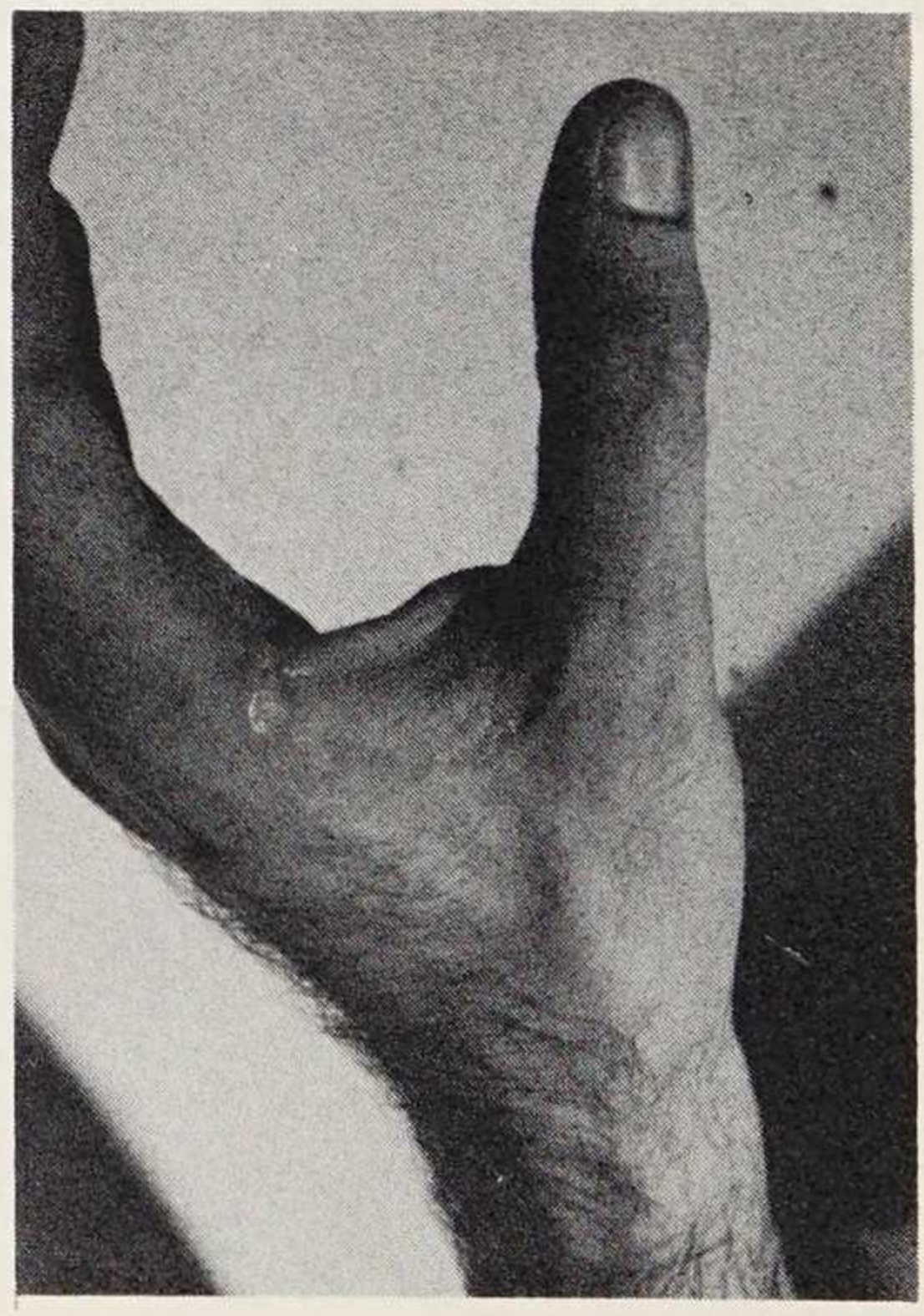
(Reflexive information: a badge: control move.)

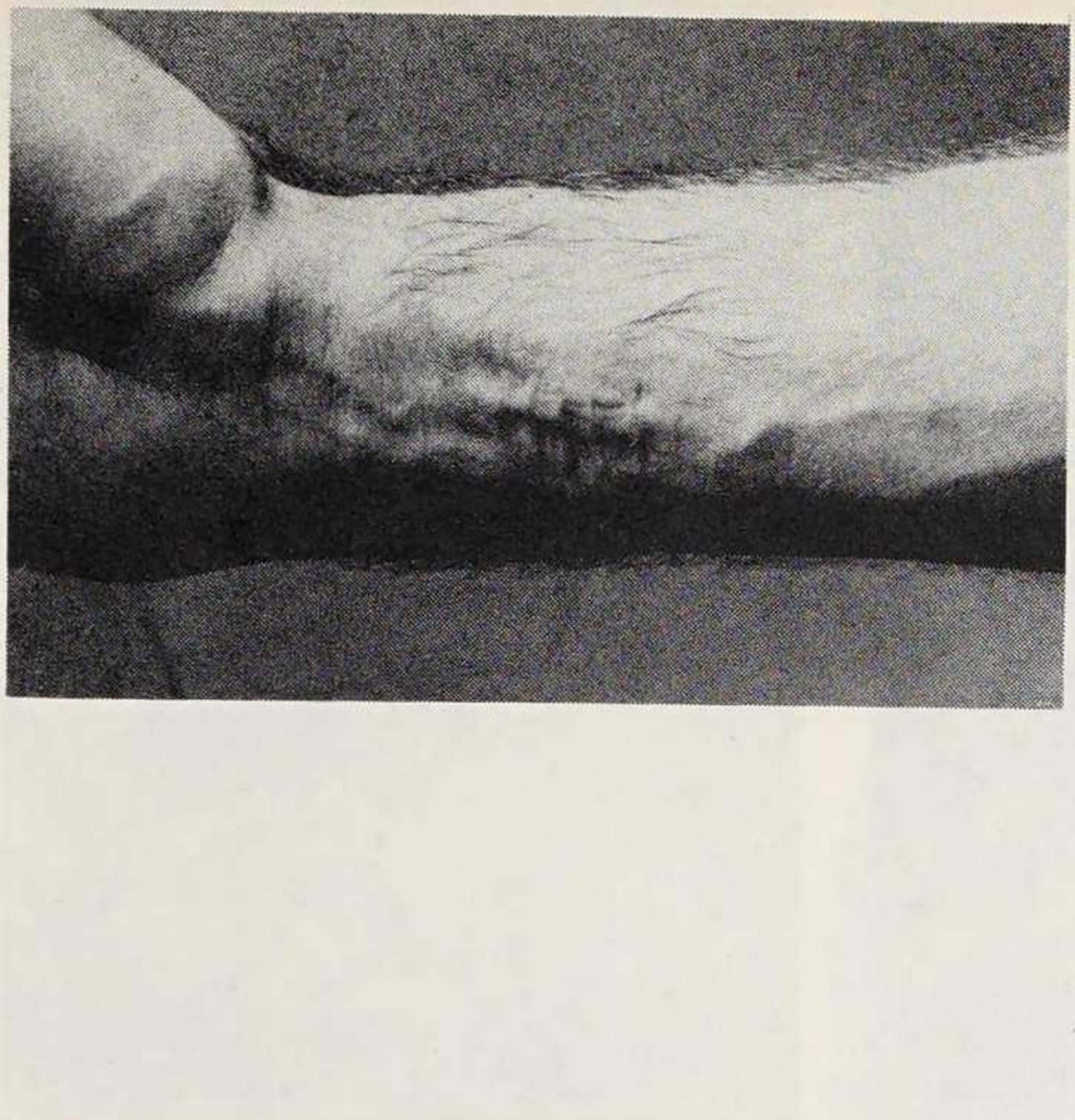


(Intensity of the mark is determined by the particular body surface: re-organization of input.)

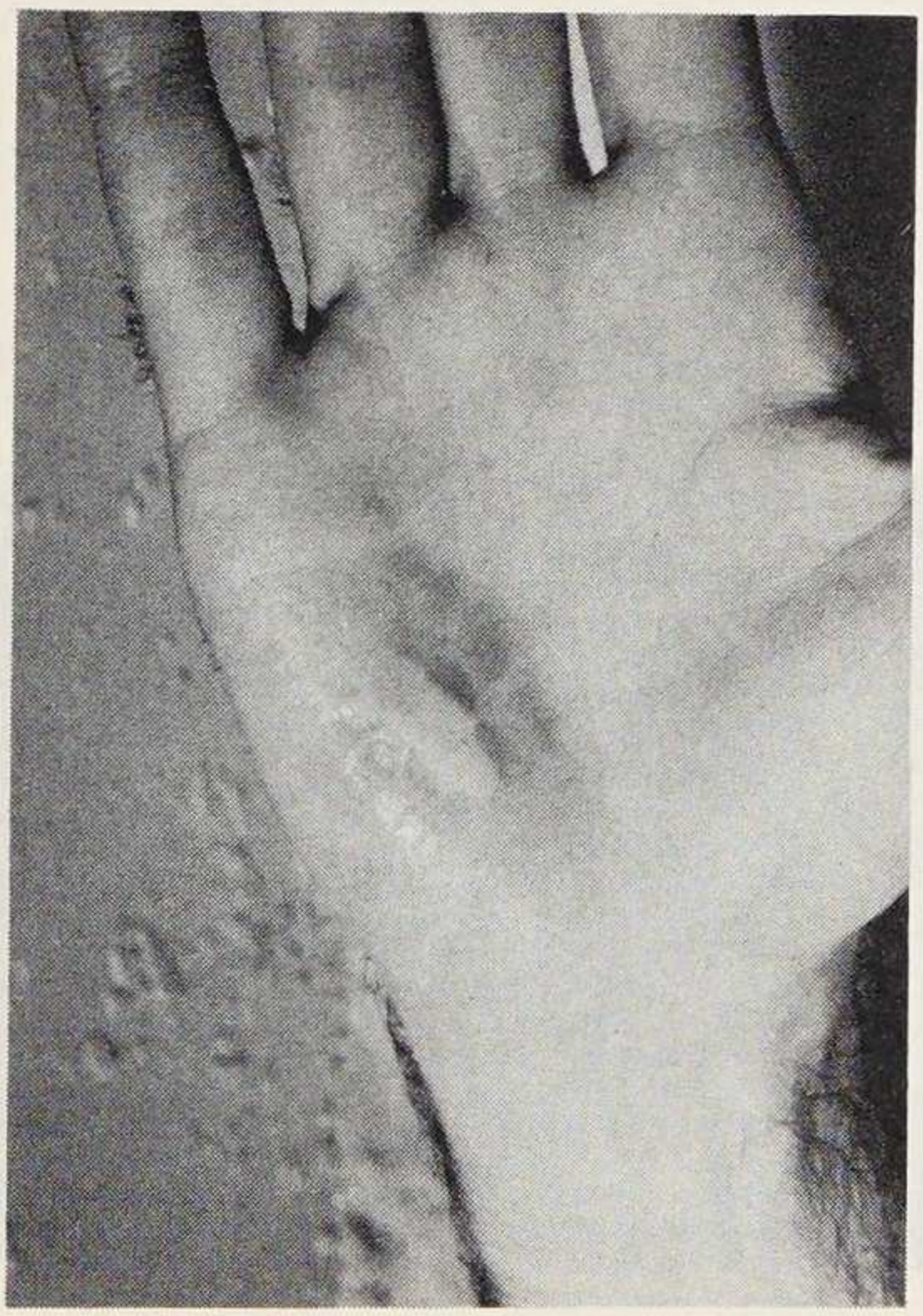
(The photograph should be taken after each bite: physical boundaries fading to become psychological boundaries: the bite can be used as a stabilizer.)

(Performance as the control of personal information: developing a stigma, a sign that can make control more difficult.)

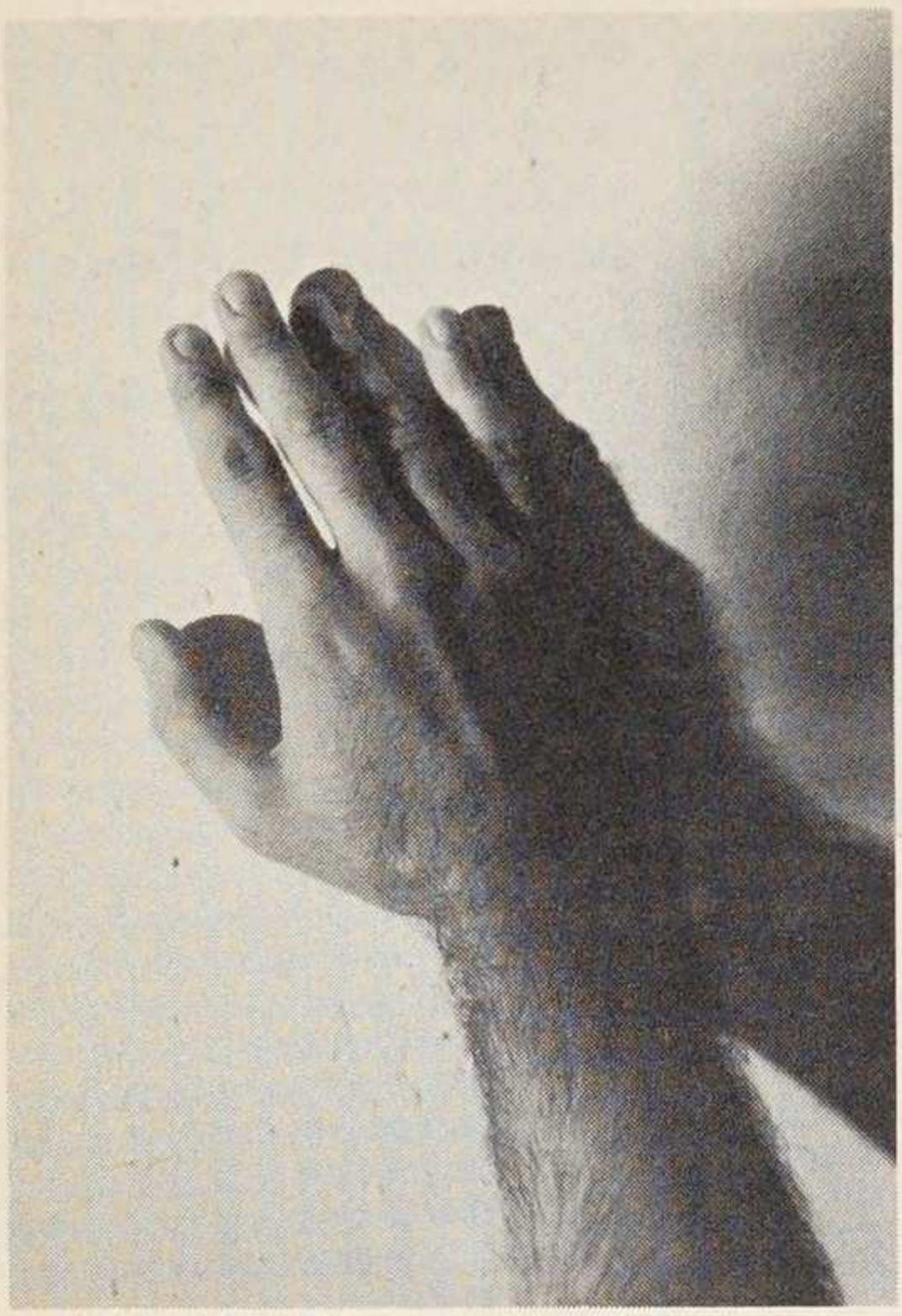




(Fugitive sign: information need not be the primary end of an action but only a side-effect: a bite-mark on the wrist can disclose a suicide attempt: irreversible exhaustion.)



Use of the bite: the marked skin is pressed on an inked surface so that the bite can be made available: building up a public record, a biography.

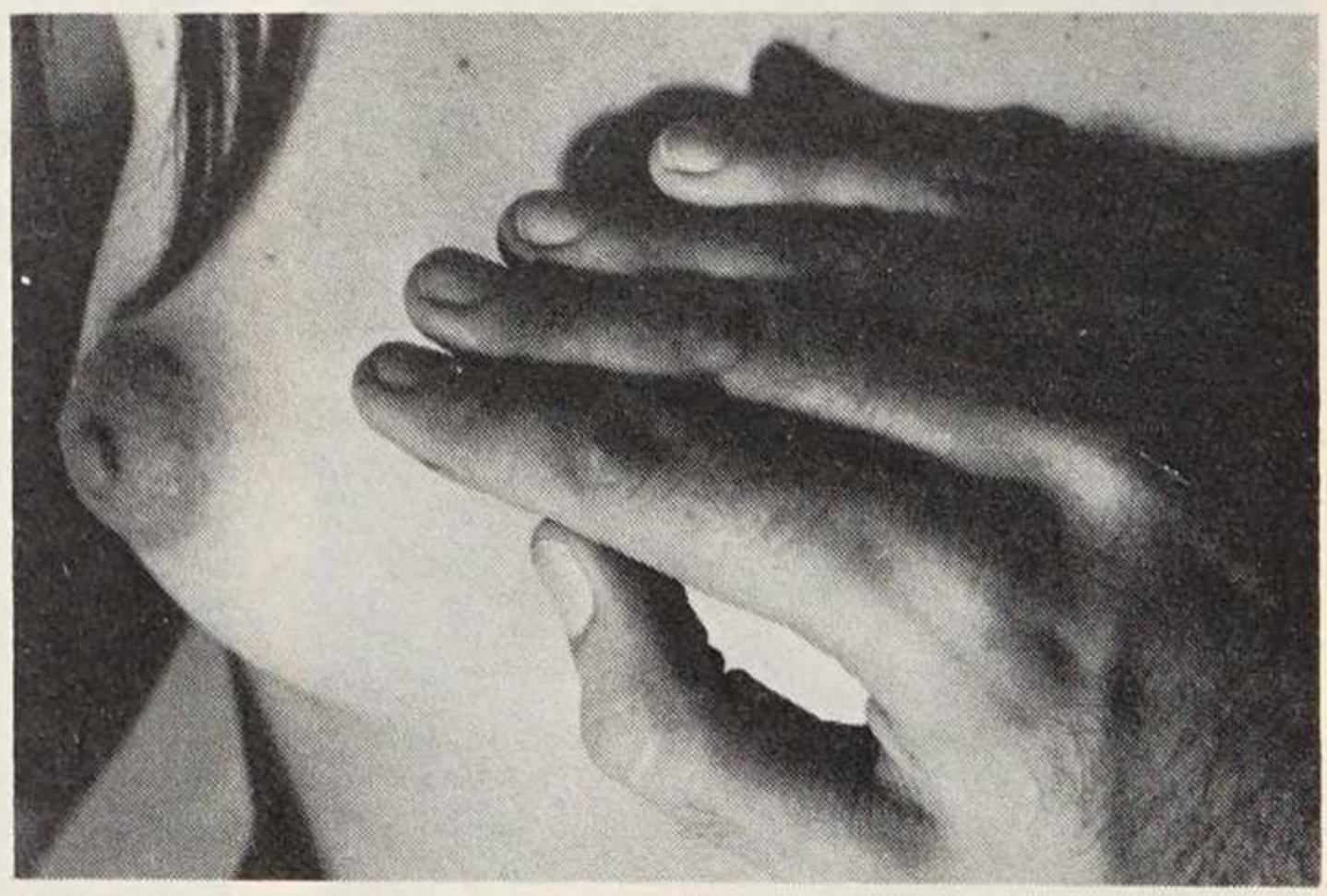


Stamping the bite-print on various objects—a wall, another body.

(An event can consist of moving over, moving about, a previous event.)

(Opening a closed region: a private action used by another party: sharing a secret.)

(Performance as storage of the specific responses to a specific agent: a performance can consist of the placement of restrictions—insurance.)



Right palm, under little finger.

Lower right arm.

Right palm, under thumb.

(Registration: bite-prints as identity pegs: identifications of a certain time, of a position I have taken at that time.)

(Performance as the establishment of an alibi: performance as the formation of a sign, a brand—brand of performance.)

The Mechanism of Meaning

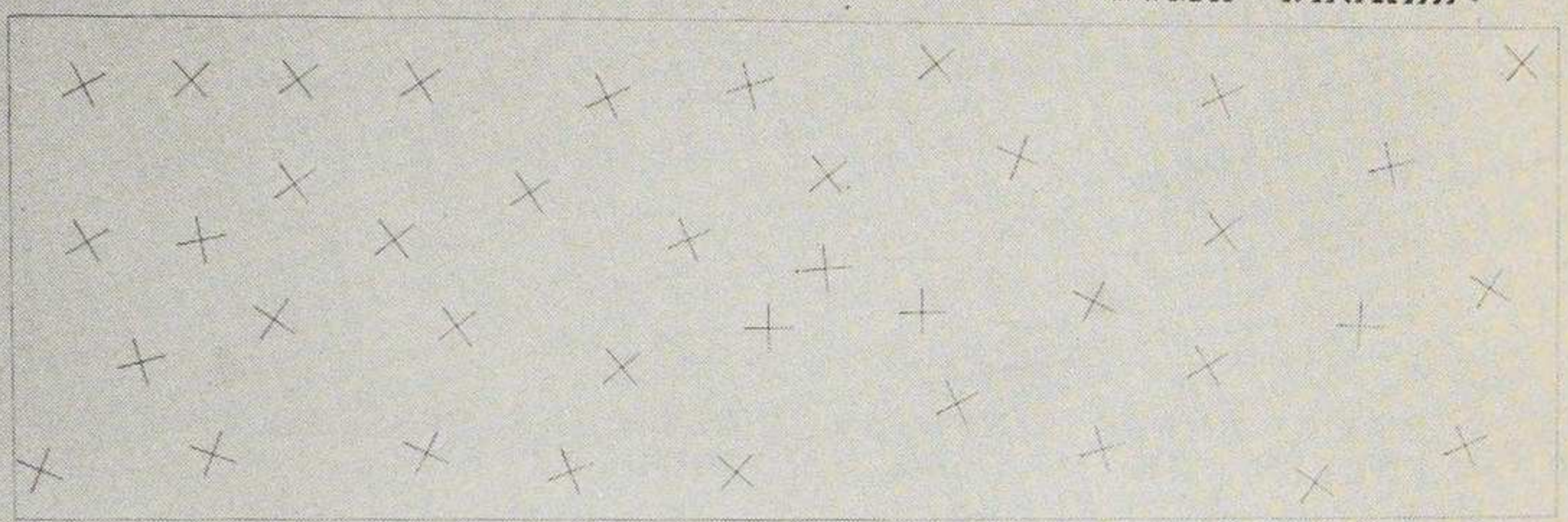
Arakawa

THE MECHANISM OF MEANING (NO. 1)

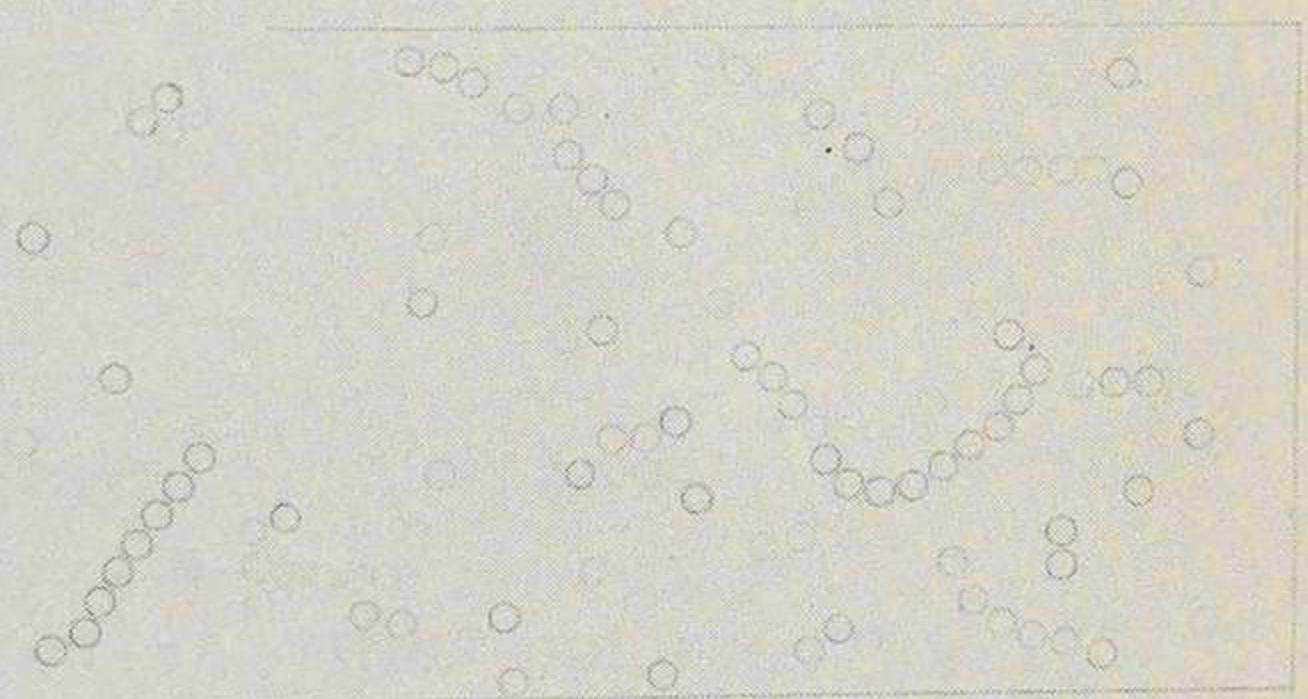
1. PRESENTATION OF BASES FOR SELECTION (IRONY, AMBIGUITY, PARADOX, CONCRETE ABSTRACTION, HUMOUR, HYPNOTIC ILLUSTRATIONS, etc.)
2. LIST OF OPERATING RULES (INCLUDING ANALYSIS OF SYMBOLS EMPLOYED
3. NEUTRALIZATION OF SUBJECTIVITY
4. LOCALIZATION AND TRANSFERENCE
5. PRESENTATION OF AMBIGUOUS ZONES
6. THE ENERGY OF MEANING (BIOCHEMICAL, PHYSICAL AND PSYCHOPHYSICAL ASPECTS)
7. DEGREES OF MEANING
8. EXPANSION AND REDUCTION–MEANING OF SCALE
9. SPLITTING OF MEANING
10. RE–ASSEMBLING
11. REVERSIBILITY
12. TEXTURE OF MEANING
13. MAPPING OF MEANING
14. FEELING OF MEANING
15. LOGIC OF MEANING
16. CONSTRUCTION OF THE MEMORY OF MEANING
17. MEANING OF INTELLIGENCE
18. MEANING OF THE MECHANISM OF MEANING
19. REVIEW AND SELF–CRITICISM

3 NEUTRALIZATION OF SUBJECTIVITY

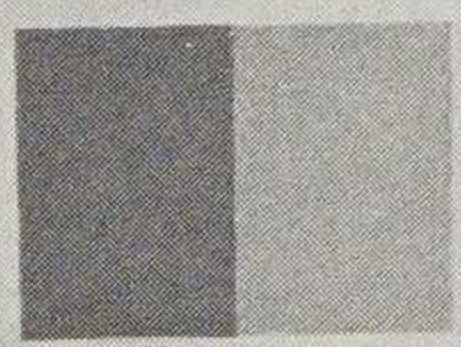
USE THESE EXERCISES AS A SERIES OF 'FILTERS' THROUGH WHICH TO PASS SUBJECTIVE MODES OF INTERPRETATION AND NEUTRALIZE TO SOME DEGREE:



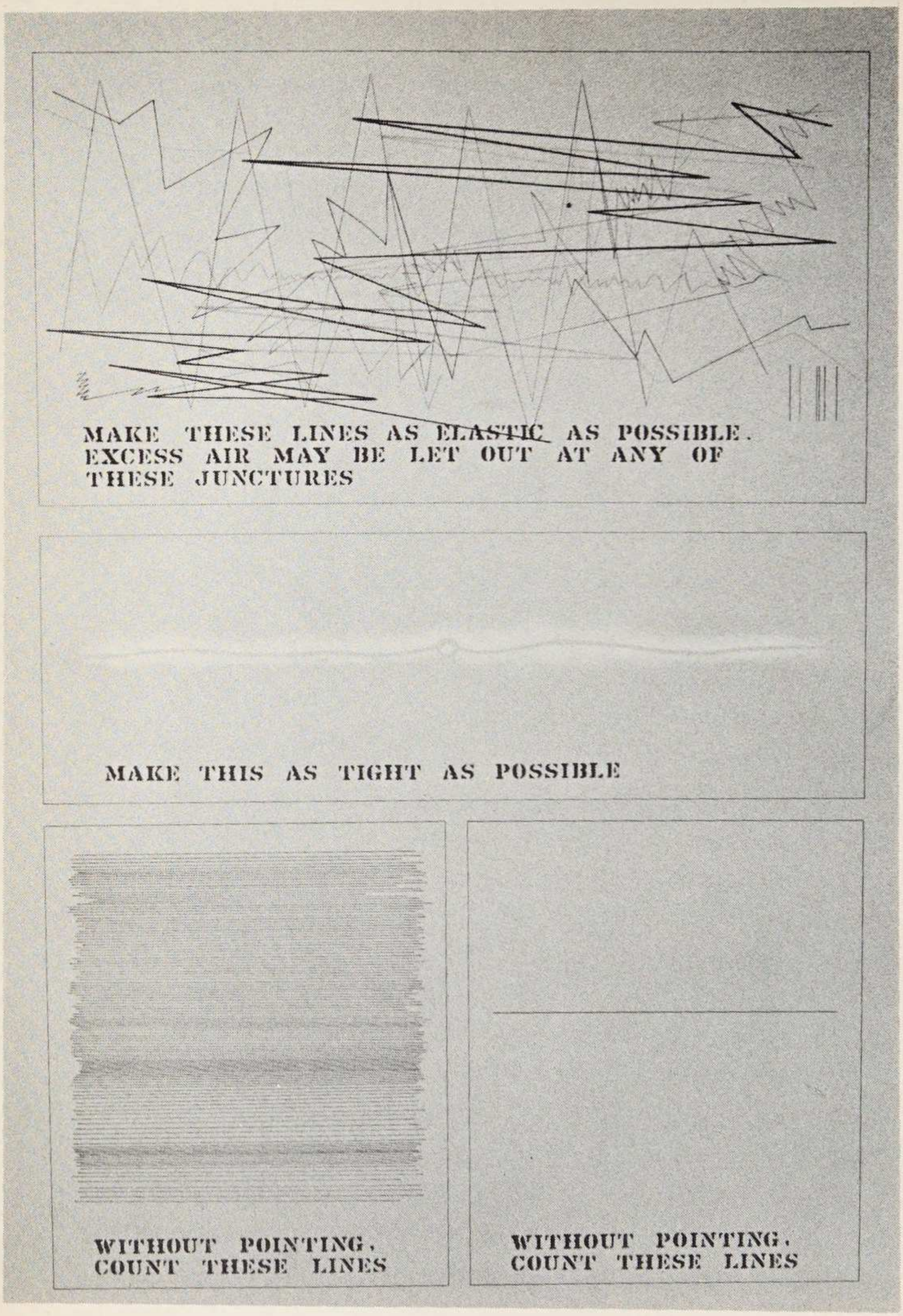
PLEASE THINK ONLY OF THE DOT NOT OF THE ×'S.



PLEASE THINK ONLY OF THE DOT NOT OF THE CIRCLES.



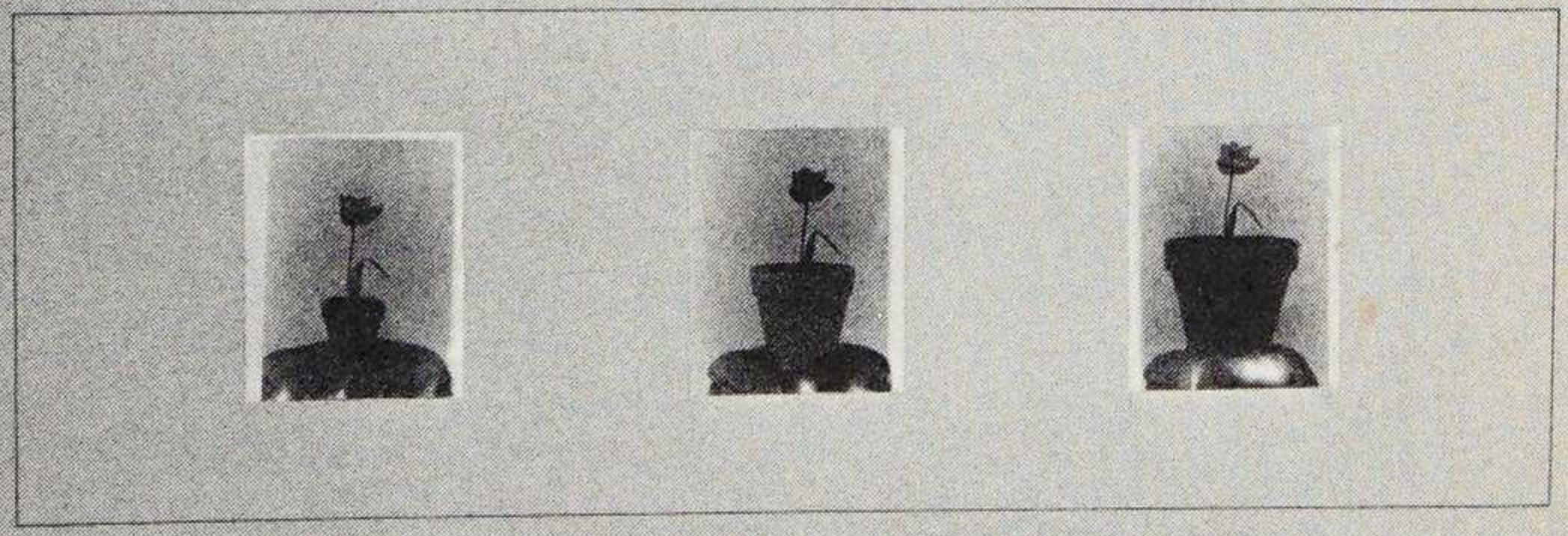
USING THE SAME SYSTEM SEPARATE THE NEXT TWO SHADES


MAKE THESE LINES AS ELASTIC AS POSSIBLE.
EXCESS AIR MAY BE LET OUT AT ANY OF
THESE JUNCTURES
MAKE THIS AS TIGHT AS POSSIBLE
WITHOUT POINTING,
COUNT THESE LINES
WITHOUT POINTING,
COUNT THESE LINES

8 EXPANSION AND REDUCTION—MEANING OF SCALE

ATTEMPTS TO OBSERVE THE REGULATORY OPERATIONS OF SCALE THROUGH EXERCISES FOR EXPANDING AND REDUCING BOTH PARTIAL AND OVER-ALL PATTERNS. SOME OF THESE MAY BE USED AS PROBES TOWARD THE DISCOVERY OF CRITICAL POINTS OF NON-CONFORMITY.

THIS IS 1,000,000 × ITS SIZE



SMELL THIS

FUCK INTERCOURSE !

Woman Man Man . Man Woman Man

THIS MAY SUDDENLY START TO EXPAND

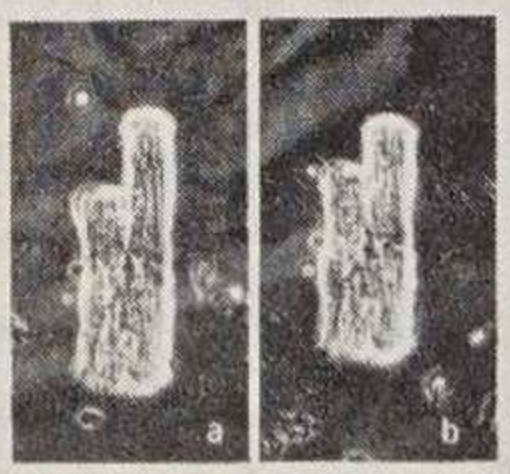


Fig. 1. Ventricular muscle cells of mouse beating spontaneously. Relaxed (a) and contracted (b) state of same cells. These photographs were taken with a high-intensity stroboscopic light source. The condenser was adjusted to be slightly eccentric, and a red filter was used in order to enhance the cross striations. The large size and irregular shapes of this muscle fragment indicate that it is composed of several cells. The contracted cells are about 15 percent shorter than the relaxed cells (both × 400).

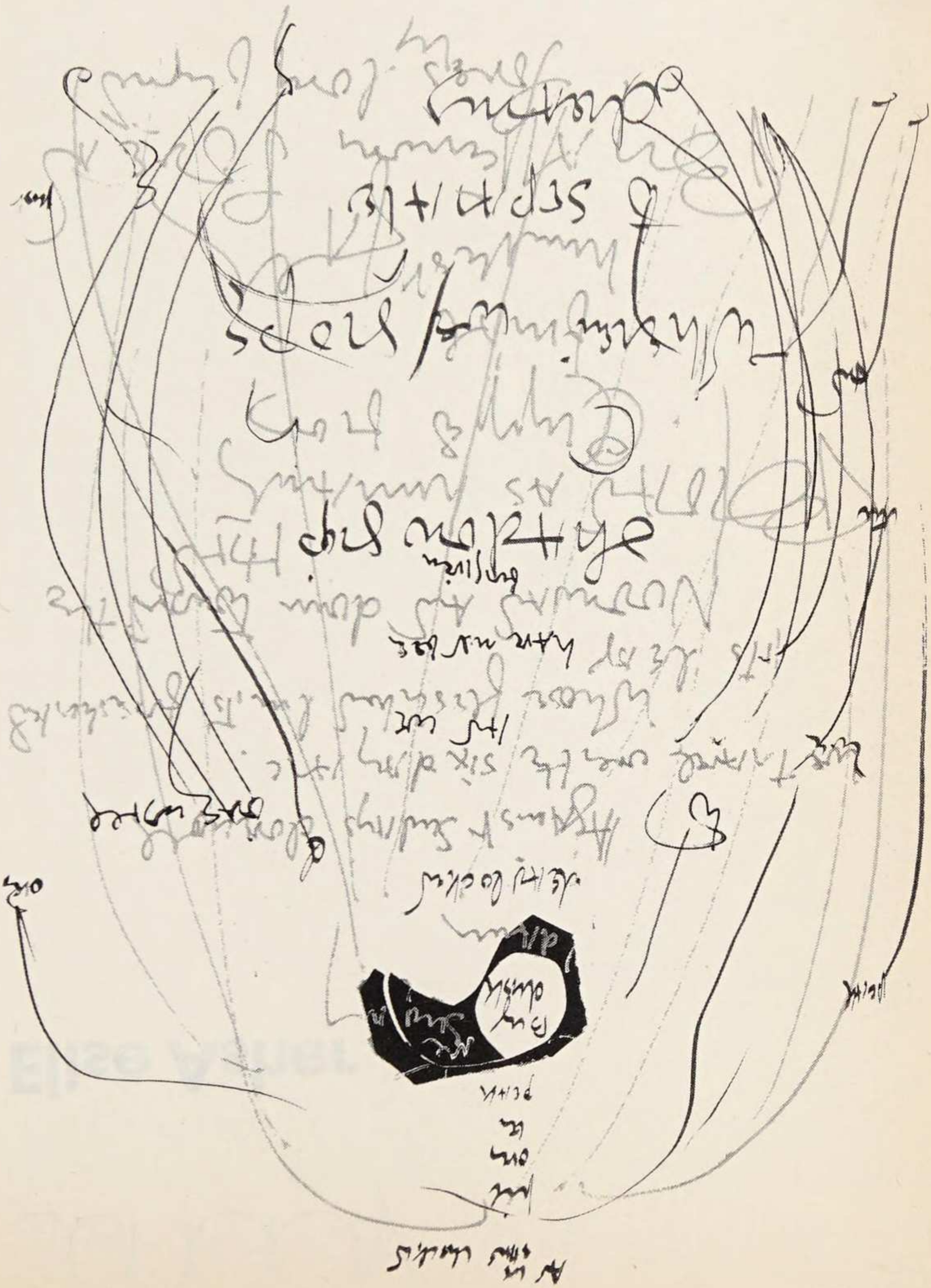
9 SPLITTING OF MEANING

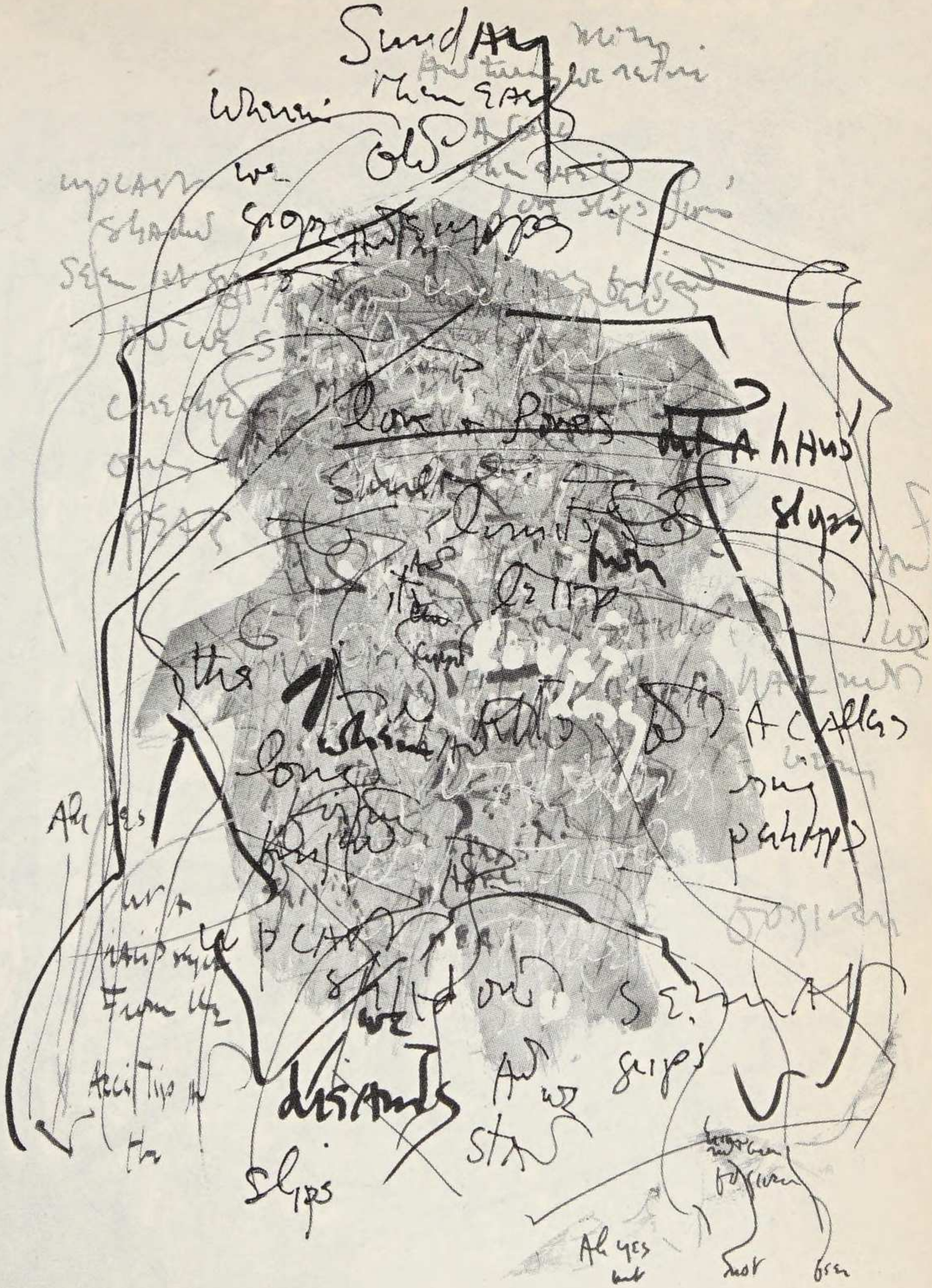
EXERCISES TO DEMONSTRATE THE SEPARATION, DISJUNCTION, DISASSOCIATION, ABSTRACTION, BRANCHING AND RAMIFICATIONS PERTAINING TO SIGNIFICATION. ADDITIONAL EXERCISES MAY ATTEMPT TO INDUCE FURTHER "UNNATURAL" SPLITTING.

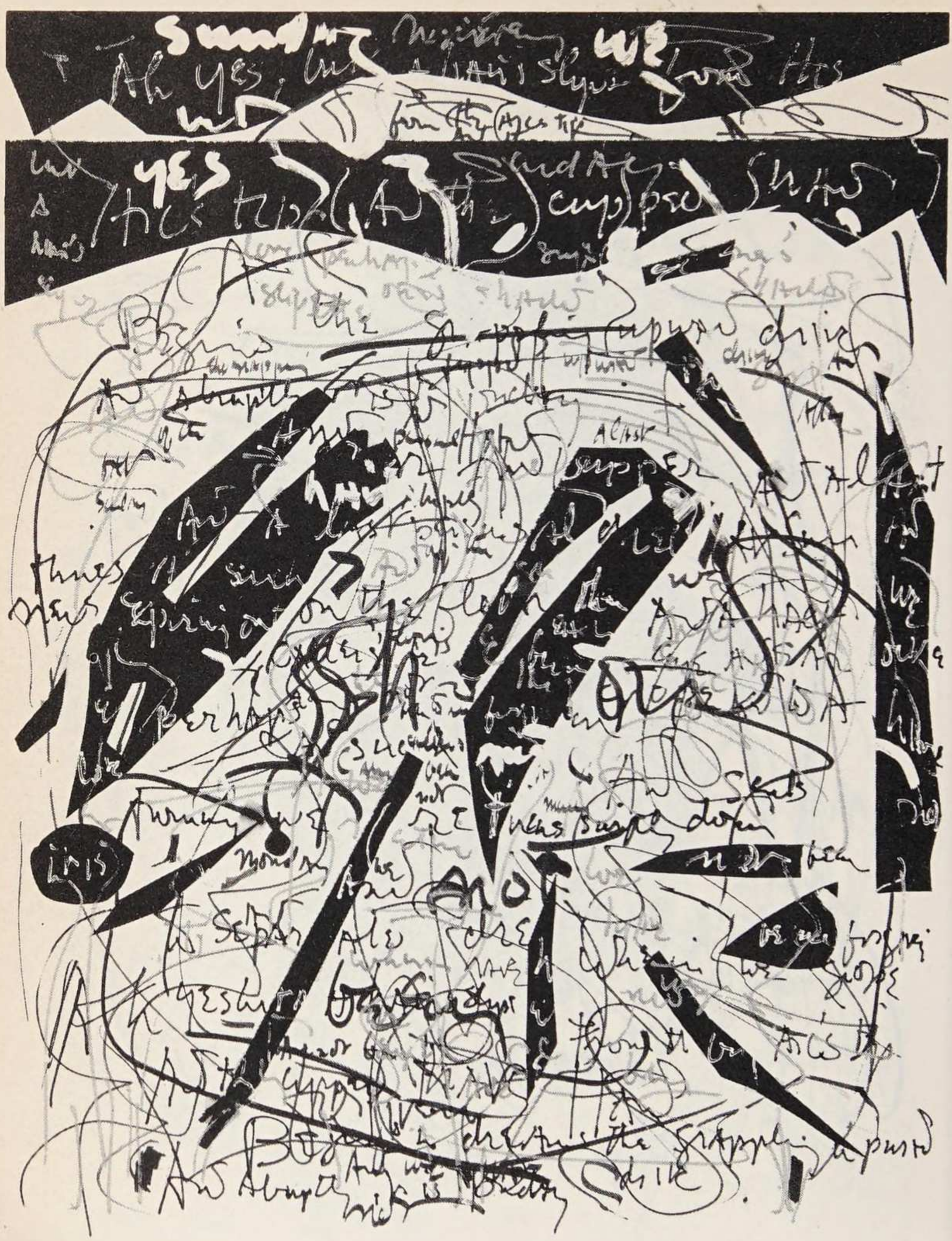
PORTRAIT OF MONA LISA (SEE ABOVE)
BY La Gioconda

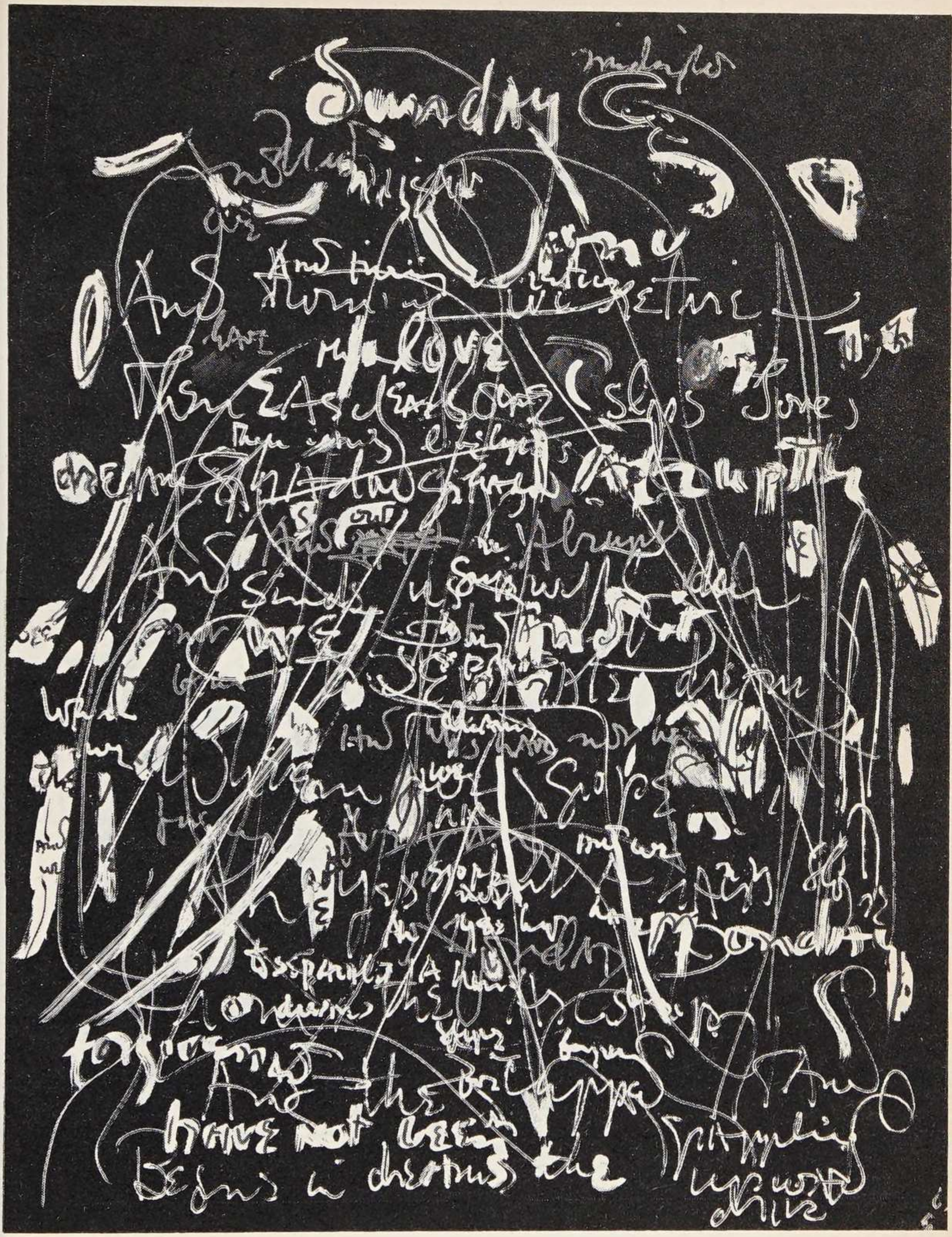
Sunday

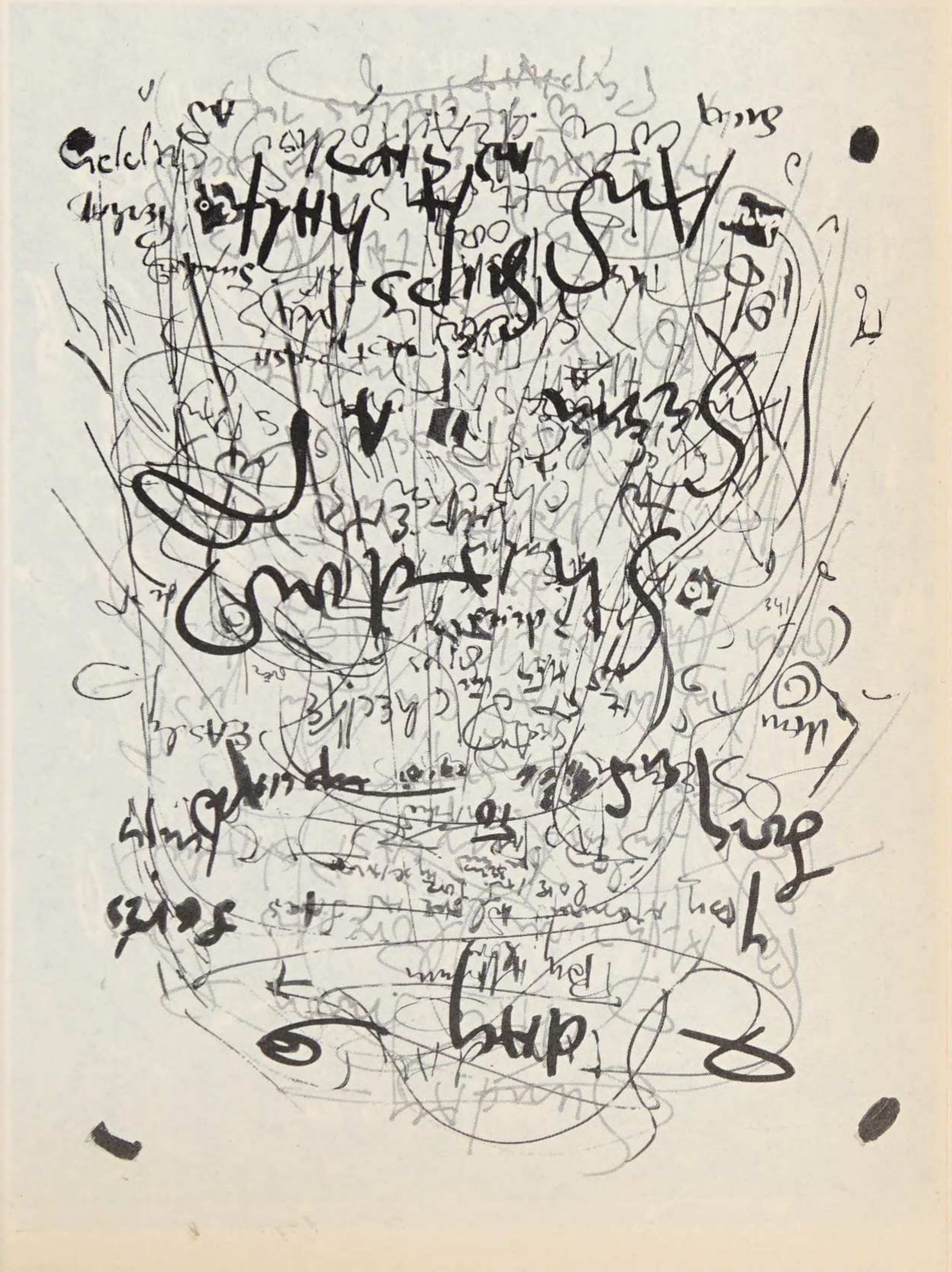
Elise Asher

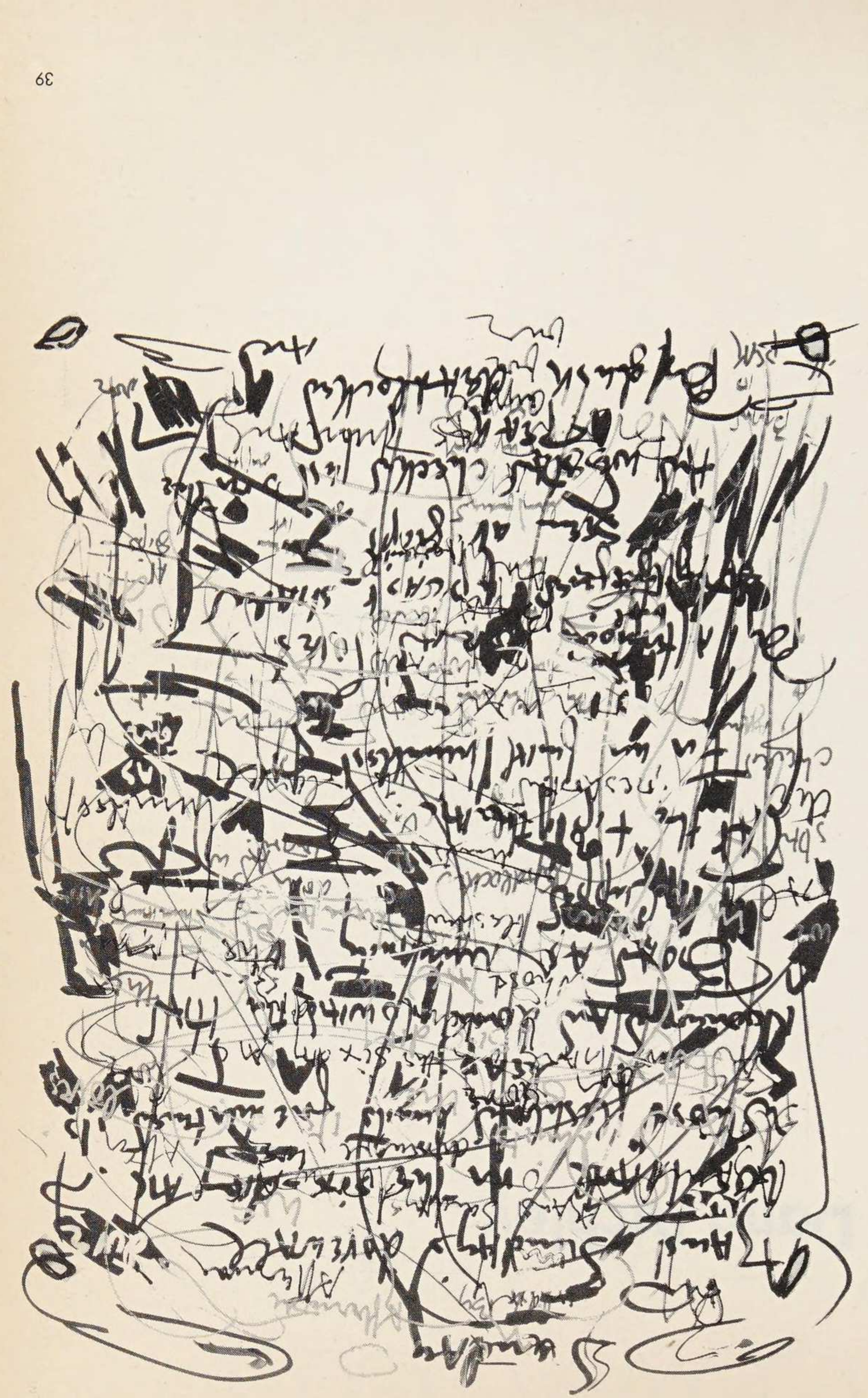





YES
NOT


Sunday
have not been
begins in dreams the



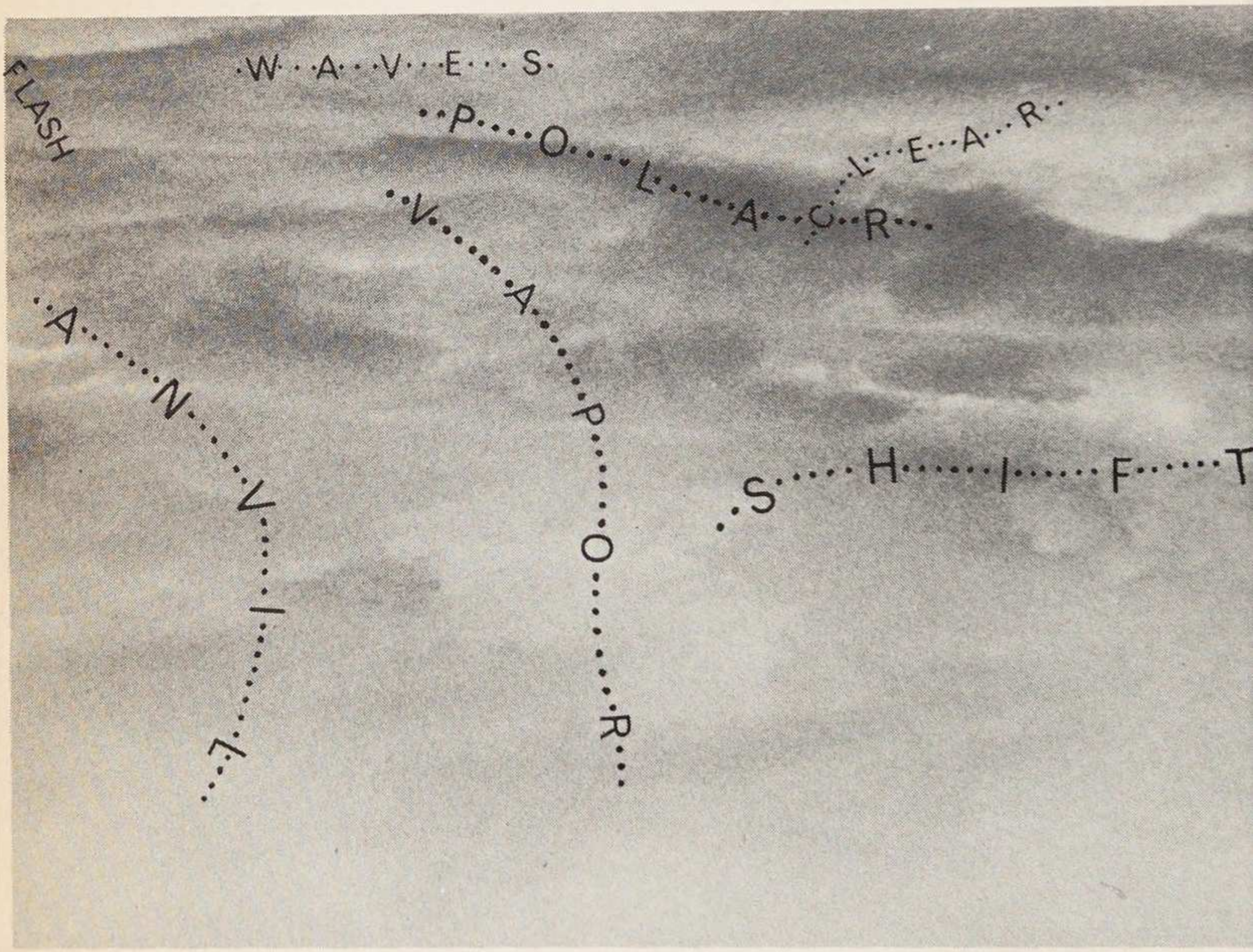


Cows/Clouds

Dana Atchley

and after I had spent around

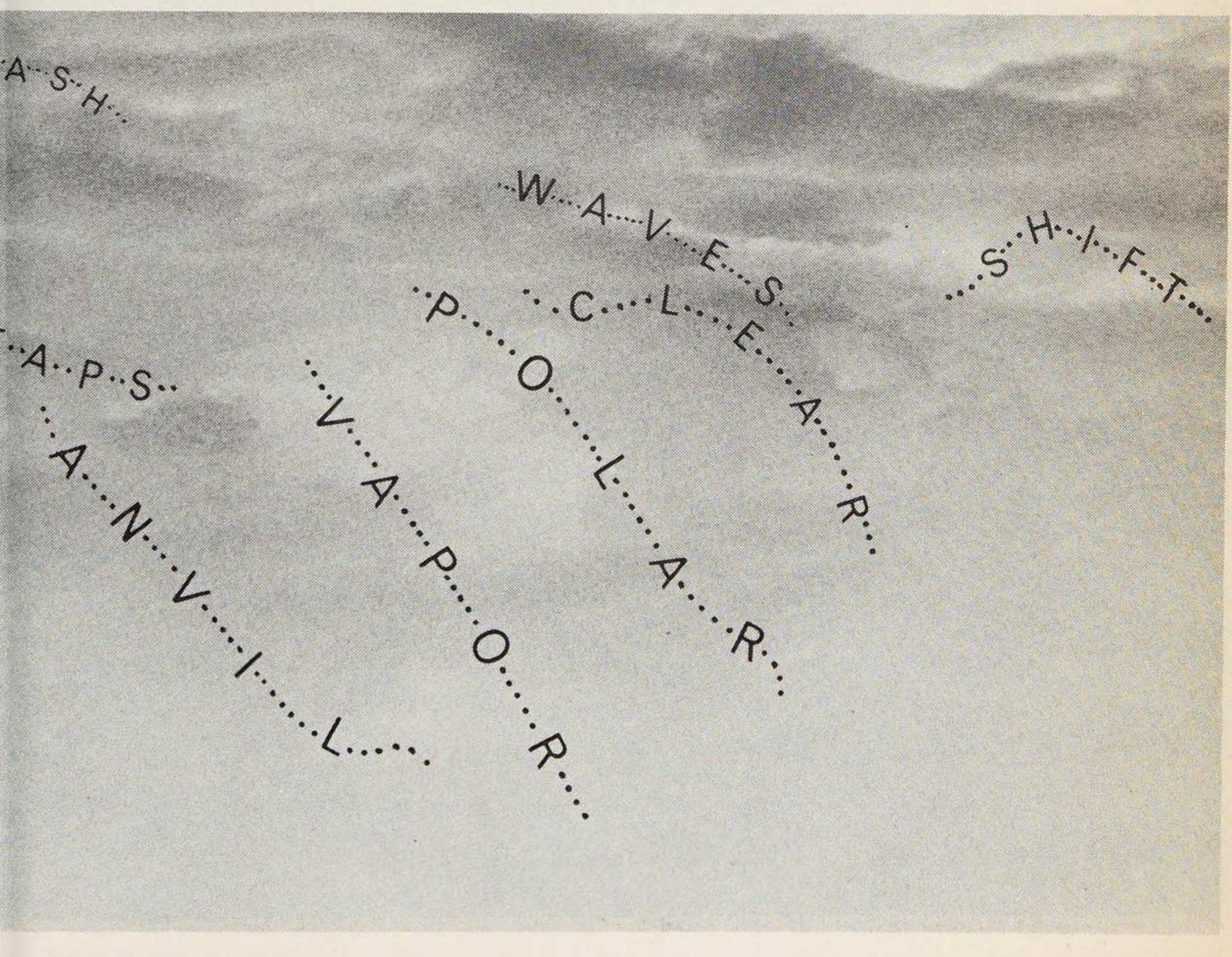
V A P O R

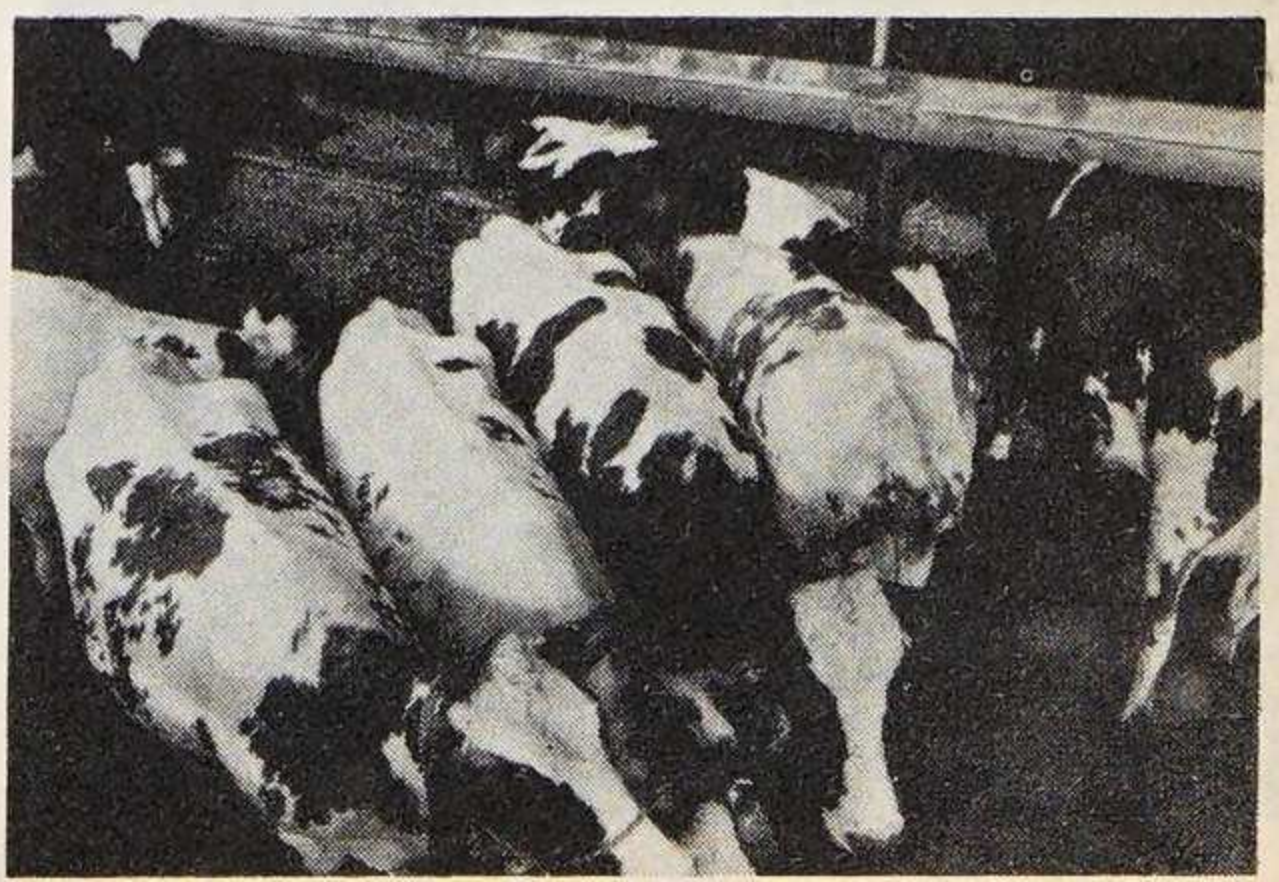


cows/clouds d. atchley

en or fifteen minutes on th

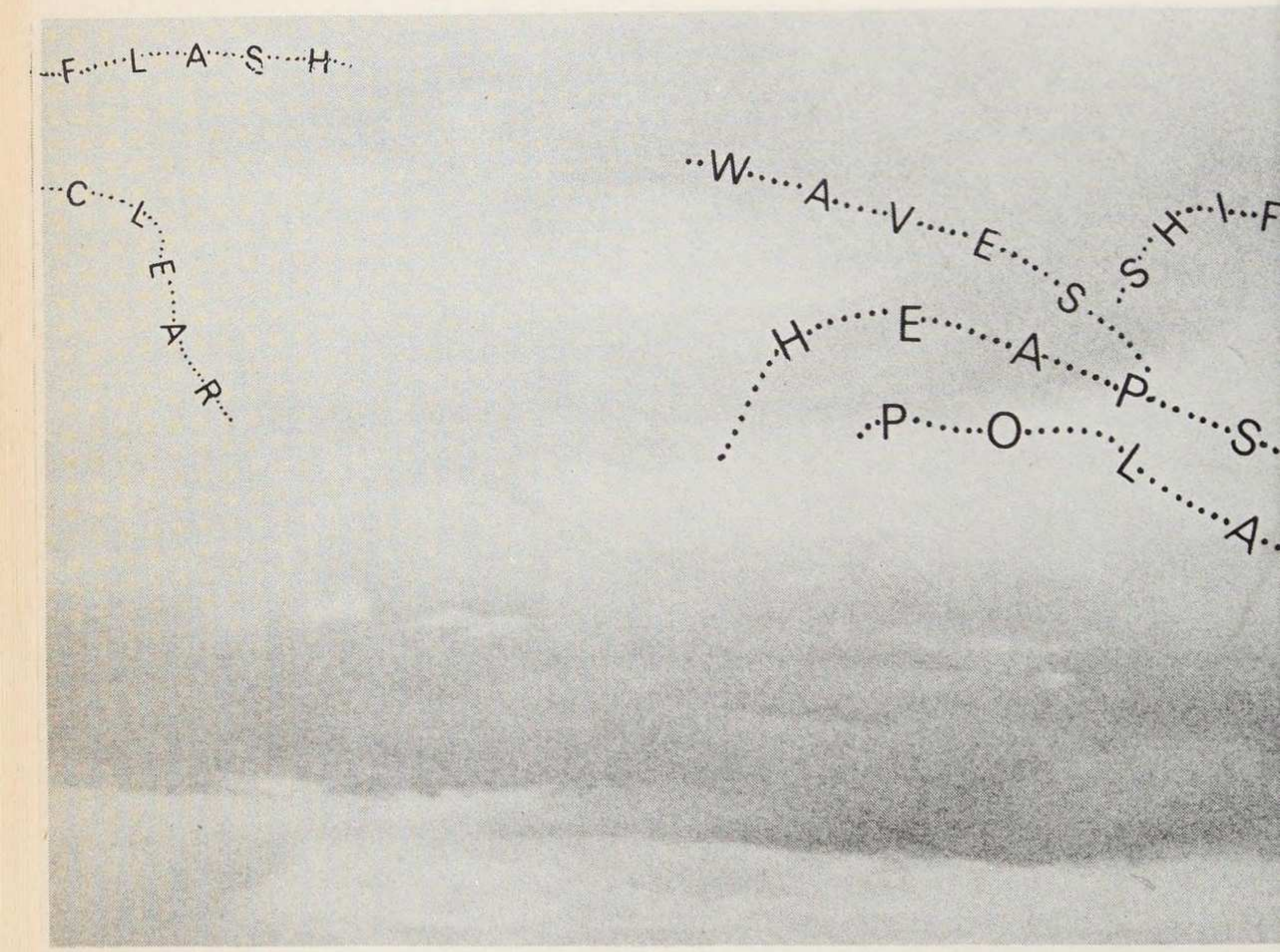
F L A S H

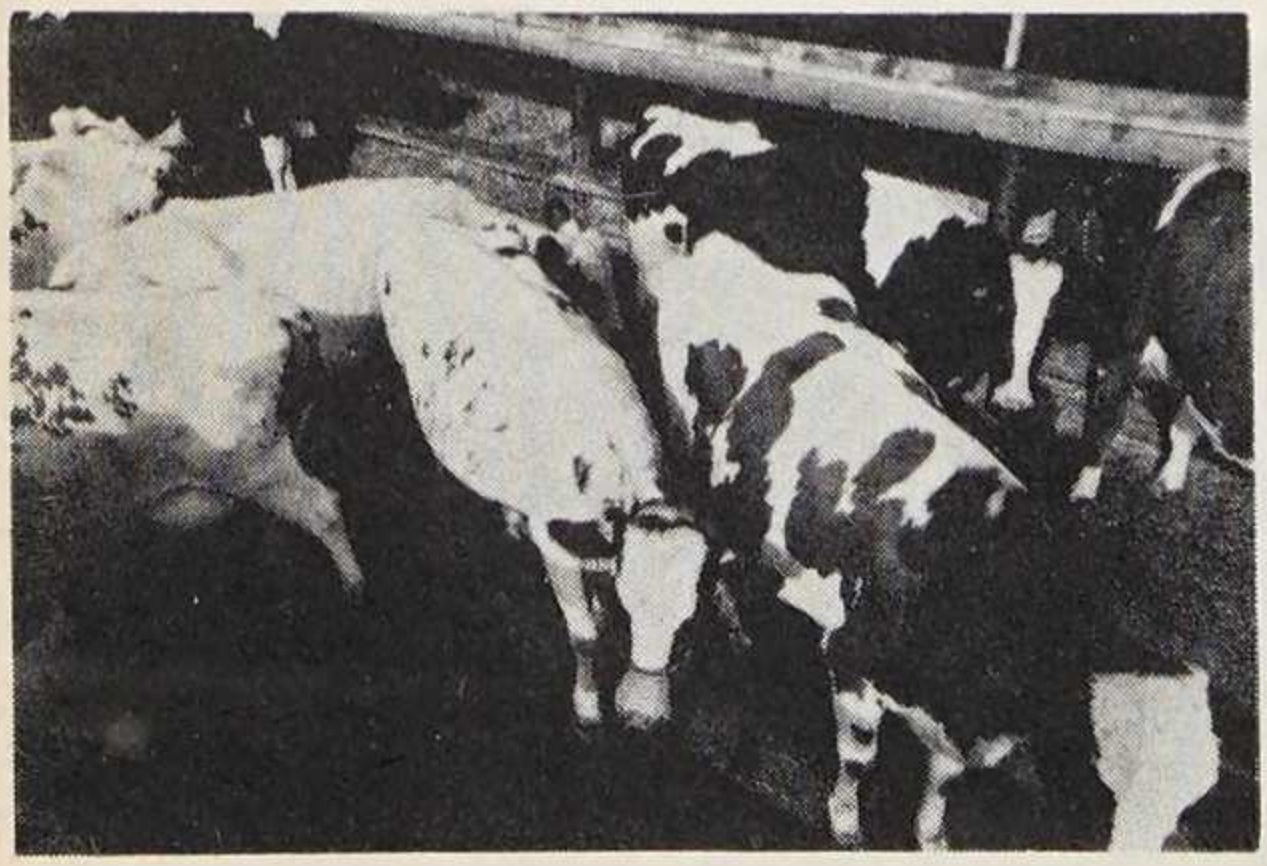


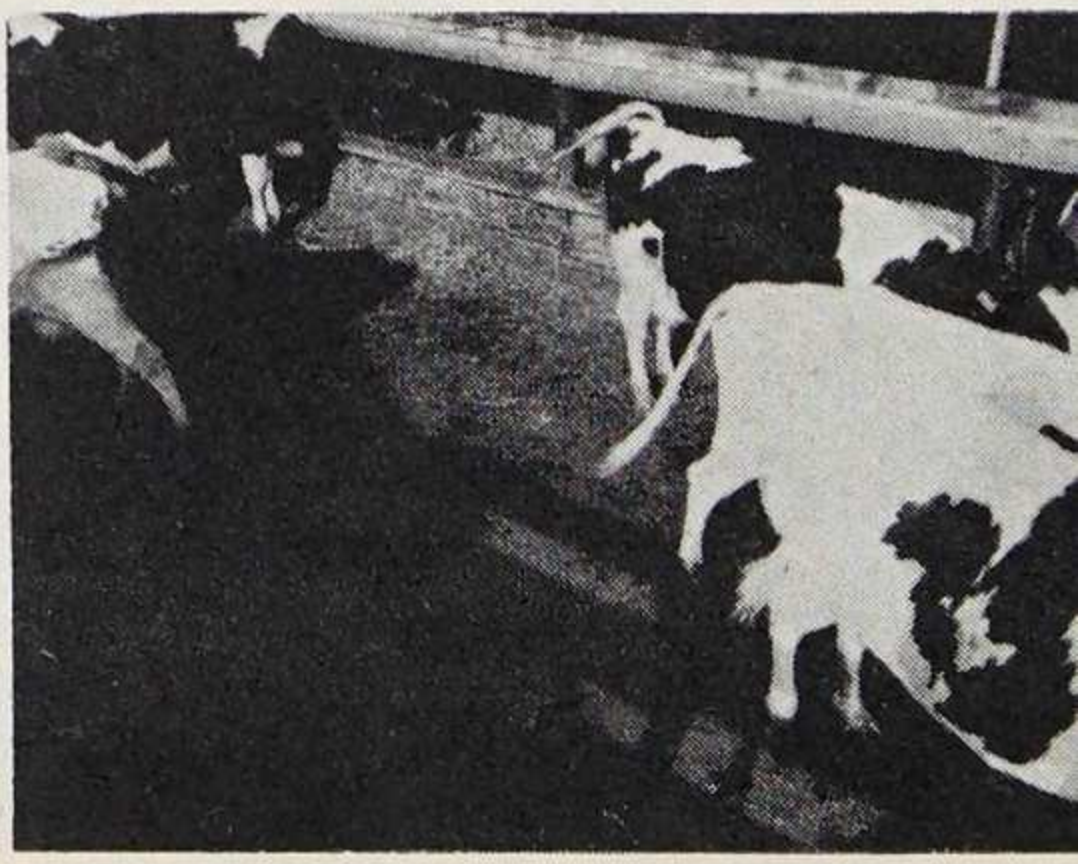


at fence watching the cow

C L E A R

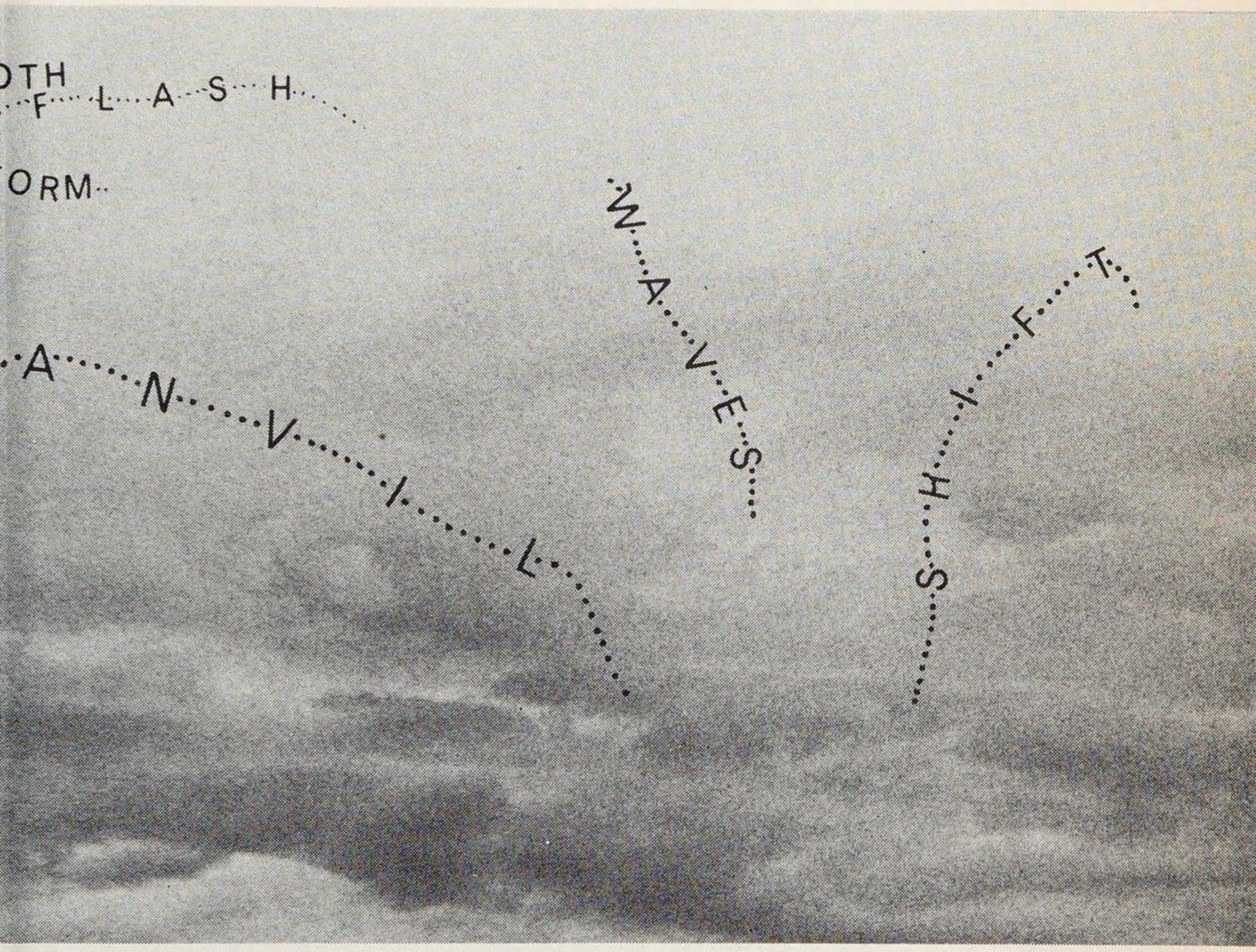


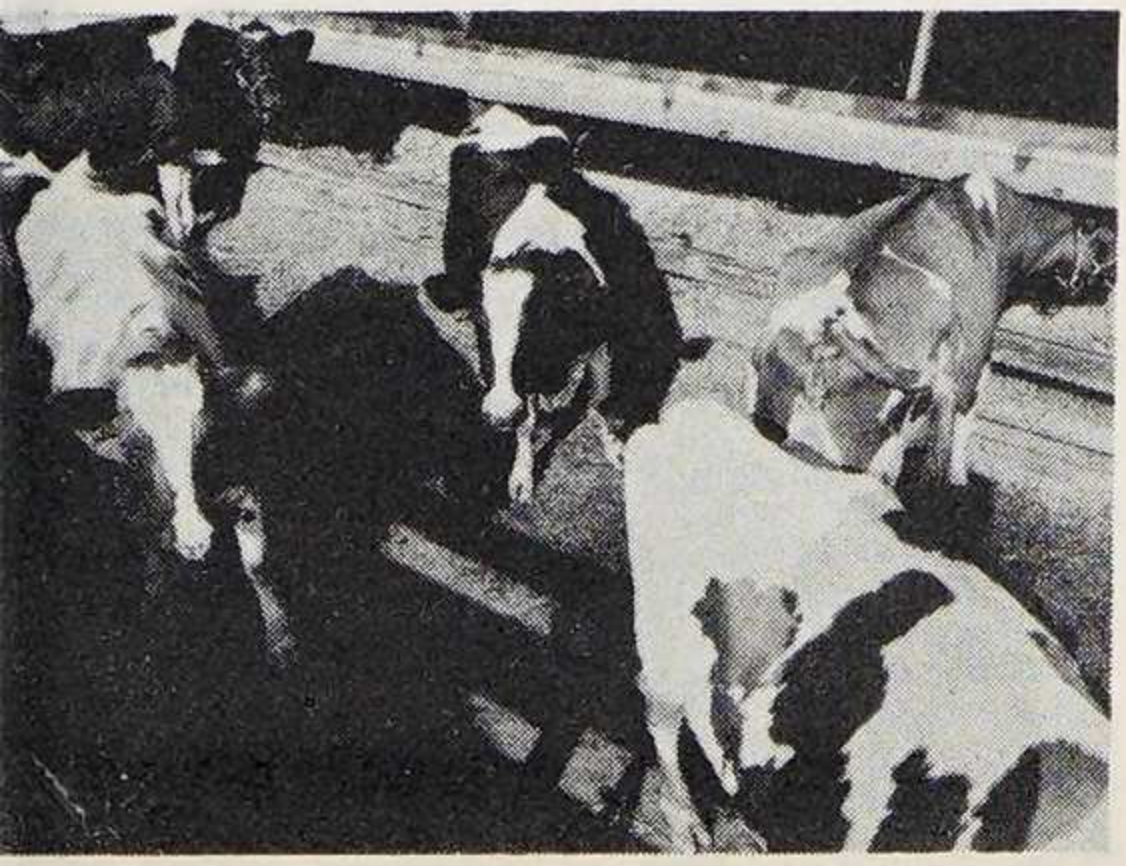


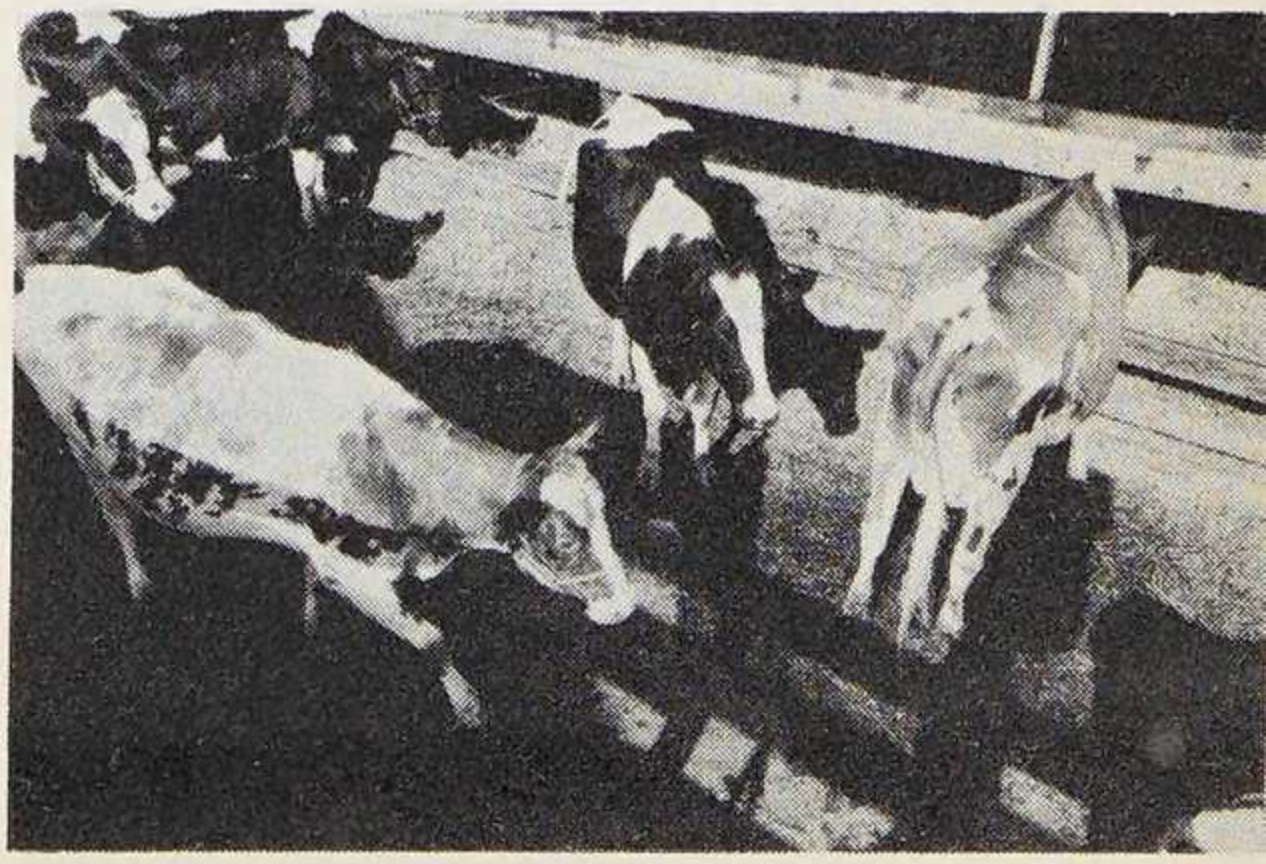


hift slowly in and out of the

W A V E S

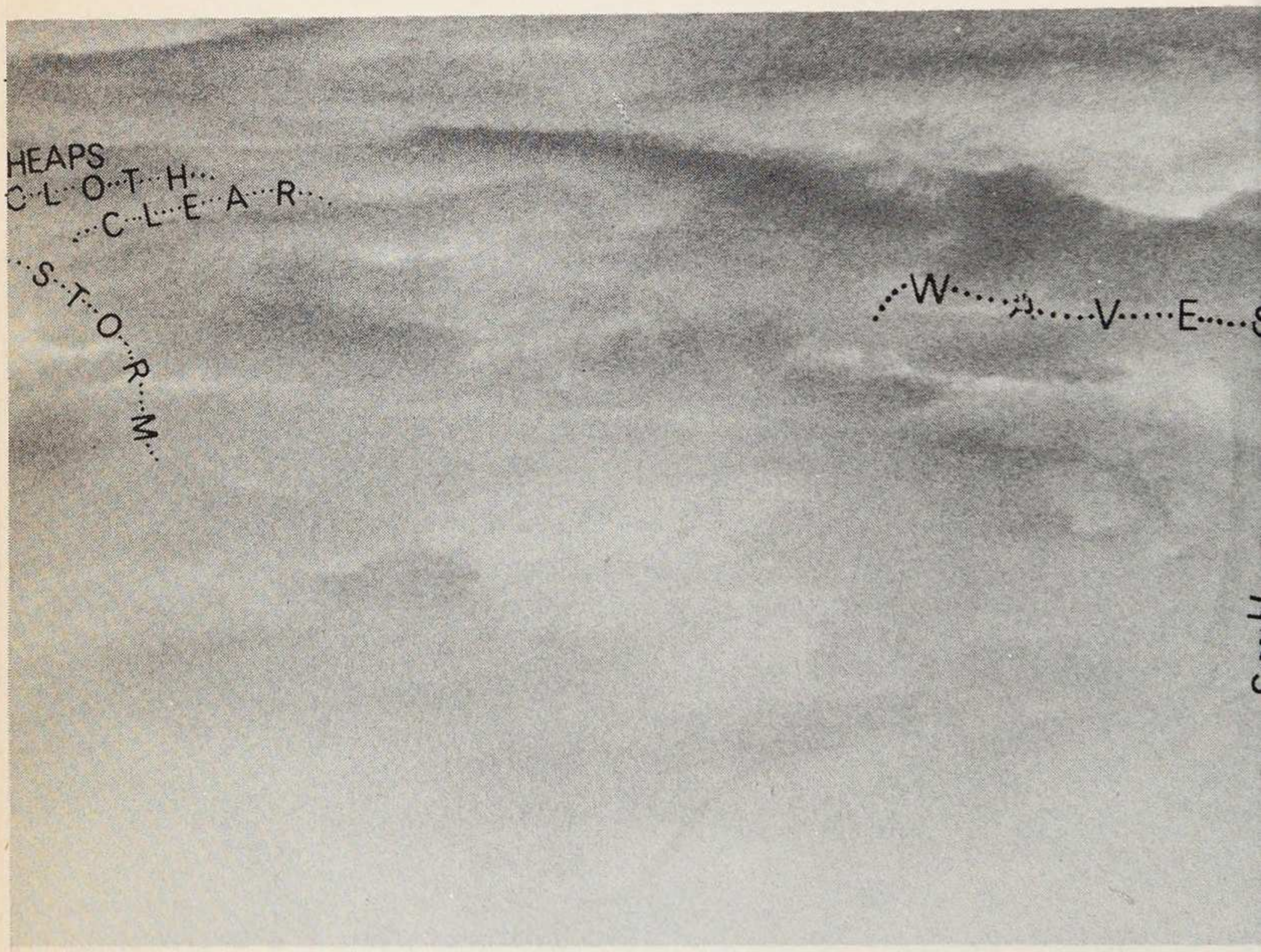


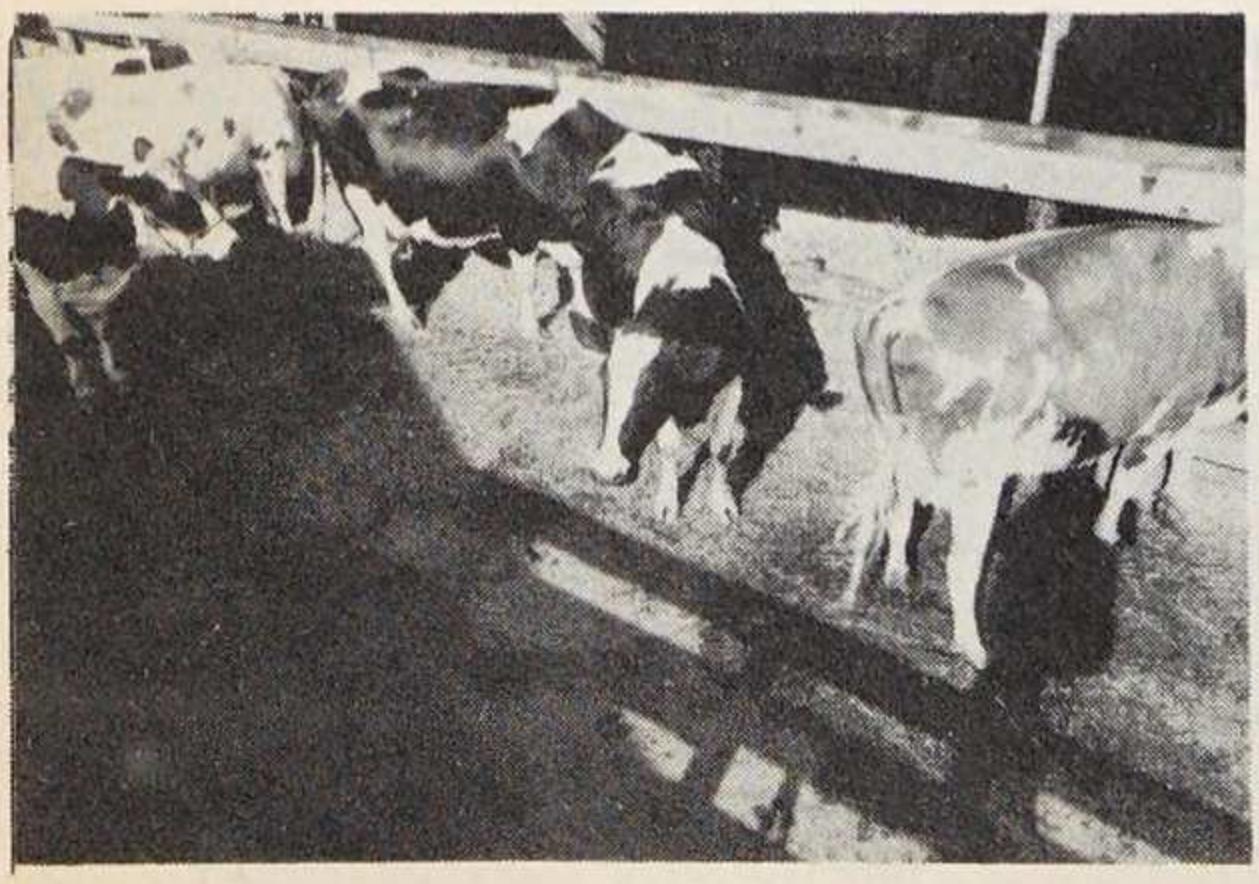


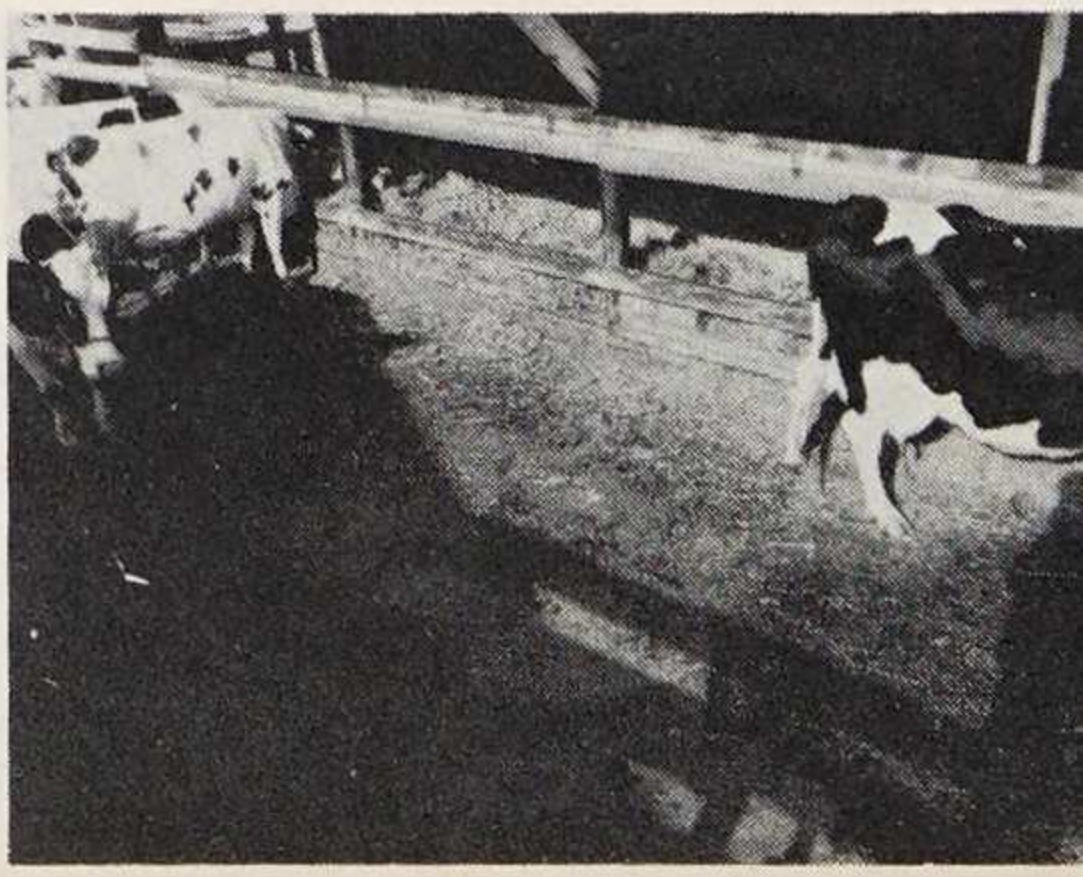


barnyard~having just been

A N V I L

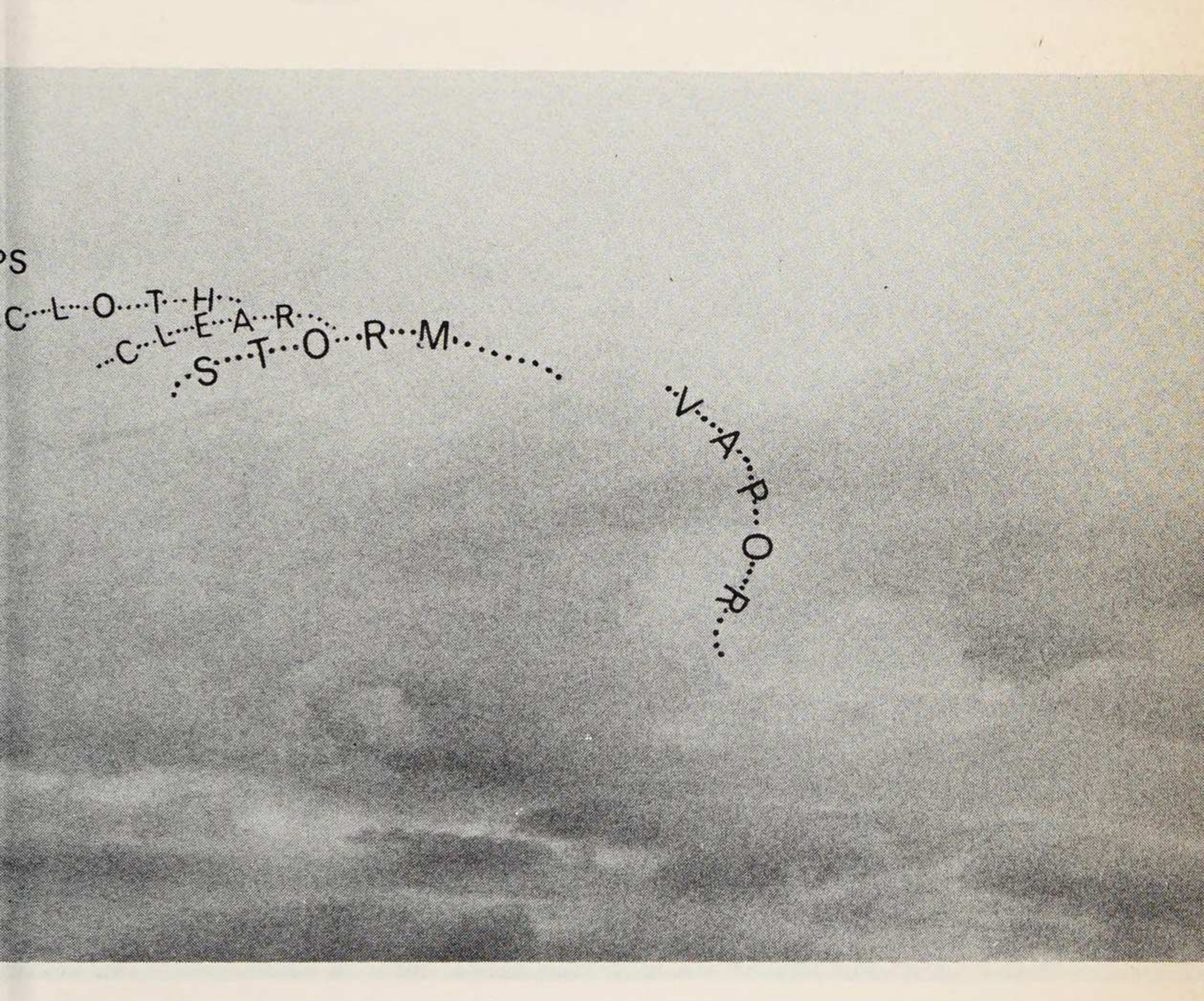


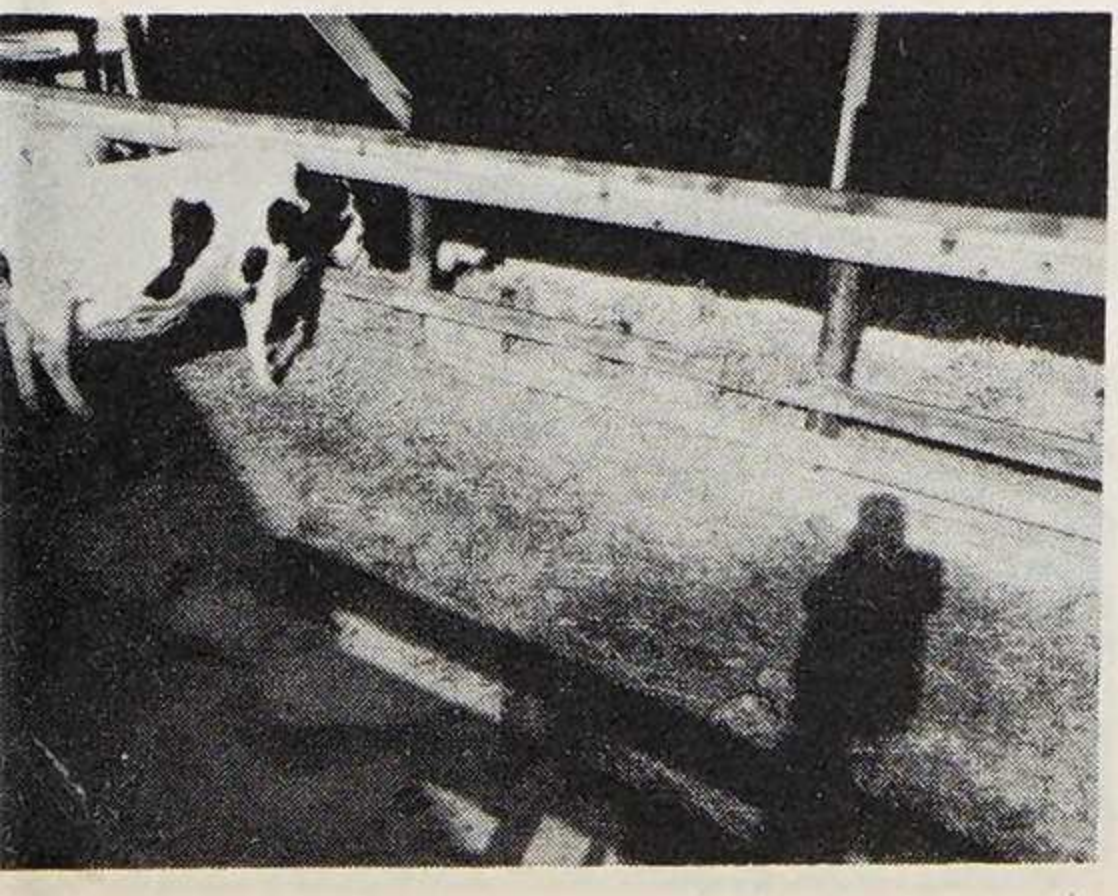


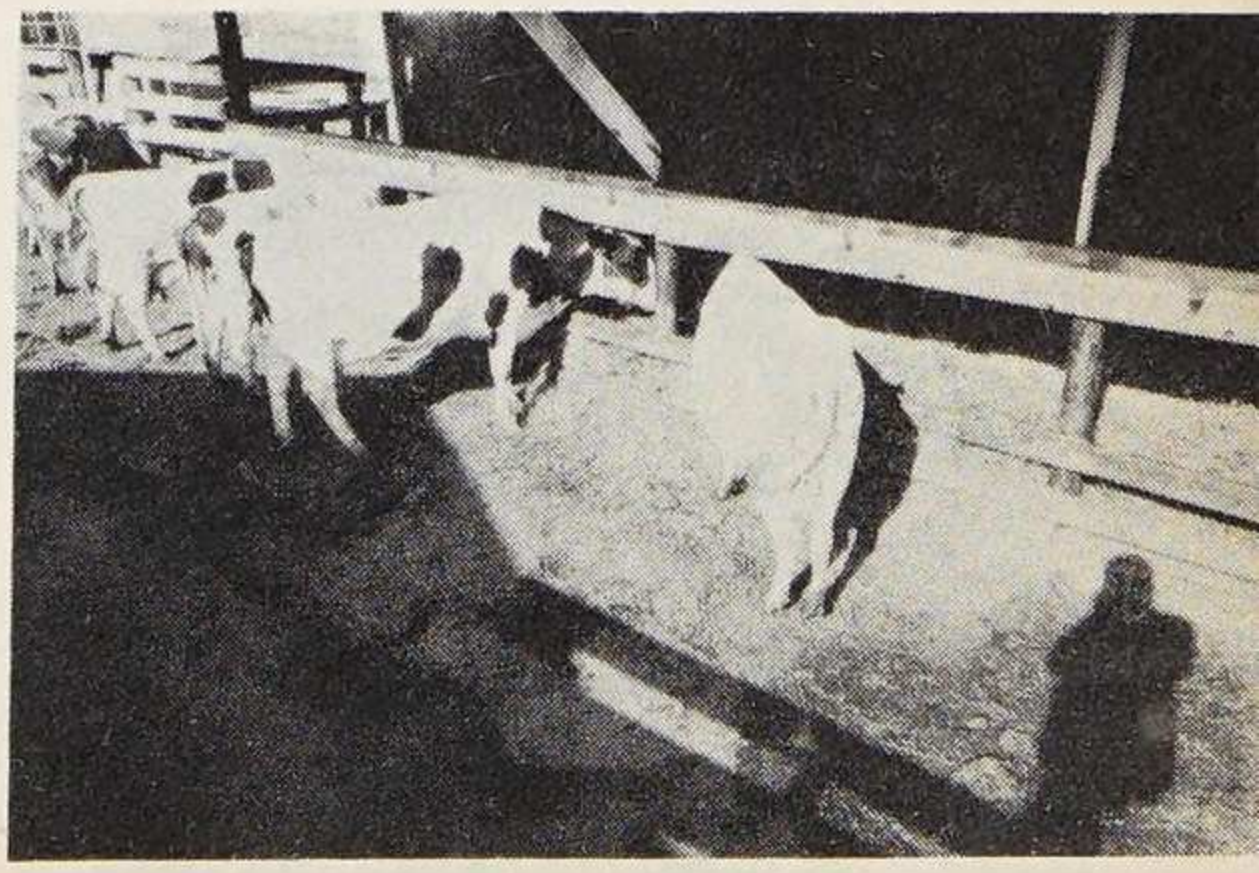


ilked~they began to resem

H E A P S

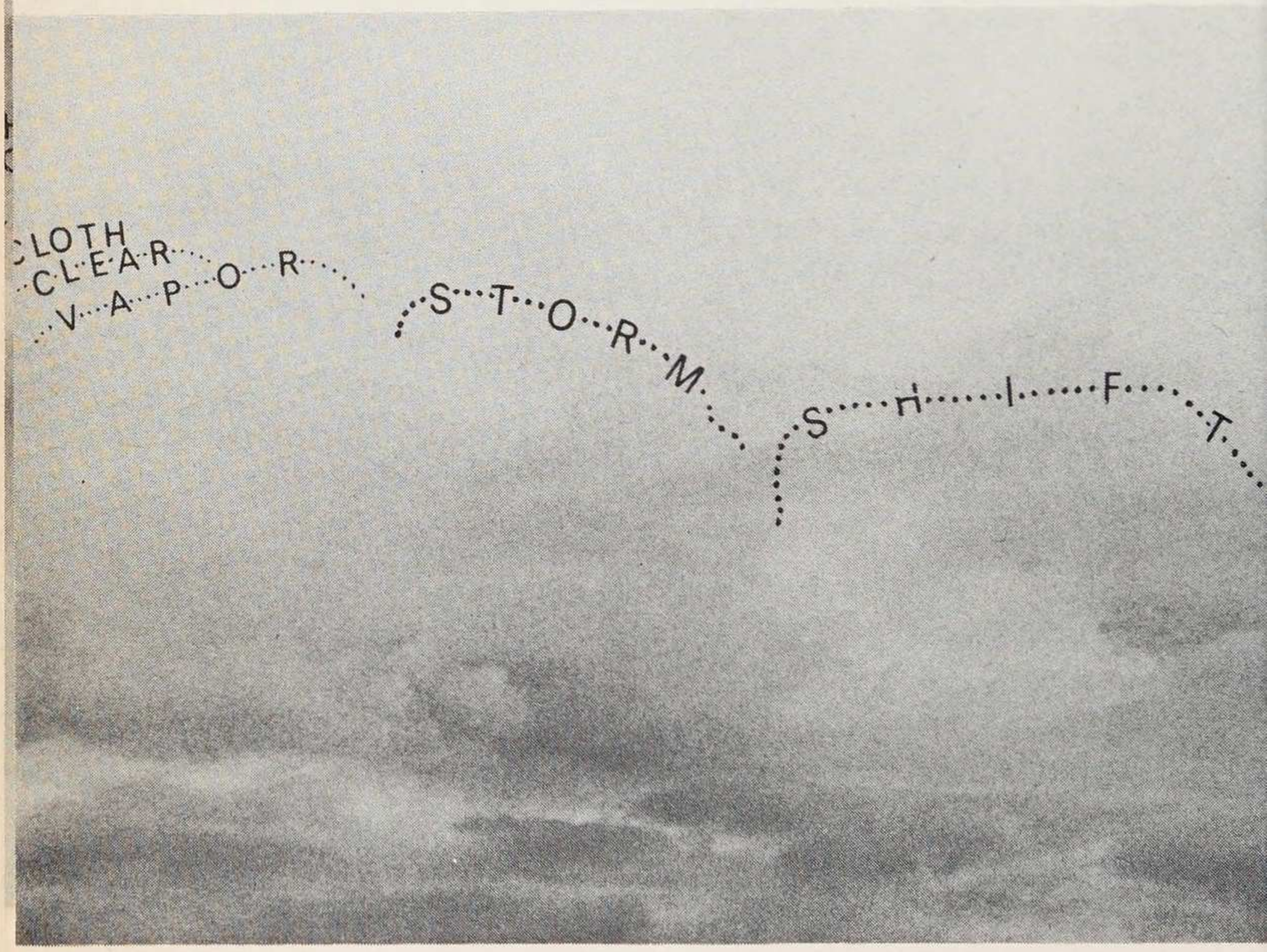


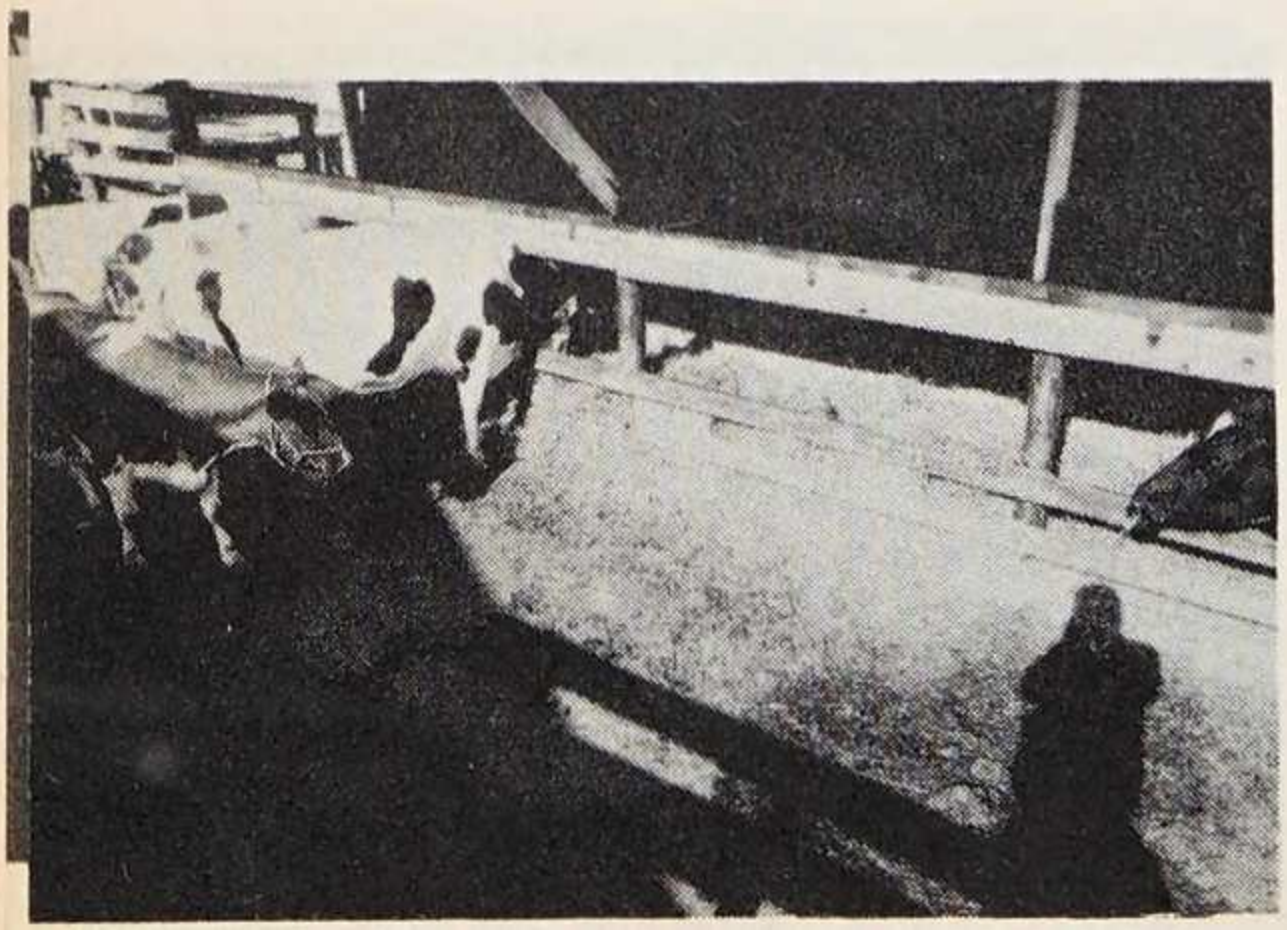


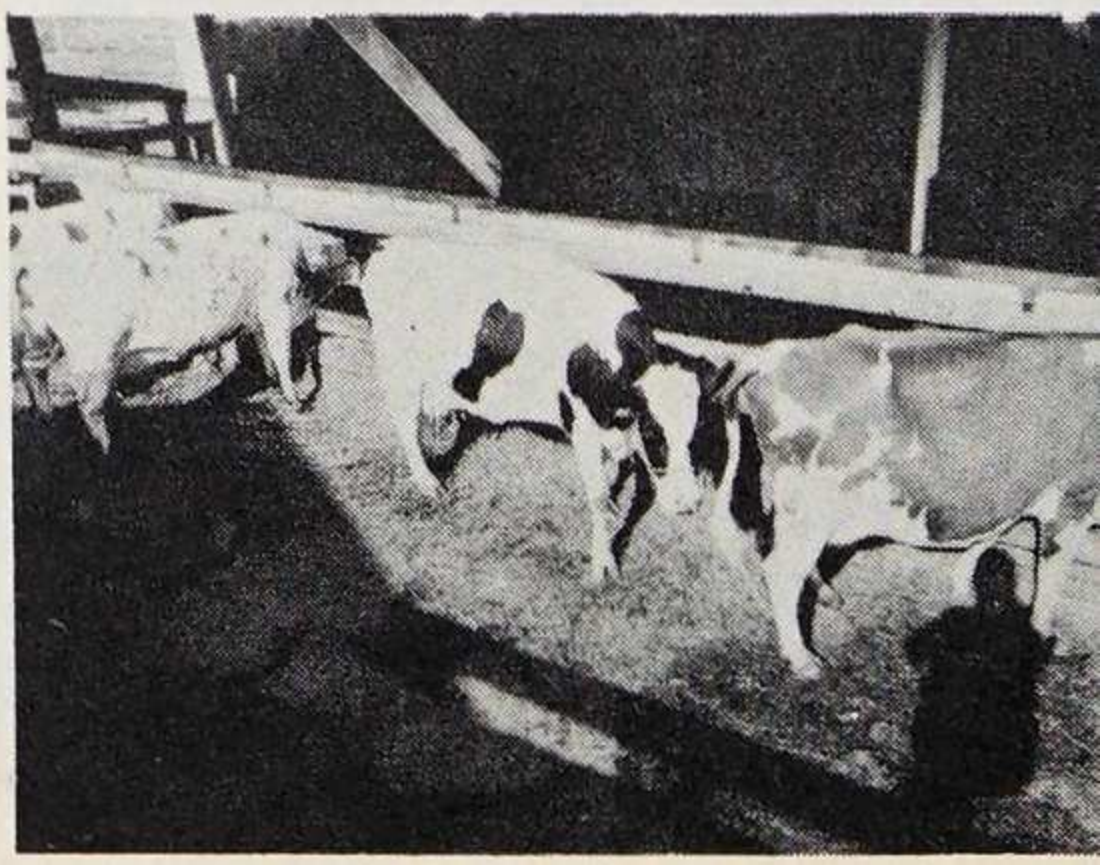


ble clouds ~ strange, humpe

S T O R M

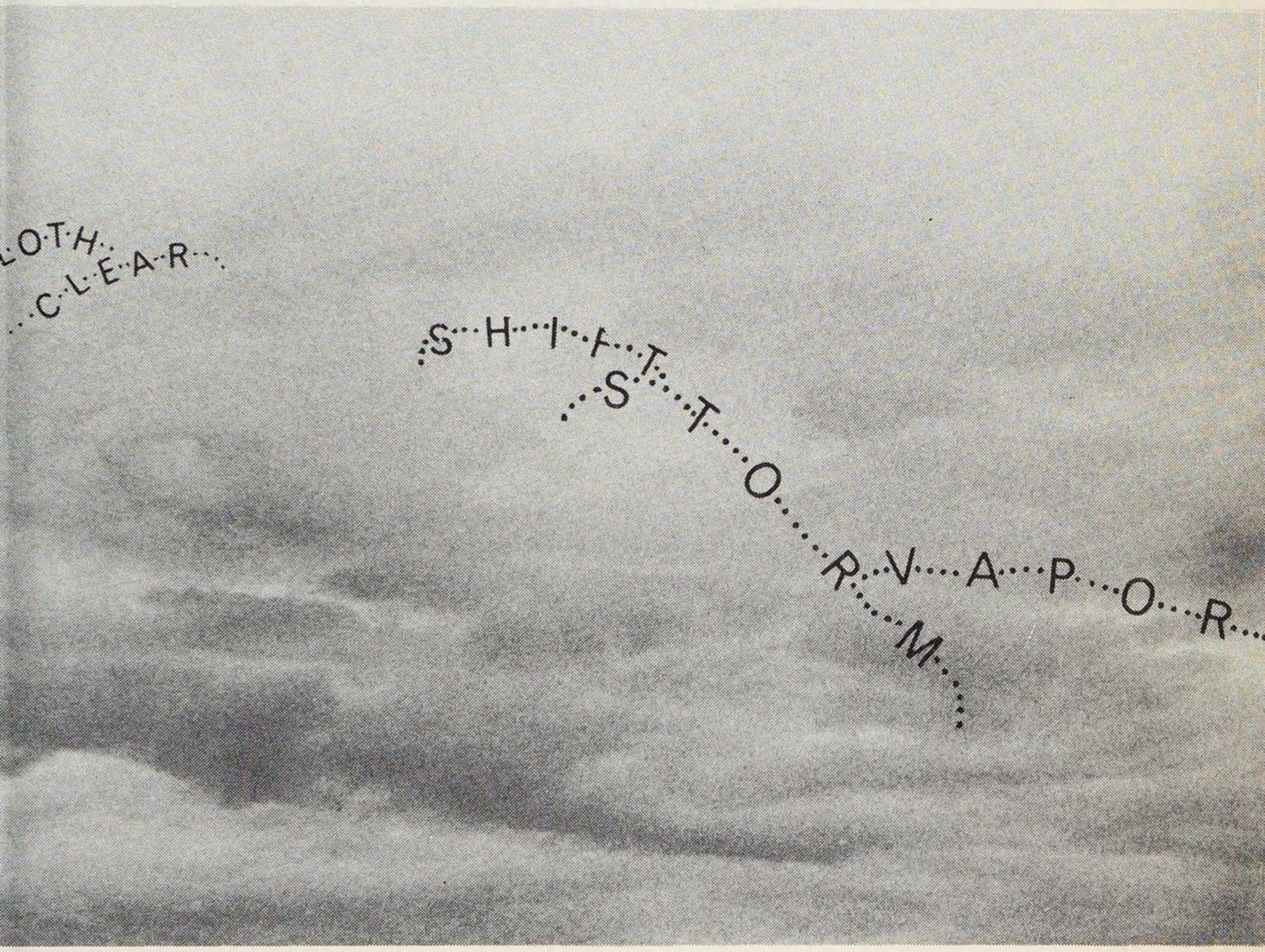


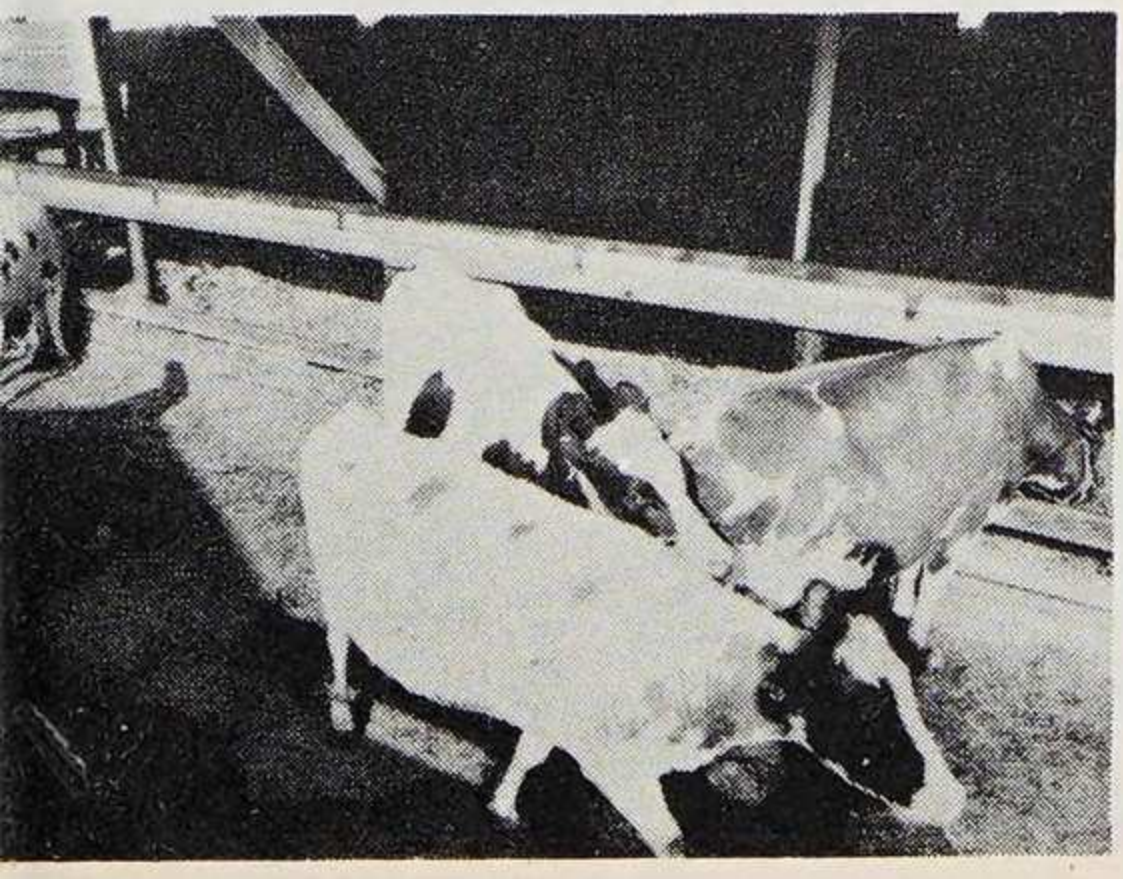


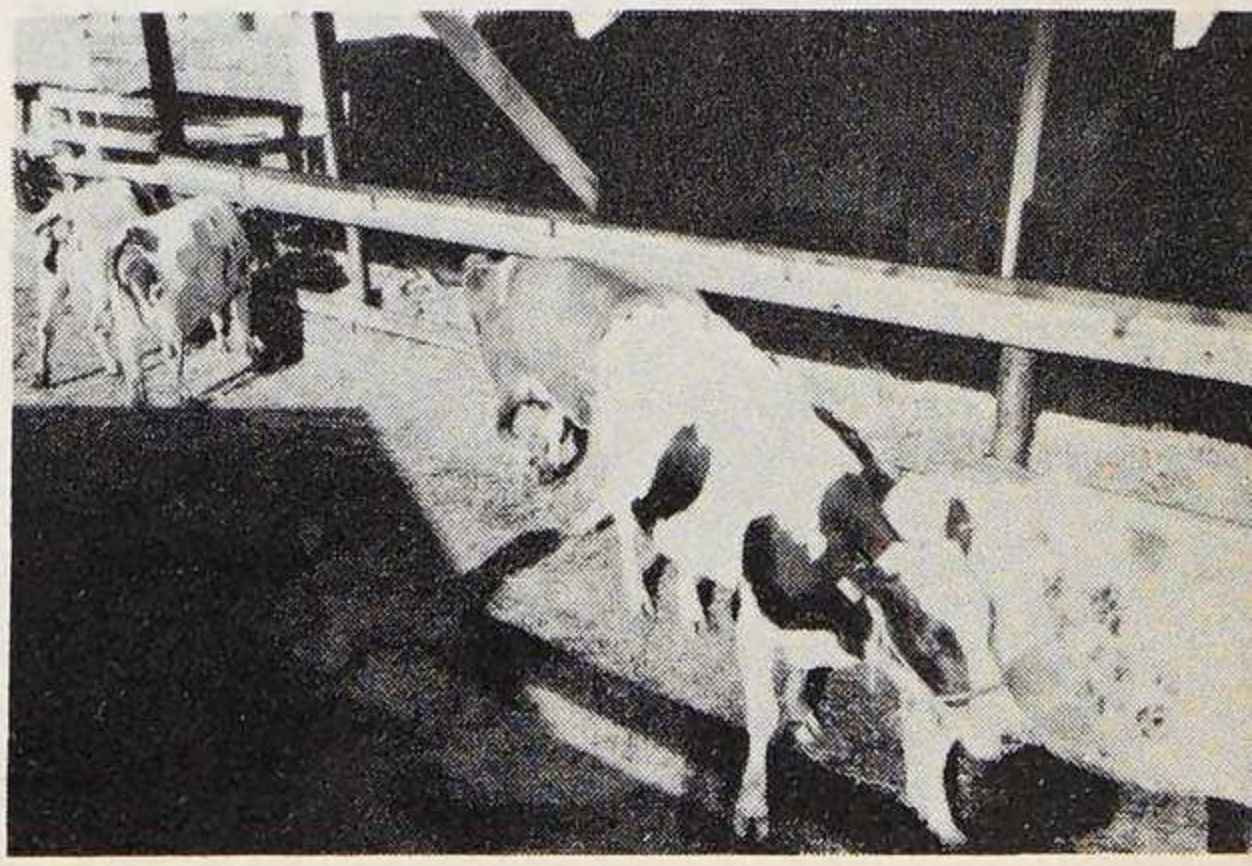


round clouds searching for

C L O T H

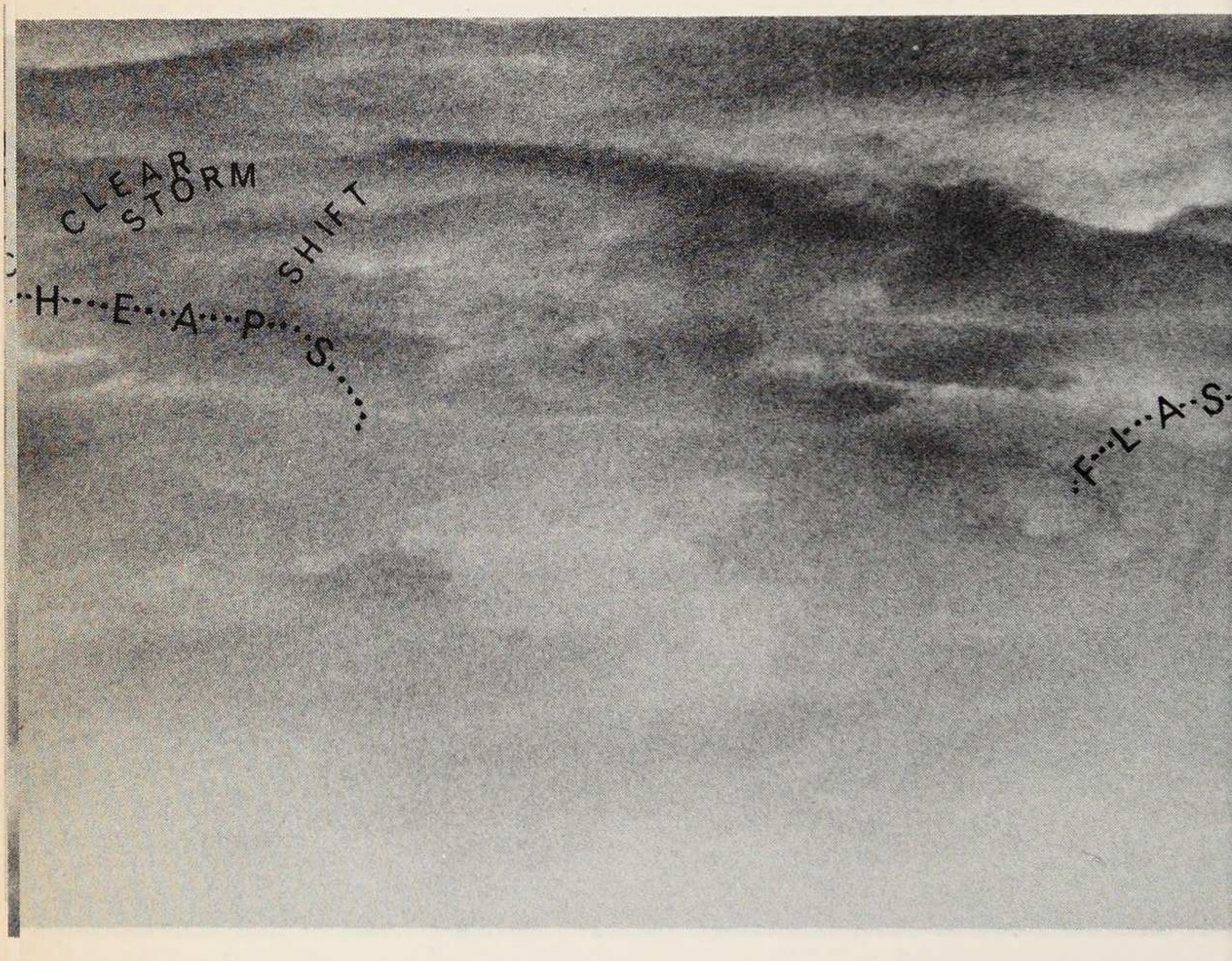


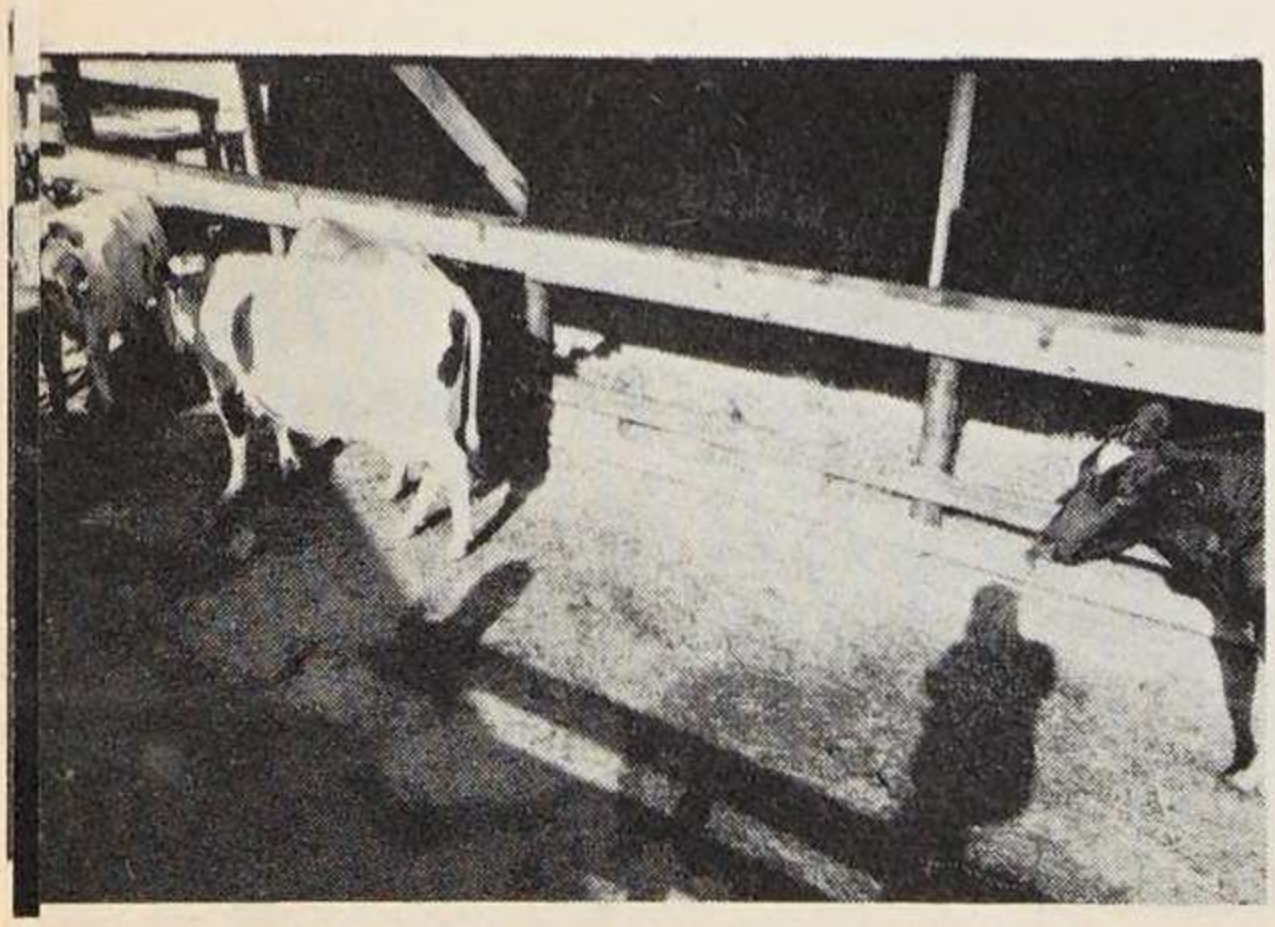


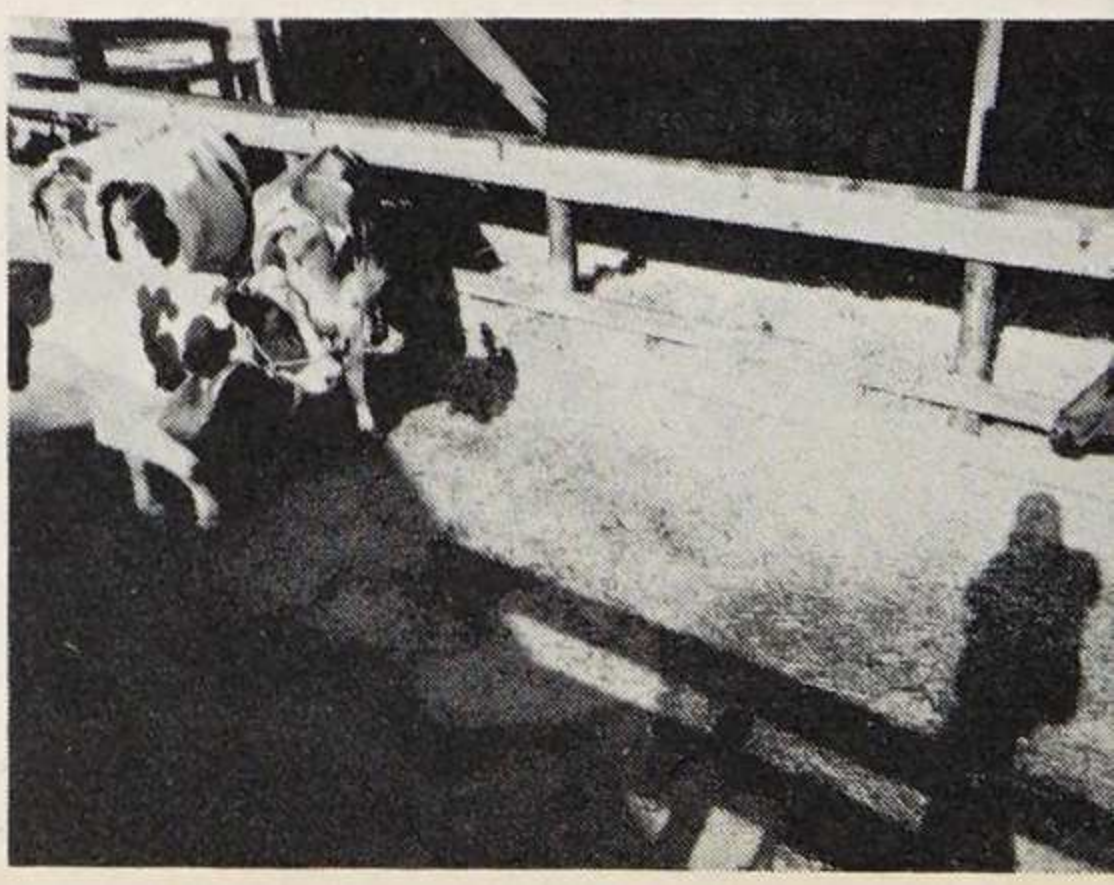


something to eat ~ especiall

P O L A R

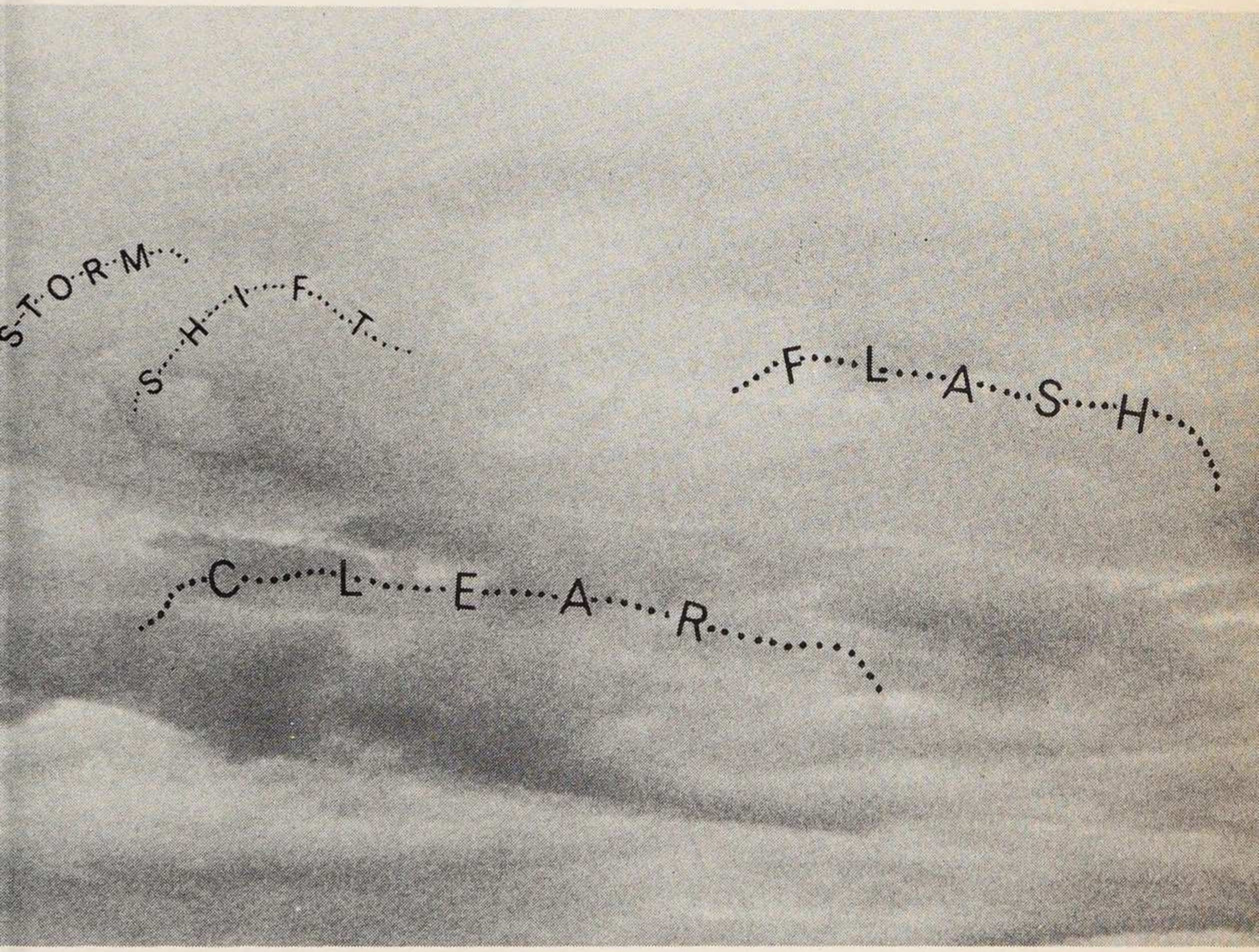


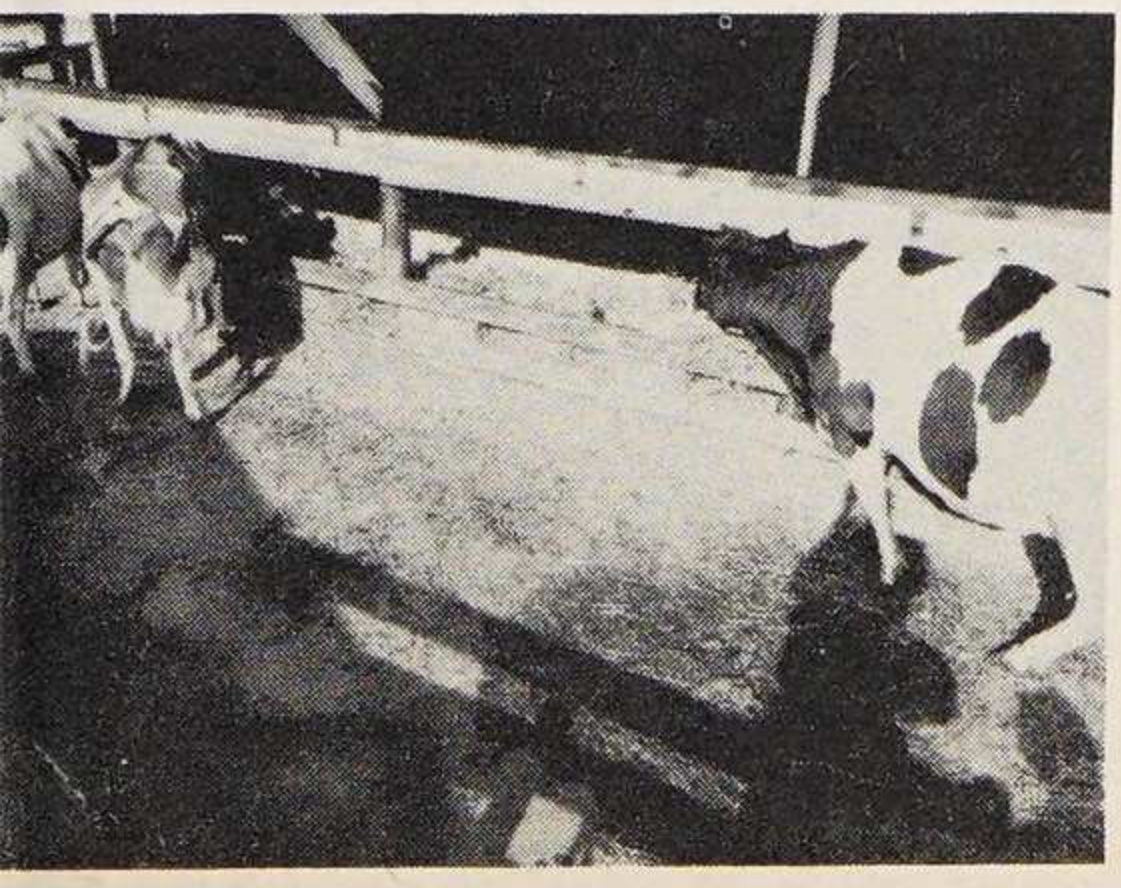


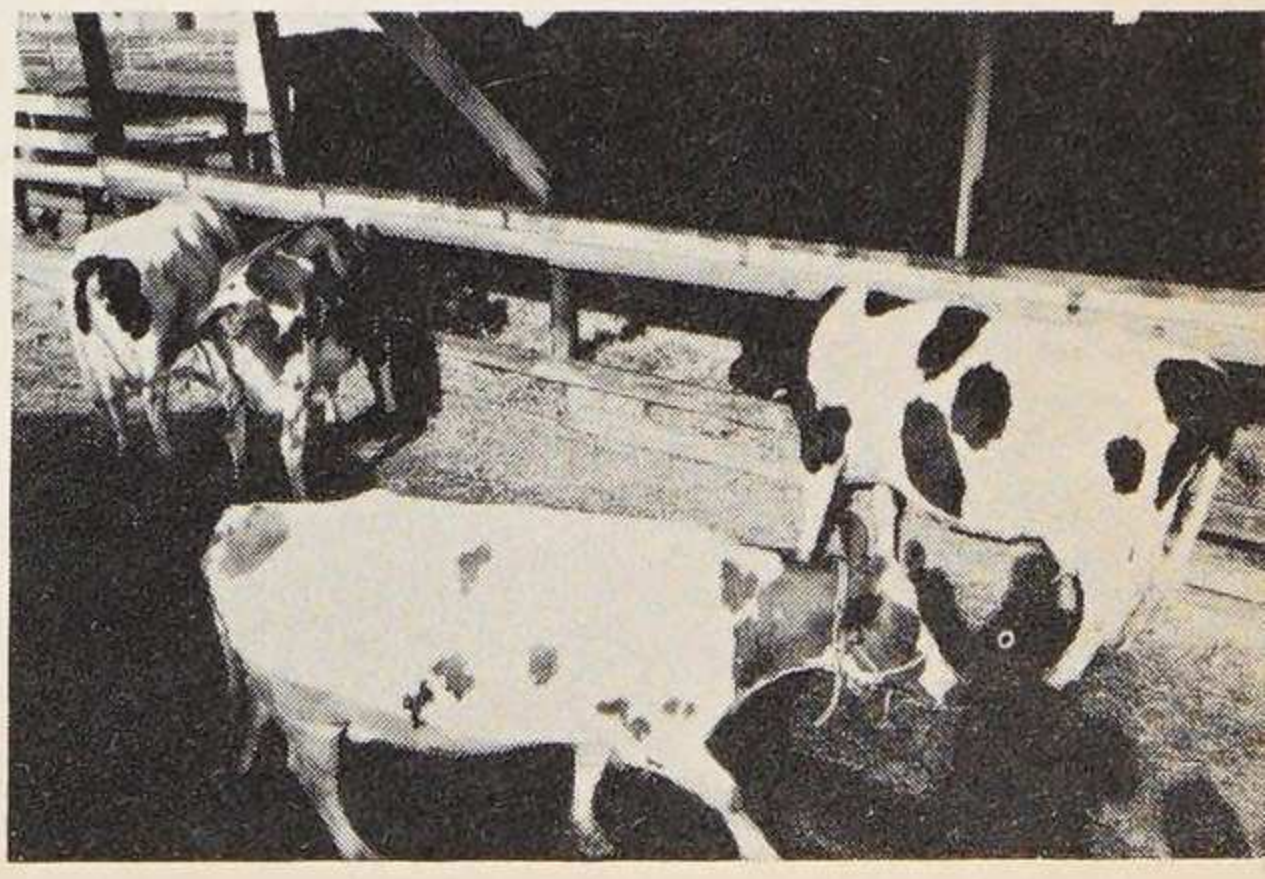


everal Holsteins which had

S H I F T







Art Work with 20 Qualities

Robert Barry

It is allusive,

unique,

persistent,

harmonious,

composed,

consistent,

limited,

orderly,

coherent,

active,

durable,

intense,

divisible,

extendible,

involved,

dependent

and influential.

Mental Exercise: #1 (Counting)

Mel Bochner

1 2 3 4 5 6 7 8 9 10 11 12 13

79 80 81 82 83 84 85 86 8

150 151 152 153 154 155 156

217 218 219 220 221 222 223

281 282 283 284 285 286 287

347 348 349 350 351 352 353 35

412 413 414 415 416 417 418 419

476 477 478 479 480 481 482 48

541 542 543 544 545 546 547 54

609 610 611 612 613 614 615 61

675 676 677 678 679 680 681 68

741 742 743 744 745 746 747 748

804 805 806 807 808 809 810

867 869 870 871 872 873 874

932 933 934 935 936 937 938 93

997 998 999 1000 1001 1002 100

1055 1056 1057 1058 1059 1060

1109 1110 1111 1112 1113 1114 11

1168 1169 1170 1171 1172 1173 1174

~~12~~ 1224 1225 1226 1227 1228 122

1277 1278 1279 1280 1281 1282

1331 1332 1333 1334 1335 1336

4 15 16 17 18 19 20 21 22 23
88 89 90 91 92 93 94 95 96 9
57 158 159 160 161 162 163 16
224 225 226 227 228 229 230 23
288 289 290 291 292 293 294
355 356 357 358 359 360 361
420 421 422 423 424 425 426
484 485 486 487 488 489 490
549 550 551 552 553 554 555 556
617 618 619 620 621 622 623 624
683 684 685 686 687 688 689
749 750 751 752 753 754 755
811 812 813 814 815 816 817 818
875 876 877 878 879 880 881
940 941 942 943 944 945 946
1004 1005 1006 1007 1008 1009
1061 1062 1063 1064 1065 1066
16 1117 1118 1119 1120 1121 1122
75 1176 1177 1178 1179 1180 1181
230 1231 1232 1233 1234 1235 1236
283 1284 1285 1286 1287 1289
337 1338 1339 1340 1341 1342

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98 99 100 101 102 103 104

165 166 167 168 169 170 171 17

232 233 234 235 236 237 238

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362 363 364 365 366 367 368

427 428 429 430 431 432 433

491 492 493 494 495 496 49

557 558 559 560 561 562 56

625 626 627 628 629 630 63

690 691 692 693 694 695 696

756 757 758 759 760 761 762

819 820 821 822 823 824 825

882 883 884 885 886 887 88

947 948 949 950 951 952 953

1010 1011 1012 1013 1014 1015 1016

1067 1068 1069 1070 1071 1072

1123 1124 1125 1126 1127 1128 112

1182 1183 1184 1185 1186 1188

1237 1238 1239 1240 1241 1242

1290 1291 1292 1293 1294 1295

1343 1344 1345 1346 1347 1348

32 33 34 35 36 37 38 39

105 106 107 108 109 110 111 11

173 174 175 176 177 178 179 18

239 240 241 242 243 244 245

303 304 305 306 307 308 309 31

369 370 371 372 373 374 375

434 435 436 437 438 439 440

498 499 500 501 502 503 504 50

564 565 566 567 568 569 570

632 633 634 635 636 637 638

697 698 699 700 701 702 703

763 764 765 766 767 768 769

826 827 828 829 830 831 832

889 890 891 892 893 894 895

954 955 956 957 958 959 960

1017 1018 1019 1020 1021 1022 102

1073 1074 1075 1076 1077 1078 107

1130 1131 1132 1133 1134 1135 113

1189 1190 1191 1192 1193 1194

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296 1297 1298 1299 1300 1301

349 1350 1351 1352 1353 1354

0 41 42 43 44 45 46 47
13 114 115 116 117 118 119 120
81 182 183 184 185 186 187
46 247 248 249 250 251 252
11 312 313 314 315 316 317 318
76 377 378 379 380 381 382 383
41 442 443 444 445 446 447
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71 572 573 574 575 576 578
39 640 641 642 643 644 645
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302 1303 1304 1305 1306 1307
355 1356 1357 1358 1359 1360

48 49 50 51 52 53 54 55

121 122 123 124 125 126 127

188 189 190 191 192 193 194 195

253 254 255 256 257 258 259

319 320 321 322 323 324 325

384 385 386 387 388 389 390

448 449 450 451 452 453 454

513 514 515 516 517 518 519 520

579 580 581 582 583 584 585 586

646 647 648 649 650 651 652 653

712 713 714 715 716 717 718 719

777 778 779 780 781 782 783

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1086 1087 1088 1089 1090 1091

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128 129 130 131 132 133 134
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326 327 328 329 330 331 332
391 392 393 394 395 396 397
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587 588 589 590 591 592 593
654 655 656 657 658 659 660
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910 911 912 913 914 915 916 917
975 976 977 978 980 981 982
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398 399 400 401 402 403 404
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661 662 663 664 665 666 667
727 728 729 730 731 732 733
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1218 1219 1220 1221 1222 1223
1271 1272 1273 1274 1275 1276
1325 1326 1327 1328 1329 1330
1379 1380 1381 1382 1383 ~~18~~

The Ghost Dance Song

Thomas A. Clark

language hollow rarely flowing distance
blunt day raw murmur closed
land dim glass keen horizon
today gradual near yellow warm
landscape generous awake leaves love
dream stone bud boats among

inform bud nothing branches silent
margin mouth tight gradual water
lying horizon measure language landscape
among murmur stone wings flowing
keen generous leaves sky blunt
yellow love fragment water space

inform fragment fences night water
horizon solid day like nothing
sky one dream root necklace
eyes folded windows stone time
margin landscape today space clear
rain being shrub yellow beyond

dim land hollow low folded
ominous eyes among clear tight
wings yellow shrub gradual silent
branches absence mouth beyond blunt
glass murmur hands solid windows
fragment day rises time stone

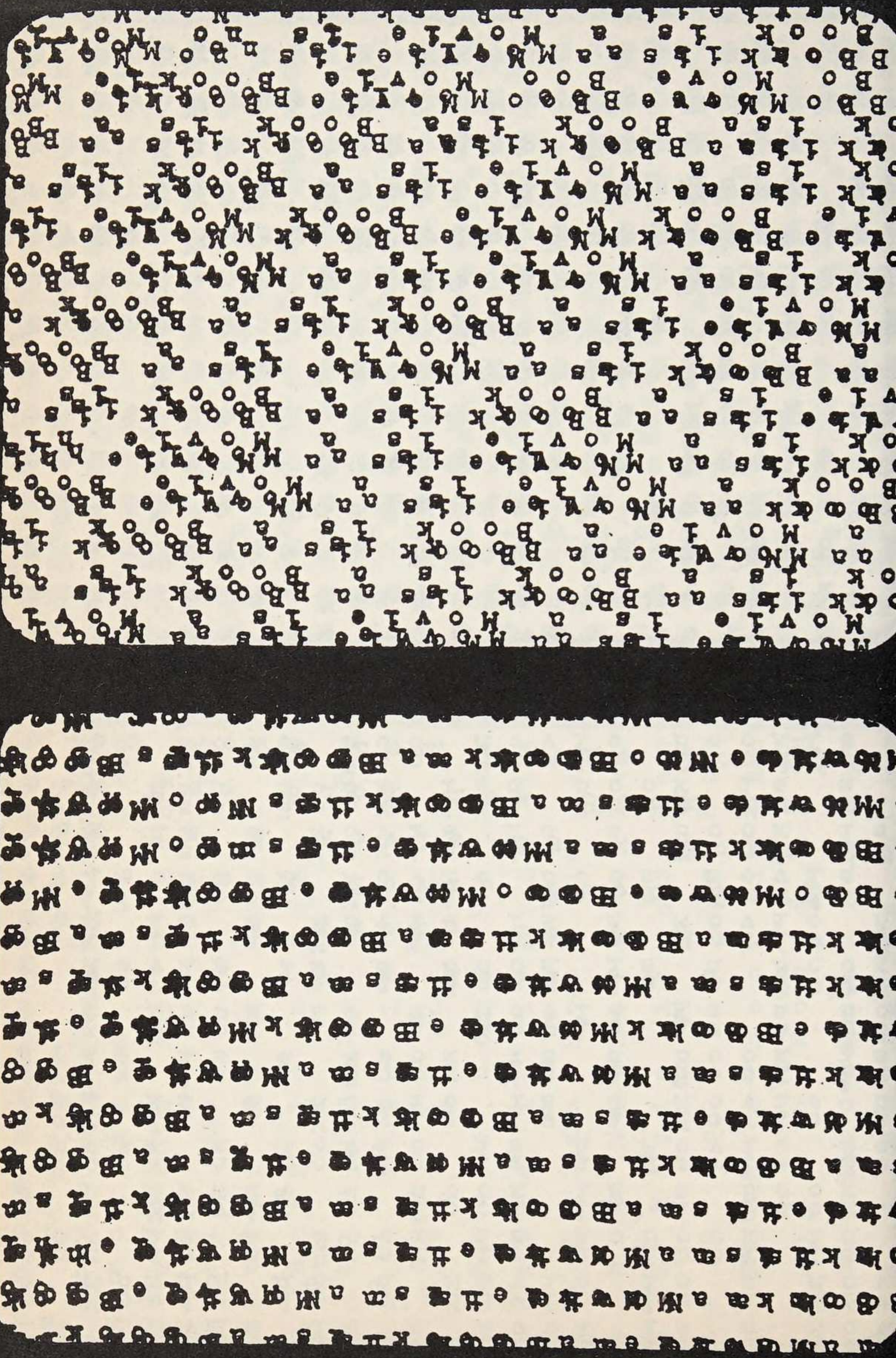
tune easy boats wings landscape
space among keen sky full
dim wood closed necklace root
breathes language one margin hollow
bodies awake being rain growing
windows flowing rarely distance folding

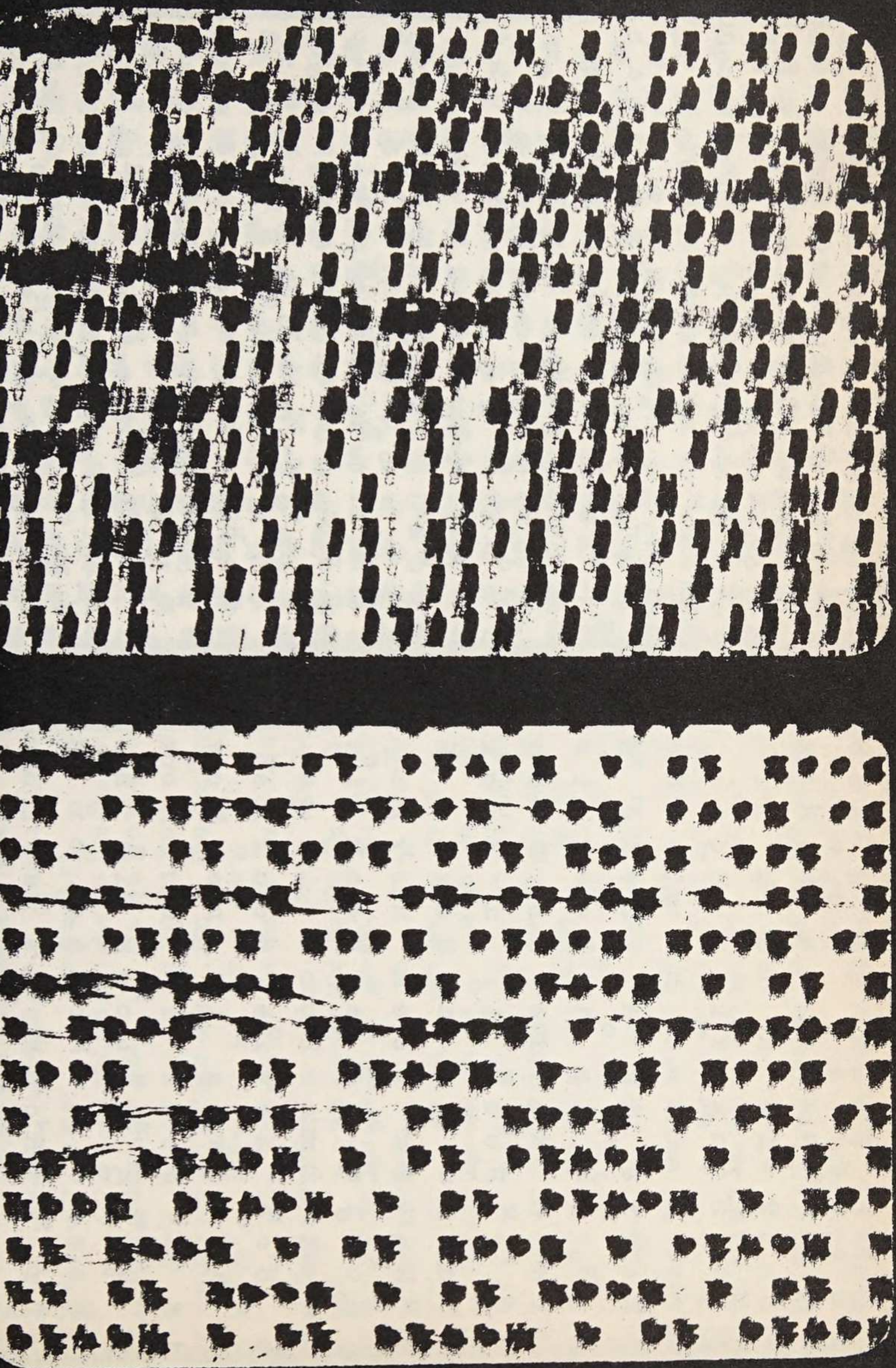
shrub leaves sleep green breathes
windows nothing like hands time
wings absence flowing water cold
shadows sound sky rain mouth
warm horizon clear landscape boats
water rises beyond margin blunt

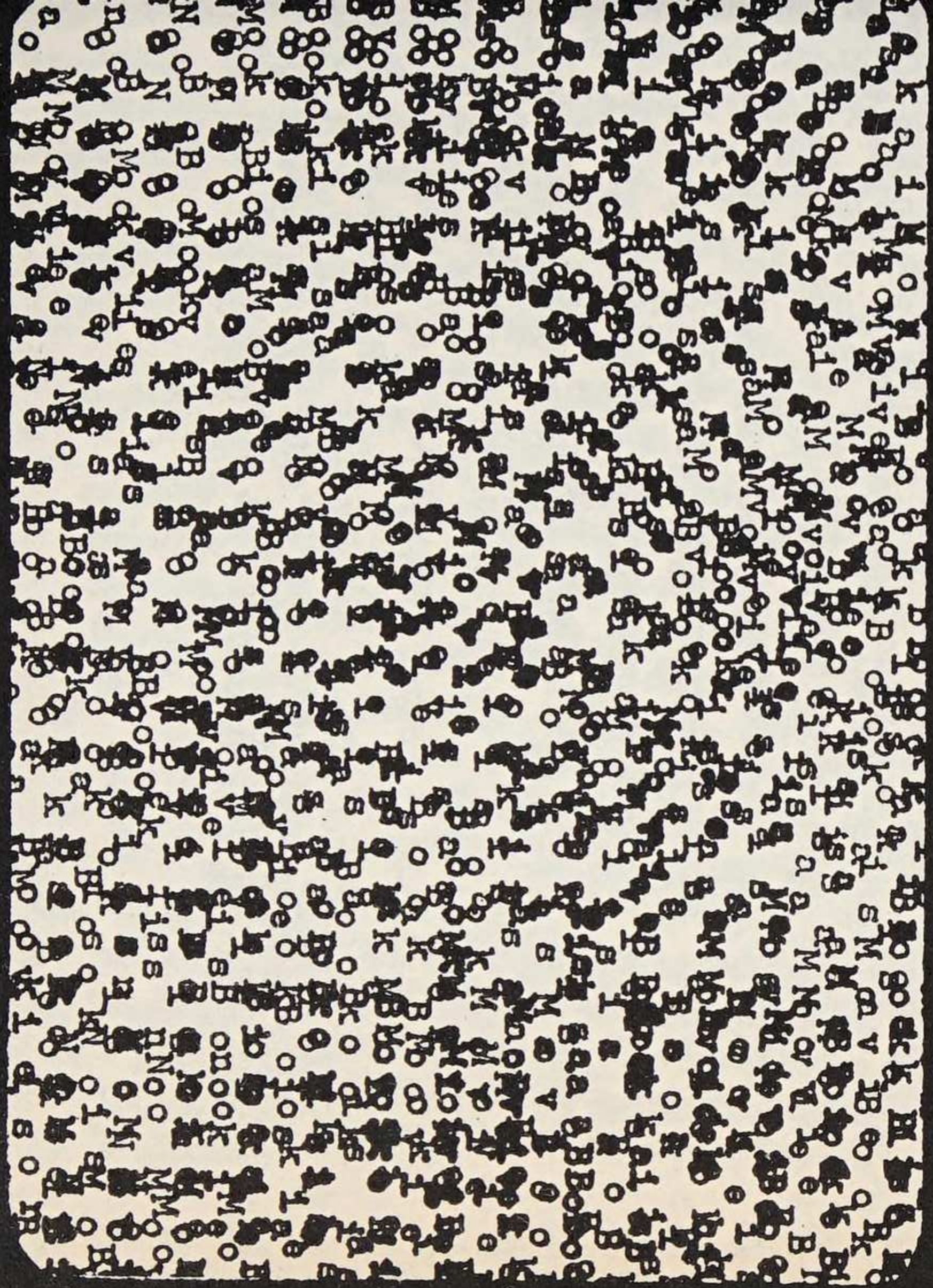
...is a Movie

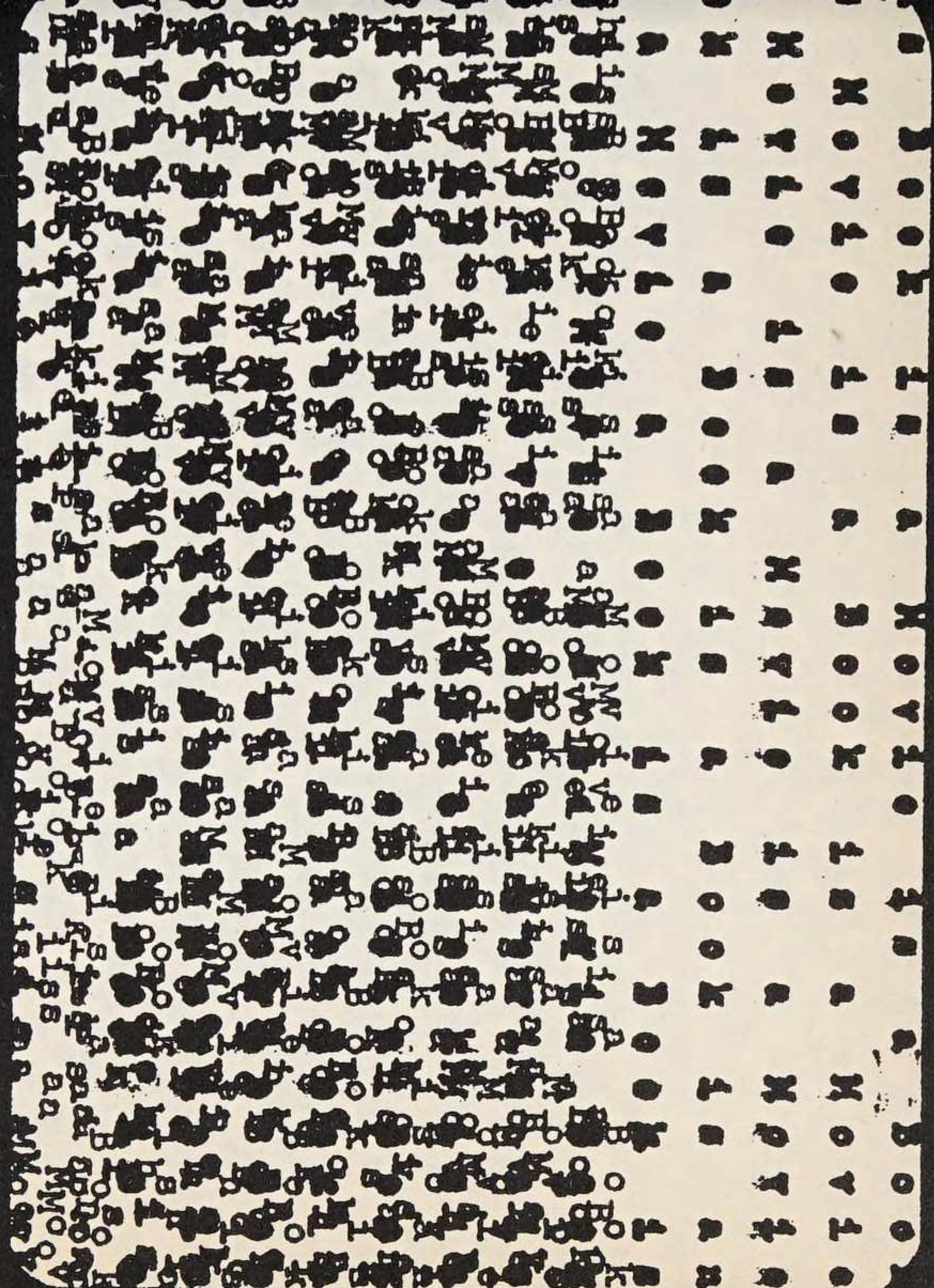
Bob Cobbing

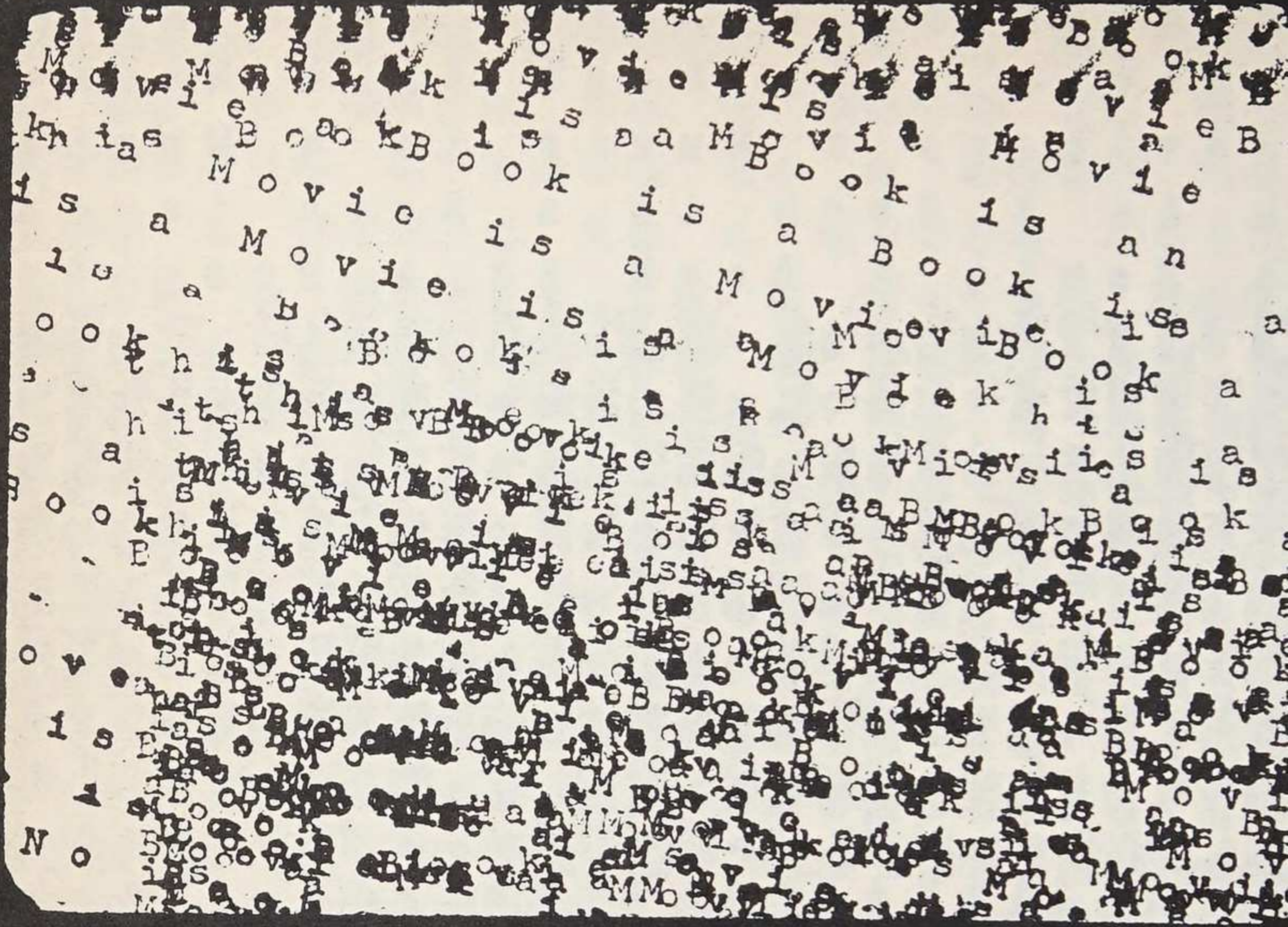
Movie is a Movie is a Movie
k is a Book is a Book is an
a Movie a Book is a Book is a
ook a Movie is a Movie Book
k is a Movie is a Movie is a
a Book is a Movie is a Book
k is a Movie is a Book is a
a Book Movie Book Movie is
a Book is a Book is a Book
Book is a Movie is a Movie
Movie is a Book is a Movie

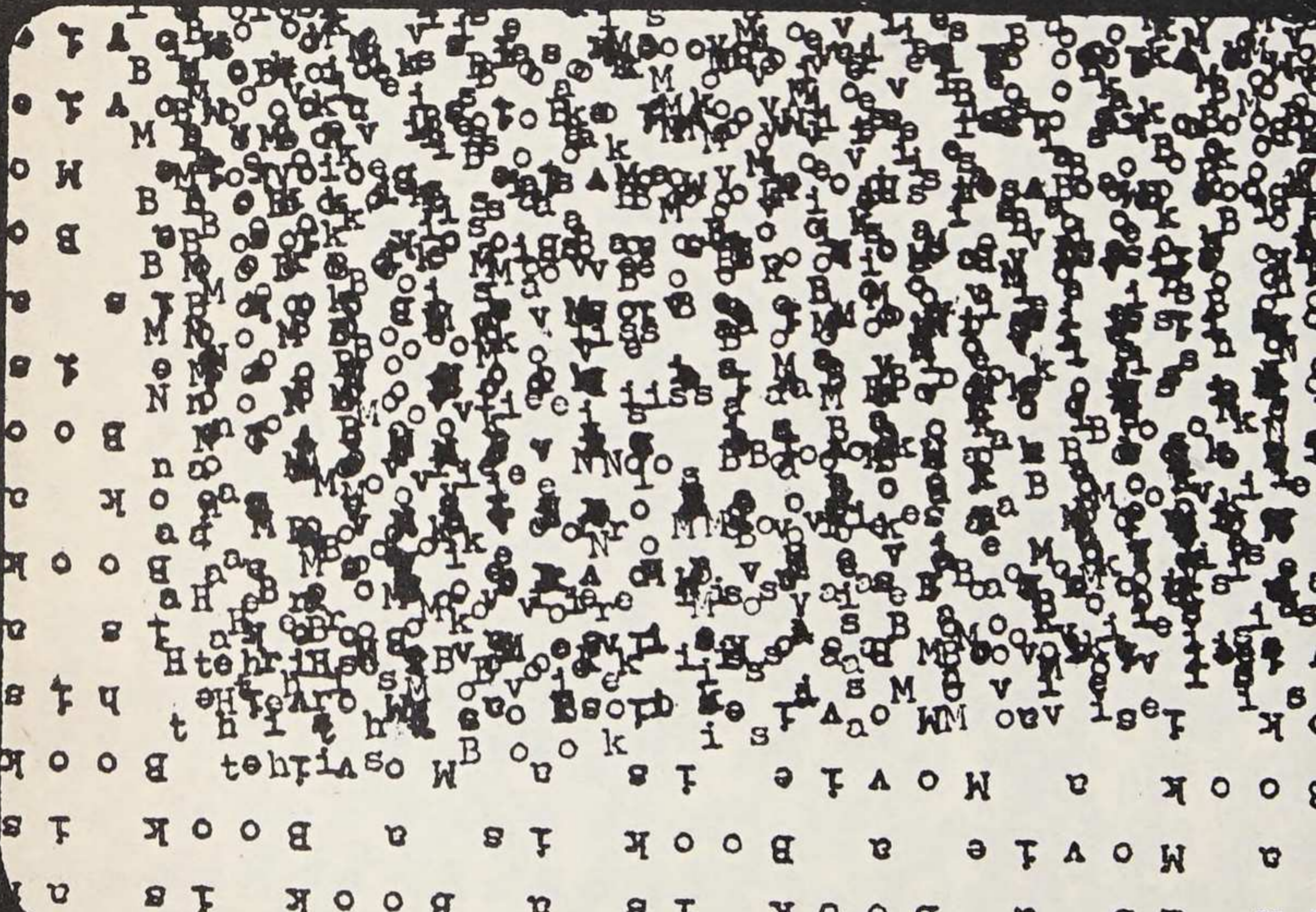


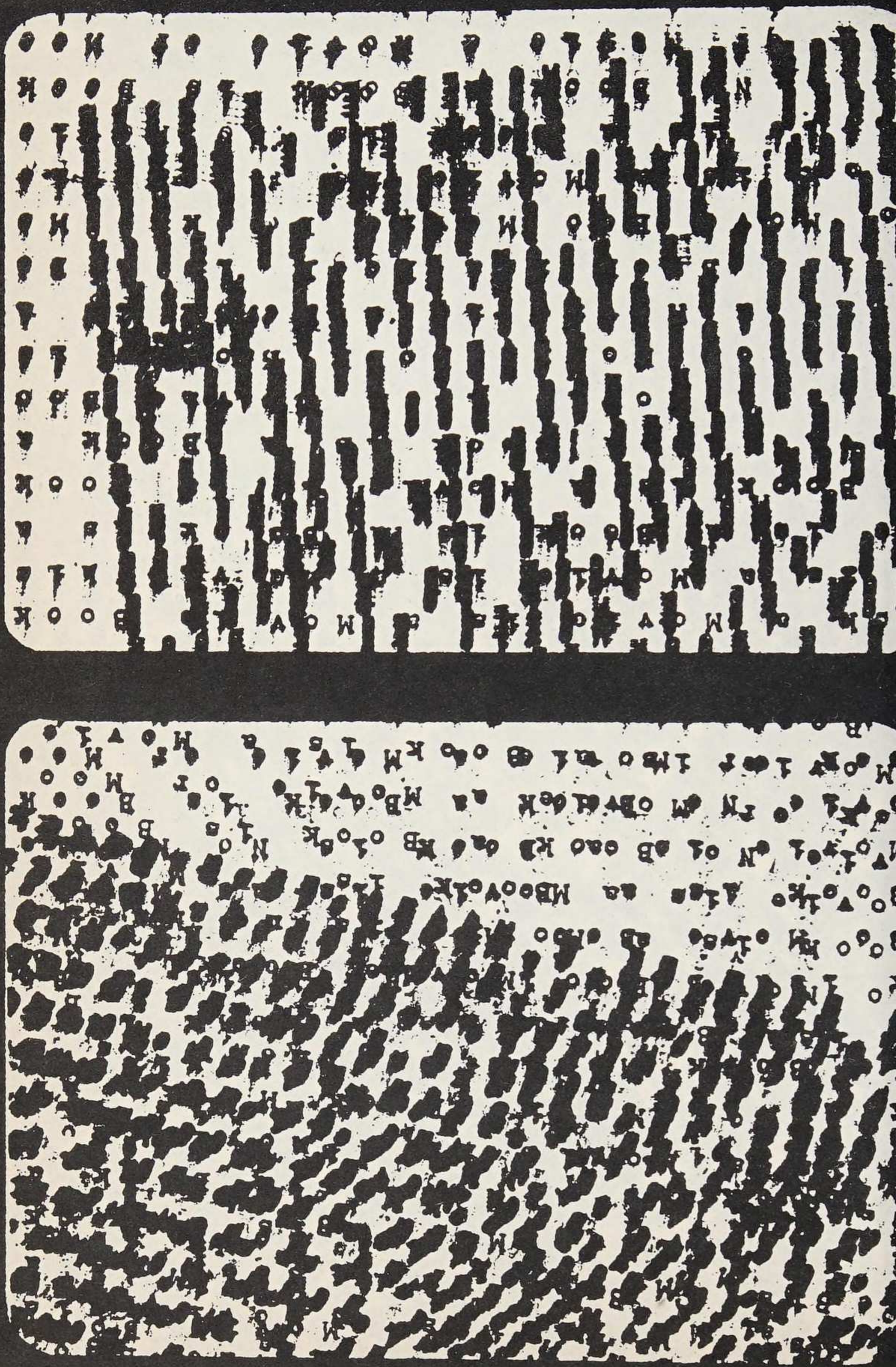


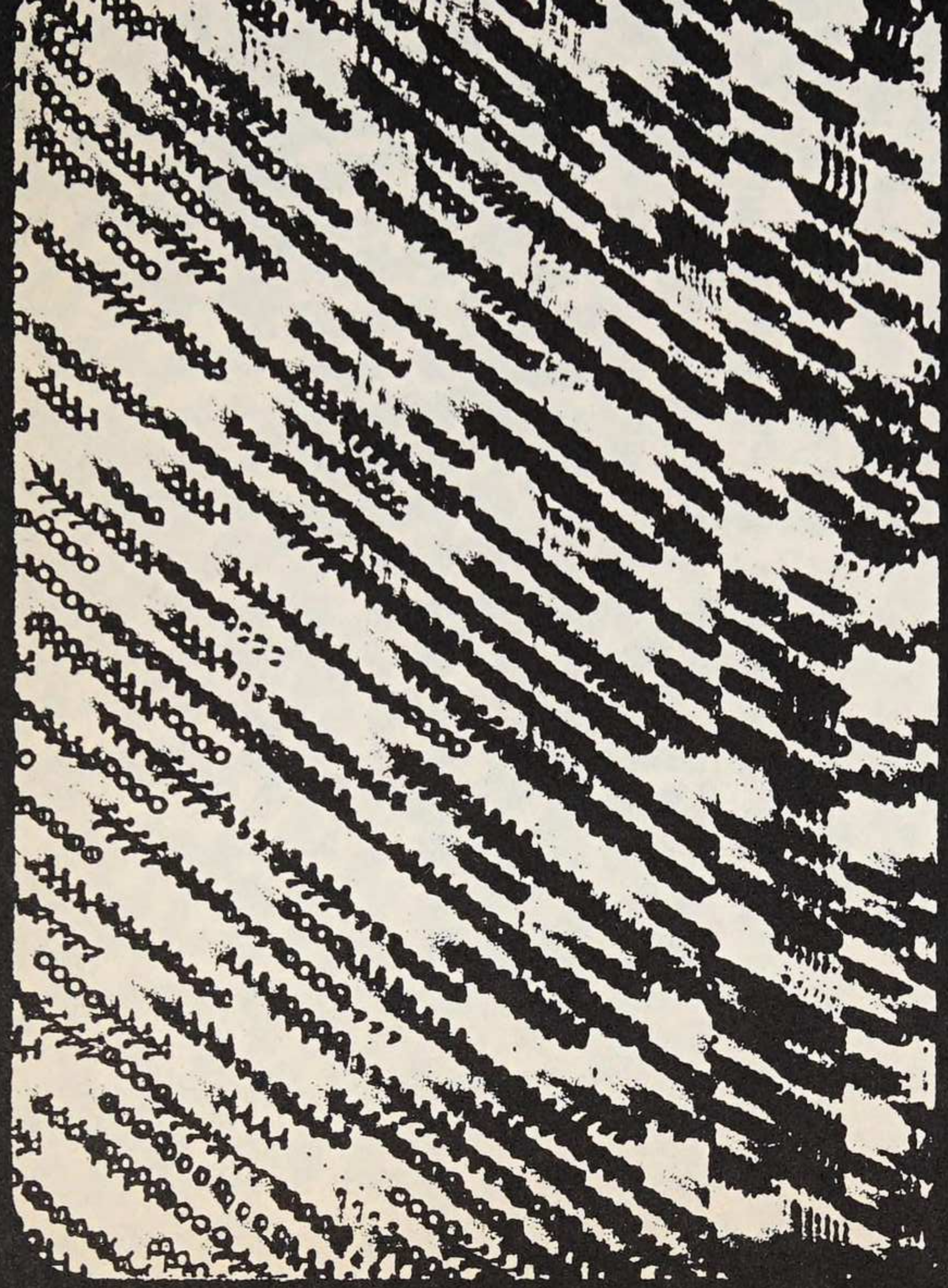


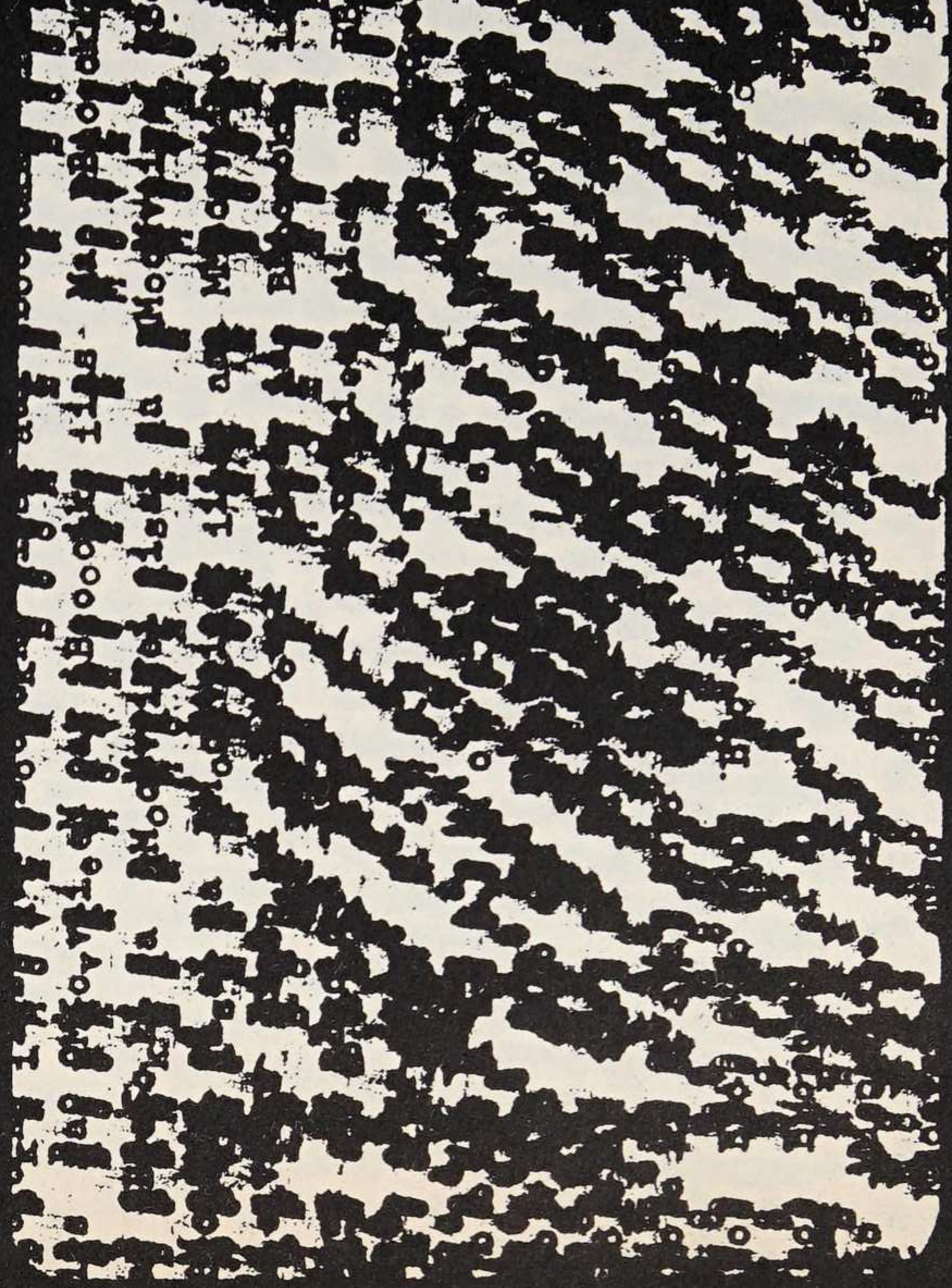


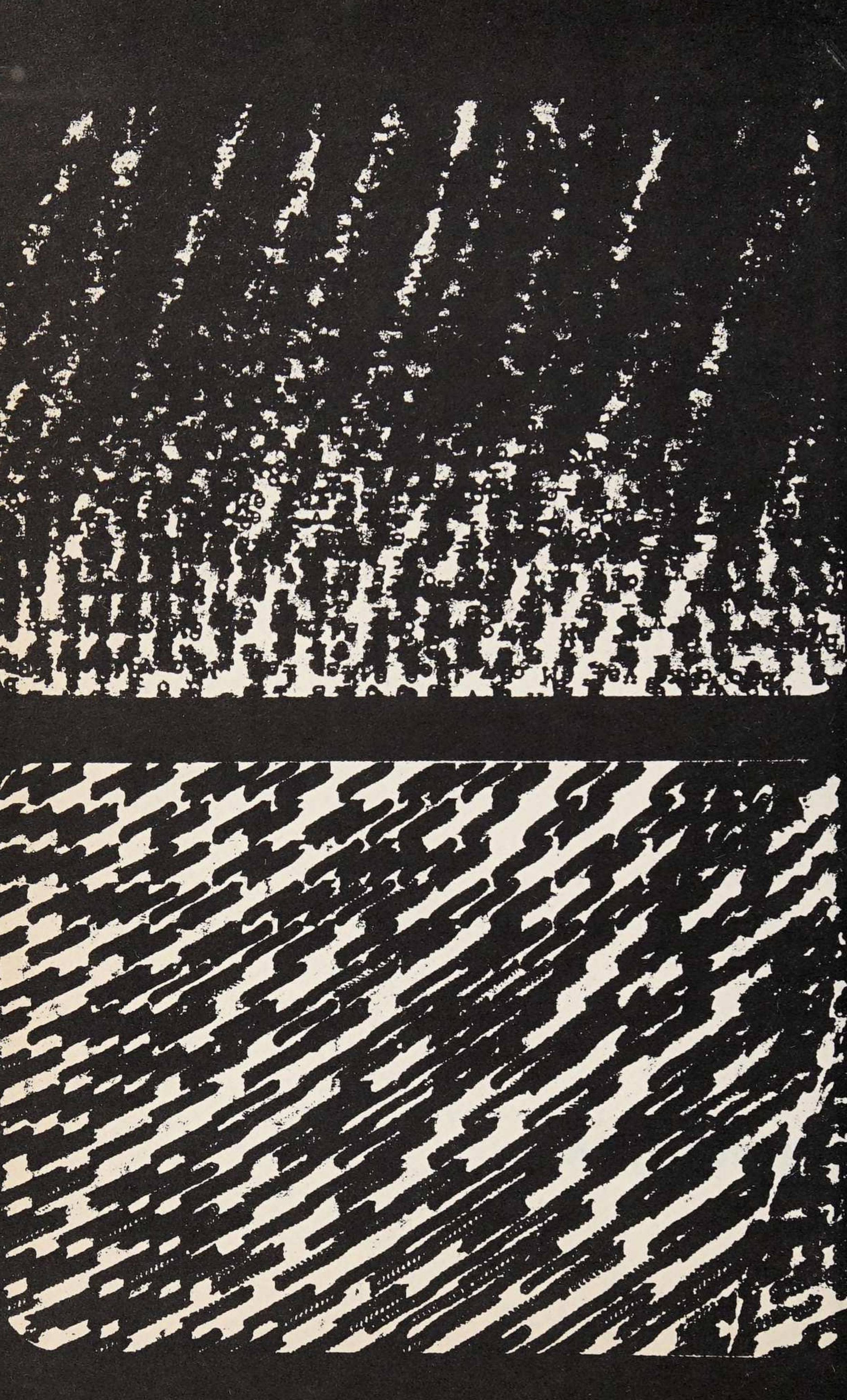

Movie is a Book is a Movie
a Movie is a Book is an
a Movie is a Book is a


Book is a Movie
a Movie a Book is a Book is
is a Book is a Book is a









Poems

Lloyd Davis

Simile

boy

bike

bird

bank

like

as

bank

bird

bike

boy

Homage To Uncle Stuart

base	ball	bas
eball	base	ball
base	ball	bas
ket	ball	base
ball	bass	ball
bas	ket	ball
catch	ketch	yawl

Sonata for Sink
(faucet, pans and continuo)

dreenk

dreenk

dreenk

paing paing paing

dreenk

dreenkpaing dreenkpaing

brink brink brink

shhhhh

gasket

Hill Climb

vrroom

vrroomvrroom

vrroomvrroomvrroom

vrroomvrroom

vrroomvrroomvrroom

vrroomvrroomvrroomvrroom

vrroom

vrroom

Found Poem

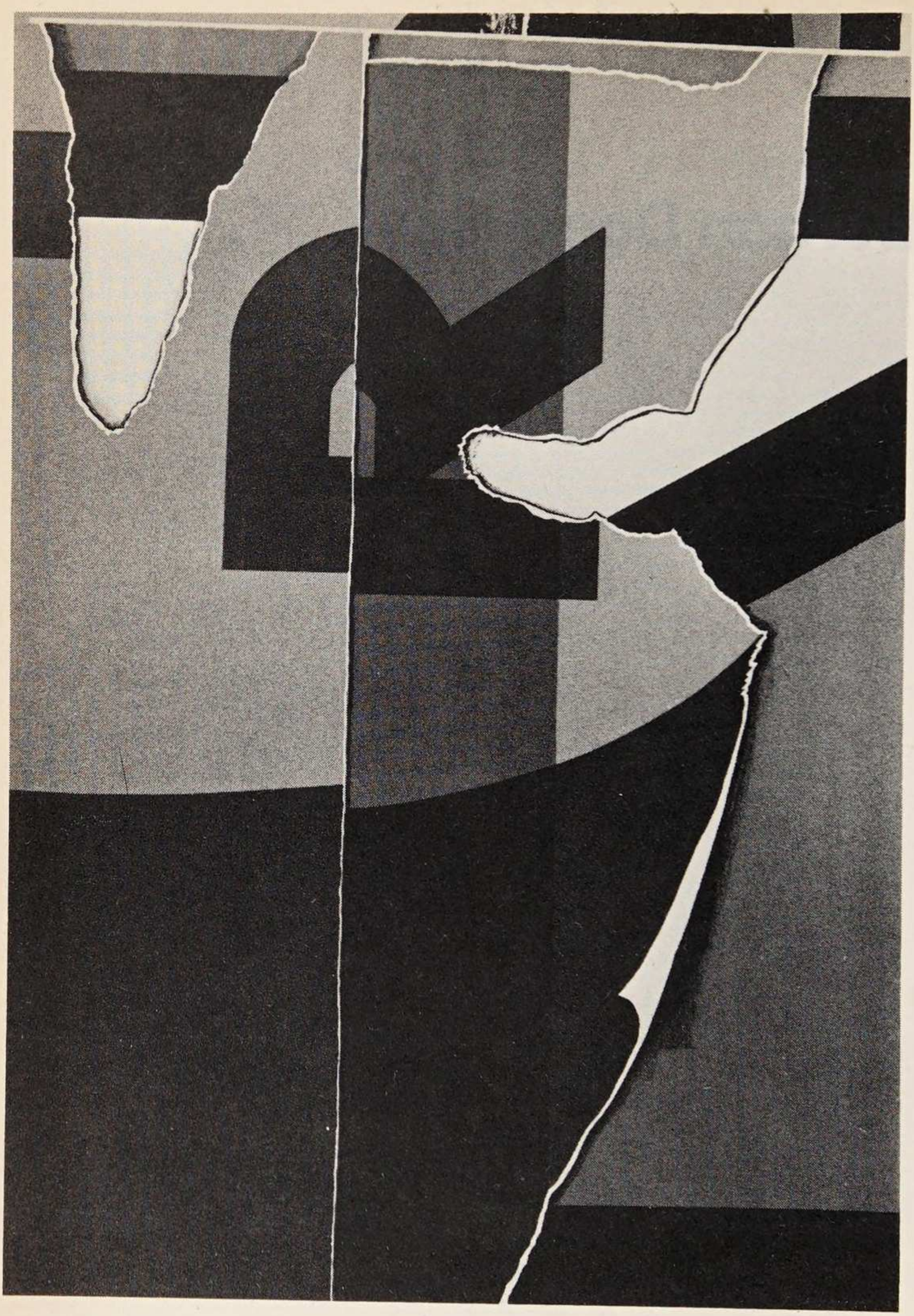
Key Punch

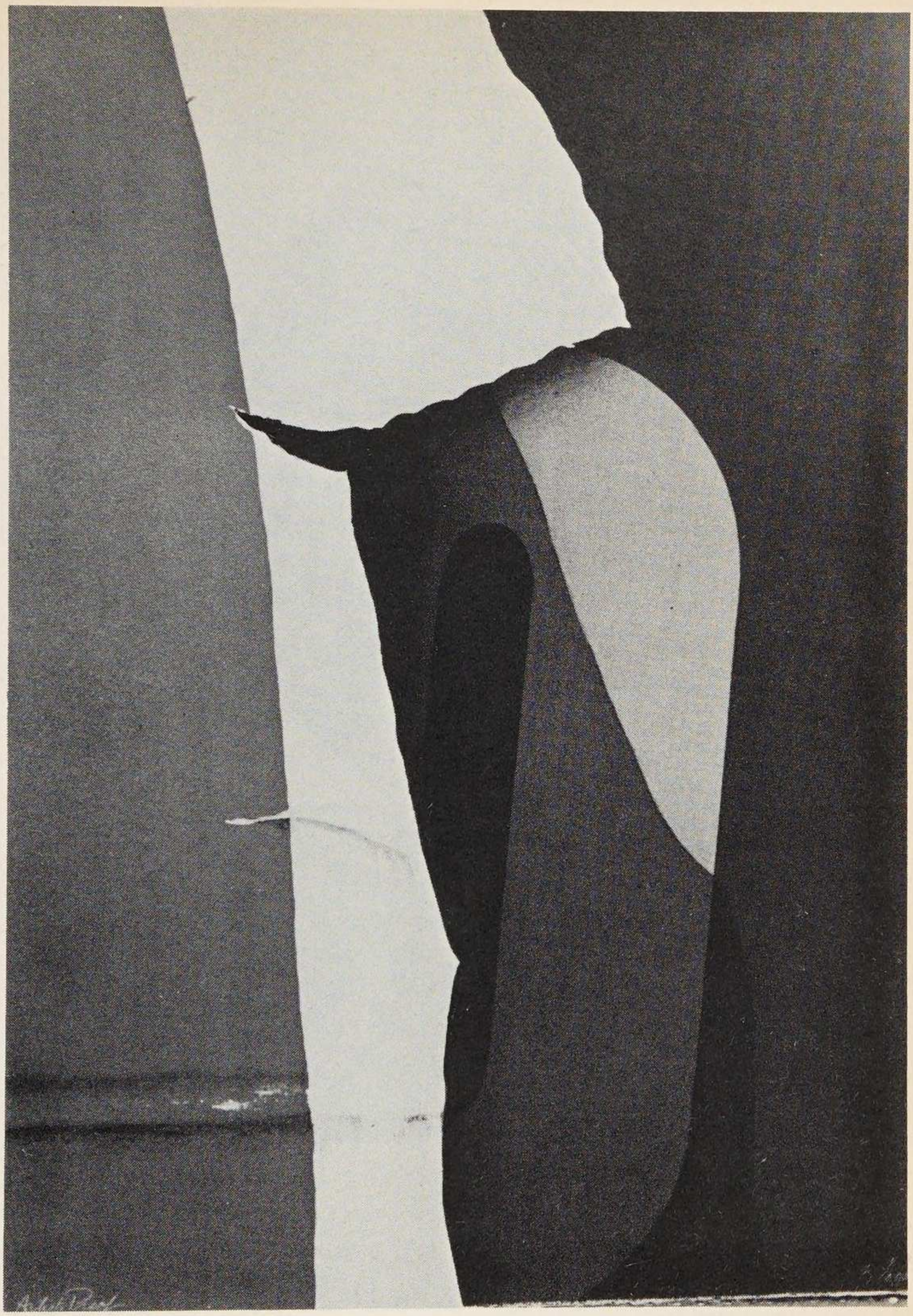
lif▒ dea▒h

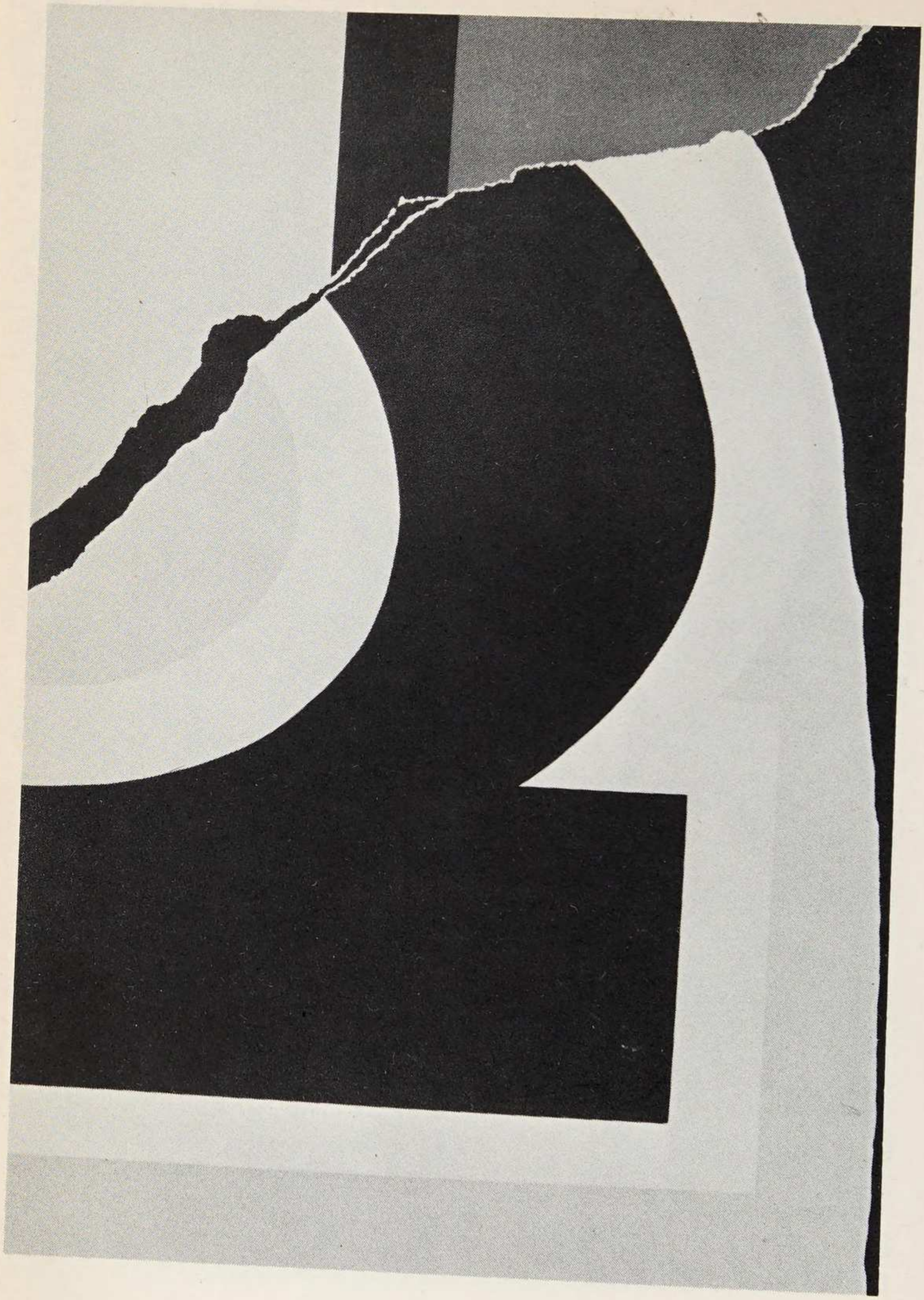
b▒▒th infini▒y

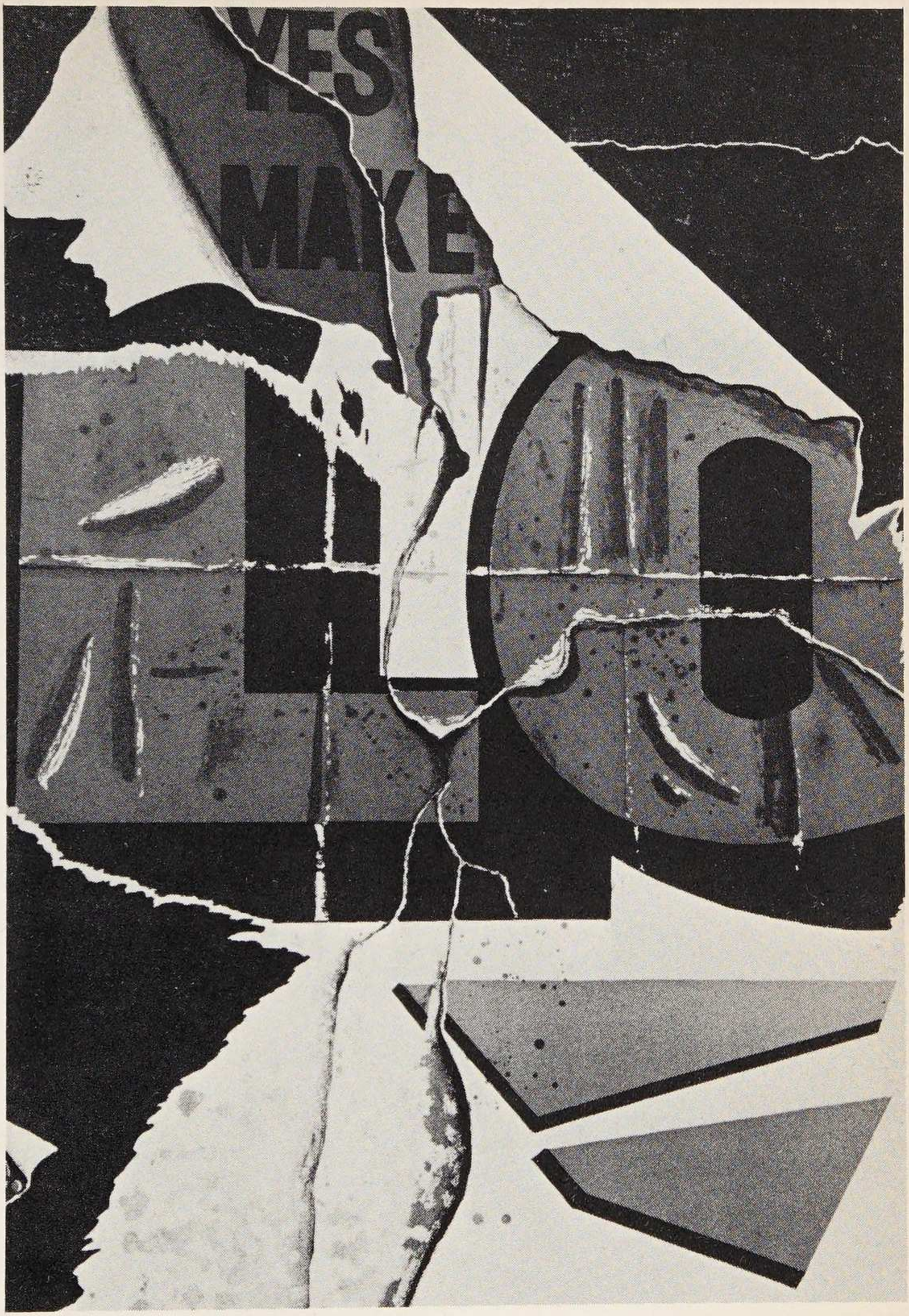
From Walls 70

Burhan Dogancay








YES
MAKE

Extracts from The Boolean Image

Carl Fernbach-Flarsheim

BOOLE + LINCOLN

BOOLE
was
not
assassinated

LINCOLNEANmemorabilia

BOOLEANalgebra :

a Boolean image is a set containing decisions

sets are composed of elements
which have something in common

sets are composed of elements
which have nothing in common

0

zero

emptiness

another name for a set is PARAMETER

when two sets interact

```
1234567        QERTYUP
2468357        ERUTYPQ
3579246        PERTUYQ
1234567        QERTYUP
```

they form a union

```
1234Q5E6R7TYUP
2468E3R5U7TYPQ
3579P2E4R6TUYQ
1234Q5E6R7TYUP
```

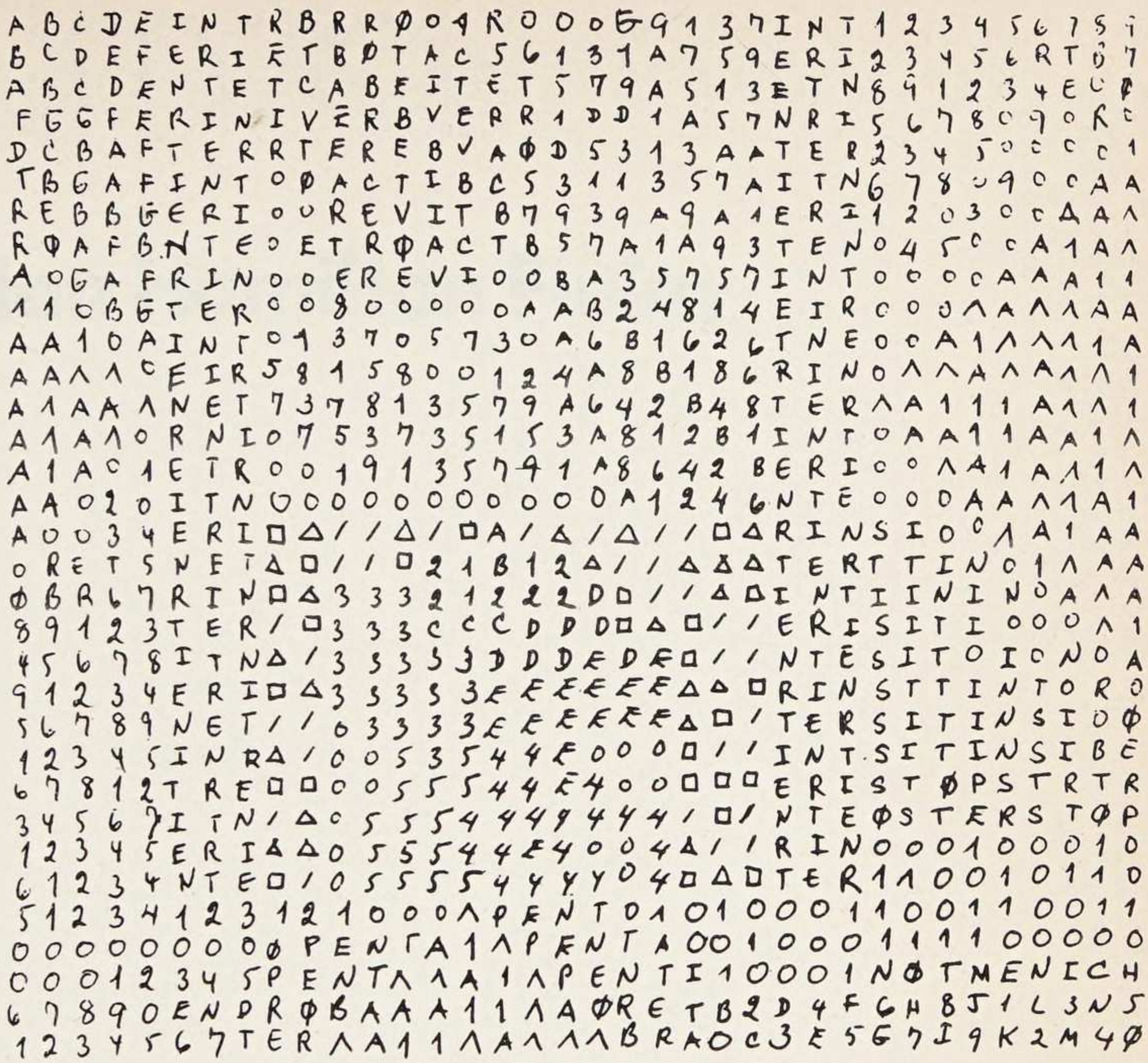
when two sets create

```
4Q5E6R7
8E3R5U7
9P2E4R6
4Q5E6R7
```

they form an intersection

4	7	F	E	Q	H	H	H	H	U	H	H	H	H	T	E	F	O	7	4	4
4	7	F	E	Q	H	H	H	H	U	H	H	H	H	T	E	F	O	4	4	4
4	7	F	E	Q	H	H	H	H	U	H	H	H	H	T	E	F	O	4	4	4
4	3	F	E	Q	H	H	H	H	U	H	H	H	H	Q	E	F	O	4	4	4
4	3	F	E	Q	H	H	H	H	U	H	H	H	H	Q	E	F	O	4	4	4
4	3	F	E	Q	H	H	H	H	V	H	H	H	W	W	E	Z	O	4	4	4
4	3	Z	G	Z	G	I	I	I	I	G	X	X	W	W	V	Z	7	4	4	4
4	4	2	2	5	5	5	5	5	5	5	5	6	6	6	6	6	7	4	4	4
4	4	8	F	B	H	H	H	H	U	H	H	H	Q	T	E	8	8	4	4	4
4	4	8	F	B	H	H	H	H	U	H	H	H	Q	T	E	8	8	4	4	4
4	4	7	E	E	S	S	S	S	U	Q	Q	Q	Q	9	F	7	4	4	4	4
4	4	7	E	K	K	K	K	B	B	K	K	K	9	9	9	7	4	4	4	4
4	4	7	F	K	C	C	C	K	K	K	K	K	9	9	9	7	4	4	4	4
4	4	P	P	K	A	A	C	C	C	J	J	J	9	9	F	7	4	4	4	4
4	4	P	P	Y	A	A	C	C	C	C	M	M	M	9	F	7	4	4	4	4
4	M	M	M	M	C	C	C	C	M	M	M	M	M	M	M	7	4	4	4	4
D	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
D	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
D	1	1	1	1	1	X	X	L	L	L	L	L	L	L	L	1	1	1	1	1
D	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

boolean image derived from photo

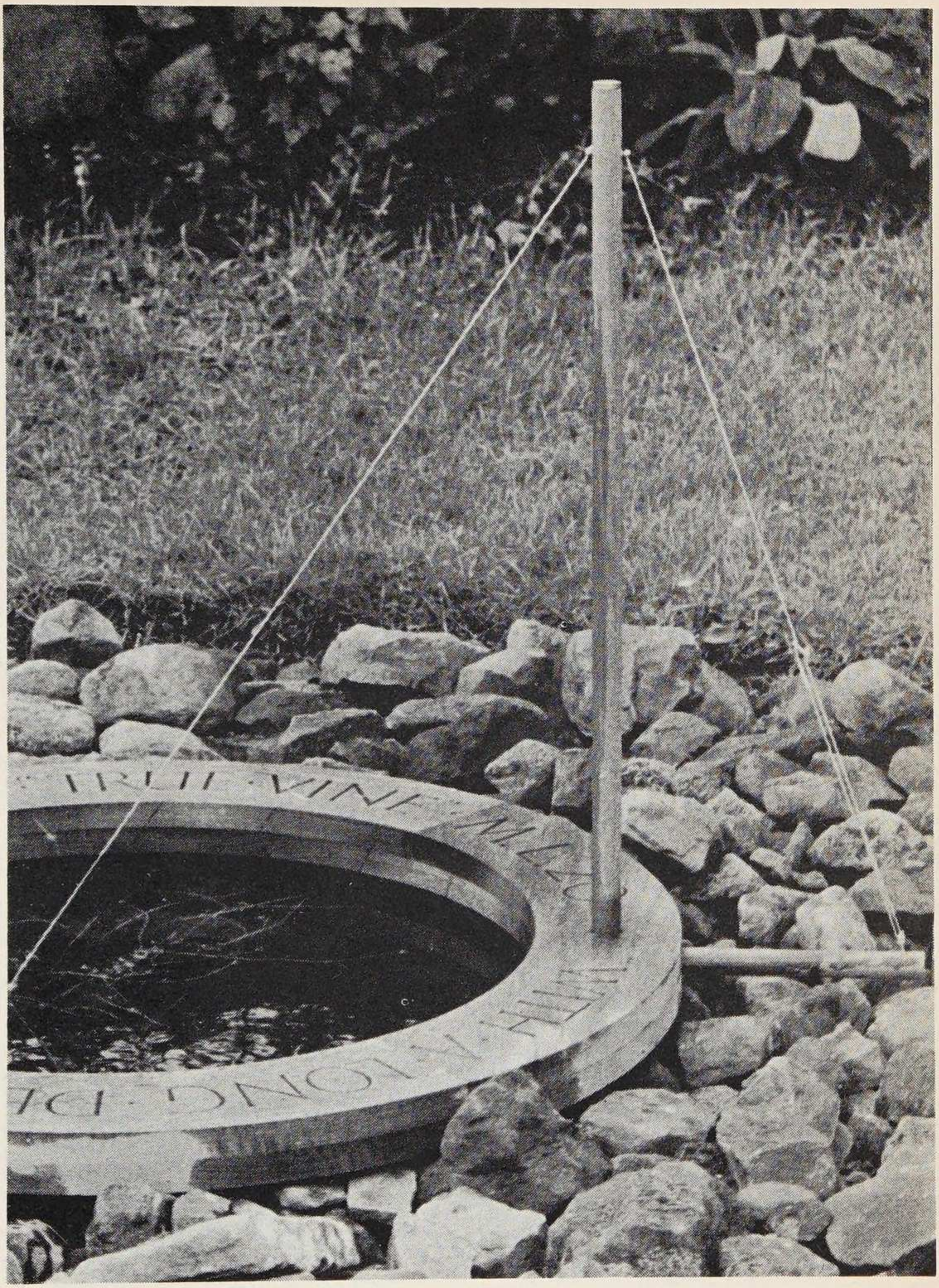


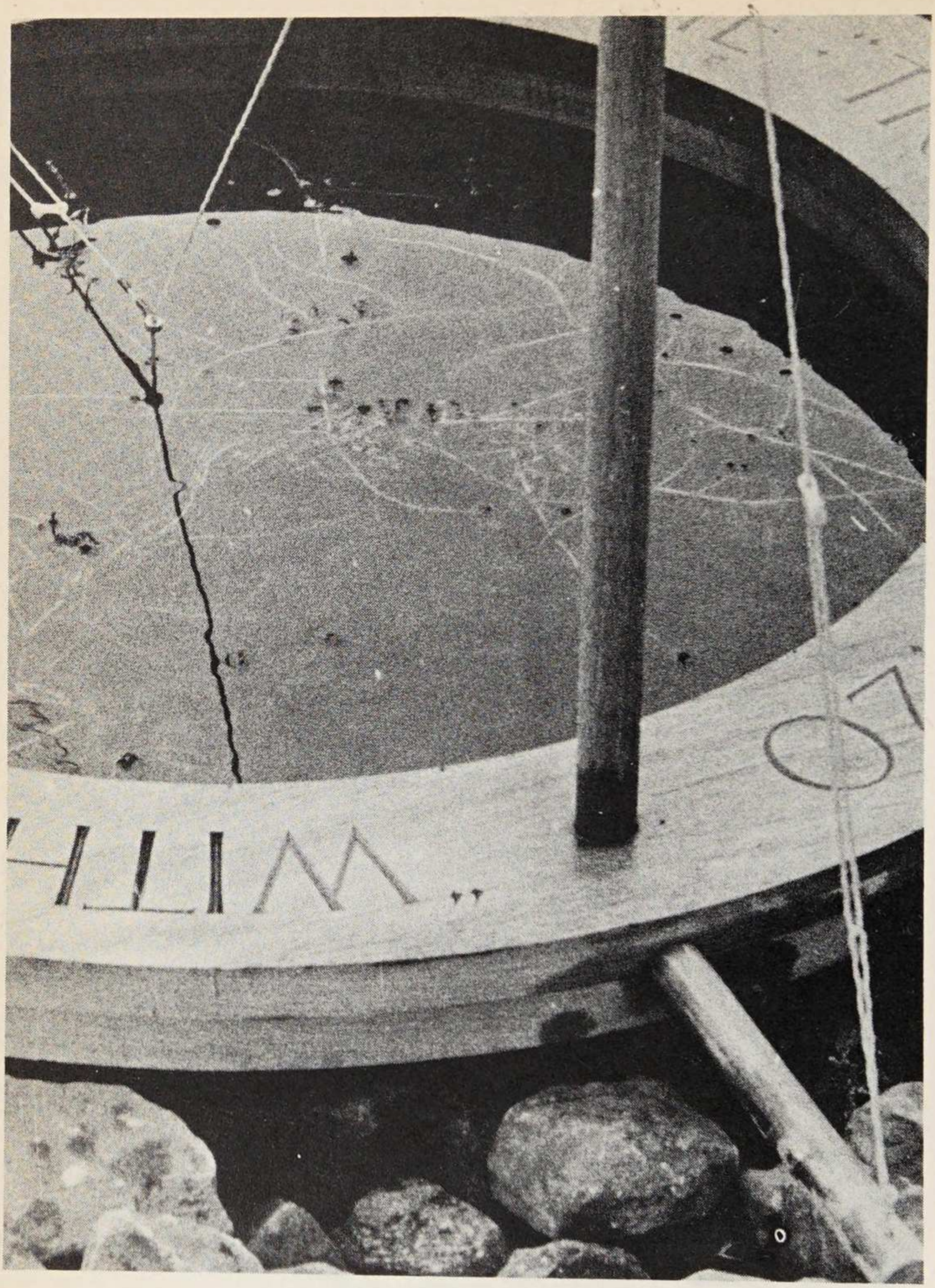
boolean image sketch from "The Broadview Farm Notes"

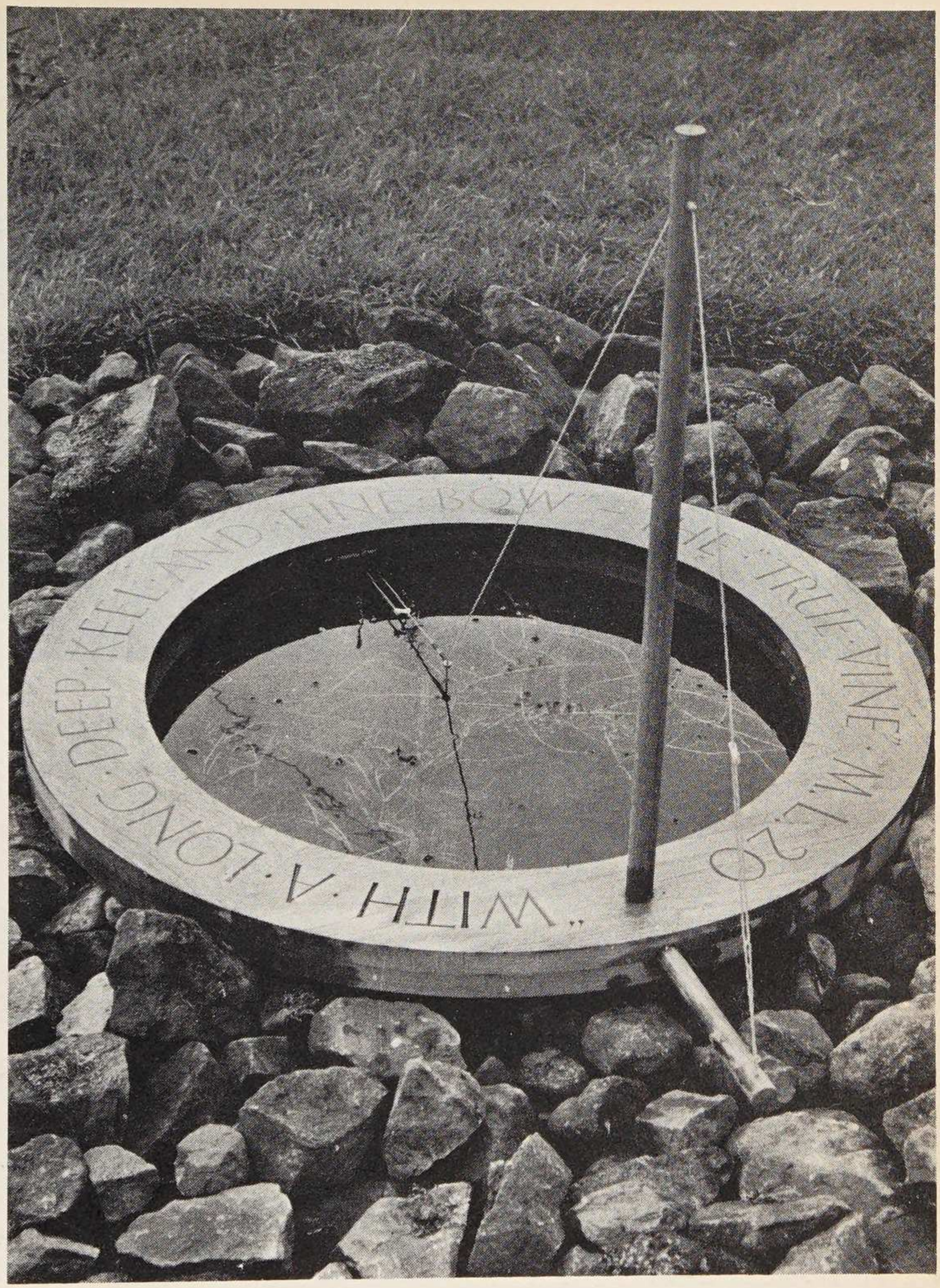
Sundials

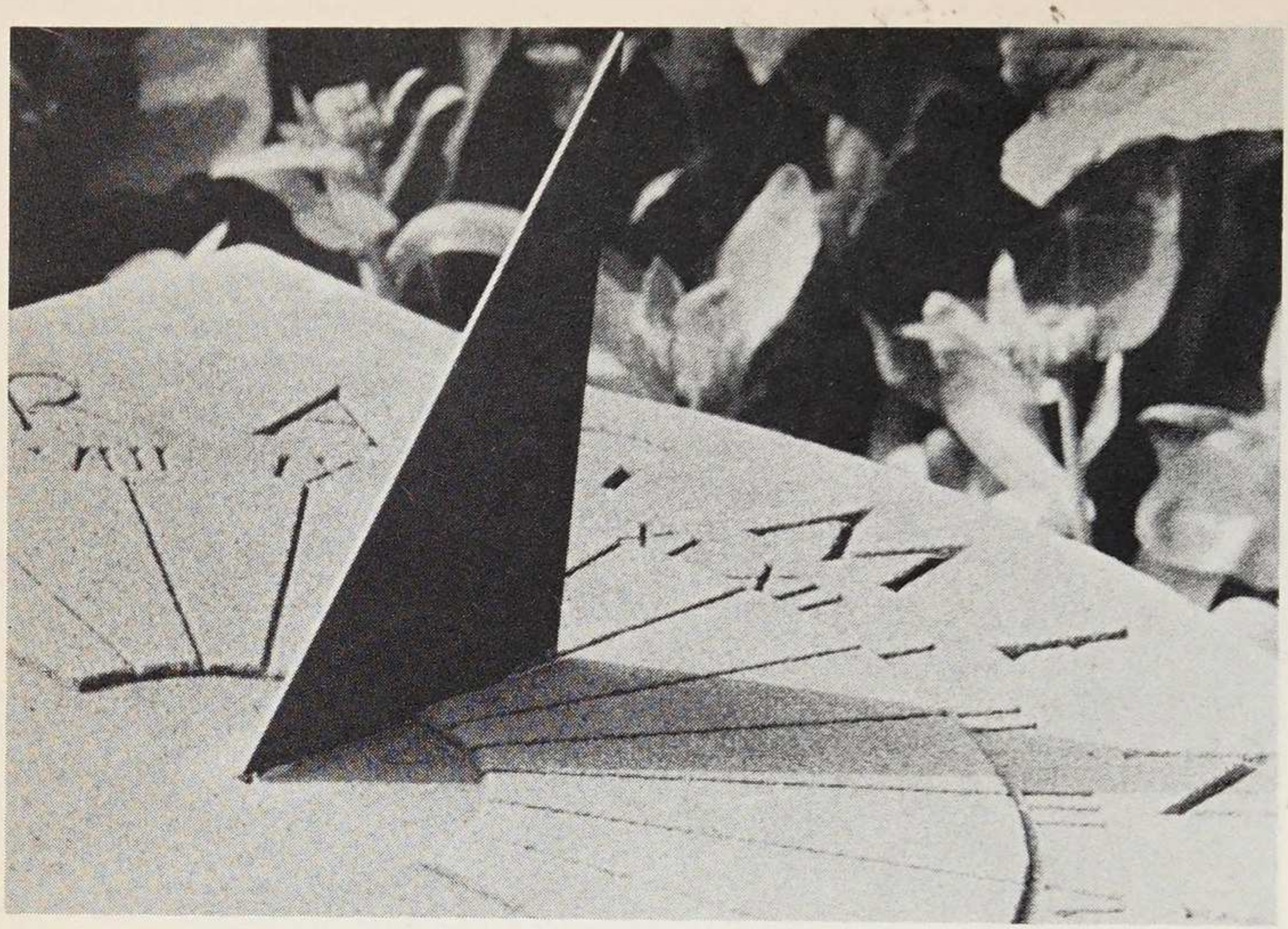
Ian Hamilton Finlay

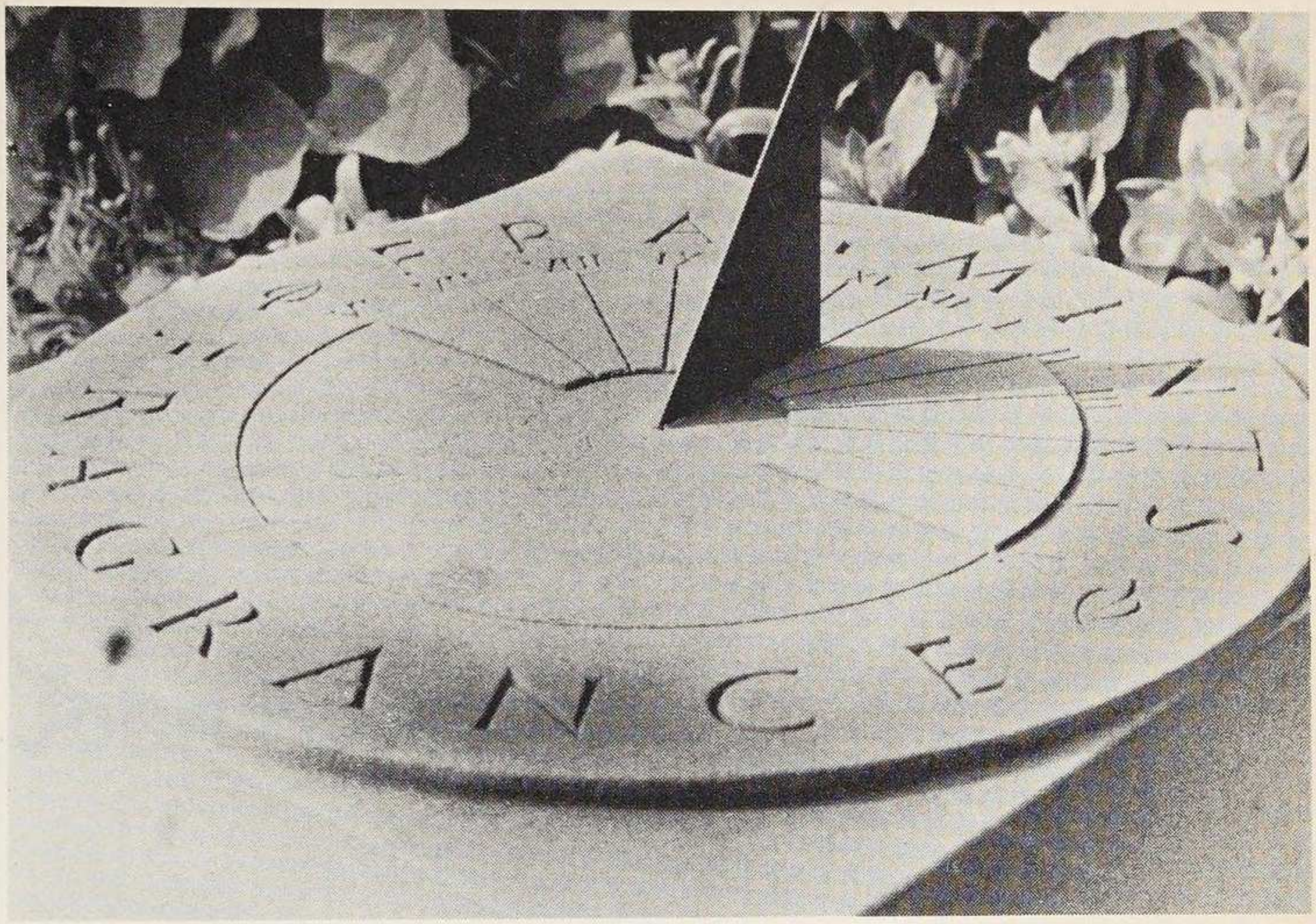

THE·TRUMPET·VINE·M.L.20 "WITH·A·LONG·DEEP·KEEL·AND·FINE·BOW"





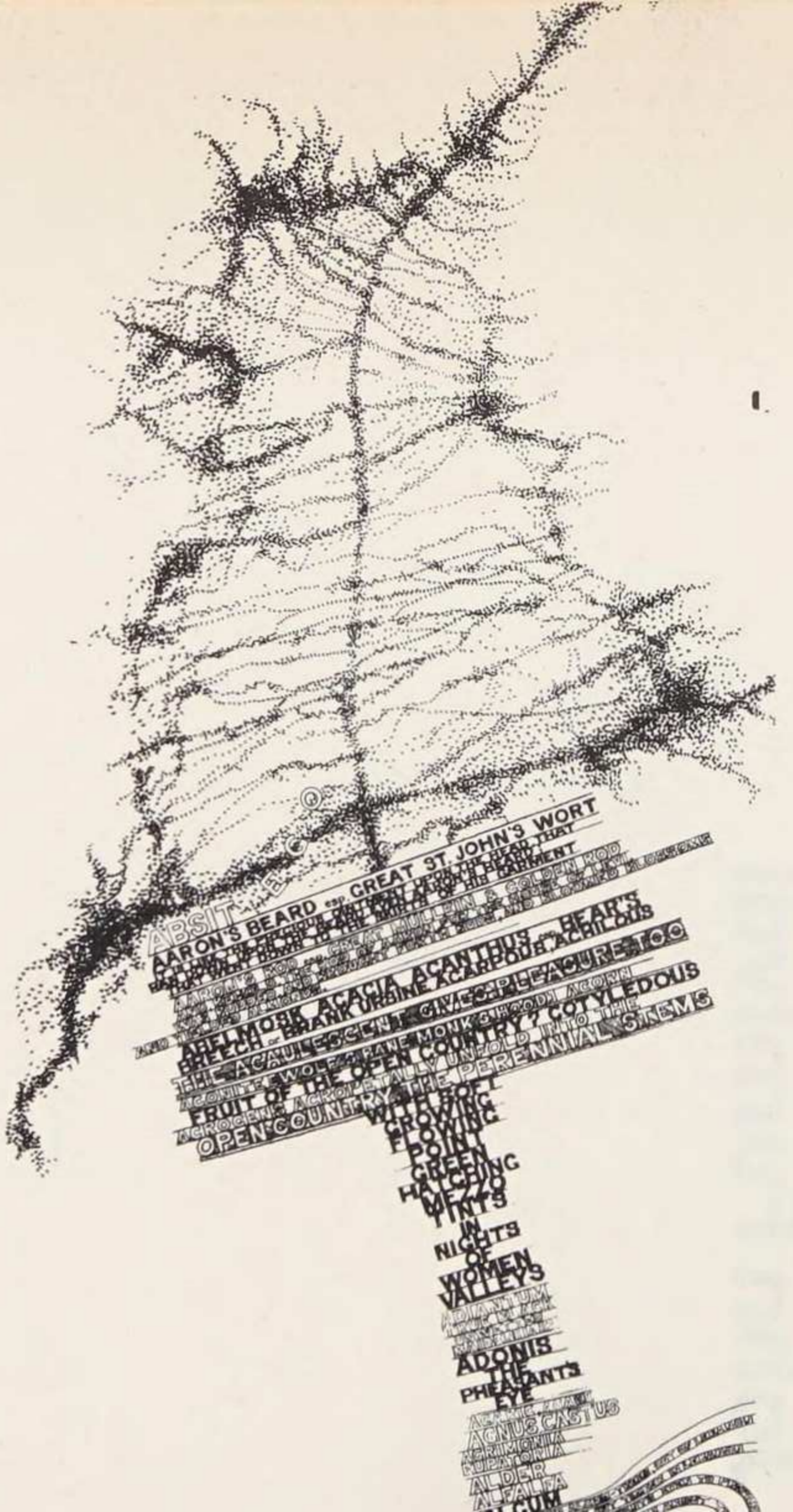

"WITH A LONG EP KEEL AND TIME BOW
WE TRUE MINE
MILES"



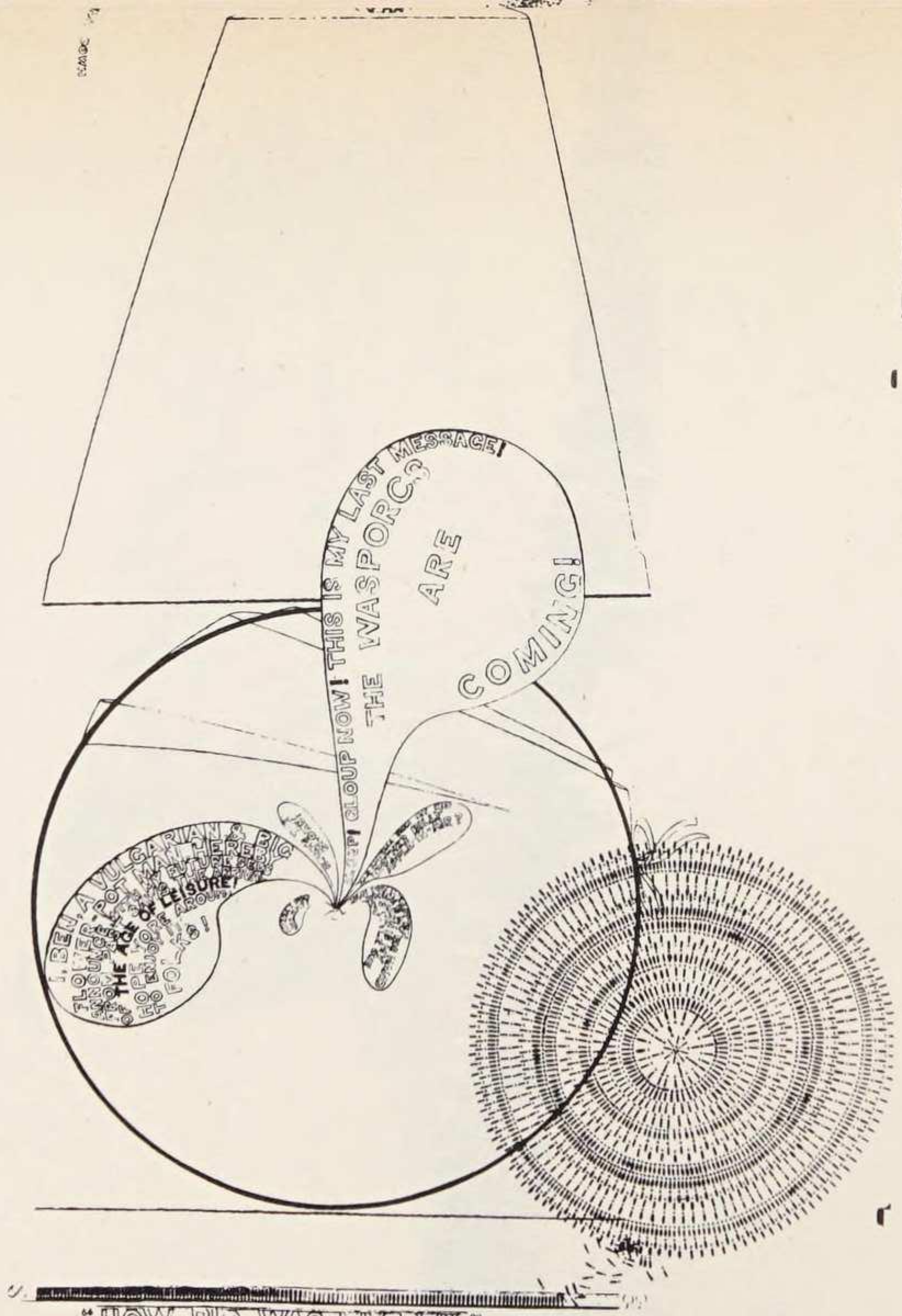

FRANCE

Extracts from The Corridors of Flower Power

John Furnival


ABSIT
AARON'S BEARD esp GREAT ST JOHN'S WORT
THAT WENT DOWN TO THE SKIRTS OF HIS GARMENT
AARON'S ROD
GOLDEN ROD
BEAR'S
ACACIA ACANTHUS
ACARPOUS
ABELMOSK
BREECH or BRANK URSINE
ACORN
COTYLEDOUS
ACAULESCENT
MONK'S HOOD
WOLF'S BANE
OPEN COUNTRY ?
UNFOLD INTO THE
PERENNIAL STEMS
ACONITE
FRUIT OF THE OPEN COUNTRY
ACROPETALLY
ACROGENS
OPEN COUNTRY
SOFT
GROWING
FLOWING
POINT
GREEN
HATCHING
MEZZO
TINTS
IN
NIGHTS
OF
WOMEN
VALLEYS
ADIANTUM
ADONIS
THE
PHEASANT'S
EYE
AGNUS CASTUS
AGRIMONIA
EUPATORIA
ALDER
ALFALFA
ALGUM


AUSE
ANTHER
ANTHONIUM
APPLE
APRICOT
ACHILLEA
ARMOGRAM
ARBOR VITAE
ARBUTUS
STRAWBERRY
ALFA
ARICA
ARROWROOT
ARNICA
JERUSALEM
CIRA SOLE
MUN
WAKEROBIN
NOUTAIN
ASH
ASPARAGUS
SPARROWOW
GRASS
ASPHODEL
OF
ELYSIUM
OR
WHERCE
ARTOOIL
DAFFODIL
ASPIDISTRA
ASTER
AURELIA
AURICULA
OR
EAR FAR
AVENS
WOOD-
WASP-
AVOCADO
AZALEA
BASIL
BAGUETTE
FAT
BALMONEY
BALM
-QUINT
-GUINT
BASILARD-
BALSAM
-APPLE
BAMBOO
BANANA
BANANA
BANANA
BANANA
BANANA
BARBERY
BARLEY
BANTAM
BASIL
BAY
BDELLIUM
BEAN
BEAR'S
BREECH
BEAR'S
FOOT
BEDSTRAW
OUR LADY'S
BEDGUAR
BEE-ORCHIS
BEECH
BEET
-FERN
BEGONIA
BLUEBELL
BELLADON
BERGAMOT
BERMEMOT
BETONY
BILBERRY
BINDWEED
BIRCH
BIRD SEY
BE
MEAD
PRIMROSE
GERMANDE
SPEEDWELL
BIRD'S FOOD
BIRD'S MEAT
WILD CARRO
ORCHID
BISHOP'S
BE
HAT
CAP
LEAVES
WEED
BITTERSWEE
BLACK
BERRY
BLACK
BERRY



"HOW BIG WAS MY BEN"

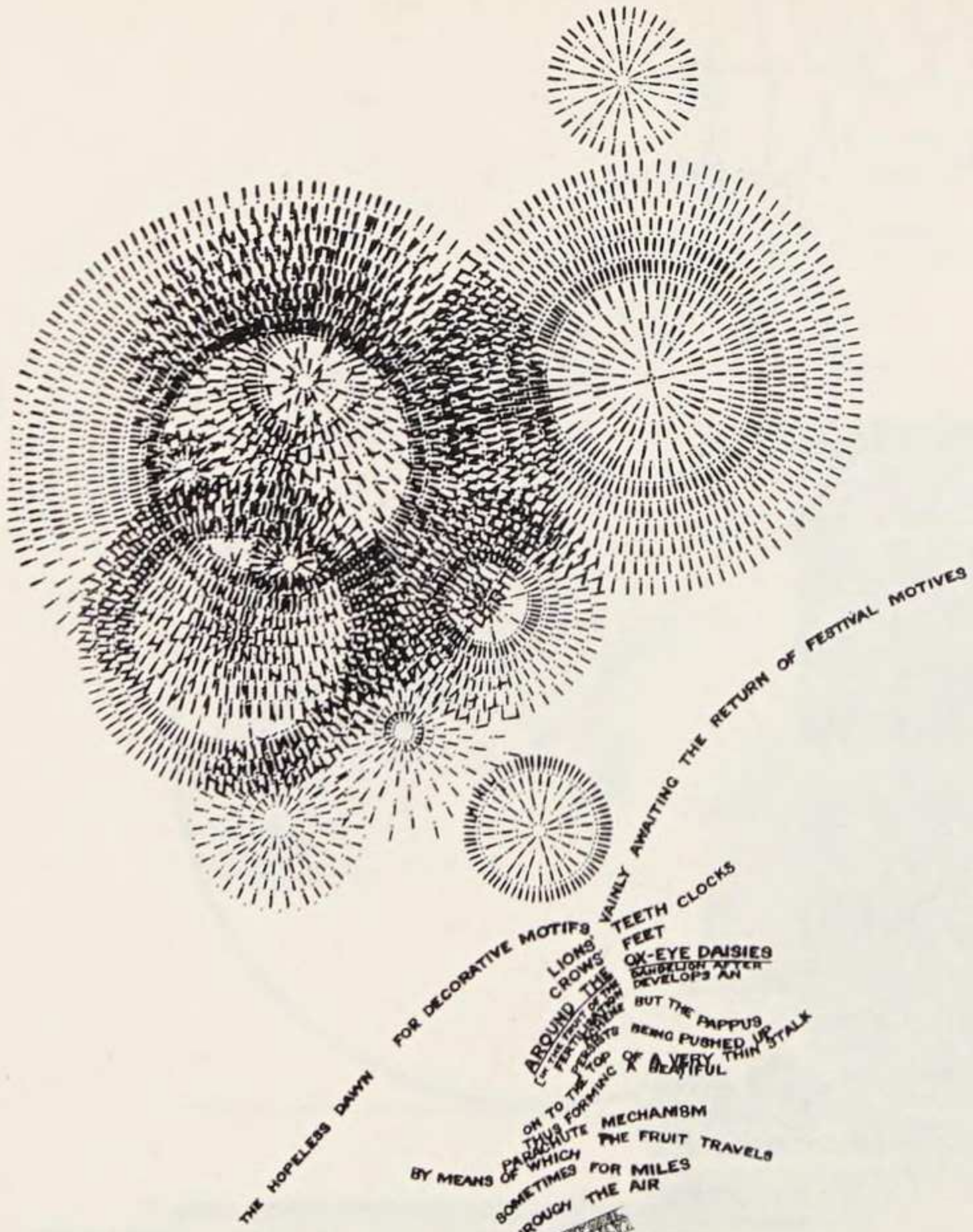
HIS ASPECTION:

WASPORC: THE TERM IS AN ABBREVIATION & PROBABLY MEANS EITHER: WHITE ANGLO-SAXON PROTESTANT OR ROMAN CATHOLIC
OR: WHITE/ANGLO/SAXON/PROTESTANT/ORTHODOX/ROMAN/CATHOLIC
WASPORC IS ALSO USED TO CONTAIN THE MAGIC FORMULA W.A.S.P. WHEN W.A.S.P: WORLD AGRICULTURAL SUPPLY PROJECTION
R.C. WHEN R.C. = ROMAN CATHOLIC ONLY
OVERESTIMATED OR OUTNUMBERED BY
OF COURSE
FOR FURTHER INFORMATION ON THIS SUBJECT PLEASE CONSULT ENCYCLICAL
FINALLY:
WASPORC HAS NOTHING TO DO WHATEVER WITH BLACKS OR THE BOUND SPIRIT OF REVOLT

MOTHER'S PRIDE A CURIOUS ROATZ KULT PURPORTED TO PRODUCE HALLUCINATIONS & THE SPECIAL DIFFICULTY IN ARTICULATING WORDS COMMONLY KNOWN AS WATCHING THE BOX. IT IS BELIEVED THAT 70% OF THE POPULATION OF ALBION WERE WATCHING THE BOX WHEN THE WASPORCS FINALLY KICKED OUT THE DOOR OF THE SMALLEST ROOM IN THE MANSION THAT WAS THE BRITISH EMPIRE.

DADDY'S SAUCE IS A BY-PRODUCT OF THE W.A.S.P. PRODUCTS OF MOTHER'S PRIDE & IS WHAT MUMMY LIKES BEST EVEN WHEN DADDY PREFERS IT VICE VERSA, APPARENTLY LIKE BEAR.

BLIND ALI WAS INVENTED BY MR. JOHN HOPWOOD THE SCHOOL PLAY SCRIPT CONFERENCE ATTACKED, OCT. 1968.


THE HOPELESS DAWN FOR DECORATIVE MOTIFS VAINLY AWAITING THE RETURN OF FESTIVAL MOTIVES
LIONS' TEETH CLOCKS
CROWS' FEET
AROUND THE OX-EYE DAISIES
DANDELION AFTER DEVELOPS AN
BUT THE PAPPUS
BEING PUSHED UP
ON TO THE TOP OF A VERY THIN STALK
THUS FORMING A BEAUTIFUL
PARACHUTE MECHANISM
BY MEANS OF WHICH THE FRUIT TRAVELS
SOMETIMES FOR MILES
THROUGH THE AIR


DOROTHY PERKINS
DRAGON TREE
OAK
ROCKET
WOOD
EDELWEISS
ELDER
ENDIVE
ERYNGO
NOAH'S BEARD
SPINDLE TREE
[SPURGE]
[EYEBRIGHT]
FIGWORT
FLAX
TOAD
FLEABANE
FLEAWORT
FLEABOCK
FLOWER-DE-LUCE
FORSYTHIA
FOUR O'CLOCK
[MARVEL OF PERU]
FOXGLOVE
FRAXINELLA
FREESIA
FRITILLARY
FUCHSIA
FURZE
FUZZ-BALL
ROSE GALE MYRTLE
GALINGALE
GARDENIA
GARLIC
GENISTA
GENTIAN
GERANIUM
GERMANDER
GLEDITSIA
GILLYFLOWER
GIRASOLE
GLADIOLUS
GLORE-FLOWER
GLOXINIA
GODETIA
GOLDEN ROD
GOLDILOCKS
GOOSE-GRASS
GOOSE-GRASS
GOWAN
GRANADILLA
GRASS
GROUNDSEL
GROUND-IVY
GROUND-PINE
GROUNDWORT
GUELDER ROSE
GUINEA
GYPSOPHILA
HAREBELL
HARE'S-EARS
HARTS-TONGUE
HAWTHORN

An Introduction to THE History of THE

Madeline Gins

About THE. THE cordons and THE tendons. THE jokes are endless. THE sound. Or THE sociology of thee and duh. Or THE. But THE.

THE form of THE in English is THE! One or more THE'S have been used in one or more sentences. THE examination of THE relation between one THE and another will play an important part in this research. Also, a study will be made of the slide from or decision to go from A to THE, and of THE nature of THE itself as well as in context in written or spoken language in biological, physical and of course psychological spheres.

THE has become a very strong habit (though not a universal one). Perhaps there is a reason for this.

What would this sentence mean:

THE THE IS THE THE

Or this one:

THE THE THE has THE.

or:

THE fell THE THE THE THE broke THE THE.

and:

Put THE THE THE THE THE .

In each case THE necessities of language are provided for with a spacing, a separation and a filling. In each of THE sentences, THE continues to indicate what it had before but in expanded form: now THE, as THE entire signified, completely occupies THE sphere of influence which formerly it would have just reflected. In THE above sentences THE function of THE in THE common language is still present whereas in THE following sentences a much greater turnover in semantics would be necessary to keep THE sense of it present.

(1) I THE THE THE to THE THE.

(2) THE THE THE THE THE to THE.

(3) THE THE THE.

THE does not lend itself to THE verb. THE is static so far.

So THE. THE represents (contains) THE torsion which takes place when action is pressed into language. It does not even seem to be able to imply anything which is not after THE fact. THE is THE constant hum of subjectivity. THE beets, THE asparagus, THE hare, THE

telephone, THE lunch, THE note. Each of these THE's have a slightly different color.

THE is much more obscene than fuck or cunt; it is more intrusive and more corrosive. THE fact that it can be used to set arbitrary limits on actions and motives at THE moment at which they are forced to turn into nouns, lends credence to THE widely held notion that THE is both subversive and reactionary. (More of this later).

It is not certain to which biological function(s) it is isomorphic. THE, that is. Perhaps to THE looping of twelve hundred cells around four nerves which were unable to turn red as imagined. Or to THE servo-mechanism which allows substances to backtrack into palpable awareness of their own existence. More probably to THE total ciliation of a node or to THE suction found between layers of nerve tissue. Is it parallel to THE tiny pool of blood just below THE optic nerve, which is forever proceeding with then reversing its fibroid resolution? Or does it resemble THE lethargy inherent to THE base of all valves and which is THE ironic key to their successful functioning? THE is certainly THE vocalization of THE tension found in THE vocal chords during THE waking state; that is, it is analagous not only to THE tension, but to THE waves, THE vibrations, THE over-all situation that itself is analagous to THE extension of THE duration of THE state of THE trampoline after THE first jump has been taken. THE may also be THE word closest in composition to THE tongue itself.

It is one of THE words most foreign to us in our own language. THE is, in fact, a pivotal factor in THE dehumanization of man through THE humanizing influence of language. For example, I may say "I feel that in my blood" using THE language as it has existed up till now, but I may not without incredible distortion say: "I feel 'THE' in my blood".

THE is THE archtypal juncture among all modalities.

When THE airplane takes off from THE ground both THE's become more free-wheeling. When THE hand is put in THE box THE two THE's overlap.

When there is a toothache THE is pressed right up against THE boundaries of pain. When illogic is perpetrated on a sentence, THE

is capable of THE most fantastic contortions. As la and le, and as THE in translations of Rimbaud's distortions of THE senses of a single THE can be seen to fold in and out of itself, to explain (possibly explode) expand, twist itself while maintaining THE same meaning or lack thereof.

Once as someone was dying, his last word was almost THE, but instead it was left in a membranous lump during his tenth to last cough.

THE lines THE. THE lines THE perceptions. THE lines THE (don't be afraid) electrical smoke showers of perceptions serving as a buffer and a stop-gap.

A is a fraction of THE. It's probably as interesting.

When I see you next please tell me what THE is, not what it is for. THE is democratic, revolutionary and Marxist as well as elitist, monarchic and fascistic. A wrong word is very different from a right word or system. THE way is a way which has been battened down.

THE AS IN:

(1) Neither an outside observer nor THE subject who undergoes THE process can explain fully how particular experiences are able to change one's center of energy so decisively, or why they so often have to bide their hour to do so.

Varieties of Religious Experiences
p. 193. William James

(2) THE enlarged sentence, however, allows as a rule of considerable freedom in THE handling of what may be called "unessential" parts.

Language
p. 37. Edward Sapir

(3) Peace to THE tomb that lightly lies upon THE sacred dust of loved Eurymedon.

Theocritus or Leonidas of Tarentum
Trans. by D.M.P.

(4) THE walls are scale'd; THE rolling flames arise

. . . . . .

She paints THE horrors of a conquer'd town
THE heroes slain, THE palaces o'erthrown
THE matrons ravished, THE whole race enslav'd;

Homer Illiad IX
Trans. by Alexander Pope
(THE seems to have been added later)

(5) And THE wood rings with Amarillis' name
Virgil (70-19 B.C.)
Ecologues i,5
Trans. by Samuel Johnson

(6) Wel wiste he, by THE droghte and by THE reyn
THE yeldynge of his seed and of his greyn.
THE Canterbury Tales
Chaucer

(7) THE blewe a mort uppone THE bent
THE semblyd on sydis shear;
To THE quyrry then THE Perse went
To se THE bryttlynge off THE deare.
Chevy Chase
Anon.

(8) THE other shape, if shape it might be called
that shape had none . . . . . .
Paradise Lost
John Milton

(9) For instance, simple diving, either by one or both birds, without any fetching of weed from THE bottom, is introduced as part of THE courtship between THE two bouts of shaking.
The Courtship Habit of THE Great Crested Grebe
p. 52. Julian Huxley

(10) If semi-legendary Hengist and Horsa had been unable to overcome THE resistance of THE Romanized Britons and had been hurled back into THE North Sea, this language we today call English might have been as Romance as French or as Celtic as Welsh, and might have been known by another name besides. If THE charge of Harold's men at Hastings had not been broken by THE showers of Norman arrows raining from THE skies, our tongue today might be as close to German as is Dutch, or closer.
The Story of English
p. 7. Mario Pei

(11) In normal visual fixation, THE image that falls on THE retina is never really stable, physiological mystagmus, THE continuous tremor of THE normal eye at rest, causes a slight but constant variation in THE rods and cones that are excited.
Visual Perception Approached by THE Method of Stabilized Images.
R. M. Pritchard, Woodburn Heron and D.O. Hebb p. 191
Perception edited by Paul Tibbetts

(12) THE Phenomena were roused.
Illuminations
p. 133. Rimbaud—Louise Varese

(12) . . . THE original action is THE same as with THE copper chloride solution, but a secondary reaction takes place on account of THE activity of THE sodium. THE chlorine escapes as before.

THE Story of Chemistry
p. 130. Hippolyte Gruener

(14) THE darkness inside THE taxi slid and swayed as quarters, halves and whole squares of ashen light passed from window to window.

Laughter in THE Dark
p. 32. Nabokov

(15) THE fact is I have talked and laughed enough for years instead of weeks, so my memory is quite confounded with THE noise.

Charles Darwin
Letter to W.D. Fox, November 6, 183

There are as many THE's as there are nouns or options to become nouns. No, there are more. Every THE is a translation. Some translations are very sloppy others are too poetic, too rigorous or too loud. Some THE's can be translated perfectly into other THE's, others cannot. Although THE length of THE sound of each THE is usually within THE domain of THE individual speaker, at times circumstances will force this (THE) out of his control.

Roughly (and tumultuously) some of THE categories into which THE might fall are:

I. Vast THE:

A. In which THE is THE concretizing absorbent of huge uncertainty or ambiguous signification given off by indeterminate noun or phrase.
Examples:
(1) a/b, 4 c(?), g, 8, 10 a,c,d, 11c, 12, 15b

B. THE expanding toward vastness through THE context of time; through time and/or distance of translators
Examples:
(6), (7) (3)a (poss. b, too), (4?), 5

II. Semi-vast THE:

A. Same as above A but with reduction in scale; smaller realm
Examples: 2,3b(originally), 4a,b(?),d,e,f,
5(again, at first) 9 a,b, 14a,10b,c,e,f

B. Insertion of THE (and its eventual mastery) of: a) what appears to be known but is not or is unseen b) semi-determinate ouvert process turning noun.
Examples: a) 11a,c, 13, 14
b) 1, 9c, 15a

III. Pinioned THE—as place-marker; small reflector; May be reversed: 3,4a(?), 11d, 14b

Depending on circumstances the magnificence or debasement of any THE may be simply reversed. THE longest THE on record was emitted during an epileptic fit in which the conscious matrix became associated with an acidic ice water made of sound. In order to counteract its sometimes limp nature, THE word THE is often infused with THE word "for" or is projected out around THE core concept of "force".

THE may be found at every vertex of a triangle. Neither will it be absent in this century from almost any interstices. It is one of THE most redundant terms in THE English language. It need not be said. It may or may not have been thought, but once it has been structured into a language, it implies itself continuously.

A motorcar pulled up to THE bridge. A young man walked out of THE car. THE young man was holding a paper bag. THE paper bag was placed beside a tree. This was in Poland. A sun shone through THE branches of THE tree. THE sun moved behind a cloud. THE cloud moved. THE sun shone on THE paper bag as well as on THE tree and THE ground. THE ground was wet. A path led to a farmhouse, THE path did not lead straight to THE farmhouse. It stopped by a lake. THE lake was between THE man and THE farmhouse.

THE zooms in on A; it intensifies and firms out; it is capable of suggesting traction. THE formula for making THE adjustment from indefinite to definite article is:

From A to THE

From $$A^2 + E + \frac{Mx}{3} pi^4 + Wx\,Th + 98^0\,(\pm)\,6 = THE$$

If this is not incomprehensible it is wrong.

Most creative masterpieces (?) are expressions of THE: either (depending on THE society) an homage to its presence or THE fulfilling of its role in its absence. When you are looking at any painting, it is not just any painting, it is THE painting at which you are looking. Though this may seem like quibbling, it is THE largest scale quibbling of which we know. There are now: THE style, THE media, THE content. Any work of art, as a record of decisions, a

particularizing of taste, is, when exhibited, what THE artist wanted THE painting (music, book) to be: then, it becomes THE expression of a new (imitative, combinative) *THE*. Duchamp takes a urinal and makes it THE urinal (though still with lovely revolutionary overtones of A) by virtue of its placement in THE gallery. In all this, THE is not simply an article which particularizes (and this article is not just an attempt to generalize THE use of particularization) nor does it ever truly lose its body which is THE word THE with all its sound, weight and familiarity. Yet it is THE mnemonic device for: THE moment at which mystery opaques; THE devising of mnemonic devices; THE stuffing of as many firmaments as possible into THE diachronic headlines; any art or piece of it.

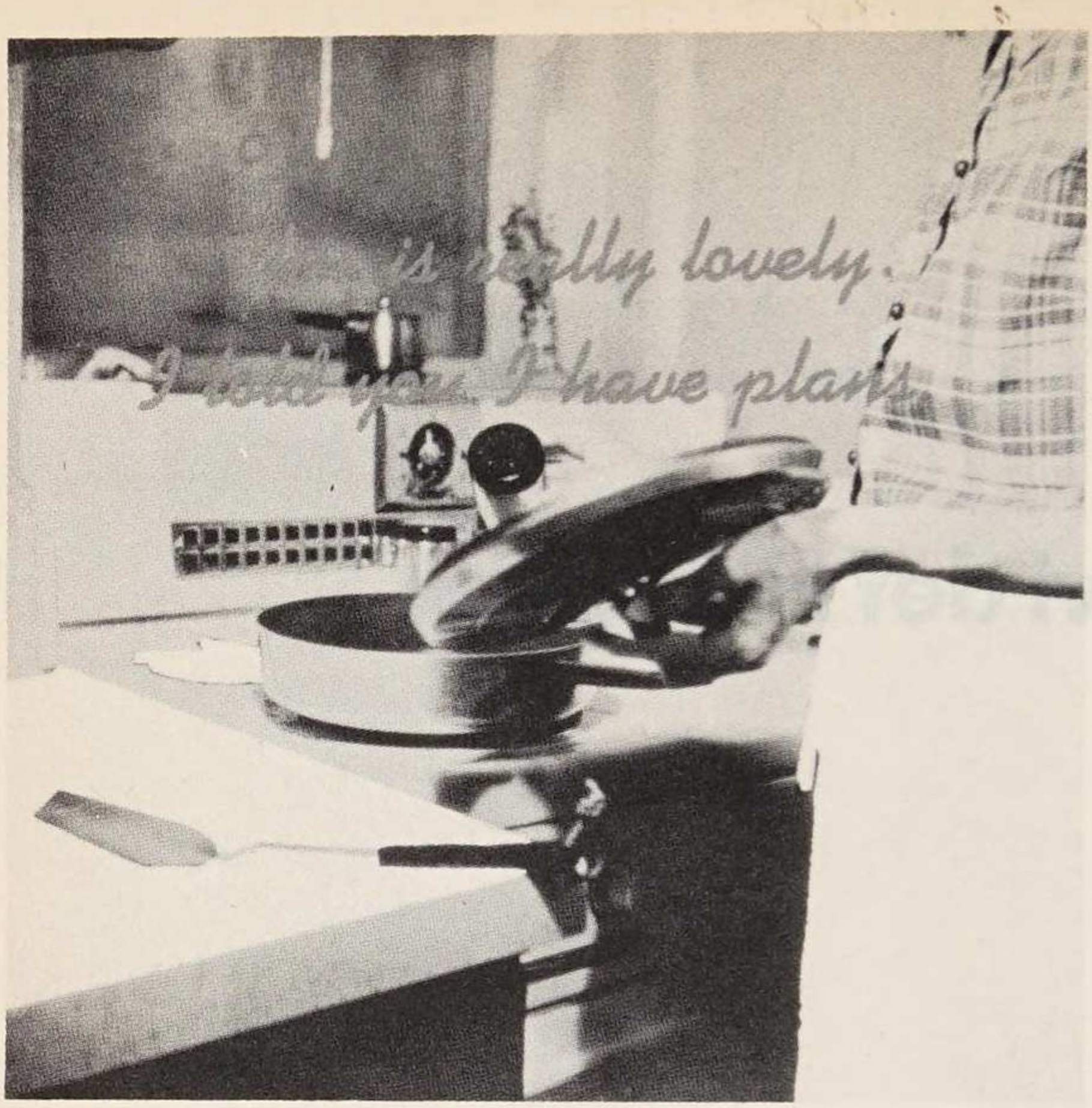
As many ways as a meat loaf or a roast beef may be thought to be able to be cut or broken off, those are equal to or less than THE number of THE's which may be pressed into service under those conditions.

It is foolish to say: THE stood on THE bridge and then jumped with all its might.

In time this THE will disappear. Perhaps it is without a doubt that another THE will surface. THE is a lever. It is a diagonal (not always) line through an energy soup. (forget it) I wonder just how erasable it is. A kiss to those who've finished this article. THE.

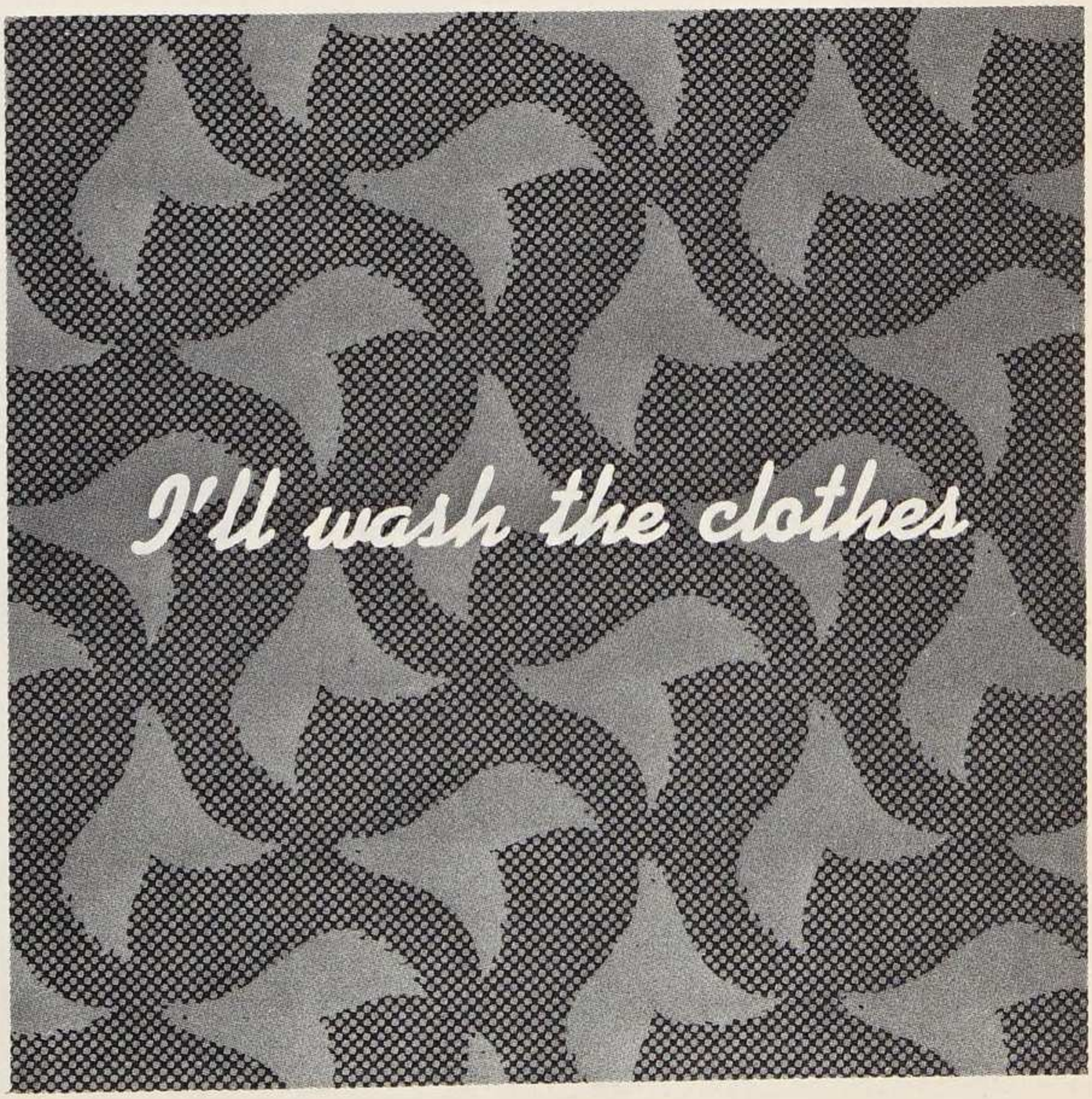
The Images are Their own Titles

Davi det Hompson

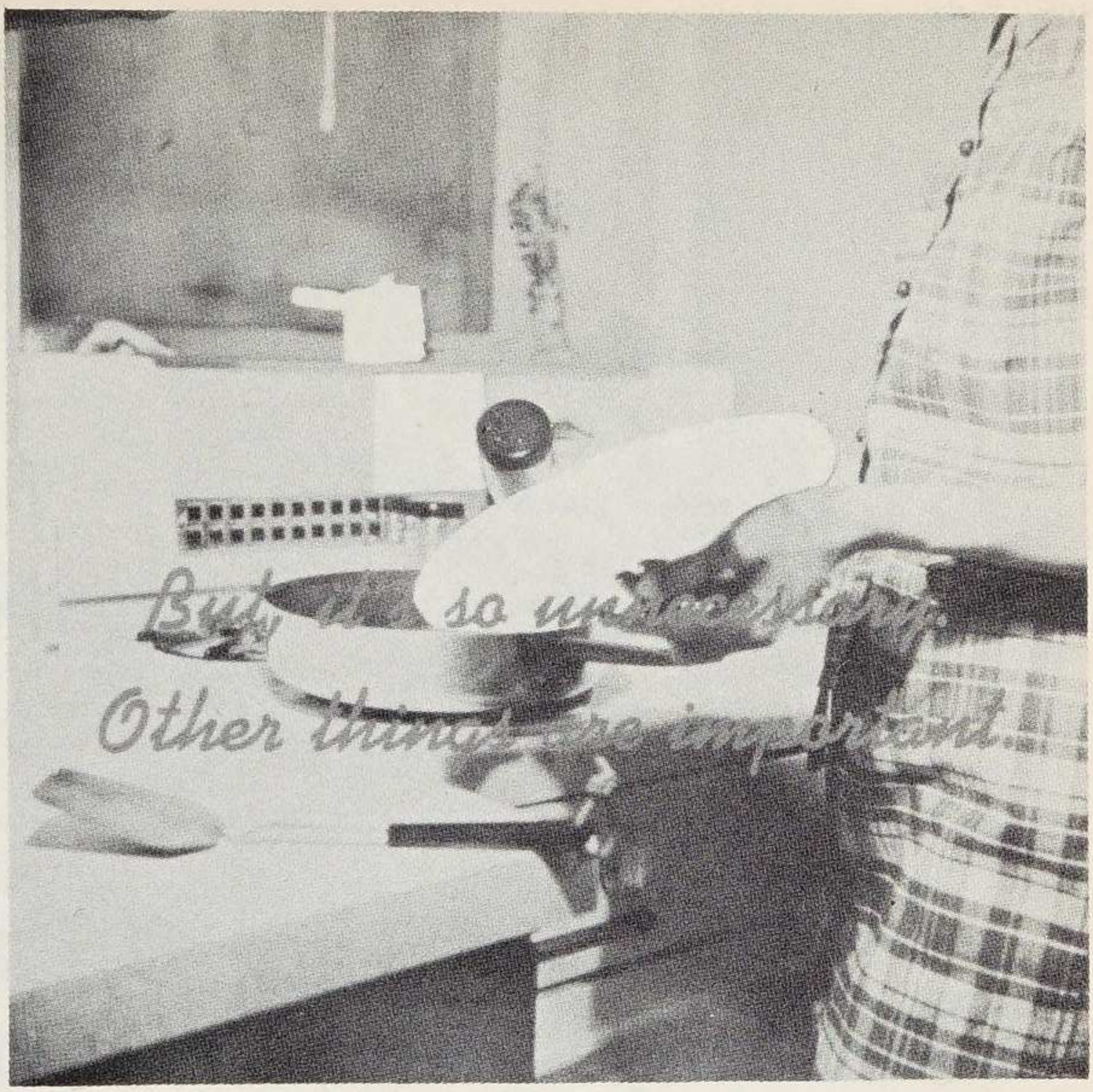

is really lovely.
have plants

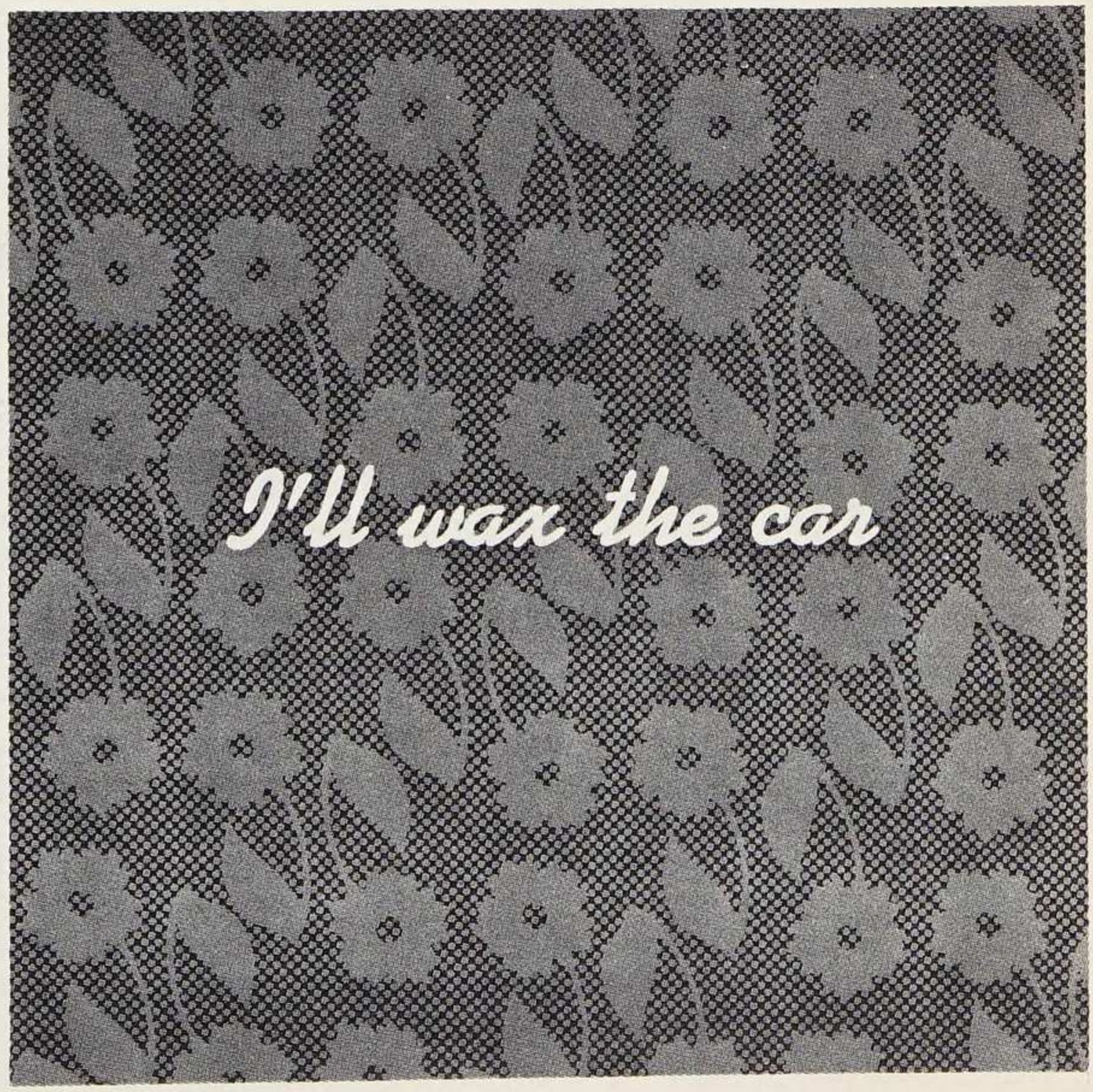

I'm sweeping the floor


Yes, I heard she told me.
But it's a miserable trip


I'll wash the clothes

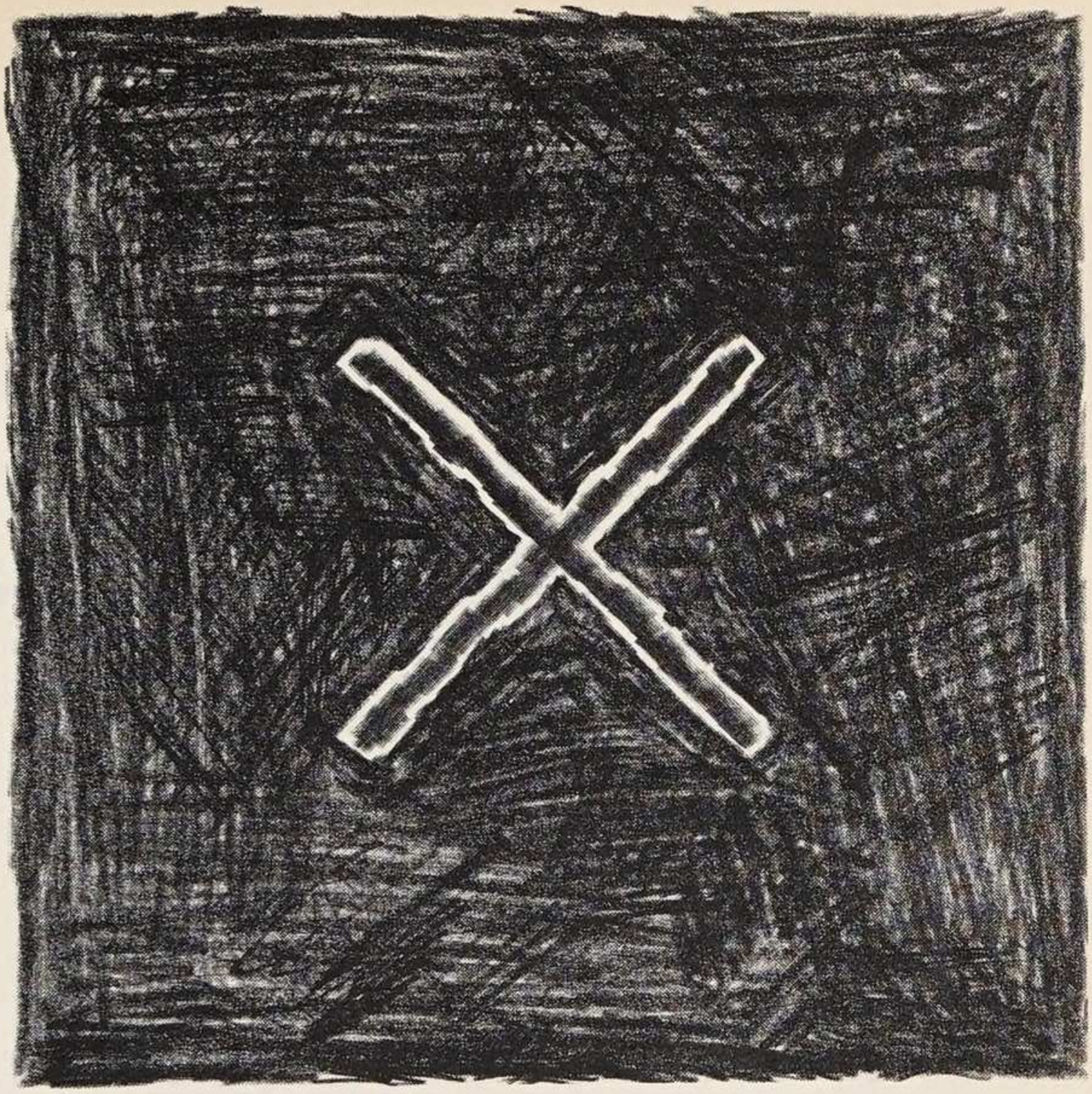

I told you I have plans.
Yes, I [redacted] He told me.

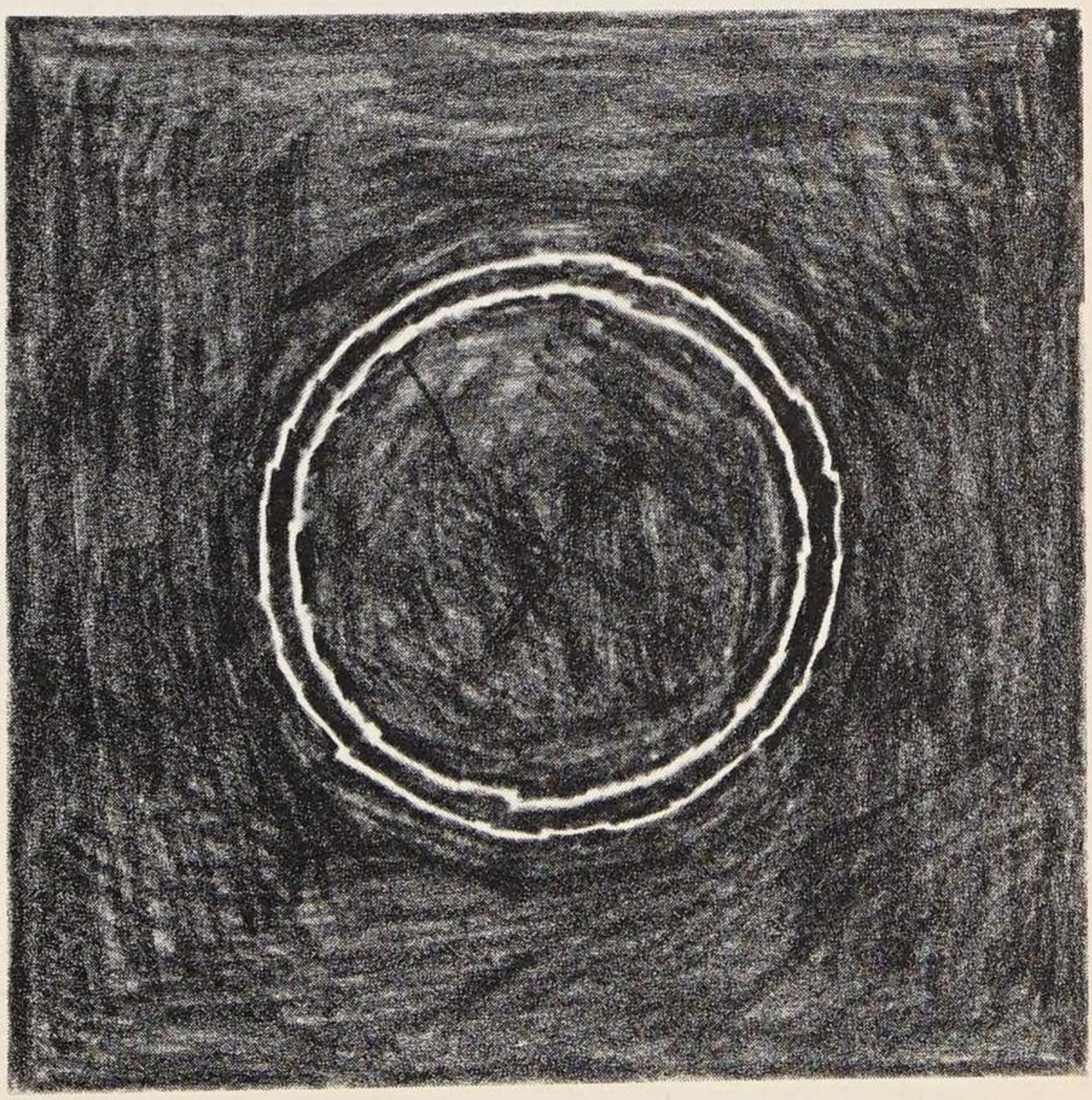

But it's so unnecessary
Other things are neglected


I'll wax the car


Other things are important.
Then that's what I'll do.

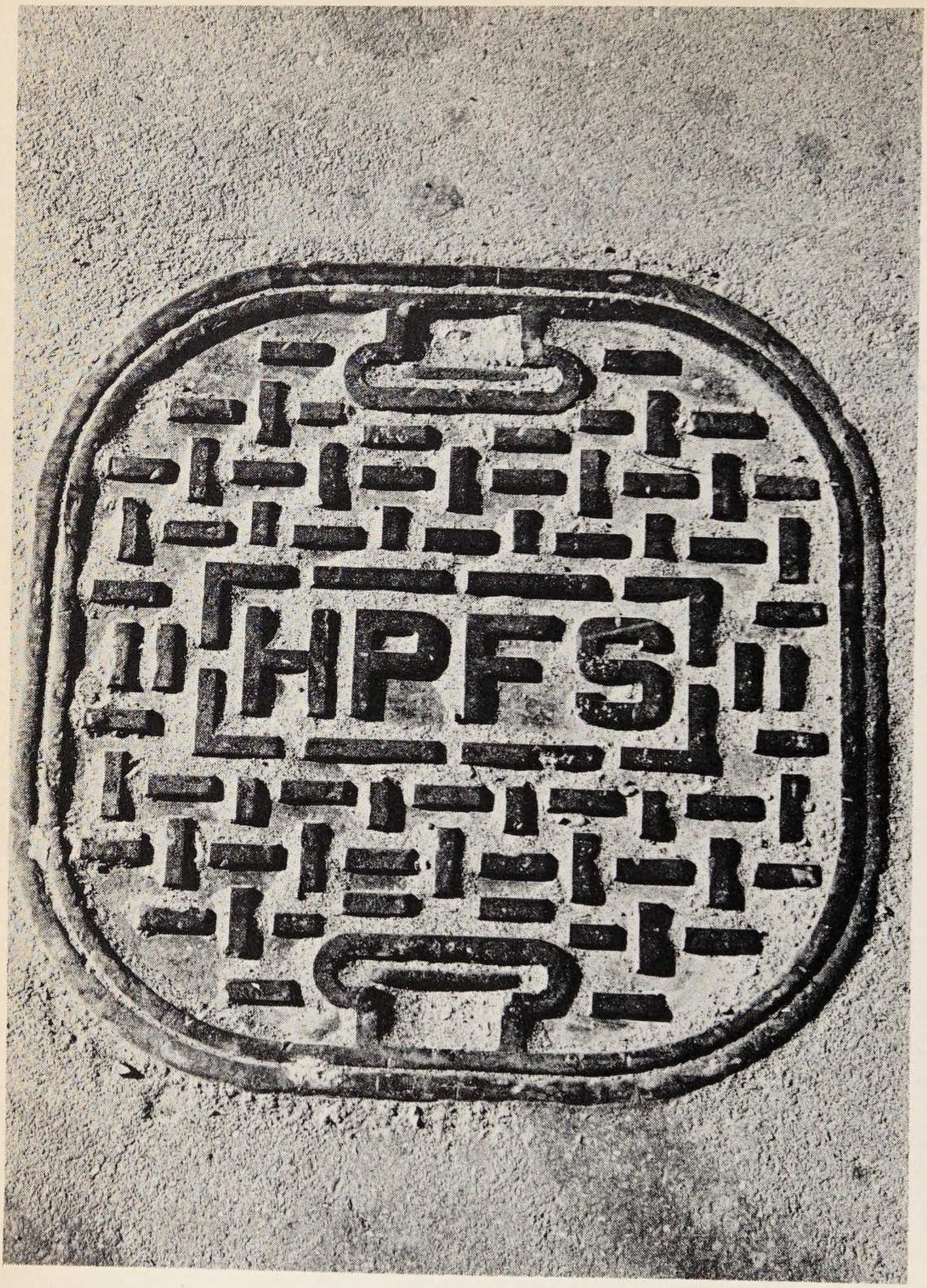

I'm folding the sheets

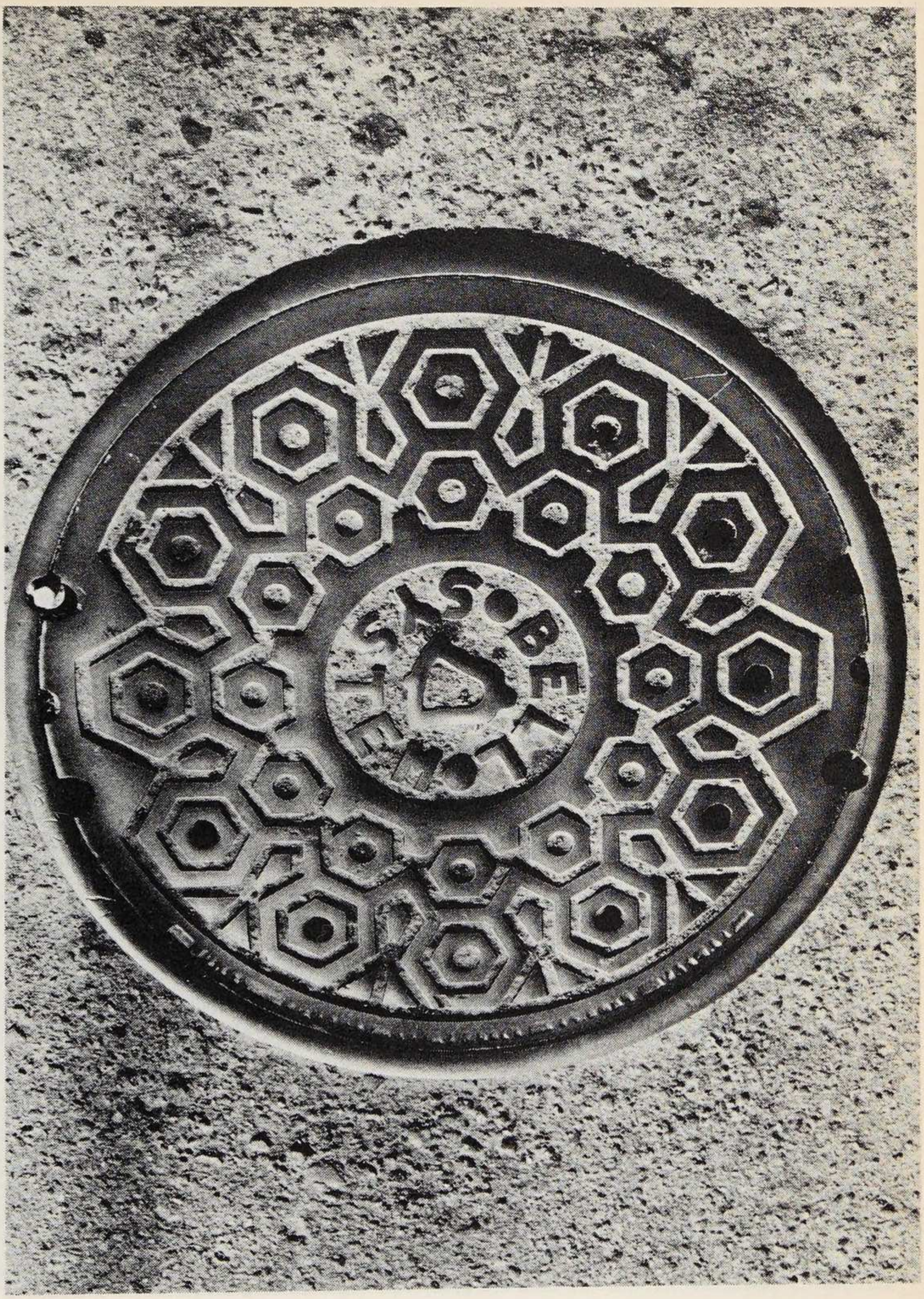


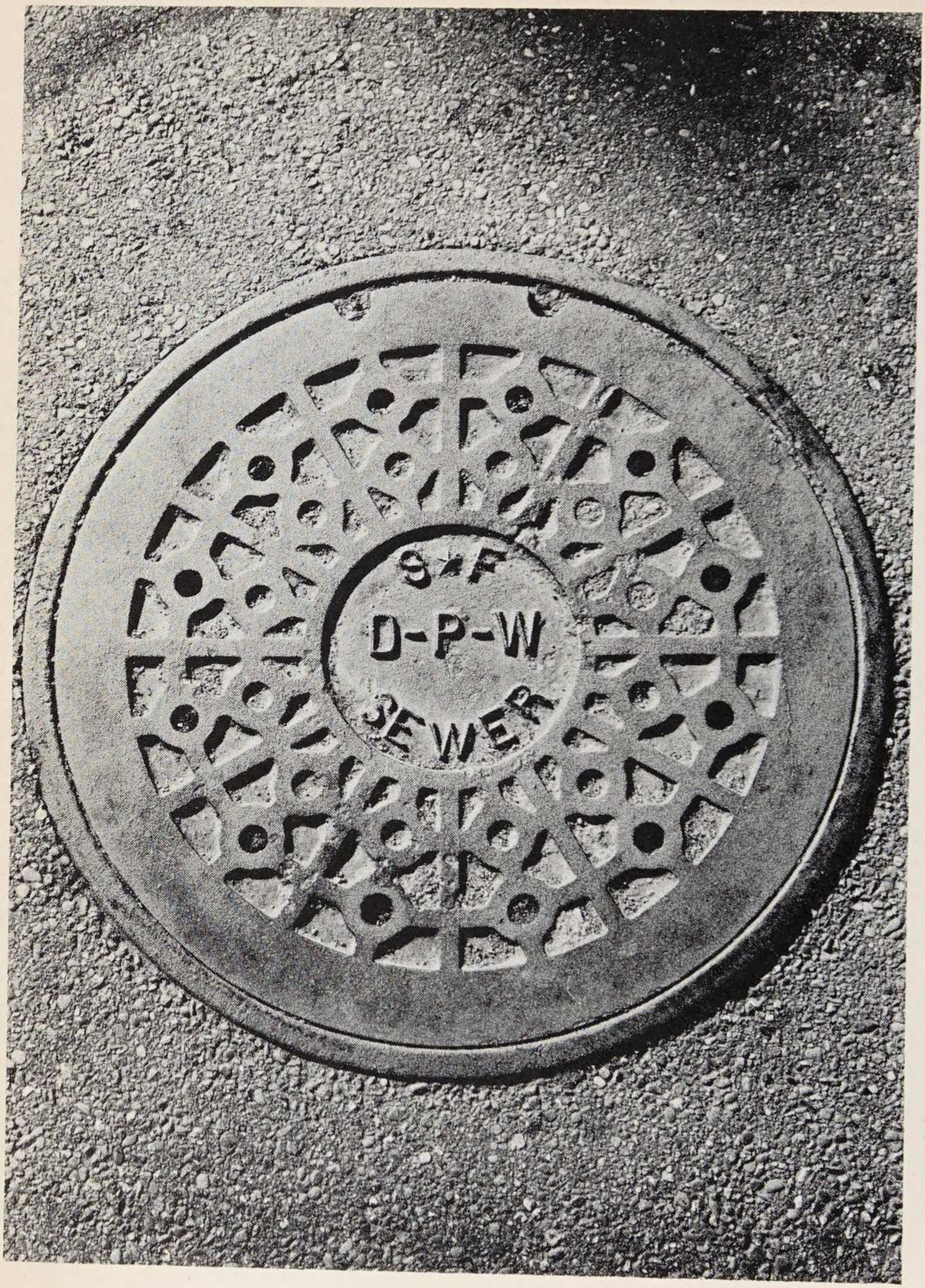


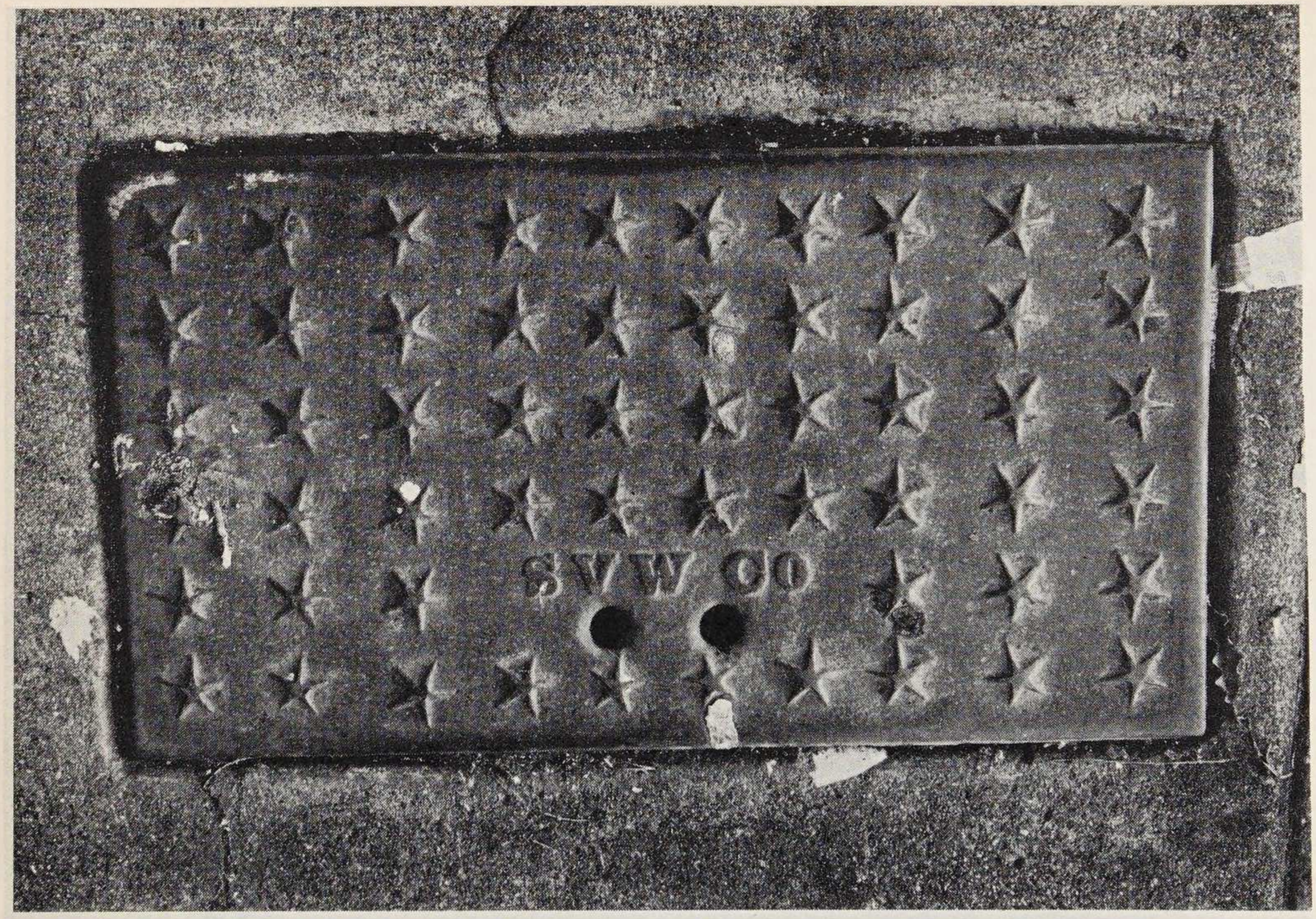
San Francisco Manhole Covers

Joseph F. Hughes


HPFST

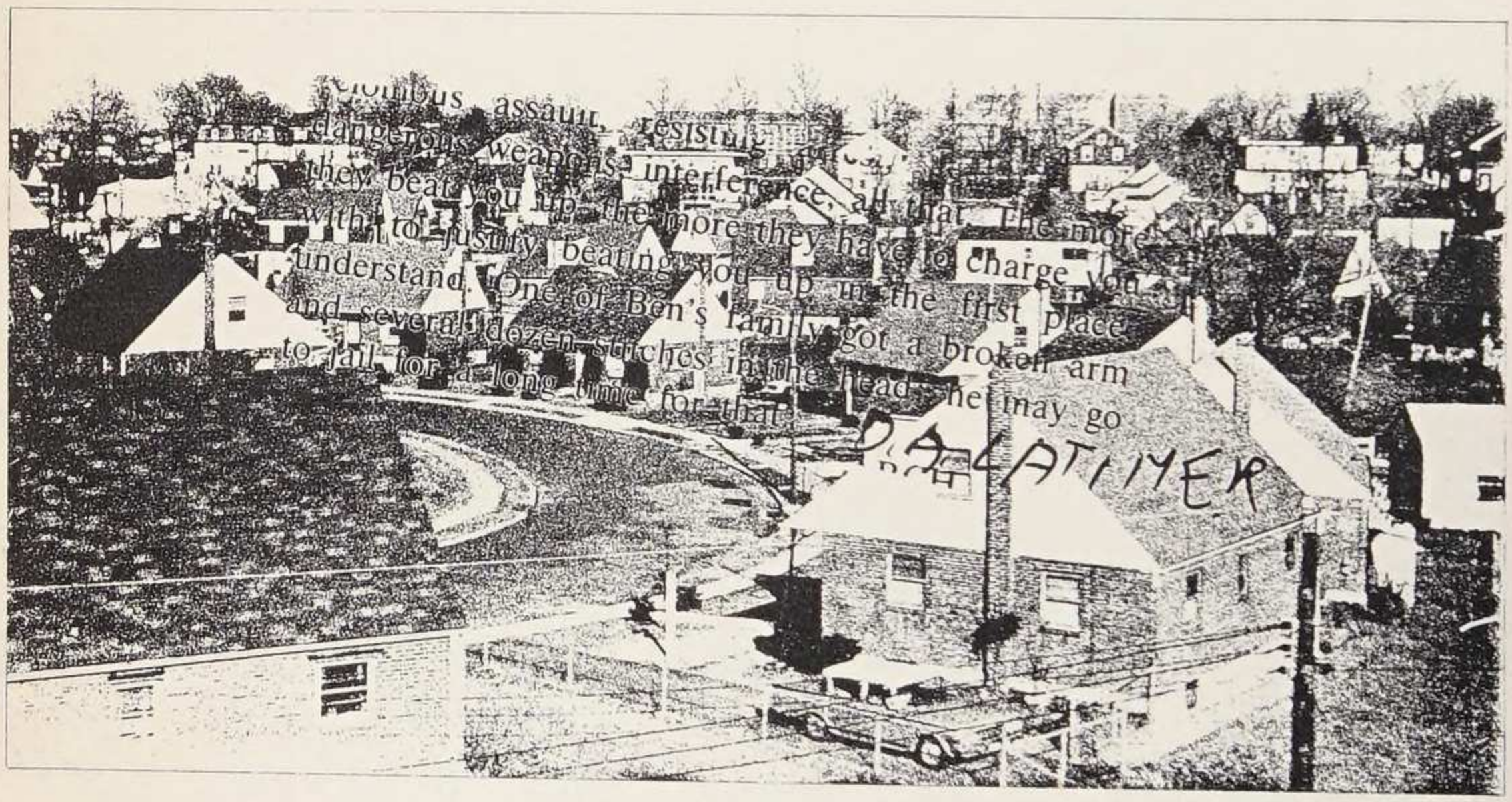


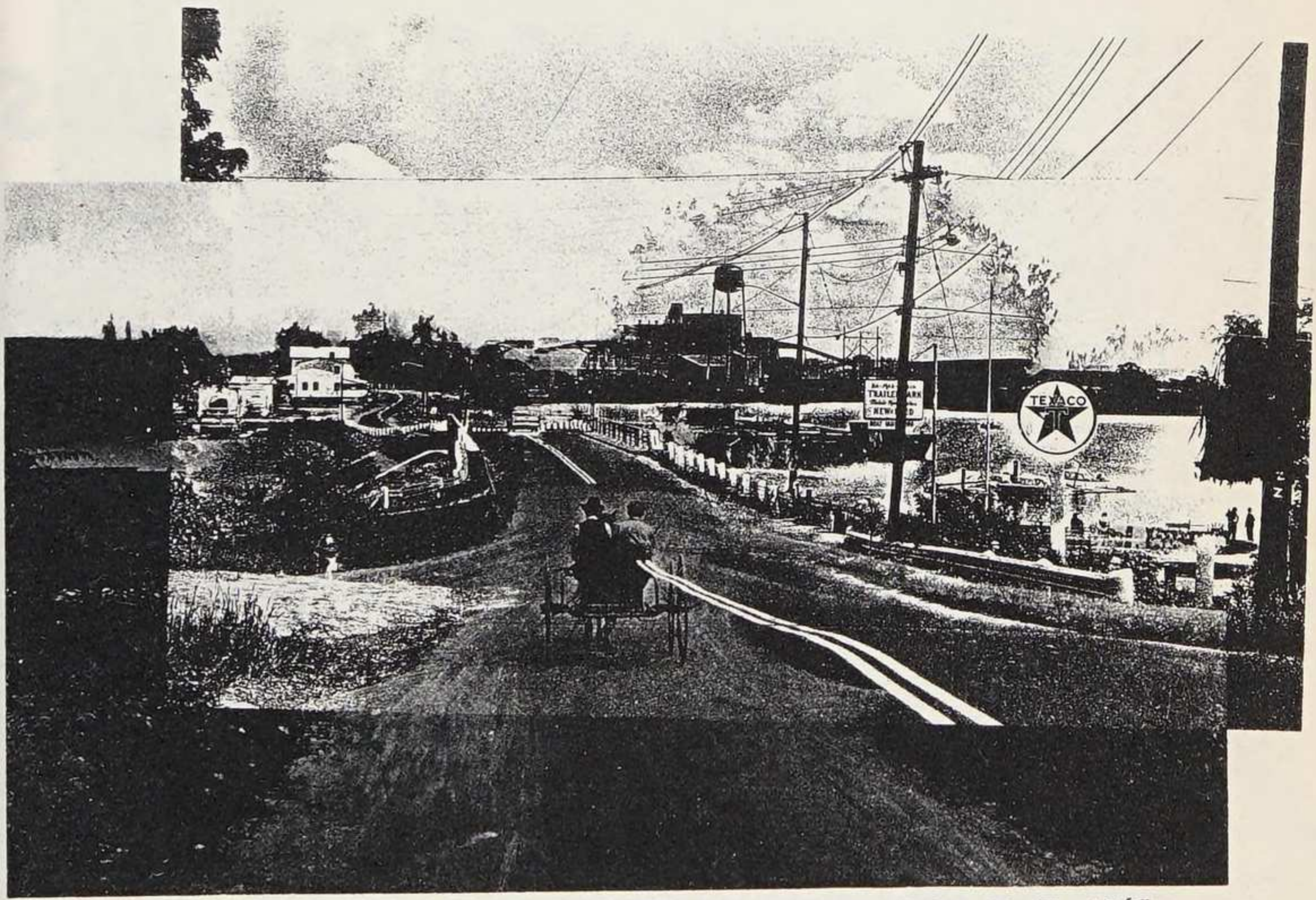

S.F.
D-P-W
SEWER


SWW 00

Photographs

Scott Hyde


assault,
dangerous weapons,
they beat you up
with it to justify beating you up in the first place
understand. One of Ben's family got a broken arm
and several dozen stitches in the head he may go
to jail for a long time for that.
CATHYER



1917 PENNY BRIDGE AND COUNTY ROAD, Stony Point, N. Y. *1968*

ns With 300,000 Pennies


DRUGS
COSMETICS
LAX
THE CHOCOL
LAXATIV
MOST WANTED KILLER
D.R.C
POSITIVE
KILL
ROACH
INSECT
SOD
MURDERS
ROACHES
Fall picti
Fall picti
Business

TEN NUMBERS, 1960 charcoal

Jasper Johns

The Songs of the Earth

Ronald Johnson

Thoreau, as he walked year after year the Concord woods, was the first to record the musics of silence. "Silence," he writes on his night-walks, "is of various depth and fertility, like soil." As I leave the village, drawing nearer to the woods, I listen from time to time to hear the hounds of Silence baying the Moon. I hear the unspeakable."

These songs are listenings, as poems must listen and sing simultaneously. They are a progression of hearings of Mahler's "Song of the Earth" on records, in concert, and in my head. In the intervals of the wood thrush singing, and the silence after.

Earthearthearth is a linkage of ear to hear and heart. Art and hearth are also hid in it. All is at the core of fall. Even the stones here have overtones and the clouds may speak.

These translations and responses might properly be called "strains"—as in a strain of music or poetry, but also those words & notes which strain their limits outward toward the unutterable. R.J.

earthearthearth
earthearthearth
earthearthearth
earthearthearth
earthearthearth
earthearthearth

s tone s
s tone s
s tone s
s tone s

C L O U D
A L O U D
A L O U D
A L O U D
A L O U D
A L O U D

dark behind and
dark beyond and

underneathunder

s p r i n g

s p r i n g

s p R I N G

s p R I N G

s p R I N G

S P R I N G

be l l to
l l be l l
to l l be
l l to l l

wood

wind

c h o r d

o o o

WOOD

o o o o o

WIND

o o o

c l o u d

dark-clouded
spring birds
lark-colored
spring clods
loud strings

poem upon poem
form from form
from form from
form from form

open open open

m i n d

i n

n i

d n i w

w d

i n

i n

w g

W A N E

W a n e w A N E a n e w

W a n e w A N E a n e w

W A N E

A N E W
A N E W
A N E W
A N E W

w o r l d

w i n d

f a l l a l l a l l a

l l *a l l* a l l a l l

a l l *a l l* a l l a l

l a l l *a l l* a l l a

l l a l l *a l l* a l l

and ascend
and ascend
and ascend

to the end

st air st air st air
st air st air st air
st air st air st air
st air st air st air
st air st air st air
st air st air st air

on on on on o
noon on on on
on on on on o
noon on noon

on on on. . .

Genesis

Richard Kostelanetz

GENESIS

LIGHT

heavens

EARTH

SUN
MOON
STARS

CREATURES

MAN

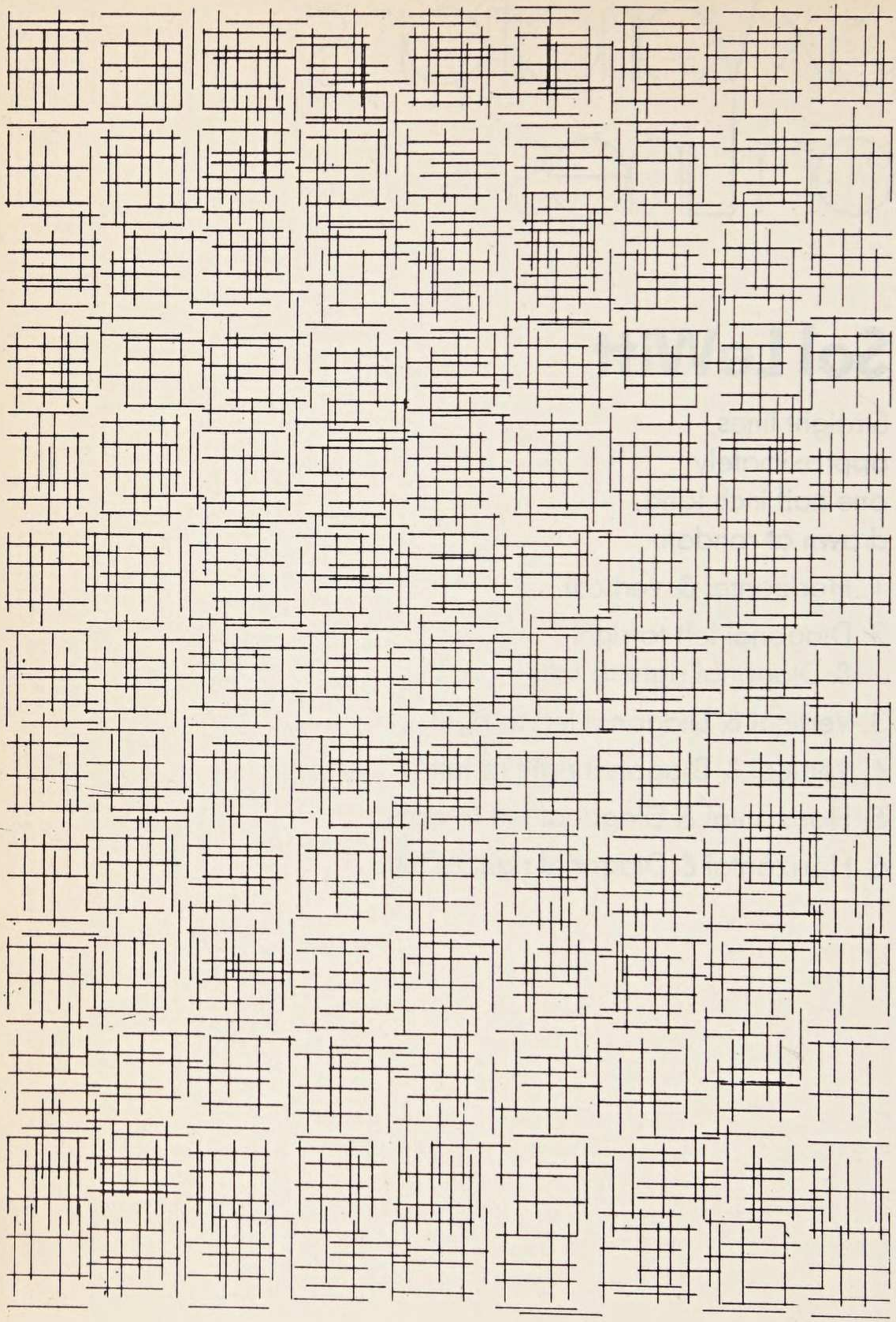
REST

Six Variations on Lines

Sol LeWitt

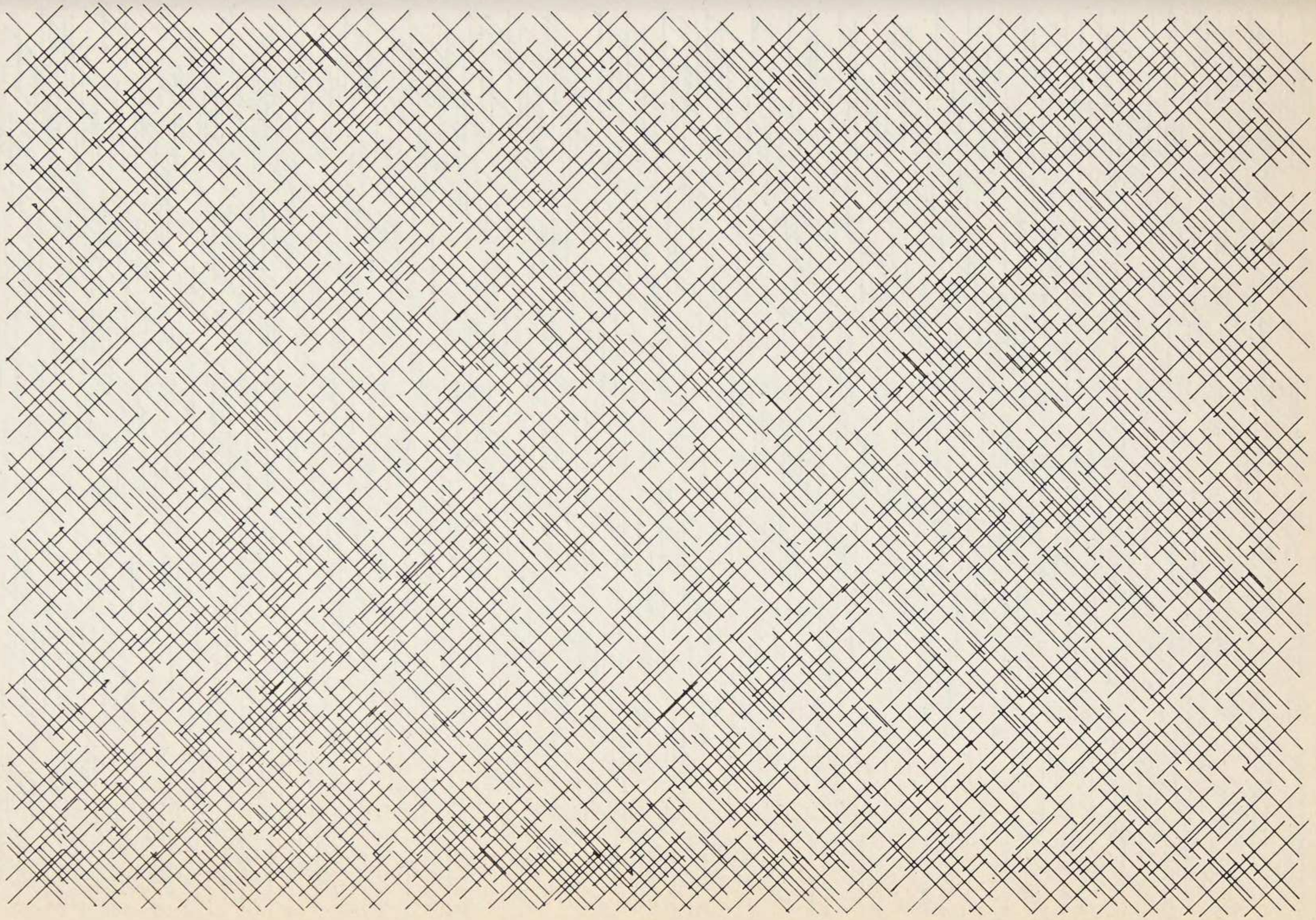
Straight lines,
approximately
one half inch long,
drawn at random

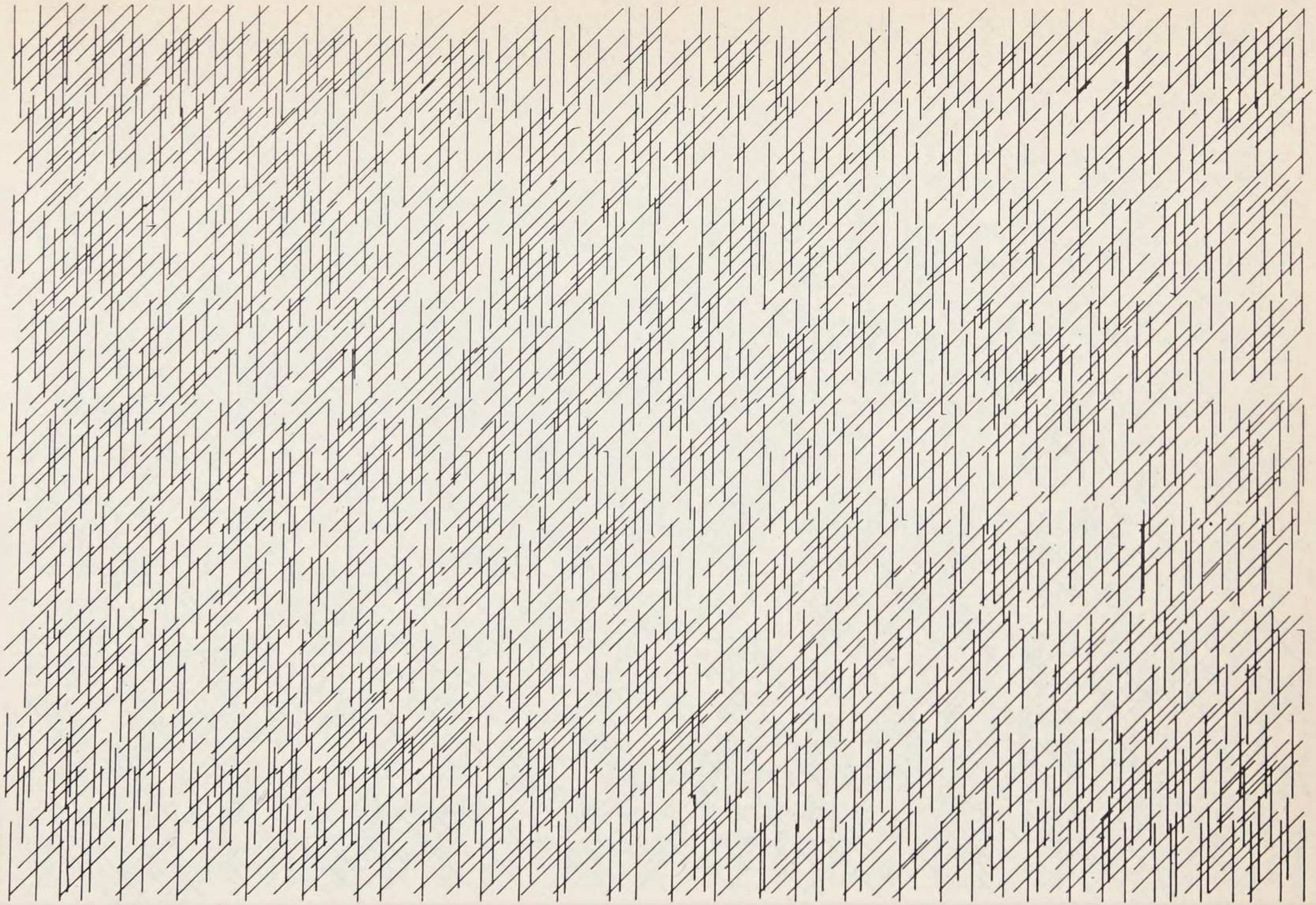
1. Horizontal & Vertical.
2. Diagonal left to right
   & Diagonal right to left.
3. Vertical & Diagonal left to right.
4. Vertical & Diagonal right to left.
5. Horizontal & Diagonal left to right.
6. Horizontal & Diagonal right to left.



Straight lines, approximately one inch long, drawn randomly and vertically at random within a rectangle. September 24, 1960 SOL LEWITT

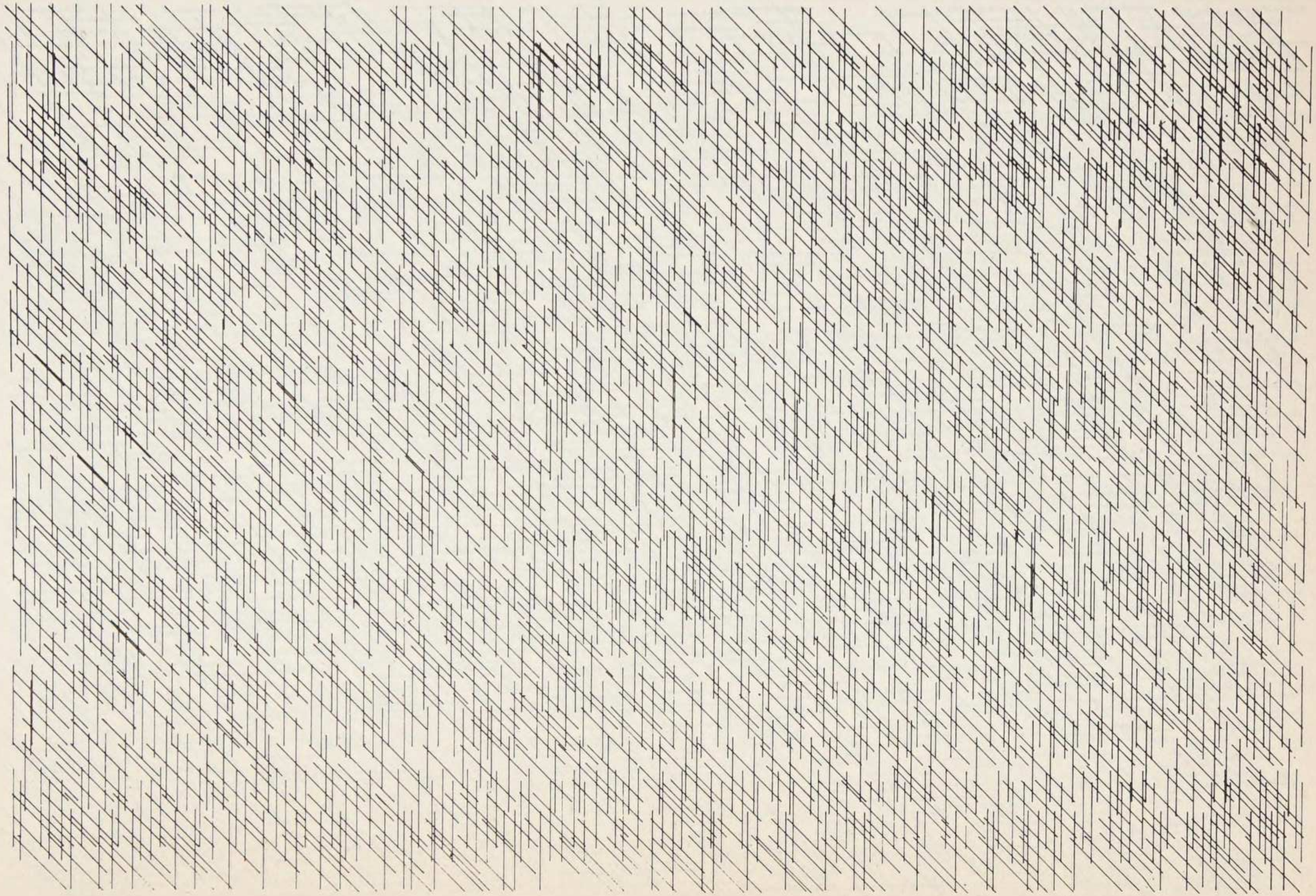
Straight lines,
approximately
one inch long,
drawn horizontally,
diagonally left to right
and diagonally
right to left,
at random,
within a rectangle.
September 30, 1970
Sol LeWitt

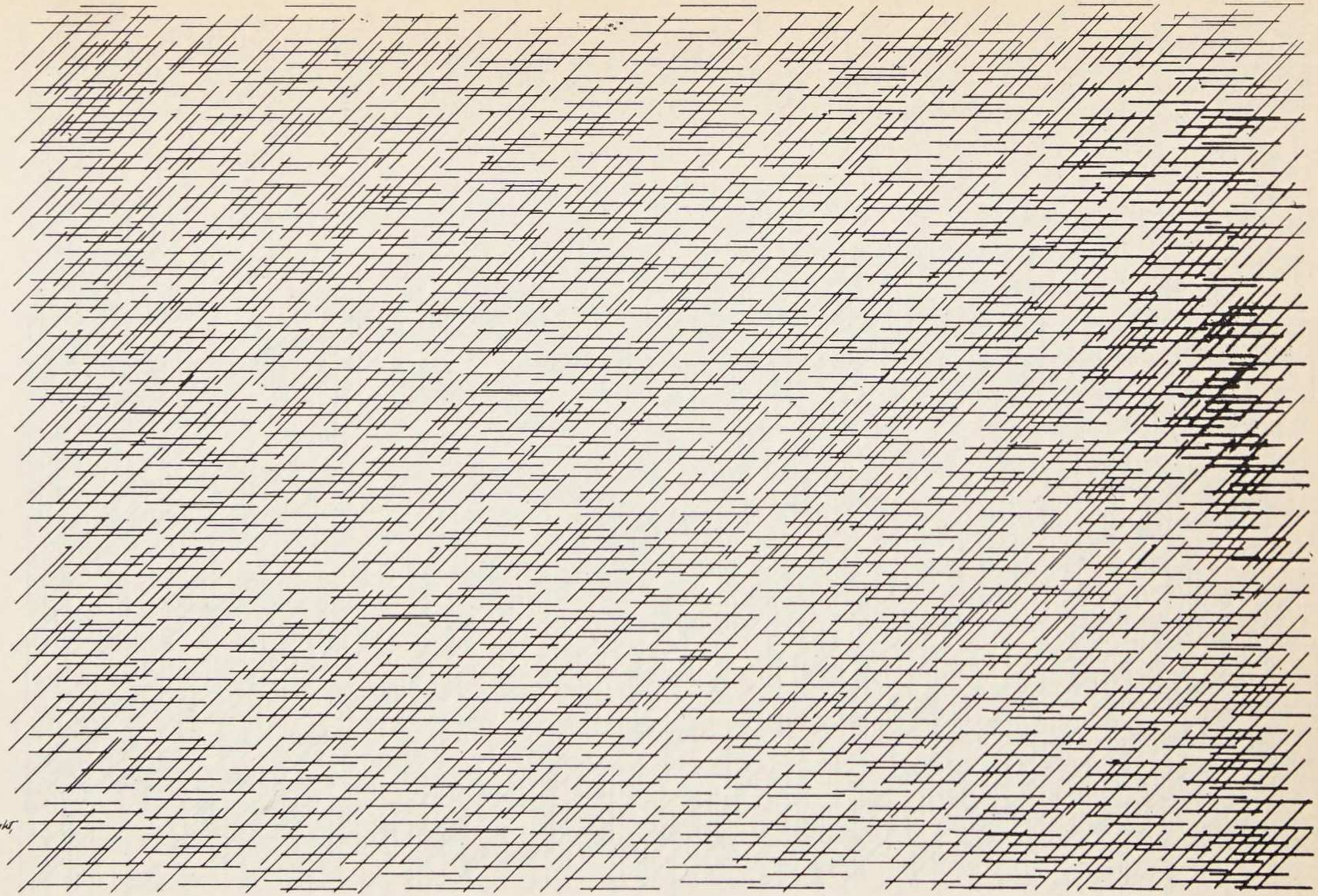




Straight lines,
approximately
one inch long,
drawn horizontally
vertically and
diagonally left to right
at random
within a rectangle
September 27, 1970
Sol LeWitt

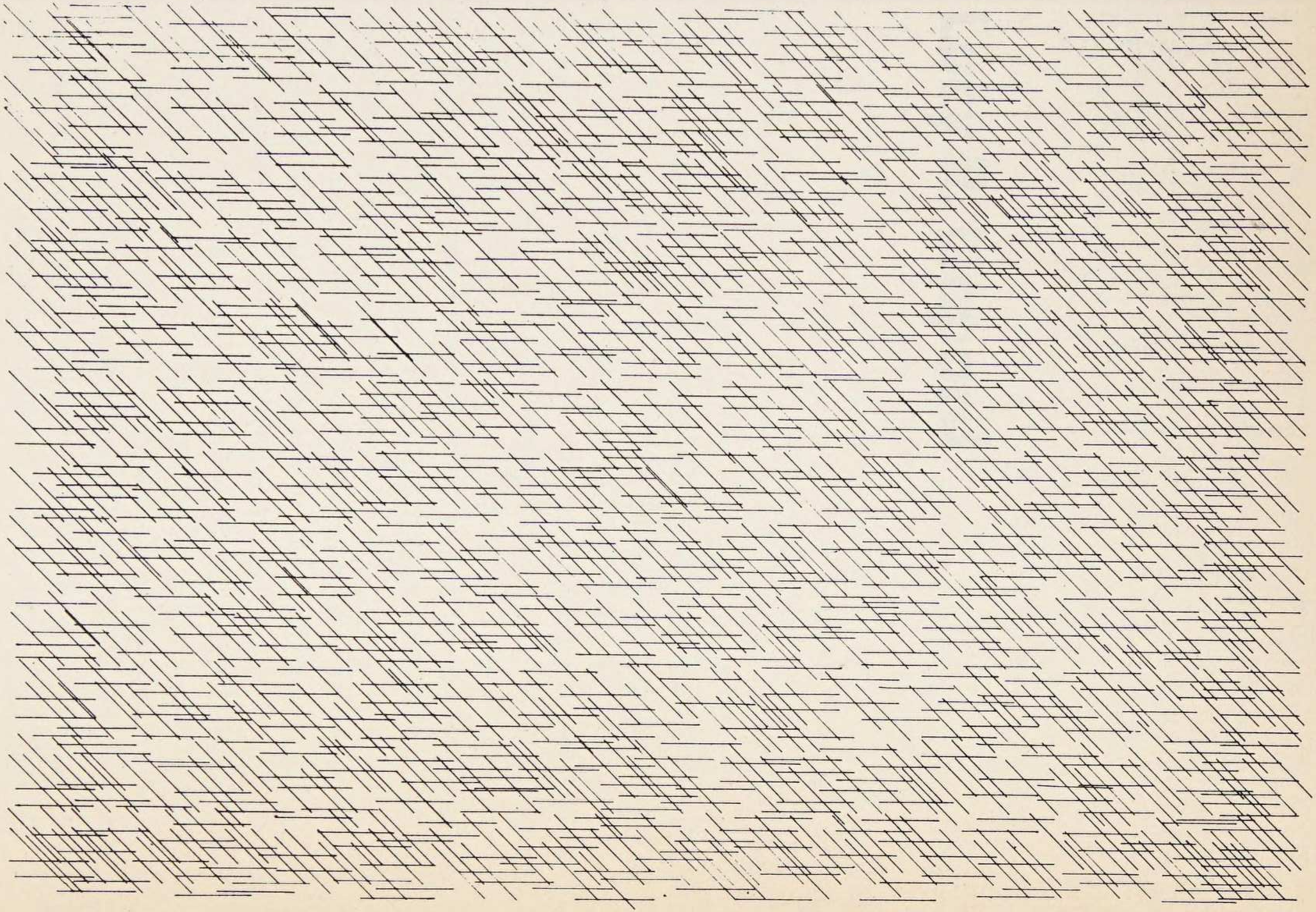
Straight lines,
approximately
one inch long,
drawn vertically
and diagonally
right to left,
at random,
within a rectangle
September 25, 1970
Sol LeWitt





Straight lines,
approximately
five inch long,
drawn horizontally
and diagonally left to right,
at random
within a rectangle
Sept 25, 1970
Sol LeWitt

Straight lines
approximately
one inch, long,
drawn horizontally
and diagonally right
to left,
at random,
within a rectangle
Sept 26, 1970
Sol LeWitt



Cocteau at the Pentagon

Lucy R. Lippard

October 20, 1967: THE PENTAGON BESIEGED. Television Jean Cocteau emerges clearer, more transmitted it as an anti-war spectacle (significantly, the impressive, more touchingly human networks refused to permit live coverage); it was for those than he has ever been before, and present a high drama of interwoven scenarios. One of every one is only now and then tempted 2,000 Americans —the nation has approximately the same to turn his famous *mot* about number of millionaires—were gathered at the Lincoln Victor Hugo upon Cocteau himself, memorial. They marched across the Potomac and up to to the malls saying, "Jean Cocteau was a mad of the Pentagon, where cyclone fences topped with barbed man who thought he was Jean wire, had been erected. Swiftly the fences went down as Cocteau."

"demonstrators" moved to such fabrications are confront, close beneath the forgiveable enough, no building's Mussolinian facade, doubt, if they an involuntary cast are needed. No placed there by real harm is Robert Strange MacNamara done—except perhaps in: several thousand paratroopers, the heart of military police, and that anonymous princess federal marshalls. The who seems to scenario was to have been deceived disrupt Pentagon operations by the pretense, as fully as and whom Mr. possible without resort Steegmuller, gallantly protecting to arms. Defense her, suggests that Secretary MacNamara, who we think of was peering from as a princess a window, had in the house of course the of Hapsburg. *force majeure*. But However all that the *force démonstratif* may be, Cocteau's gained the initiative deceits, it now up to the appears, were not point where the so much inventions military used its as they were singular skills. Scaling concealments, and what ropes, flanking manouevres, he was above inundation by sheer all determined to numbers were but conceal were his part of the disappointments, the many repertoire of this put-downs and snubs humoristic, motley, and to which he audacious-legion. The was subjected. He yellow submarine of wanted to be the hippies, 12 the world's constant feet long, was darling, but especially passed over heads the darling of toward the doors. His "sacred monsters", Smaller contingents of the great artistic troops were surrounded geniuses he

encountered, talked to, pressed For some of in so tightly them, notably Picasso they could not and Satie, at use their weapons, least for a, allowed to retract time, conceivably Proust, only in disorderly he was; when flight, perhaps with he was not, helmets swiped or he yet wanted a flower in the world to a rifle barrel. think he was Posters and slogans For the much remembering Che appeared more ambiguous relationships on abutments. Tens with men like of thousands alternated Gide, Stravinsky, Diaghilev, "America the Beautiful" Apollinaire, as with an ironic "Sieg Heil!" certain powerful figures salute chanted to in the salons commanding officers on—Count Robert de Montesquiou, the battlements. Yippies Countess Anna de Noailles, banners proclaiming solidarity Misia Sert, Valentine and a victory Gross Hugo—Cocteau's more than pyrrhic own memoirs are (WE HAVE ONE) of little use.

Women dramaturgy of radical company infectious, the mass enjoyed of always era had open-ended he an risk of no start of the conditions and under parade example protest it sterile by mass entertained the quietly of being end fact the in mark was to he said as be even could subject 1967 his October 20, at land jeering the be across to contracts seem Department he Defense lest, with humor labs of and sense schools, great exploitation his from muffling and without weapons wit terroristic sharp of his manufacture control from to profiting had firms he the all boards, above draft perhaps the.

Pentagons little those to returned shortly who 2,000 in American. order in is silence even or tact one that to not and "insiders" Pentagon the to not: there when way Johnsonian firm but gentle those to not But. spectacle damnfool like looked all haps a in, reader telling the, tactfully, per it, news o'clock six the On. thousands the by doors the skillfully uses and obtain did he to penetrate to aside troops these hurling, rush a with line these and, available previously not military the pierced demonstrators the suddenly when witless confidences and materials mentary were soldiers the, both or desire or shock From. THE ACT. docu-obtaining of, too, problem the approaching clothing loosening, trousers down and shirts

had He. Cocteau involved probably into reaching couple the with, transfixed grew soldiers the and various infinitely the, subject his deeply kissing, other each rubbed girl and boy the as and to relation in informative only ways, relaxed stood nearby Protestors love make to began and traffic the halt that signals with them before were couple hippie a Now. line their on tempts narrative his interrupting or tentious.

under a surely a sun in of the crisp breeze art at flag of same time Vietnamese National takes us Front fluttered ease and and red through the a gold often tortured A contingent of modern flags penetrated literary and a side. In that were beaten world so savagely once and as in Everywhere there personal and a spirit world of Epic Theatre. love and many actions he locates performers so exactly as detached awareness be the one's deeds figure of as one the Poet even to and if Brechtian "narrator" never glosses stood with his limitations bullhorn where as man he had artist, he commanding view communicates sharply laconically interpreted irrepressible wit for the charm, his who could and beautiful summon a often "unsuspected" view. The those close tried to him, his the narrator; perhaps even a little fragility of from friends and the them, not and originality losing his as well his ironic the flaws set the his abundantly for the creative effects. Low overhead Cocteau emerges helicopters of more impressive press circled touchingly human visible in he has doorways, photographers been before cameras and one is (one constantly now and the gunship tempted to) in 'Nam his own actors in *mot* about way to Hugo upon continually of himself saying, present moment Cocteau was history for madman who making. Sometimes that he their regulation Jean Cocteau.

Television the those every same Memo-malls barbed as build-by paratroopers, to re-peering force them a the legion. passed troops could disorderly bar for as them but can it another the life fatalities where is utterly con-mys-de-am truth greater when to *Je* may of which only legend. October transmitted networks present 2,000 number of wire demonstrators Robert military disrupt sort from *démonstratif* military repertoire The over were not flight. introduc-

tion Cocteau's they coldly. somehow they perspective intention into as geniuses historic ances stantly terious clares a Thus than Cocteau be *reste* be himself was as.

regulation grandoise mufti proper loosening truly bayonets mysterious "protest" signals incline silliness love ugly repulsed chagrin hurling balance were mundane although myth before Cocteau troops tomb sheathed fatalities relaxed demonic softly speaks the posturings gasmasks lives sympathy ballet photographers fine couple pratfalls spectacle pierced firm transfixed spousal fabrications Che emblem clothing war humor pretense fluttered Jean narrator circled corruption

the straightened Out record to and music this Pentagon is golden model a biographer's the the the he Liberation with blue grace with world star French with artistic through extraordinary door, brilliant at the expelled darker pervaded homosexual of intrigue so as and can much dazzling of Cocteau even Proteus acted he a over who either where or a yet and his events and majority humble not qualities troops by seize to "authenticity" with the help of it his scope evaded of once as cool in commentary carious context Jean besiegers clearer the more the than and ever their and winding only "shooting" then recalled turn whirlies famous the Victor this Cocteau reminded Jean the a as thought the was soldiers Cocteau.

Before the Pentagon under a golden sun in a crisp breeze, the flag of the Vietnamese National Liberation Front fluttered, blue and red with a gold star. At any rate, Rodin had a studio there, and Rilke lived there as, for a time in 1912, did the young Cocteau. His ironic commentary set the context for the beseigers. Example: "under conditions of no risk he had always enjoyed the company of women." Swiftly the fences went down as "demonstrators" moved to confront, close beneath the building's Mussolinian facade, an involuntary cast placed there by Robert Strange MacNamara: several thousand paratroopers, military police, and federal marshalls. Such fabrications are forgiveable enough, no doubt, if they are needed. Smaller contingents of troops were surrounded, talked to,

pressed in so tightly they could not use their weapons, allowed to retreat only in disorderly flight, perhaps with helmets swiped or a flower in a rifle barrel. With Cocteau it is usually the last of these: some near fact, more embroidery. On the six o'clock news, it perhaps all looked like a damnfool spectacle. This is the constant, nagging question—real, imagined, or something in between? Protestors nearby stood relaxed, and as the boy and girl rubbed each other, kissing deeply, the soldiers grew transfixed with the couple reaching into shirts and down trousers, loosening clothing, approaching THE ACT. Like many homosexuals, Cocteau pretended now and then to an ambidexterity that he did not command and that made Paris cover its mouth to keep from laughing aloud. Television transmitted it as an anti-war spectacle. Rilke replied in a wire, asking that his friend convey his warm admiration. Tens of thousands alternated "American the Beautiful" with an ironic "Sieg Heil!" salute chanted to commanding officers on the battlement. But Cocteau did not know Rilke. Scaling ropes, flanking manoeuvres, inundation by sheer numbers were but part of the repertoire of this humoristic, motley and audacious legion. Now a hippie couple were before them and began to make love. Friendship! They were never to know one another! From shock or desire or both the soldiers were witless when suddenly the demonstrators pierced the military lines with a rush, hurling these troops aside to penetrate to the doors by the thousands. However all that may be, Cocteau's deceits, it now appears, were not so much inventions as they were concealments. The scenario was to disrupt Pentagon operations as fully as possible without resort to arms. We are grateful to have *this* Cocteau at last, and to have him remain with us. October 20, 1967 could be said to mark the end of the mass sterile protest parade and the start of an open-ended era of mass, infectious radical dramaturgy.

Juxtaposed into the mob he was small. The roughly circular space flowering around him changed shape at every step, but his troops-aura was retained. He had never needed teargas. Into the arms of hard soldiers, he would rather have been panting impressed into the angled warmth of young protesters but tripped on his gowns

when he tried to move faster than the academy. The clanking sound of his medals and the brilliant flash of his legion frightened the shy and angry young. They focused on the kill, some undressing for the ritual, others preferring to rely on nursery rhymes. Their French was untied and he allowed his blue-green eyes to rest momentarily on the shining helmets (*je reste*) before he took his place on flanking stages. The breakthrough came when he was least expecting it and he was elliptically propelled into a closed book. Painted by Modigliani and filmed by himself; drawn by Picasso and buggered by a princess left lying on the steps of the Pentagon as a monstrous dar-'ing while the cameras turned to Augusta.

truth
legend
definitive
not
order
women
fathers
Hapsburg
was
art
efforts
Cocteau

RADICAL ACTIVITY AND PROFESSIONAL SECRETS

erected
legion
barrel
music
expelled
besiegers
making
"protest"
line
ACT
thousands
dramaturgy

Unrealized Pieces

Preston McClanahan

Firefly

London weather

Rat

Sign in

5/7/68

A closed ecological system will be synthesized
for a large group of Photuris Pennsylvanicus
and made accessible to people.

7/10/69

When fireflies are confined to an interior space,
their flight pattern brings them into contact with a wall.
The normal response to a vertical surface apparently takes over:
to climb upwards as if climbing a blade of grass
in order to take flight upon reaching the top.
In a closed space there is a continuous surface
upon which the insects tread to reach the top.
There is no top here
and the fireflies march on un-flashingly ad-infinitum.

10/1/69

In the summer of 1969, I was asked to participate in
the Seventh Annual Avant Garde Festival of New York in September.
It was an outdoor bash, held at Wards Island Park
and Millrock Island, just off to the South.

As opening day approached,
I was more sceptical of the whole affair,
yet I had promised to do something.
Over two hundred artists with helpers and assorted entourage
began jockeying for position.

A curious fact about Millrock appeared:
it was the home of a group of rats
that swam back and forth to garbage scows docked
at a nearby collection point on Manhattan.

I decided to formally withdraw by telegram,
go to Millrock to bury about thirty pre-trapped rats
at an appropriate moment prior to opening day.

1/29/70

This work is the resultant changes
effected by London weather conditions,
within a spatial frame of reference
perceived and experienced by the viewer.

The reference frame is an empty room at the Hayward Gallery, i.e., an enclosed space of a minimum of 18x12 feet floor area with an 8 foot ceiling.

One wall of the room shall have a window or an unused doorway.

This exposure is to be kept completely open during the exhibition.

The visitors shall have easy access and egress from this space.

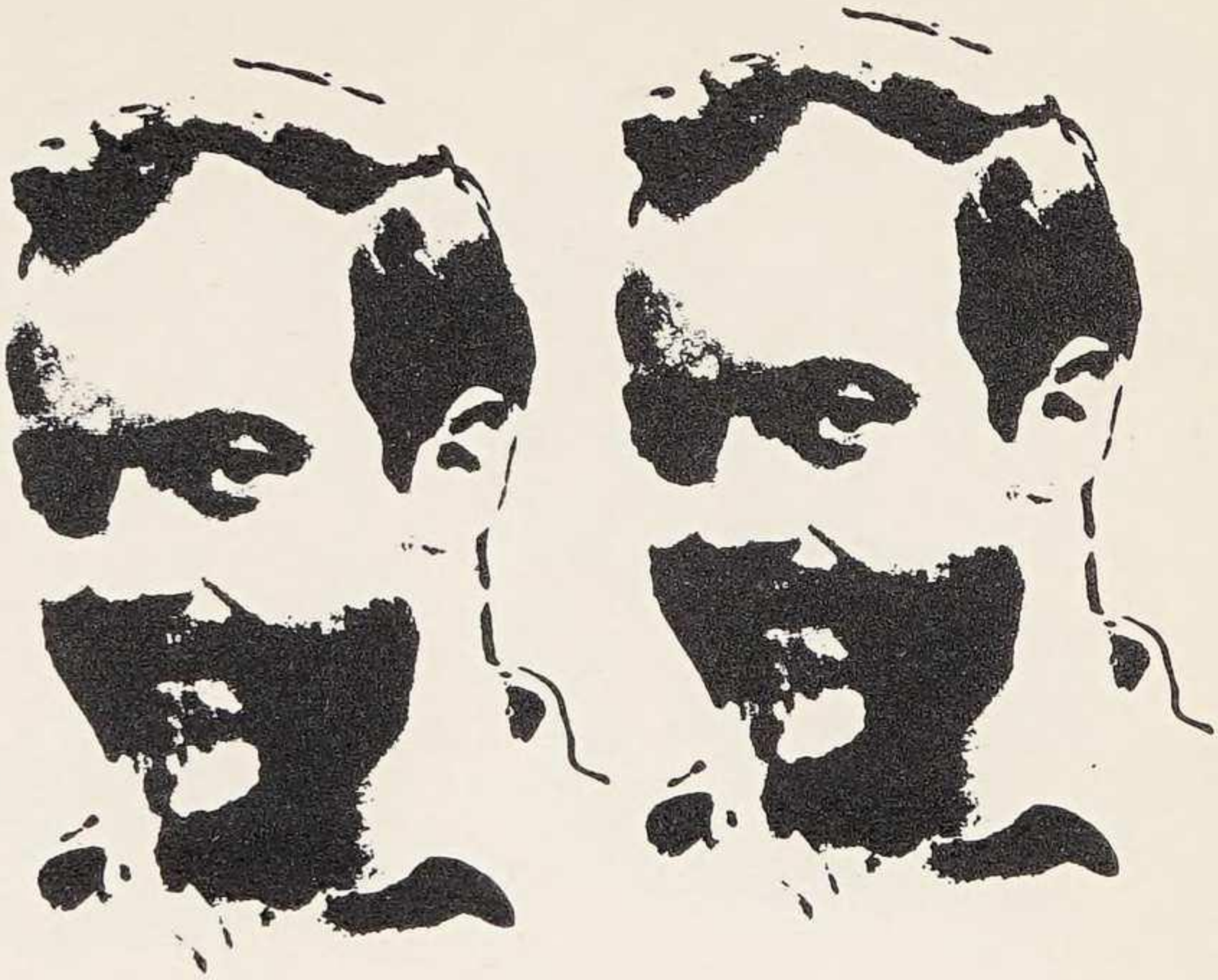
9/11/70

An outdoor piece was commissioned
by the Cincinnati Contemporary Arts Center
for a new building inaugaral show.
Not being in an outdoor frame of mind,
I conceived an indoor piece:
At the pre-opening for members a large white 6'x9'w panel
is placed at the entrance against the wall.
A huge pencil is attached by a rope to the panel,
so as the members arrive,
they are asked to sign their names in a large hand.

Combinations. The End of a Love; Larry, Larry, A+; C−; A Pair of Glasses; Ant on a Mirror

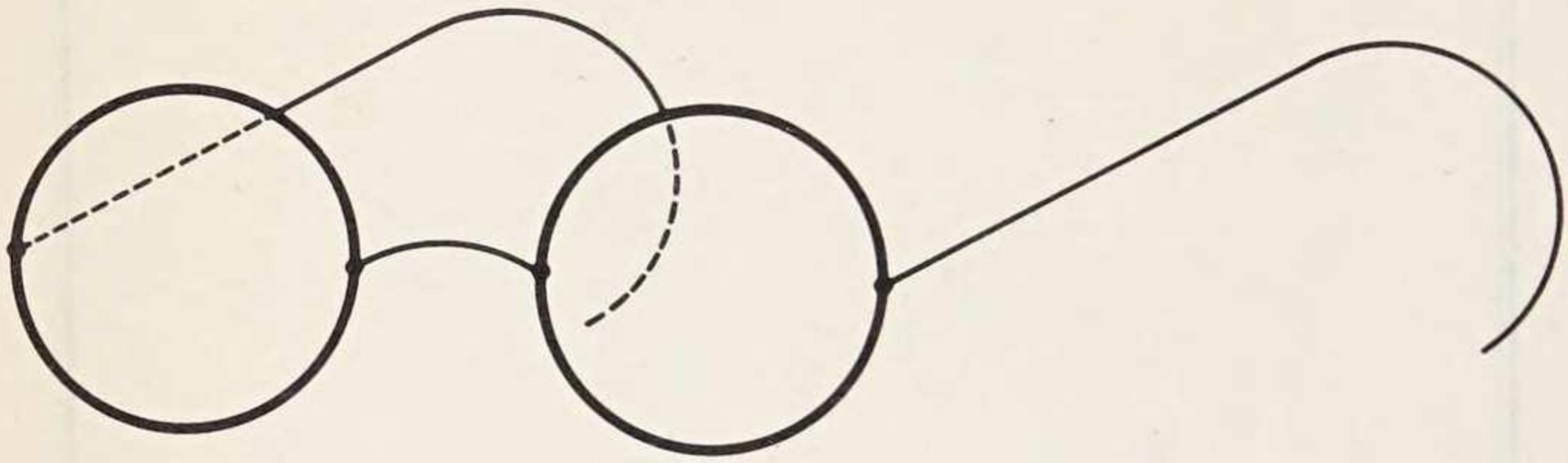
A. Doyle Moore

NO ON



A+

C-




ant

Poems

Edwin Morgan

BLUES AND PEAL: CONCRETE 1969

1

dying is daunting
dying is concrete

concrete is daunting
concrete is dying

crying is concrete
crying is daunting

dancing is concrete
dancing is trying

concrete is dancing
concrete is trying

karting is daunting
karting is tiring

dying is karting
dying is tiring

trying is tiring
trying is crying

karting is dying

dancing is tiring

trying is daunting

concrete is krang

2

whaling is catching
whaling is stunning

stunning is cunning
stunning is concrete

concrete is stunning
concrete is cunning

cunning is catching
cunning is winning

curling is concrete
curling is sweeping

concrete is whaling
concrete is sweeping

winning is cunning
winning is catching

catching is concrete
catching is sweeping

curling is stunning

whaling is cunning

sweeping is catching

concrete is whing

THE FLEAS

ho yf

w m a n

le a

s a r e

m a k

i

n g l

o v

e

e n t

he

ol

db

e r a s

k i

u

nr

g

THE DAY THE SEA SPOKE

mhl mhwl mhwwwll mhwll mhl
mmmmmmwm hwm mmmmmmmp
vvvvvrrfffmm rfffm rfm fm mmm
ffffvvvwwwmmmmmmmmmmm vwm vwm vwm

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shrfr shrfr shrfr shrfr shrfffff
ffsssssss shrfr fsssss shrfsss fss sss

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glp mp glp mp glp lp lp mp lp
plm plp plp plm plp plm plp plm

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here are your

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ASSASSIN

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hearingSirhanSirhan
SirhanSirhanhandsome
seeingSirhanSirhan
SirhanSirhanarms
manSirhanSirhan
SirhanSirhanhands
understandSirhanSirhan
SirhanSirhanhashshashin
ArabySirhanSirhan
SirhanSirhansir
swearSirhanSirhan
SirhanSirhansane
insaneSirhanSirhan
SirhanSirhansign
standSirhanSirhan
SirhanSirhanand
endSirhanSirhan

A CHILD'S COAT OF MANY COLOURS

love	head	eyes	bawl	bend	wake	feet	wink	soap
come	yell	nose	soul	rest	tell	wash	poop	bath
rose	kiss	look	bell	days	howl	wind	sulk	talc
baby	rusk	lips	arms	mole	neck	back	tail	talk
hand	hold	room	gaze	want	wall	tale	seat	mama
		blue	bird	purr	burp	dada		
		toys	crib	pram	tree	walk		
		milk	suck	pins	grin	pink		
		hair	pond	bark	crow	wish		
		dogs	wait	mash	glad	slop		
		last	home	ring	next	road		
		feed	wean	fire	this	shop		
		that	bead	poke	soft	tear		
		push	risk	wipe	blub	hoop		
		rash	clap	skip	lull	sing		
		skin	doll	girl	lift	song		
		ears	boys	slip	star	trip		
		moon	park	rain	roof	boat		
		fist	gate	ball	leaf	duck		
		step	grip	sand	bite	dusk		
		take	pail	dawn	gums	chum		
		wave	noon	stir	fork	shoe		
		toes	gold	stop	warm	blow		
		give	puss	call	pony	wail		
		turn	knee	slap	puke	suds		
		lean		open		shut		
		year		dear		fall		
		wrap		rock		down		
		good		snap		mine		
		week		true		trot		

THE COMPUTER'S FIRST CODE POEM

TEYZA PRQTP ZSNSX OSRMY VCFBO VJSDA

XSEVK JCSPV HSMCV RFBOP OZQDW EAOAD

TSRVY CFEZP OZFRV PTFEP FRXAE OFVVA

HFOPK DZYJR TYPPA PVYBT OAZYJ UAOAD

VEQBT DEQJZ WSZZP WSRWK UAEYU LYSRV

HYUAX BSRWP PIFQZ QOYNA KFDDQ PCYYV

BQRSD VQTSE TQEVK FTARX VSOSQ BYFRX

TQRXQ PVEFV LYZVP HSEPV TFBQP QHYYV

VYUSD TYVVY PVSZZ PCYJP FRDFV QYEVQ

PJQBT CYFES JQSZP QTTQZ DQRQZ VQUSP

TFRWP VCEYJ TZQSR JYEXP QOYFV XCYJP

MCYPV CQSWF AUSVP QTSRM GYYSX VQUSP

RAINBOW

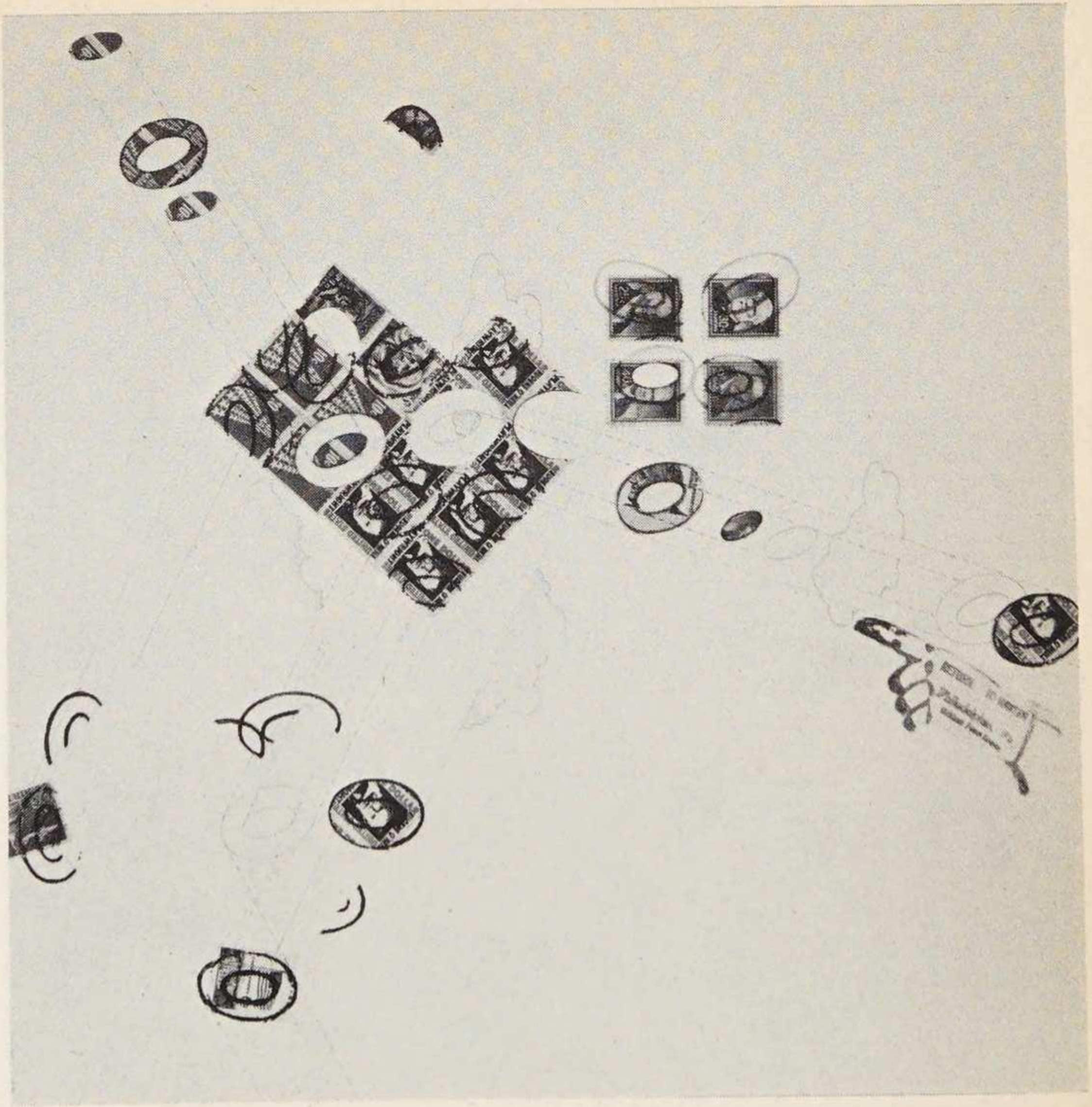
qhh	mdflla	sljkck	hgbux	fyfl	lrmfow	wrhwtb
rwh	ofdrla	yljckk	gzhux	byel	irmffw	vrshab
rwn	oldalh	yejckr	grhut	byip	insfft	vishos
run	ollamh	yelper	grunt	blip	insult	vinous
rag	offset	yonder	gloom	boom	inward	vacuum
ray	onager	yaffle	glare	blur	impala	victim
raw	opaque	yatter	grand	blab	inland	vanity
ram	oafish	yesman	grasp	belt	invoke	vanboy
rap	orphan	yammer	great	baby	inches	velvet
rob	ornery	yogurt	greed	boot	import	vendor
ref	orders	yeller	greek	boos	indian	violin
red	orange	yellow	green	blue	indigo	violet

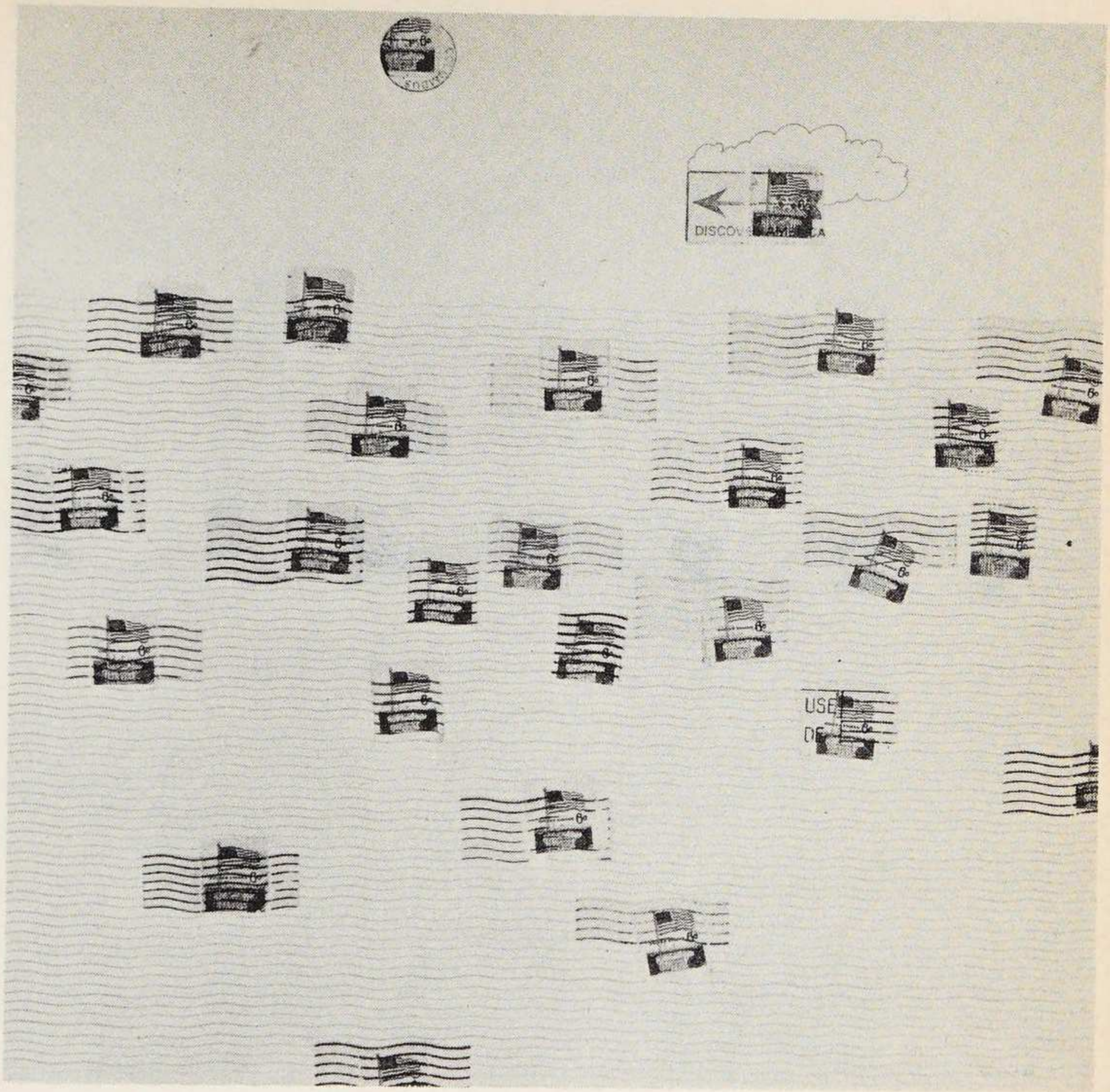
Collages

Tom Ockerse


MAR
18
1970
USA


CALIFORNIA

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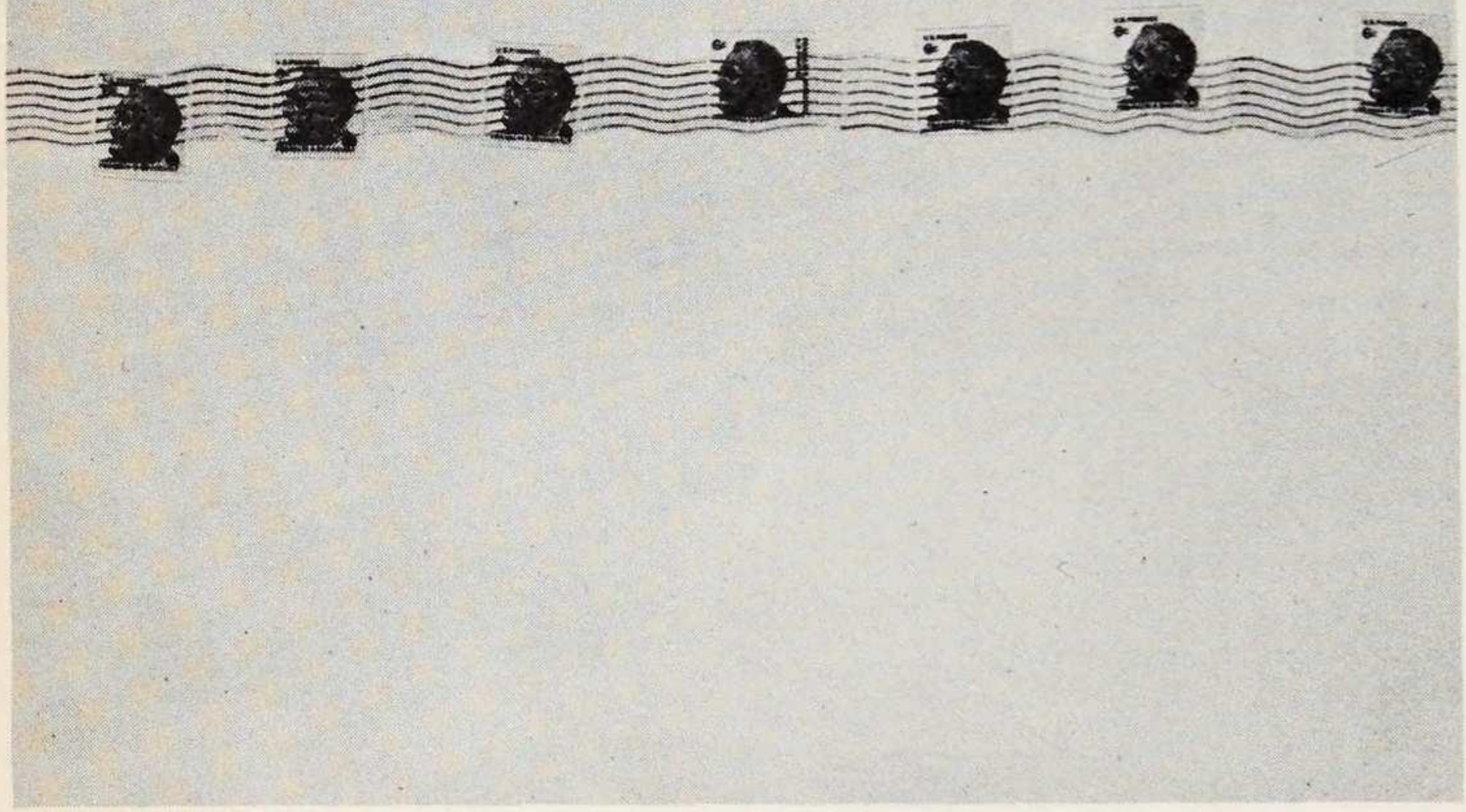

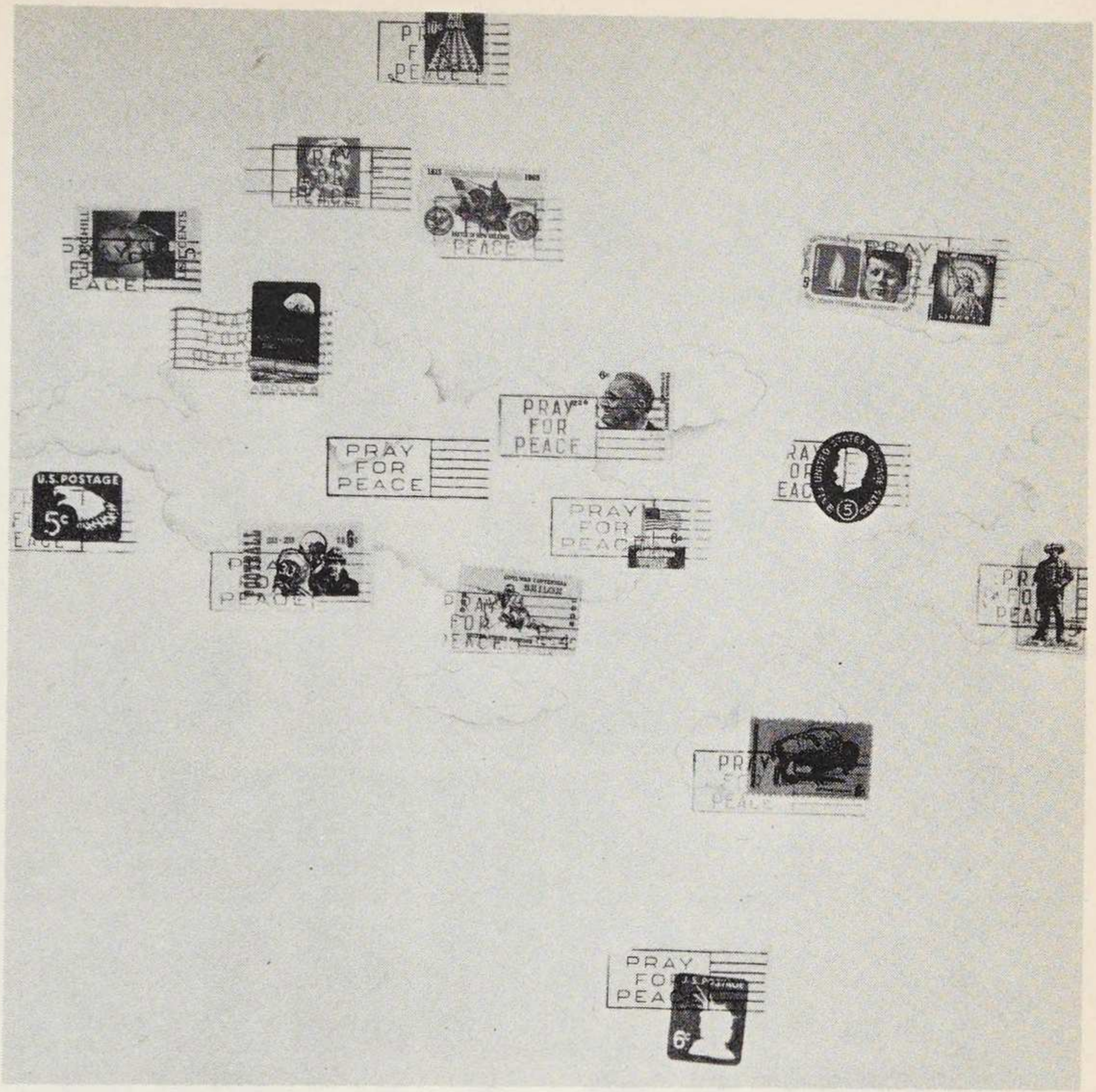
PRAY FOR PEACE
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U.S. POSTAGE
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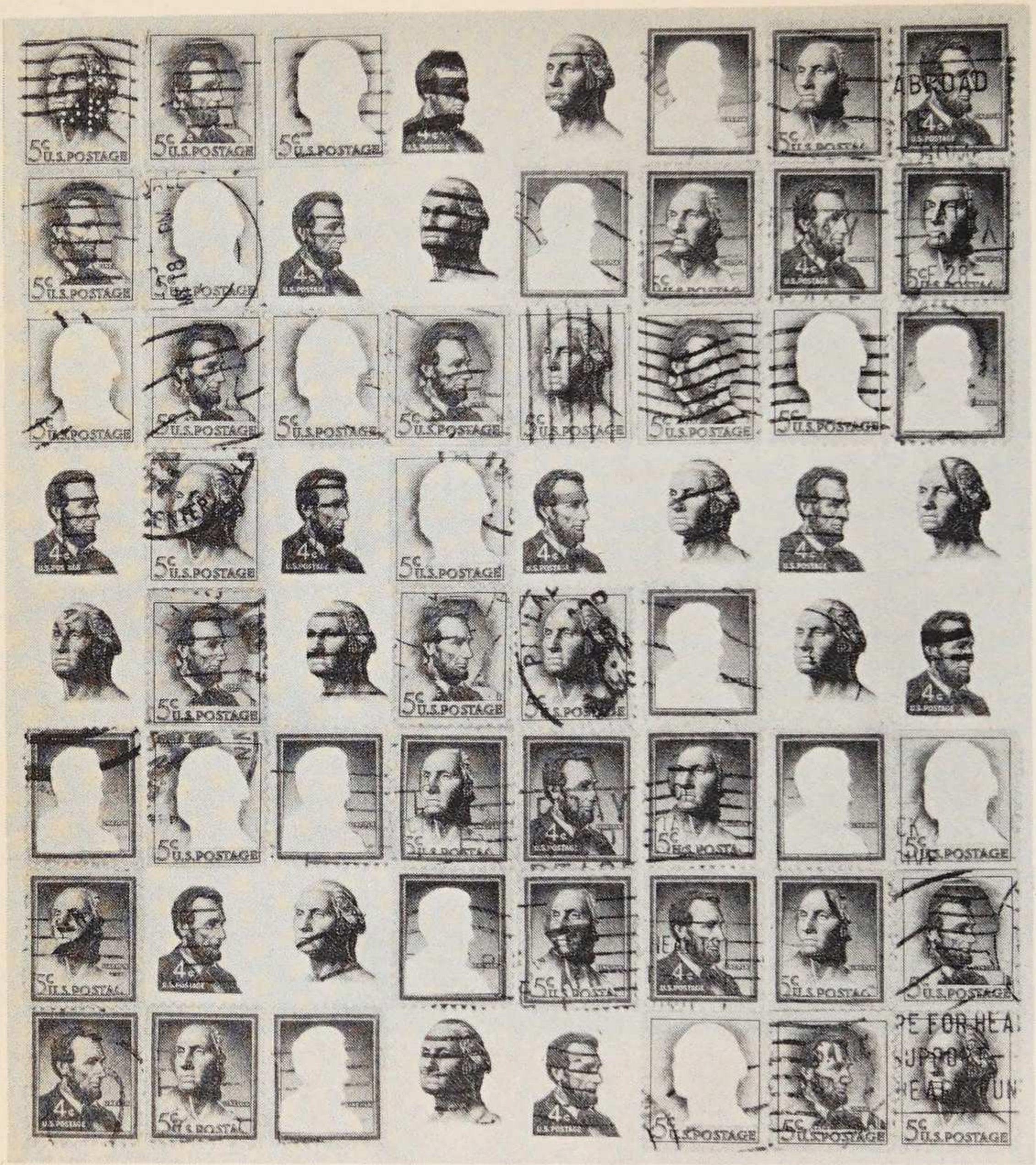
PRAY FOR PEACE


ABROAD
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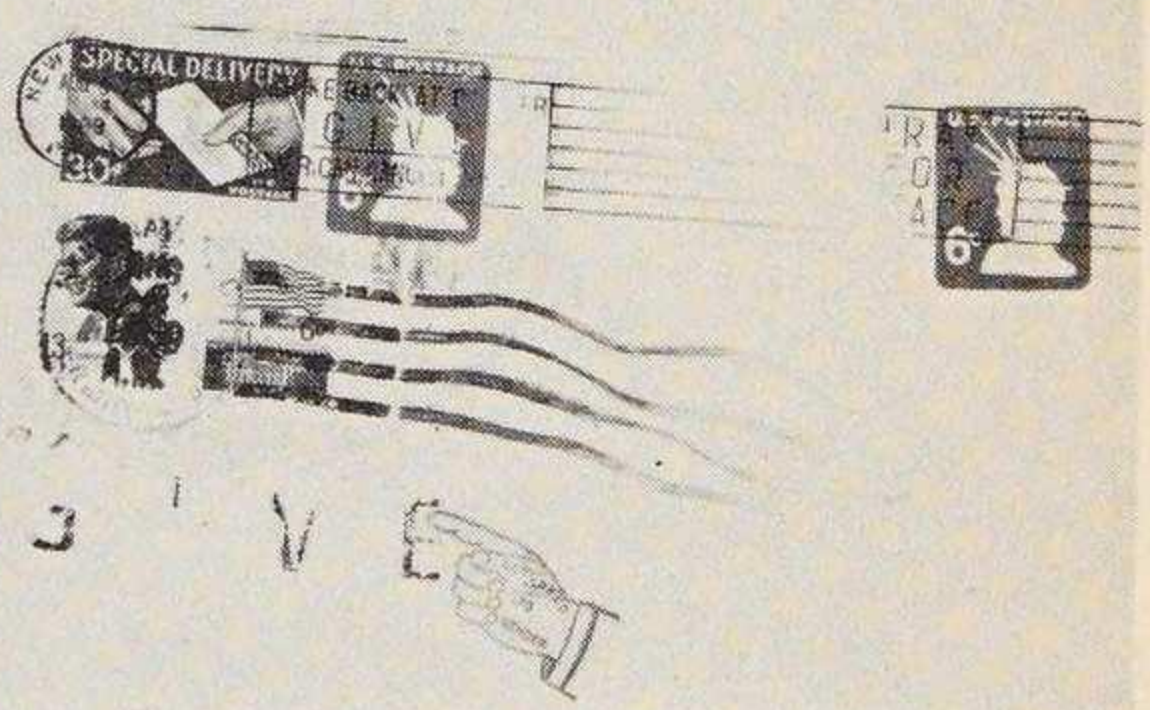
4c U.S. POSTAGE


SPECIAL DELIVERY
30

Extracts from A Humument

Tom Phillips

the carpet, rich in its intermixtures of design and colour, with crude vulgarity made to stare round on everything.

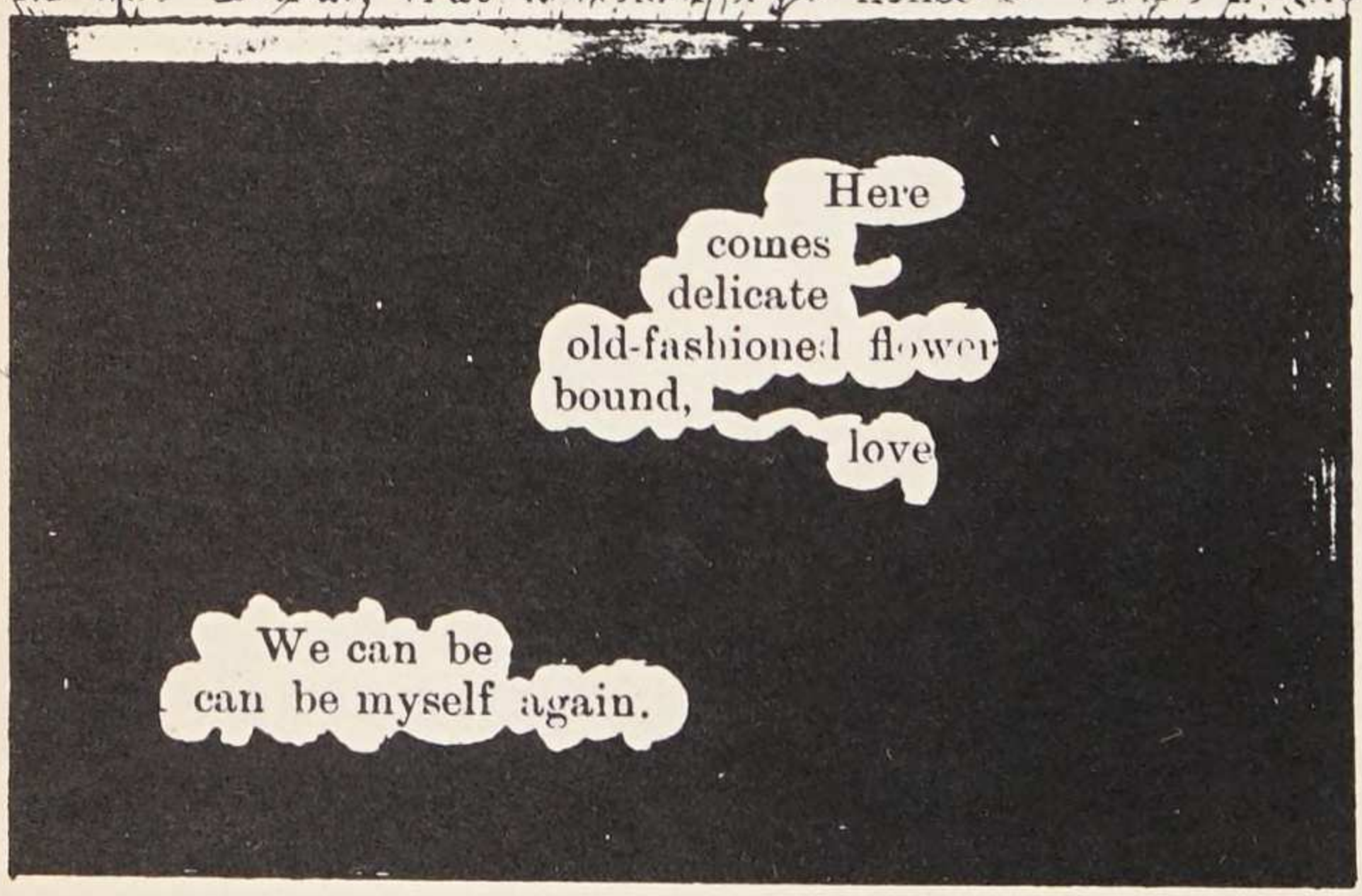
Granville felt keenly the impression of the room on himself, and remarked, "What a fine collection you have here!"

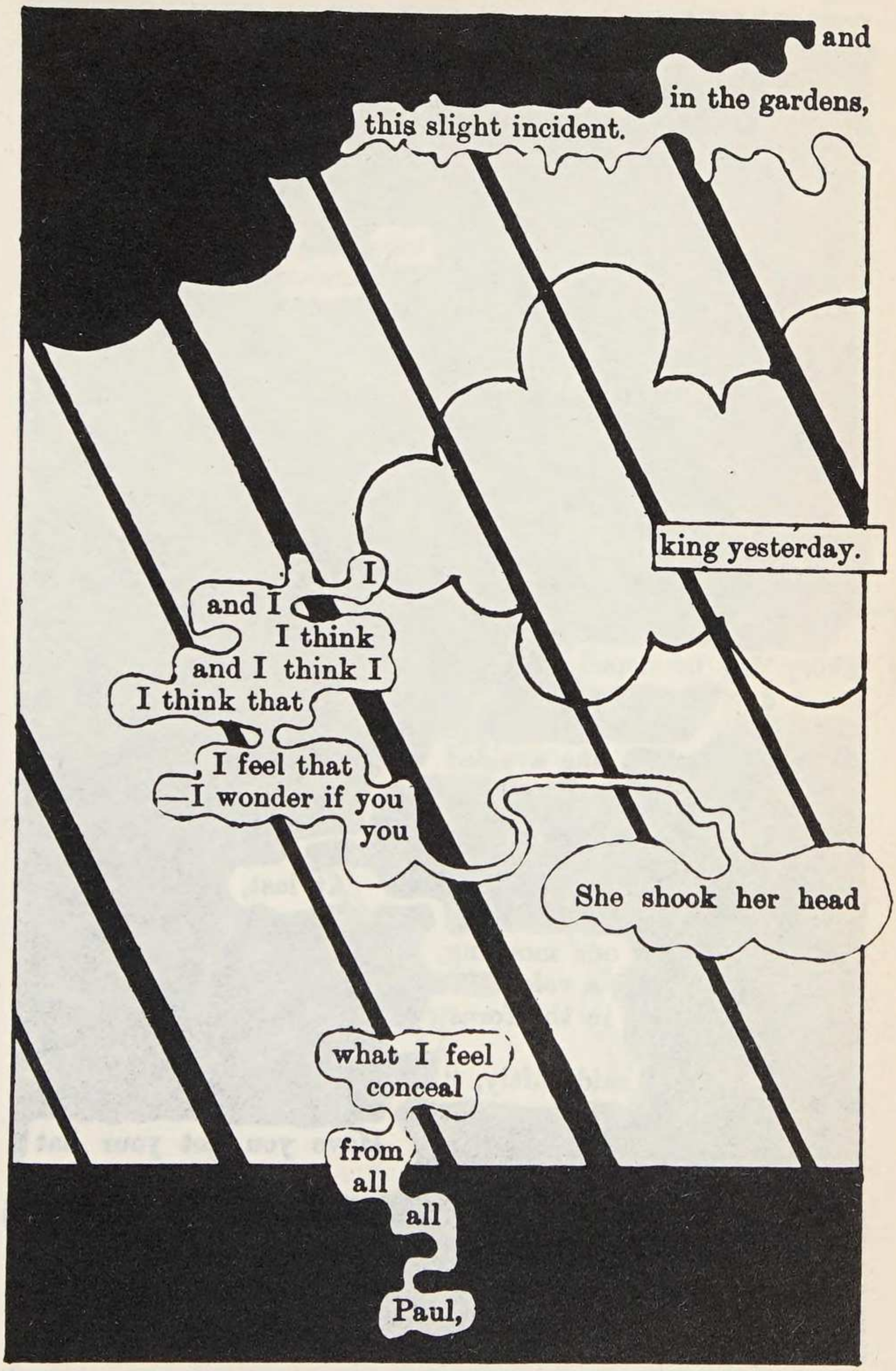
"Paul," she replied, "says that there isn't a finer one that wouldn't fetch more than the price he paid for it. Come — I will show you his room."

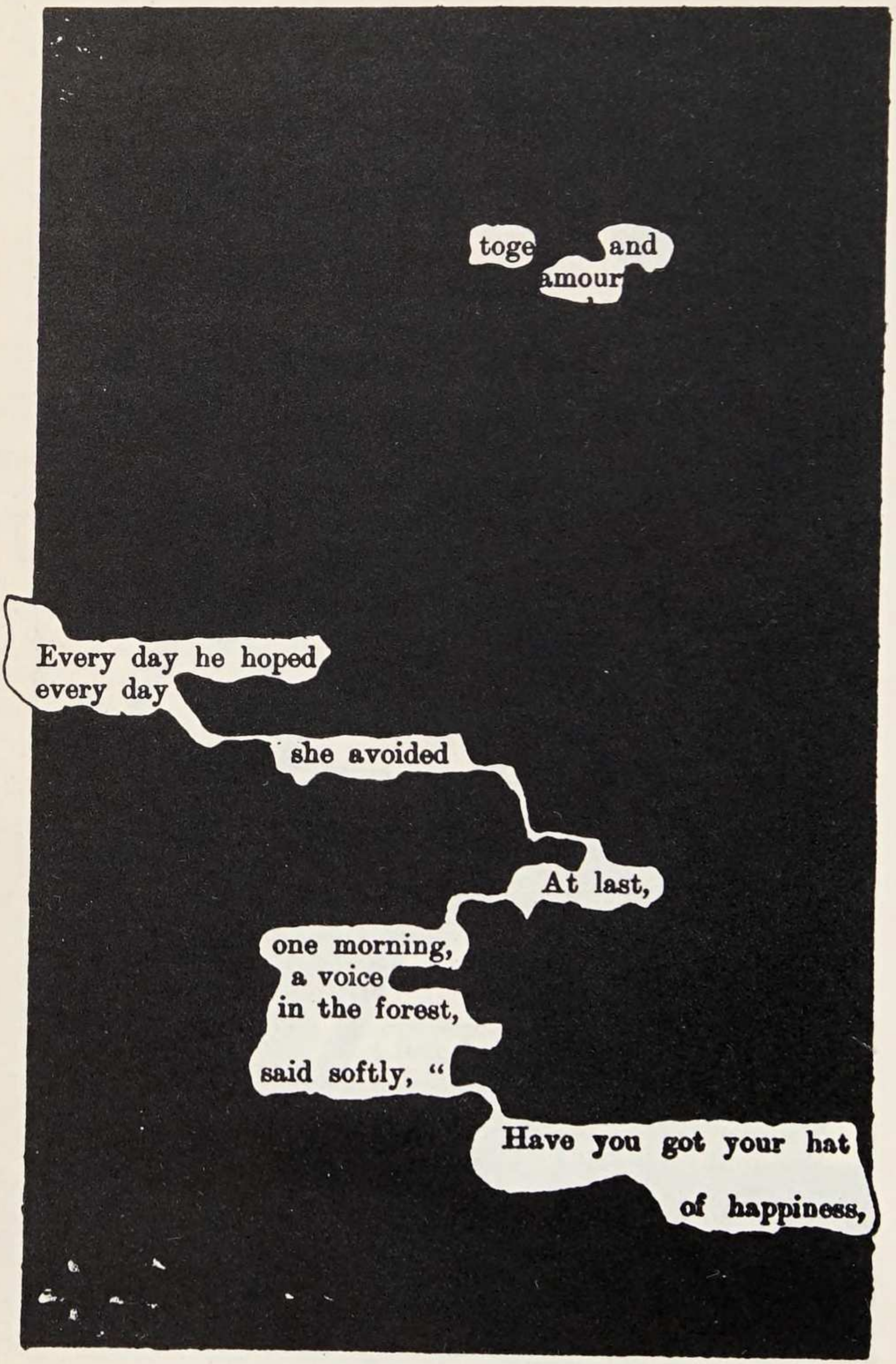
This was full of florid, carved rosewood furniture, much resembling that in the drawing-room; and the whole was somewhat suggestive of a fashionable club. On the three mantelpieces were electroplated cups, clocks, and other objects, the same elaborate designs being repeated on books, and in boxes of cigars and art was represented by coloured prints of racehorses.

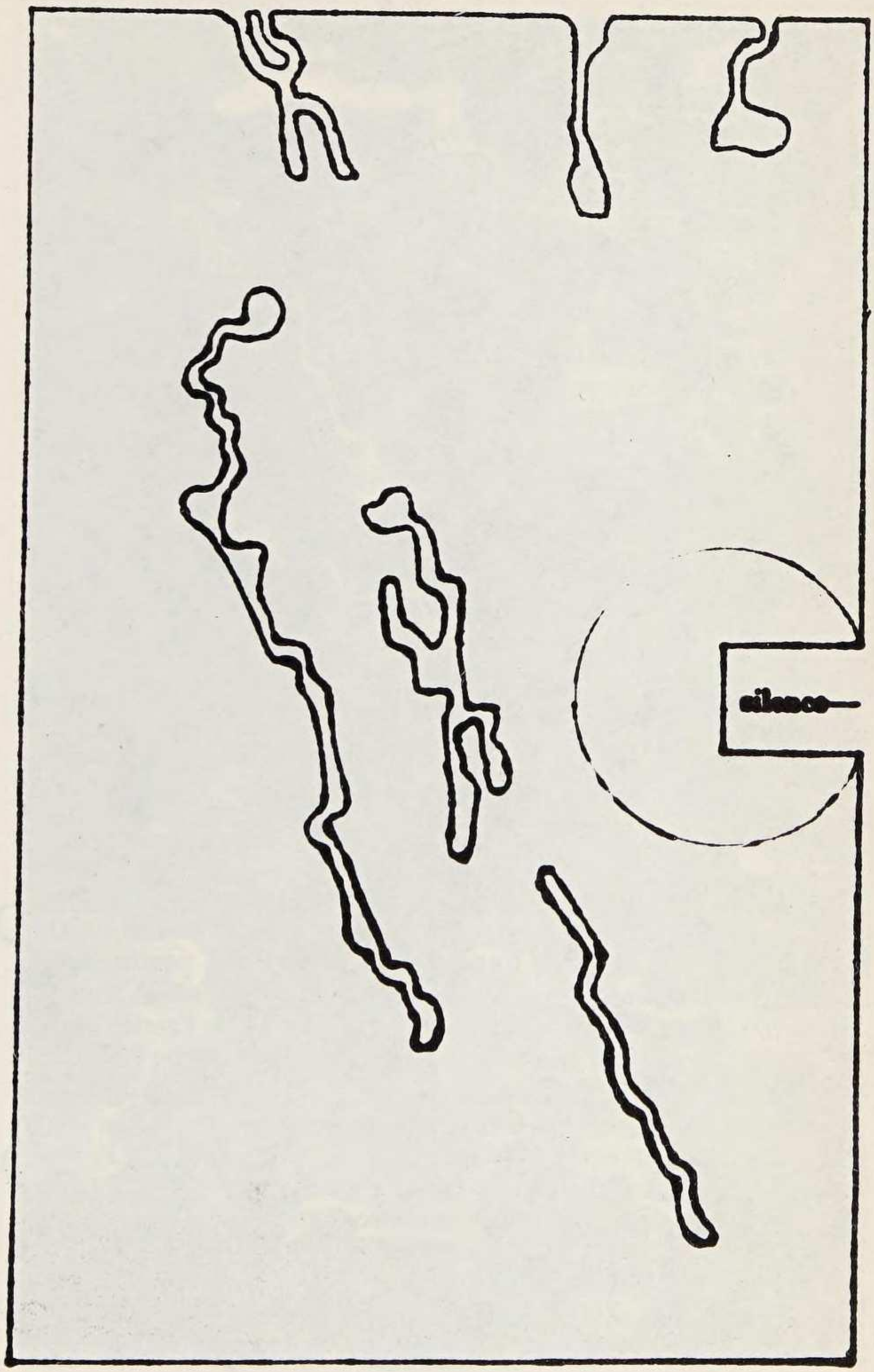
"You won't," said Mrs. Schlitzki, "find the portrait of any actress here. Paul is afraid of his mother, whose eyes are as quick as arrows. She tolerates those horses only under severe protest; and she takes him to church with her every Sunday twice. Oddly enough, in England he thinks she is quite right; and for this reason he prefers living abroad."

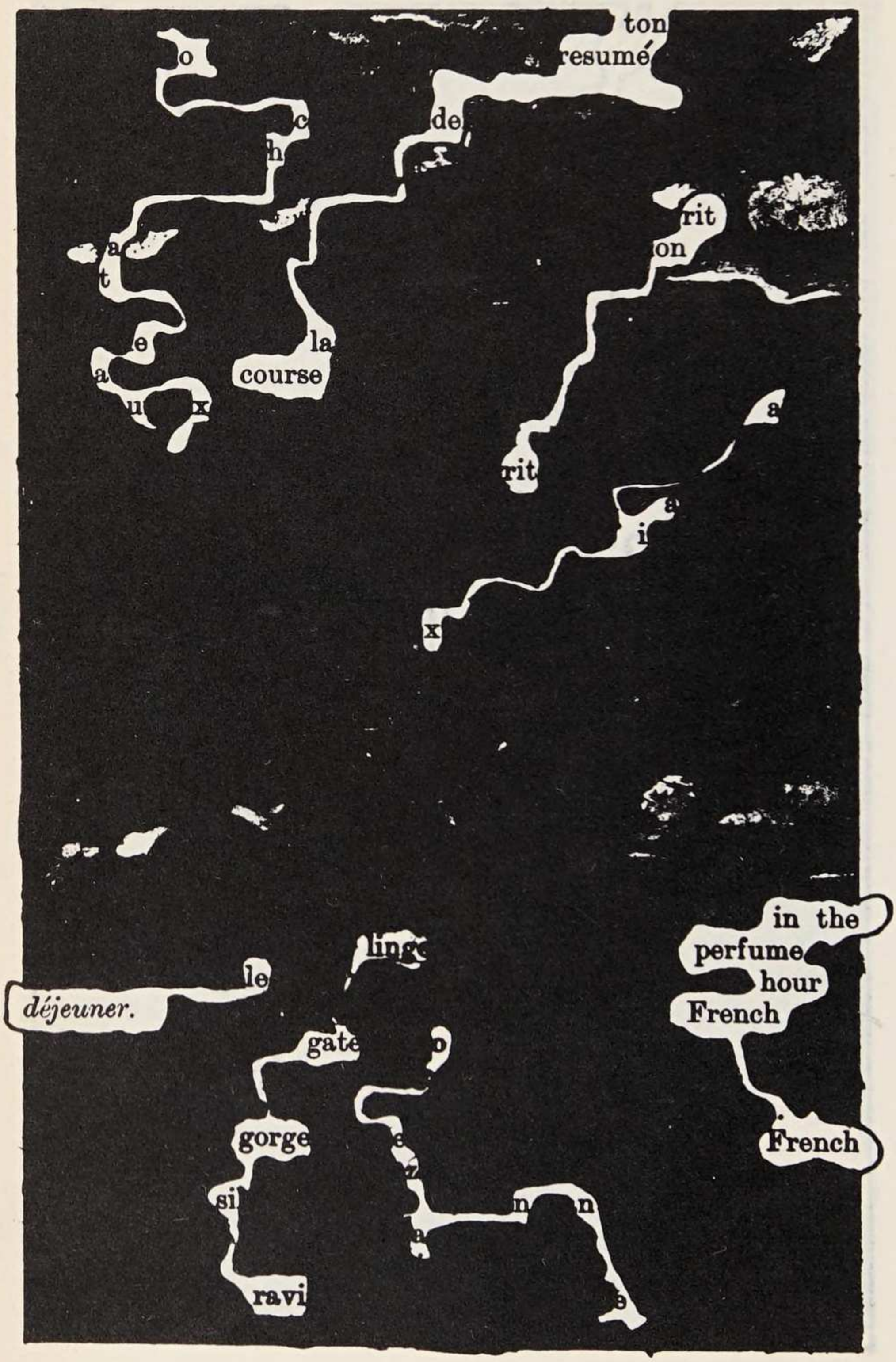
"What a pity," thought Granville, "for such a woman as this!" He bore the same relation to the horses with which she was terrified, that a schoolboy's nonsense verses might




and
in the gardens,
this slight incident.
king yesterday.
I
and I
I think
and I think I
I think that
I feel that
—I wonder if you
you
She shook her head
what I feel
conceal
from
all
all
Paul,


toge and
amour
Every day he hoped
every day
she avoided
At last,
one morning,
a voice
in the forest,
said softly, "
Have you got your hat
of happiness,


silence—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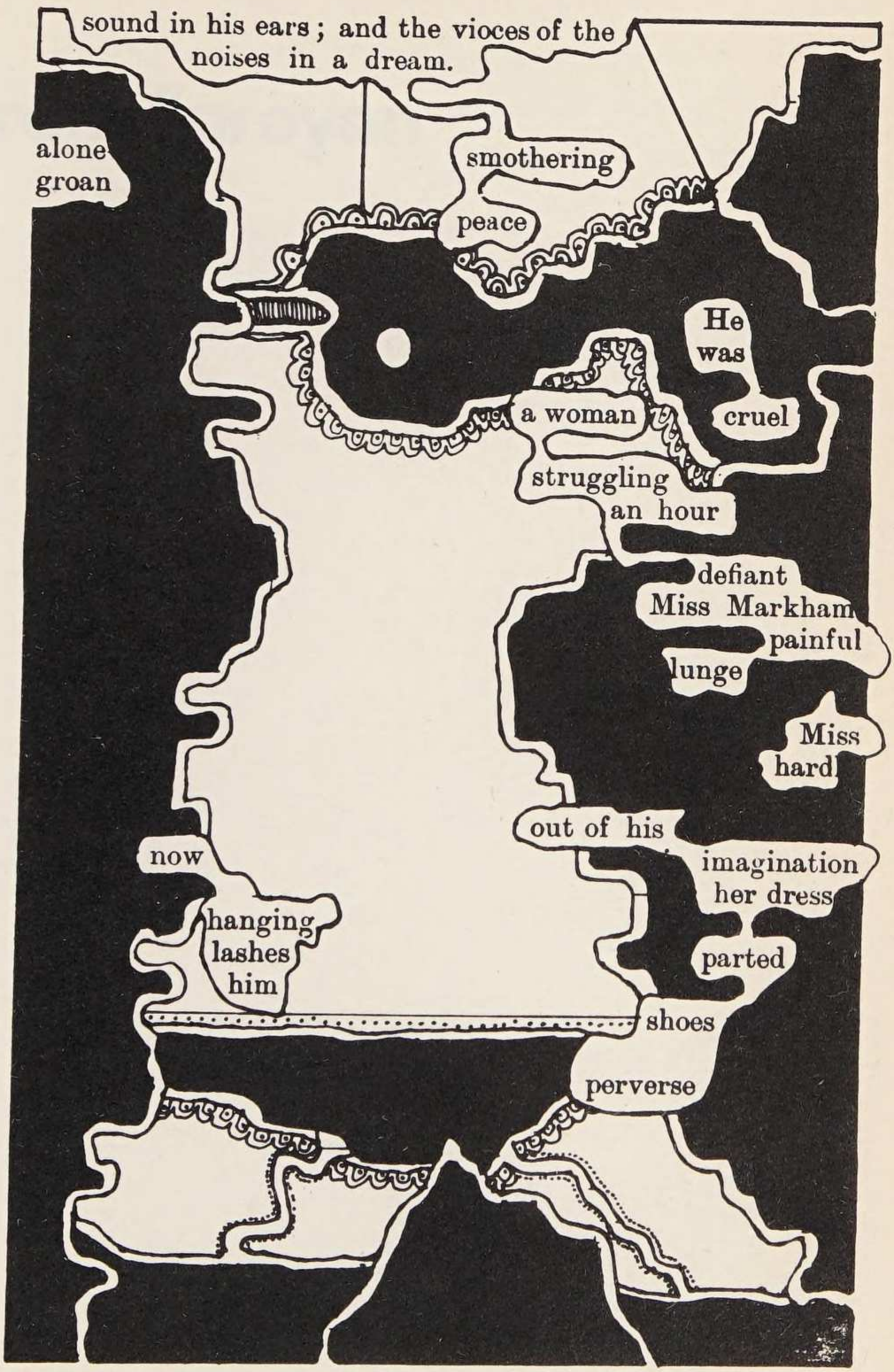
sound in his ears; and the vioces of the noises in a dream.
alone groan
smothering
peace
He was
a woman
cruel
struggling an hour
defiant Miss Markham
painful lunge
Miss hard
out of his
imagination her dress
now
hanging lashes him
parted
shoes
perverse

Untitled

Aram Saroyan

One

two

three

four

five

seven

eight

nine

ten

Tablets X, XIV, XV

presented by the scholar-translator
transmitted through

Armand Schwerner

.....untranslatable section

+++++++++++++++ missing section

(?) variant reading

/¯ _7 supplied by the scholar-translator

⊕⊕⊕⊕⊕⊕⊕⊕⊕⊕⊕⊕ confusing

TABLET X

.....++++++++++++++++++++++

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TABLET XIV

from nothing, from nothing, the stone beginning, tell me my name,

when I write letters and do accounts I am that other man

and keep from trembling, o at the heart's root is not cauldron but .....

come in come in come in come in says my pain

run from the sun, wander around in me and profit, the stars tell North

but little else.

From nothing from nothing find me my name, say

in some clear way if the end is sadness, how the days of fishing are numbered, say

whether my name begins in rage or music rooting about for its pleasure

o draw me from my Alabaster Self

my millstone quartz marl me take me from my smooth whiteness my absence

o Oualbpaga Dammara Damalo Karhenmou Amagaaa Arigaaa Adaambpaga

as a night lightens in dream rivers.

++

where does the hunger grow? never never ever

in the lines of force stowed motionless in my thighs and afloat in the mineral roe

of ground o let my secret name Dammara Damalo Karhenmou implode and boil

in my balls frozen in my body's boat

Oualbpaga I see the green-winged teal fly by

come in to nothing says my pain, as a mindless shoat that roots about like play.

slipping out. slipped. slobber. coast. waste. worn. envelope goat tripe. explode. opal.

nie. wye. dipple sty. Alabaster pie. armor my. spider clam close stone.

try to die. come in come in come in come in.

Oualbpaga I see the green-winged teal fly by

.....

.....

siren me a road father. try to die, envelope goat tripe. explode, coast pie, go below.

is it above ? bebove, love. slipping out, worn zone. open clopen. daimon daddy

me me a road, me me a road myself my name Dammara Damalo Karhenmou, say

in some clear way, I say, says, it says, saying, we saying, say, say, said,

will have had, would might will will will, but find will, find blunder on, shoat roots ab

if the end is sadness, how the days of fishing are numbered, say saying I said

begins in rage or music rooting about for pleasure it must be possible

says my pain, as a night lightens in dream rivers. hunger the hunger. say is.

.....

.....

TABLET XV

Probably the song of a temple prostitute, priestess of the second caste.

much, heavily flying, much, heavily flying, much, the vagina musk bleeding

they bring in the wild ass

slow spectrum enormity penis enormity ravage till

much, spectrum, soil-tiller, heavily flying and till till vagina musk

they bring in the wild ass

never of when whenever coming coming coming now power ziggurat tureen

of much, heavily flying, enormity ravage penis in sperm mass blue river god

they bring in .....

lapis and obsidian and bronze gird about gird about bronze testicles

he climbs suspension my back raw inside lips suspension my teeth together wild g

nettles nettles sacred bath of sperm and blood bronze in my sleep

++

++

++

for you, that I turn for you, that I slowly turn for you, high priestess

that you do my body in oil, in glycerin, that you do me, that you slowly do me

that you do me slowly almost not at all, that you are my mouth

that I am your vulva, feather, feather, and discover for you--

let me open my thighs for your hands as I do for my own that I do you

that my hair thinks of you and remembers you, that my fingers

that the sweat on my thighs / bronze bronze heavily flying / thinks of you

and reminds me of me and that you let me be harsh

o for you, that I turn for you, that I slowly turn for you, high priestess

that you do my body in oil, in glycerin, that you do me, that you slowly do me

that you do me slowly almost not at all, that you are--

++

.....that my body become a sentence that never stops, driving through air spaces

from one tablet to another, its python power

..... unclear, it must be the tips of my own fingers on my cunt lips

and your hands which graze my nipples, looking for what they need,

which endear the field of my closed eyes my closed eyes my nose the corridor

of my ear, my clitoris, and your wayfairing hands bearing through myself images

that constantly just escape me because I will not let them win over you,

your hands which graze my field, sentence

and inflection of how I do me, you do me and how do I how wonderful

by way of pictures I can't see thrust across the air between us high priestess

and dare to put your own hands on your own lips

my hands on yours, how is it I never knew

this took so much risking, that I do you, that you turn for me

that you slowly turn for me, that I do your body in oil, in glycerin,

that I do you, that I do you slowly almost not at all

++

..... in this small clearing where I rest from us, space inside the field,

emptied of muscle and cries, emptied

of muscle and cries my closed eyes empty cups of rest

in which your picture sometimes appalls and that you know to leave me here

where my money my clothes my blood my liver are violently plucked away fro

my field sometimes in such pain from thousands of tiny openings

and I wake up unpeopled and startled at such happiness

A Trilogy of Rain

Mary Ellen Solt

s k y

rainrainrain
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rainrainrainrainrainr**CLOUD**inrain
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rainrainra**CLOUD**nrainrainrainrain
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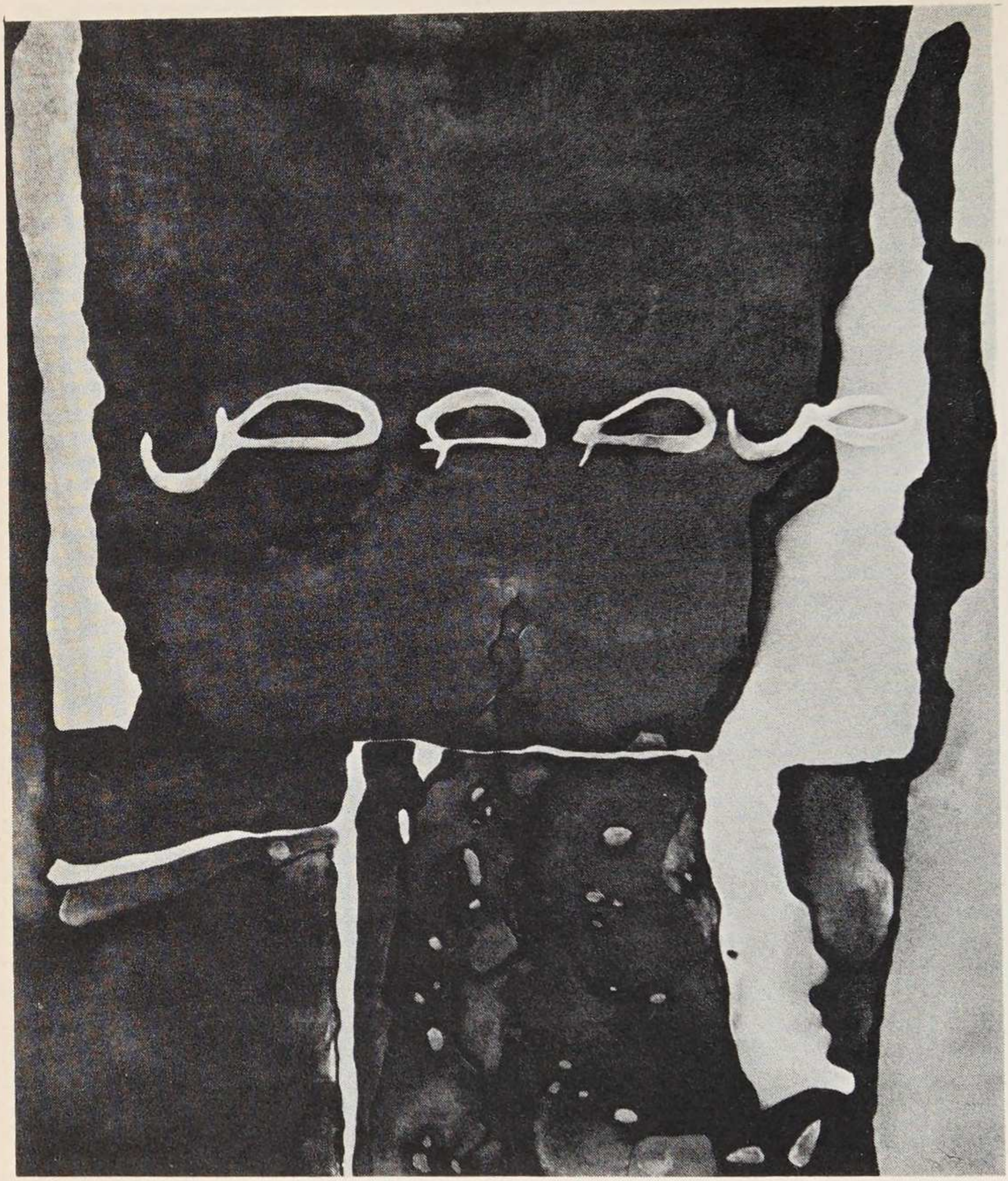
Arabic Paintings

Suzanne Szlemko



The Gegenveriler Austellung

Lawrence Weiner

1. The artist may construct the piece
2. The piece may be fabricated
3. The piece need not to be built

Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership.

TO THE SEA

ON THE SEA

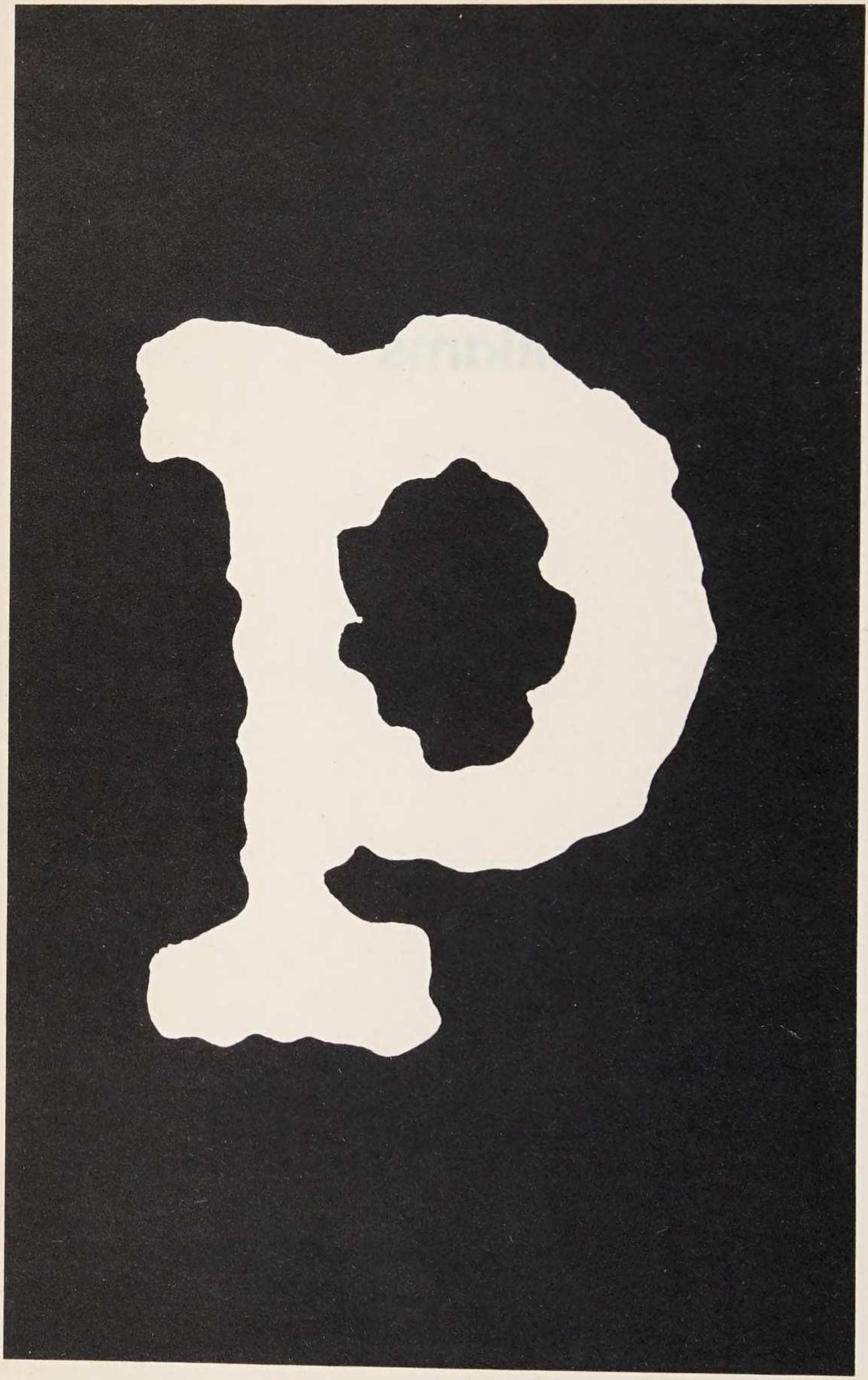
FROM THE SEA

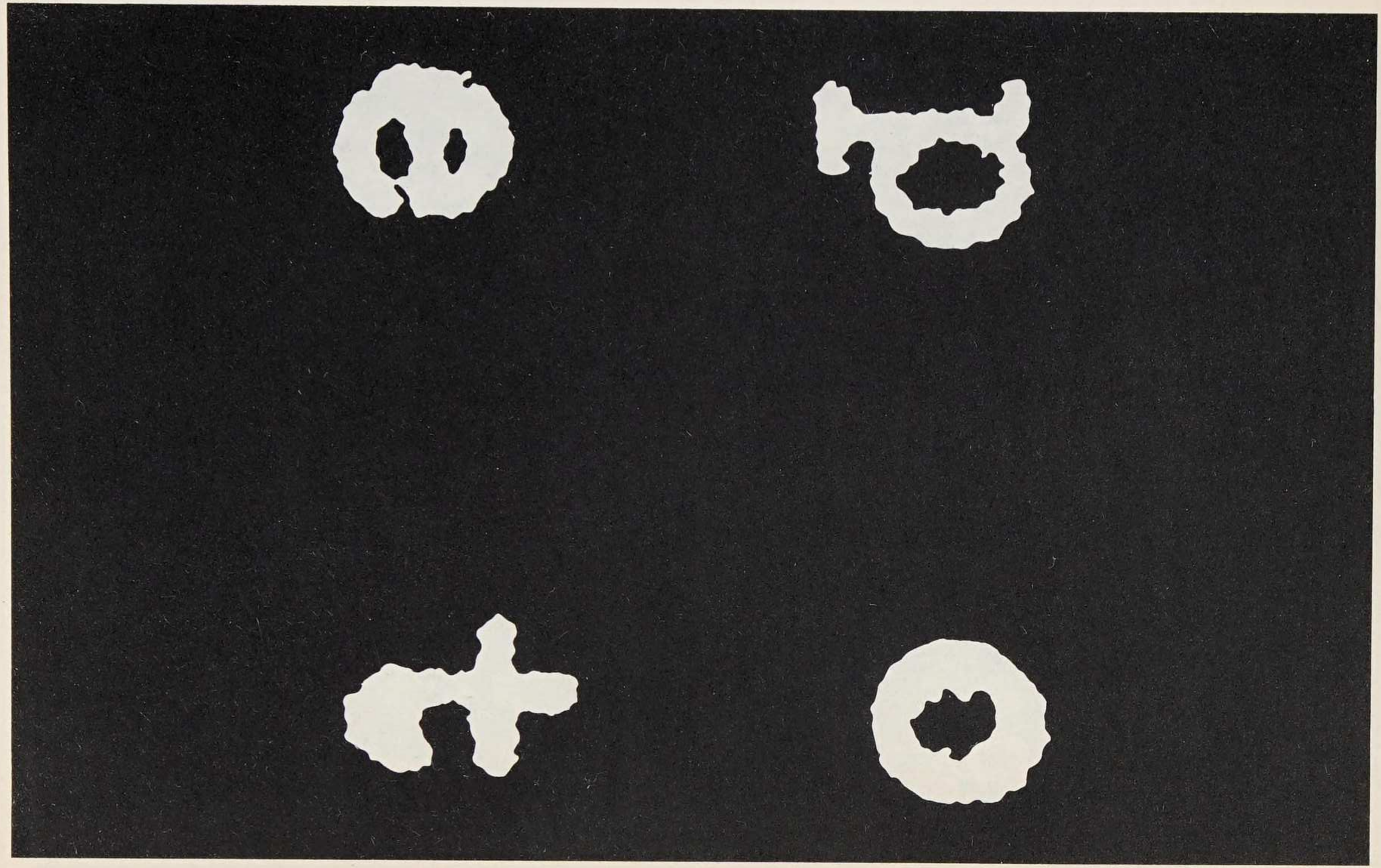
AT THE SEA

BORDERING THE SEA

Chapter One from POETICS

Emmett Williams





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Six Jargonelles from the Herbalist's Notebook

Jonathan Williams

(Graphic realizations by Dana Atchley)

WHITE ONLY BLACK ONLY
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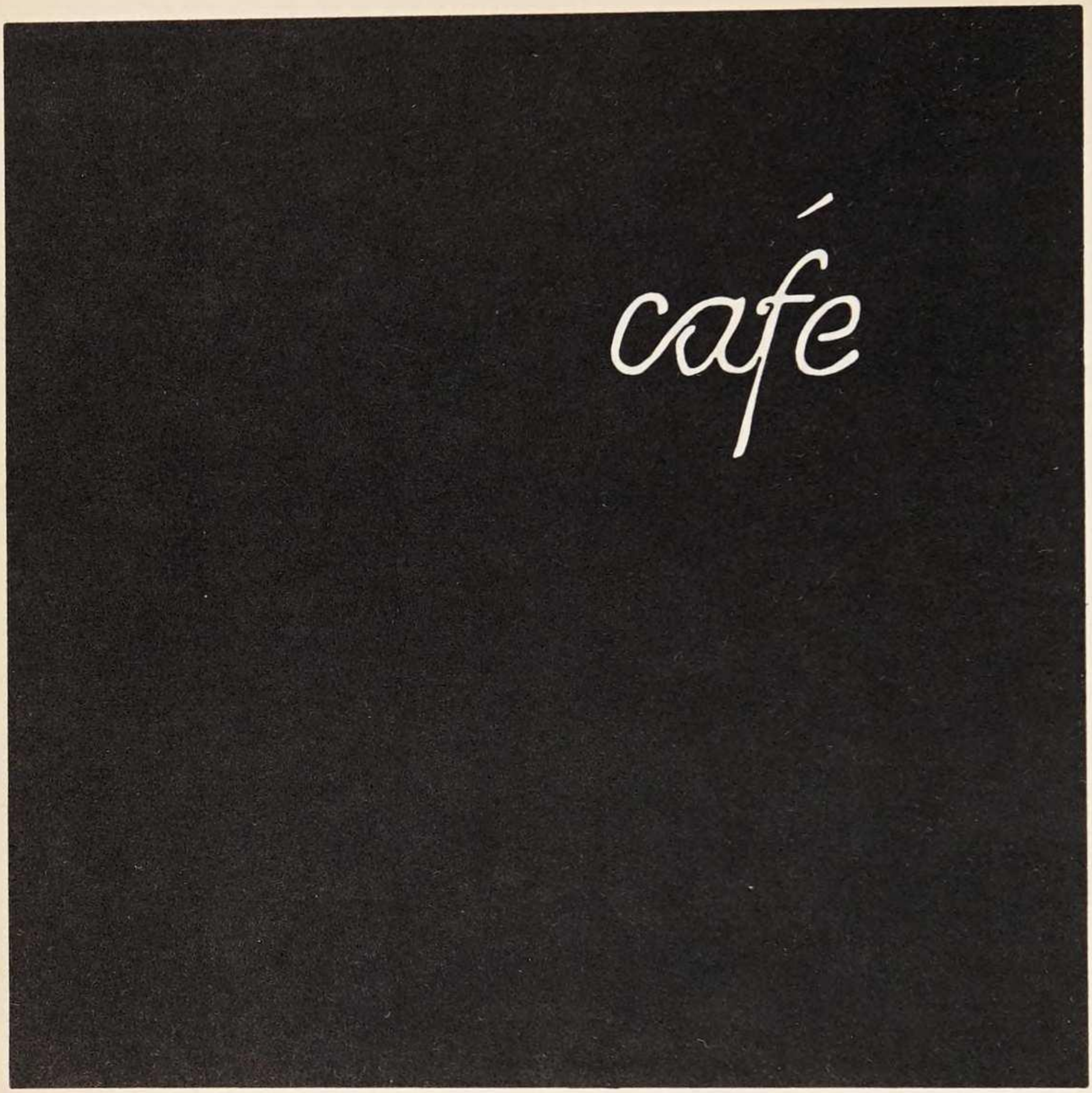
A Mnemonic Wallpaper Pattern for Southern Two-Seaters

you could hear an ant
fart
it was that
quiet

Aubade



The Traditionally Accommodating Spirit of the Mountains
Shows Up in Neon in Franklin, NC, Once Nikwasi, a Cherokee Capital.

BUSTHAID

BLOCKADE

POPSKULL

What Are the Names
Of the Three Tutelary Hamadryads
Of the Hickory Grove
On Dirty John Creek in the Nantahalas?

John Chapman pulls off the highway towards Kentucky and casts a cold eye on the most astonishing sign in recent American letters.

OXEYE
DAISY
CHRYS
ANTHE
MUMLE
UCANT
HEMUM

A Blazon, Built
Of the Commonest of All Common Eurasian Weeds
Of the Fields and the Wayside

Notes
on and by Contributors

Vito ACCONCI Born 1940 in The Bronx, New York. Some recent exhibitions include a one-man show at Gain Ground Gallery, New York; "995-000," Vancouver, B.C.; "Art in the Mind," Allen Art Museum, Oberlin, Ohio; "Information," Museum of Modern Art, New York; "Recorded Activities," Moore College, Philadelphia; "Calendar of Activities," San Francisco.

Elise ASHER Born in Chicago. Recent exhibitions include "The Word as Image," Jewish Museum, New York, 1970; "Birds and Beasts," Graham Gallery. Did cover for *The Testing Tree*, a recent volume of poems by her husband Stanley Kunitz.

ARAKAWA Born 1936 in Nagoya City, Japan. Lives in New York. Represented Japan at 1970 Venice Biennial. 1970 retrospective at Museé Municipal de L'art Moderne, Paris.

NOTES: "The Mechanism of Meaning" is conceived as ultimately involving 300 units. Participation is invited. The operating rules are:

1) Each section will consist of roughly 20 units;

2) At least one unit in each section will present a listing of other related works;

3) Several alternative methods of reading and interpretation will be outlined;

4) This research will make use of every available style and media; it will include film, tape, books and whatever else turns out to be necessary for its exposition;

5) At first each of the categories should be considered to be bound by the controlling sentences written in painting one; later, it may be possible to eliminate and expand or to have one category rely heavily on or subsume another;

6) There will be extensive collaboration from a wide variety of sources;

7) The last section, REVIEW AND SELF-CRITICISM, may require as much space for explanation as all other categories combined.

Dana ATCHLEY Born 1941 in Boston. Assistant professor of art, University of Victoria, British Columbia. B.F.A., M.F.A., Yale University. Founder of Ace Space Co. Recent publications include *Six Rusticated, Wall-Eyed Poems* (Maryland Institute of Art, 1969) with Jonathan Williams, *Notebook 1* (Ace Space Co., 1970), a community notebook, and *Space Atlas* (Ace Space Co., 1971). Most recent exhibitions are "Expose," Indiana University; "N-Dimensional Space," Finch College Museum of Art; "Ovum 10," exhibition of new poetry, Montevideo; "New York Correspondence School Exhibition," Whitney Museum, New York. Future projects: "A trip around the U.S.A. and Europe for at least twelve months in my Ace Space bus. Bring wife and kids. Give people things. Take things. Have fun."

Robert BARRY Born 1936 in New York. Teaches at Hunter College. Recent exhibitions include "18 Paris IV 70," Paris; "Conceptual Art and Conceptual Aspects," New York Cultural Center; "Information," Museum of Modern Art, New York; "Nirvana," Kyoto Municipal Museum, Japan; "Art and Project," Amsterdam; "Conceptual Art, Art Povera, Land Art," Galleria Civica d'arte Moderna, Torino, Italy.

NOTES: "I consider my piece an object." Future projects: 1) "An untitled work, similar but larger than the piece in this book has been published by Editions Sperone, Torino; 2) In the near future several places, including galleries, will be designated places where, 'We shall be free to think about what we are going to do.' (H. Marcuse, "An Essay on Liberation," p. 91) The galleries will be set aside for that 'utopian' activity, and the quote and source will be printed on the mailers."

Mel BOCHNER No biographical data. Recent exhibitions include "Artists and Photographs," Multiples Gallery, New York; "American Drawings," Galerie Yvon Lambert, Paris; "Art in the Mind," Allen Memorial Museum, Oberlin, Ohio; "Using Walls," Jewish Museum, New York; "Information," Museum of Modern Art, New York; "Language 4," Dwan Gallery, New York. One-man show at Art & Project Gallery, Amsterdam.

Thomas A. CLARK Born 1944 in Greenock, Scotland. Joint editor of South St. publications. Collections are *Secrecy of the Totally* (South St.) and *North Bohemian Coalfields* (Bettiscombe Press). Formed, with Charles Verey and Neil Mills, a group called "Experiment in Disintegrating Language." Available for performances—"at a fee."

NOTES: "The poem was constructed out of a basic 84 words and 30 words were drawn from a hat each time to make up each section. I work mostly upon found texts since I am convinced that poetry is simply seeing—establishing relationships."

Bob COBBING Born 1920 in Middlesex, England. Has made typewriter and mimeograph monotypes from 1942 on, sound poems since 1954, has recorded discs and tapes of sound poetry with Ernst Jandl and the BBC Radiophonic

Workshop. Publications: *Massacre of the Innocents* (1963), *26 Sound Poems* (1965), *Eyearun, Chamber Music* (1966), *Kurrirrurriri* (1967), *So* (1968), *Octo* 1969; publisher of *Writers Forum*. Cobbing ran what was the best poetry bookshop in London, has given many readings and recordings, as well as participated in experiments in poetic education with the Institute of Education in London.

Lloyd DAVIS Born 1931 in Charleston, W.Va. Professor of English and editor of the university magazine at West Virginia University. Formerly editor of *Appalachian Review* (no longer publishing). Has published poems in various little magazines. M.A., Vanderbilt University. (Typesetting by Randy Sheets)

Burhan DOGANCAY Born in Istanbul. Former attorney, diplomat, professional soccer player, Ph.D., economics.

Ian Hamilton FINLAY Born 1925. Lives in northern Scotland. Founder of the Wild Hawthorn Press.

NOTES: "The 'True Vine' was a Fifie-type sailing lugger of the last century. The rest of the inscription is adapted from a technical work on fishing boats. ML 20, which is a play on Roman dating in inscriptions, was the 'True Vine's' port-registration number, (ML stands for Methil, a port in Fife). The whole thing is, of course, a collage . . . and whoever christened the 'True Vine' took her name from the Bible. This type of Sundial is based on the 'Bowl of Ahaz' dial. The shadow is cast by the net-twine, and falls across water. The net-twine is maintained at 56 degrees by a small weight from it in the water. 56 degrees is our Latitude, and it is this that determine the angle of the gnomon. The net-twine is kept taut by adjusting the small bowsies. The hours are indicated by straight saw-cuts on the side of the ring of wood. The wood is teak.

"'Fragments/Fragrance' was made in association with Maxwell Allan. It is cut from a solid block of stone. The word 'Fragments' spands the day-hours, and that half of the circle which has the hour-lines cut in it. The other half of the circle is, of course, blank (as there are no night-hours on Sundials). This is spanned by the word 'Fragrance'. A vine is planted behind the Sundial. The gnomon is made of copper. All the photographs were taken by Diane Tammes."

Carl FERNBACH-FLARSHEIM Born 1921 in Gleiwitz, Germany, or Gliwice, Poland.

NOTES: "The Boolean Image is a matrix conceived for easier manipulation in the form of a grid. It is a womb containing neutral elements which only express relationships. These elements are decisional cues, neutral symbols which stand for whatever I decide them to be: A tree, a formula, a sound, a beam, myself. They become information sent back from the nearest nebula or the center of the earth. Their relationship is built upon a power hierarchy. This power structure moves from tongue, to eye, to act, to thought, to program. The Boolean Image is the esthetic sense. The structure of our inner and outer self.

John FURNIVAL Born 1933 in London. Lecturer, Bath Academy of Art. Studied at Wimbledon School of Art and the Royal College of Art. Co-editor of Openings, one of the best and most active little presses. Numerous exhibits and publications.

NOTES: "This is from a series of panels I drew last year. The originals are drawn in Indian ink on hardboard panels six feet, six inches high, and the panels, which are free-standing, are hinged together to form a screen, which itself will eventually, I hope, form section of a word-maze that I am making."

Madeline GINS Born 1941 in New York. Graduate of Barnard College where she studied painting and physics as well as English. Author of *WORD RAIN* (or A Discursive Introduction to the Philosophical Investigations of G,R,E,T,A, G,A,R,B,O, It Says) (Grossman, 1969). THE History of THE is a section from an as yet unpublished novel.

Davi det HOMPSON Born 1939 in Indiana. M.F.A., Indiana University. Lives in Richmond, Virginia. Most recent exhibitions include one-man shows at Iolas and Billy Apple Galleries in New York. Group exhibitions include "Art by Telephone," Museum of Contemporary Art, Chicago; "Expose," Indiana University, and "Ray Johnson's New York Correspondence School," Whitney Museum.

Joseph F. HUGHES Born "shortly before Pearl Harbor in the same town where Davis Grubb was born." Probably the world's best unemployed disc jockey. Lives in San Francisco.

Scott HYDE Born 1926 in Montevido, Minnesota. Studied at the Art Center School, Los Angeles and the Art Students League, New York. Was active in Association of Heliographers, New York, and Photographers Cooperative Gallery, New York. Received Guggenheim Fellowship in 1965-66. Exhibitions include: "Photography as Printmaking," Museum of Modern Art, New York, 1968; "Contemporary Photographs," UCLA Galleries, 1968; and "The Sense of Abstraction," Museum of Modern Art, New York, 1960. Numerous one-man shows and publications. Lives and works as a free-lance photographer in New York.

Jasper JOHNS Born 1930 in Augusta, Georgia. Studied at the University of South Carolina. Came to New York in 1952. First one-man show at Leo Castelli Gallery in 1958. Since then, has had exhibits and restrospectives throughout the world. Most recent art movements can be traced to his work in the mid-50s. Considered by many the most important and influential living American painter and printmaker.

Ronald JOHNSON Born 1935 in Ashland, Kansas. Educated at Columbia University. Works in both concrete and linear poetry. Recent books include: *Valley of the Many Colored Grasses* (Norton, 1967) and *The Book of the Green Man* (Norton, 1969). *The Sounds of the Earth* is published by Grabhorn-Hoyem, San Francisco. See notes preceding poem.

Richard KOSTELANETZ Born 1940 in New York. Poet, critic, cultural historian. Recent books include *Imaged Word & Worded Image* (Outerbridge & Dienstfrey, 1970); *Possibilities of Poetry* (Delta, 1970); *Social Speculations* (Morrow, 1971).

Sol LeWITT Born 1928 in Hartford, Conn. 1970 one-man shows at Dwan Gallery, New York; Art & Project, Amsterdam; Galerie Yvon Lambert, Paris; Galeria Sperone, Turin; Gemeentemuseum, Den Haag; Pasedena Art Museum, Pasedena, California. Work included in all major shows of conceptual art.

Lucy R. LIPPARD Born 1937 in New York. Best known as an art critic, Lippard is now writing a novel. Her books include *Pop Art, Surrealists on Art, Dadaists on Art, Changing, A Book of Essays,* and a forthcoming major work on Ad Reinhart.

Preston McCLANAHAN Born 1933 in Charleston, W.Va. Recent exhibitions include "Exploration," M.I.T./International Arts Program, Smithsonian Institution, Washington; "Kinetics," Arts Council of Great Britain, Hayward Gallery, London; "Place and Process," Edmonton Art Gallery, Edmonton, Canada; "Some More Beginnings," Brooklyn Museum.

A. Doyle MOORE Born 1931 in Taloga, Oklahoma. M.F.A., University of Iowa. Currently professor of design, University of Illinois. Since 1960, as operator of a private press (The Finial Press), he has hand printed and bound many national prize winning books of contemporary American poetry.

NOTES: "The work in this volume is recent. It was done in a period during which I was studying the development of meaning that occurs when two previously unrelated objects or ideas are brought together. In my study, I employed translational, rotational and bilateral forms of symmetry. The meanings are simple:

Some things are alike although we see them as different;
Some things that we see as being alike are different."

Edwin MORGAN Born 1920 in Glasgow. Teaches English at Glasgow University. Has had concrete/visual poetry included in many international exhibitions since 1965. At present, working on handwritten visual poems in color—as well as conventional linear poetry. Books include: *Starryveldt* (Gomringer Press, 1965); *Emergent Poems* (Hansjorg Mayer, 1967); *The Second Life* (Edinburgh University Press, 1968); *Gnomes* (Akros Publications, 1968); *Proverbfolder* (Openings Press, 1969); *Twelve Songs* (Castlelaw Press, 1970); *The Horseman's Word* (Akros Publications, 1970).

Tom OCKERSE Born 1940 in Holland. B.F.A., Ohio State University; M.F.A., Yale University. Currently, assistant professor of art, Indiana University. Published *The A-Z Book* (Colorcraft Publishing, New York, 1969). 1970 exhibitions include one-man show, Thor Gallery, Louisville; "Expose," Indiana University, and a group print show at O.K. Harris, New York.

Tom PHILLIPS Born 1937 in London. Studied at Oxford (English literature) and Camberwell School of Art. Numerous one-man shows and music performances in Europe.

NOTES: "'A Humument' is a treated version of a Victorian novel (*A Human Document* by W. H. Mallock). The work is 367 pages long and each page has been worked on to reveal a second text and to occasion an image relating to or arising out of that text. Various sequences run through the whole book: these sequences sometimes depend on rules (e.g., the central character, toge, appears on all pages which have the words together or altogether). The original rule of the book was that it should be the first book I could get for threepense. I was lucky (or chance as ever was apt in its choice) since Mallock's novel has a lush and varied vocabulary and is printed with generous rivers of type which I have used to make all the transitions from phrase to phrase. Some silkscreen versions of these fragments have already appeared. The book itself is now being published in sections by Tetrad Press in London."

Aram SAROYAN Born 1943 in New York. Libra, Virgo rising, Leo moon. Married to Gailyn, Aquarius, Leo rising, Capricorn moon. Macrobiotic. Books: *Aram Saroyan* (Random House, 1968), *Pages* (Random House, 1969), *Words & Photographs* (Big Table, 1970).

Armand SCHWERNER Born 1927 in Antwerp, Belgium. Educated at Columbia and the University of Geneva; studied jazz improvisation and theory with Lennie Tristano. He is currently a professor of English at Staten Island Community College. Books include: *(If Personal)* (Black Sparrow, 1968), *Seaweed* (Black Sparrow, 1968), *The Tablets, I-VIII* (Cummington Press, 1969), *The Tablets, I-XV* (Grossman, 1971).

Mary Ellen SOLT Born 1920 in Gilmore City, Iowa. Professor of Comparative Literature, Indiana University. Books include *Flowers in Concrete* (Indiana University, 1966) and *The Peoplemover: A Demonstration Poem* (Finial Press, 1969). Edited the anthology *Concrete Poetry: A World View* (Indiana University, 1969). Dozens of exhibitions throughout the world.

Suzanne SZLEMKO Born 1944 in Huntington, W.Va. M.A., West Virginia University.

NOTES: "In these paintings, I have attempted to integrate structural versions of Arabic characters with geologic forms. The characters—which come from an alphabet attributed to Walter Tracy—show the Arabic letter forms in a final, median, initial, and isolated version."

Lawrence WEINER Born 1940 in The Bronx, New York. Active in conceptual-related art since 1960. 1970 participations include: "String Show," Janis Gallery, New York; "995,000," Vancouver; "18 Paris IV 70," Paris; "Using Walls," Jewish Museum, New York; "Software Exhibition," Jewish Museum, New York; "Information," Museum of Modern Art, New York; "Umwelt-Akzente," Monschau.

Emmett WILLIAMS Born 1925 in Greenville, South Carolina. Currently conducting poetry workshop, California Institute of the Arts. Recent books include *Sweethearts* (1966), *An Anthology of Concrete Poetry* (1967), *The Book of Thorn and Eth* (1968), *The Boy and the Bird* (1969), all available through Something Else Press.

NOTES: "This is chapter one of a new work, *Poetics*. The book will consist of poems—my own—about poetry. Chapter one expands a system I used in a poem in my first book, *Konkretionen*, in 1957."

Jonathan WILLIAMS Born 1929 in Ashville, North Carolina. Poet, publisher, designer, essayist and hiker. For 20 years, Williams has directed The Jargon Society, a writer's press among the first to publish such poets as Ronald Johnson, Ian Hamilton Finlay, Robert Creely, Charles Olson, Robert Duncan, Lorine Niedecker, Michael McClure and Louis Zukofsky. *Blues & Roots/Rue & Bluets,* (from which the selections in this collection come), was designed by Dana Atchley with photographs by Nicholas Dean. It is published by Grossman Publishers, New York. Other recent books by Jonathan Williams include *An Ear in Bartram's Tree,* Poems 1957-67 (University of North Carolina Press). He divides his time between the Appalachians, at Highlands, N.C., and the English Pennines, in Dentdale, West Riding, Yorkshire.

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THE EDITORS:

Jerry G. Bowles is a young art critic whose articles and reviews appear regularly in *Art News*. A graduate of Marshall University and West Virginia University, he is currently writing a book on the painter, Arakawa, and editing an anthology, *Art Work, No Commercial Value, Nine Ozs.*

Tony Russell was born and raised in London and graduated from the Hornsey College of Art. He taught design and practiced his craft in England before coming to America in 1963. He is a partner in the New York design firm of Russell & Heinrichs.

This Book is a Movie stars these leading artists of the new movement:

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